The “Remembered” Song and the “Demented” Mind: How Music Creates Meaning for the Caregivers of Patients with End-Stage Dementia
Theresa A. Allison, (University of California, San Francisco)

The nursing home represents a new type of village. Skilled nursing facilities function as artificially constructed societies within which elders attempt to create meaningful lives, and music serves as an outlet for creativity and expression. Music involvement takes multiple forms in these villages, including passive listening to radios at nursing stations, interaction with visiting musicians, and participation in endless sing-alongs. Within this context, conversations with musicians, families and staff members alike inspire spontaneous retellings of one particular story, that of an end-stage Alzheimer’s patient who responds to a song. In each version, the resident, mute and unresponsive to speech or gentle touch, sits bolt upright in response to a song. The “light comes on in her eyes.” She focuses on the performer and makes eye contact that has a profound impact on the storyteller. After the song ends, she slumps, the light fades, and she retreats into the haze of end-stage dementia. This paper, based on ethnographic fieldwork as a geriatric physician in a 430-bed nursing home, analyzes multiple versions of this trope in order to better understand the ways in which music is used to create meaning not only for dementia patients, but also for their caregivers. I focus primarily on the ways in which these moments create a sense of connection for the people around the patients. In a situation in which relationships are impeded by the resident’s cognitive disability, I assert that music has a unique, indexical power that translates into a perceived bridge between caregiver and patient.

Marcel Khalife’s “Oh Father, I’m Yusuf” and the Struggle For Political Freedom and Religious Sensitivity
Nasser Al-Taee, (University of Tennessee)

In the mid 1990s, celebrated Lebanese artist Marcel Khalife was accused of blasphemy by Dar al-Fatwa, Lebanon’s highest Sunni authority because of his setting of Palestinian Mahmoud Darwish’s poem “Oh Father, I’m Yusuf” (1995). The song’s reference to a Qur’anic verse drew hostile reactions from conservative Muslim factions, who charged that Khalife’s setting was offensive to some Muslims. It is ironic that an artist like Khalife, who was honored by the UN in 1995 as UNESCO Artist for Peace because he sang for love, freedom, and liberation, would be the center of a controversy dealing with freedom of expression and censorship. Khalife challenged the court and its persecution of artists, claiming that the Lebanon he knew has become a country of civil war, self-destruction, and intolerance. Using Khalife’s case as an example, in this paper I examine various social, cultural, and political factors that have contributed to the polarization of art in the Middle East. I contextualize this examination by detailing the role Khalife’s music plays in Arabic culture, among rising social and political tensions. Further, I analyze the music and its implications on both Christian and Muslim communities in Lebanon in order to illustrate music’s paramount role as a social force capable of either uniting or dividing a nation. Finally, I argue that the controversy regarding Khalife’s “Oh Father, I’m Yusuf” reflects rising tensions among religious factions over censorship, art, and political freedom in the Middle East.

The Commercialization of Mambo in Post-War America: When Canasta was Replaced by Mambo Lessons
Monica Ambalal, (California State University, Long Beach)

In 1951, the increasing interest in the mambo dance form caused a rise in Latin record sales in the U.S., and by 1954 in particular, America fostered an obsession with the dance that eventually lead to the “mambo craze”. This sudden infatuation with mambo aided in the exposure of Latin music to Americans, however, the dance morphed into an Americanized version that strayed from its Cuban roots due to an over-processing of mambo in the media, advertising, and recording industries. Additionally, mambo became inclusive to the aspect of social dance and dance studios began offering mambo lessons as part of their curriculum. Soon, formal dance diagrams began appearing in performing arts periodicals as well as popular weekly magazines, and although the basic mambo step was outlined
in many of the diagrams, the idea of viewing the dance in a preconceived and structuralized manner caused uninformed readers to misinterpret the dance. Simultaneously, rock ‘n’ roll music was gaining popularity, and in the dance hall atmosphere the evolution of both forms resulted in the birth of a hybrid jitterbug-mambo that became popular with younger performers. These developments caused thousands to perform the mambo with a lack of regard to the authentic Afro-Cuban structure and nature of the dance. To prove my argument, I will present a comparison between Cuban and American forms of mambo, and a media presentation of dance diagrams, news clippings, and musical examples will be included.

“Encounter of Myth and Dance on Tanna”
Raymond Ammann, (University of Basel, Switzerland / Vanuatu)

In the interior of the island of Tanna (in the southern islands of Vanuatu), the culture has changed little since colonization; western products and Christianity are still rejected, and Islanders pride themselves on the strength of their cultural retention. The cultural change that this paper concerns, however, goes further back in history than colonization and takes place in a time before written sources. Local myths tell of important social changes that took place during the period before first contact, when an egalitarian two-class system changed to a hierarchical three-class system. In comparing the events of these 'historic-mythical' accounts with contemporary Tanna music and dance traditions, surprising parallels become evident. Drawing upon both local myths and the particularities of choreography, musical form, structure, and meaning, I show how the two major dance forms of the island indicate their affiliation to time either before or after this orally-recorded social and cultural change. During both periods, the dances were grounded in exchange ceremonies and formed the major feature of social events; thus, interpreting the socialism and meaning of the dances requires understanding the function and structure of these ceremonies at different times in the history of Tanna. The power of these dances to tell us—from an islander perspective—about historical events that took place prior to first contact is due to islanders’ ability to frame dance as a vivid “memory” of the past.

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

Nnwonkoro is a genre of women’s song and one of the most exuberant vocal traditions found among the Akan-speaking peoples of Ghana. Nnwonkoro groups perform regularly at funerary celebrations, on state occasions, for entertainment and sometimes in the Christian Church. While several factors contribute to the popularity of nnwonkoro, the most crucial factor is the ability of the performers to recompose or improvise songs in the traditional repertory in order to make them meaningful for those who attend the events. As in other oral-based vocal traditions in Africa, the performers recognize fixed texts that exist prior to performance and as a result, improvisation during performance is based on the elaboration of pre-figured musical ideas. Based on long-term field research among the Akan, my presentation will focus on the enabling devices deployed by performer-composers of nnwonkoro, in particular, the underlying theories that inform the choice of musicotextual materials.

Music, Instruments, and Regalia in the Great Lakes Region of East Africa
Lois Ann Anderson, (University of Wisconsin-Madison)

In the kingdoms and chiefdoms of Uganda, Tanzania, Rwanda and Burundi, musical instruments were a part of the kingdom’s or chiefdom’s regalia. The king/chief struck the drum of kingship/chiefship at his coronation and, in some areas, this drum was never struck again during his reign. Other instruments which were found at court performances included praise drums, a drum chime, trumpets, flutes, harps, lyres, zithers, and xylophones. A multiplicity of drums was characteristic of each area, associated with the drum of kingship/chiefship, or played in tandem with sets of melody instruments. In some areas the drum of kingship had its own regalia, including musical instruments. While the kingdoms/chiefdoms of the Great Lakes region of East Africa were
culturally and, often, historically related, some distinctions can also be identified in terms of musical instruments. Praise drums were characteristic of Buganda, Bunyoro, and Toro. A drum-chime and xylophones were found only at the court in Buganda. Trumpets were found in most kingdoms, except Burundi. Sets of single tone flutes were characteristic of Bunyoro, Toro, Nkore, Kiziba, and Rwanda. Multi-tone flutes were characteristic of Buganda and Nkore. The harp was characteristic of Bunyoro and Buganda, while the lyre was found in Buganda. The zither was characteristic of Bunyoro, Toro, Nkore, the Haya chiefdoms of Tanzania, Rwanda, and Burundi. This paper will explore the historical and cultural characteristics of the royal and regalia instruments of the kingdoms and chiefdoms in the Great Lakes region of East Africa.

Experience and Play: A Recipe for Success in Apachean Chocolate Cake
T. Chris Aplin, (University of California Los Angeles)

Despite innumerable debates, we as ethnomusicologists—those of us studying American Indian musical traditions, in particular—continue to ponder the best way to represent musical culture in teaching and writing. As a researcher navigating the demands of academic decolonization as well as the rigors of ethnomusicological theory it is easy to feel pulled in multiple directions at once. The representational crisis that marked the 1980s and argued for hermeneutic approaches and dialogue is symptomatic of the longevity of this predicament. The debate continues still within recent decolonization writings (Miheesah/Wilson 2004; Smith 1999), and is equally evident in my own experiences within and without the academy. Our tradition is founded in the give-and-take, the back-and-forth, the relationships forged between the academy and Native communities. And, it is through our continued interactions that we—and by extension, our students—continue to learn and grow. Consequently, the greater integration of our dialogue within ethnographic writing remains necessary. This paper argues that not only is there still much to be learned in dialogue with local communities, but also that the voice which feeds the ethnographer is of still greater communicatory power when included in the writing of ethnography. This point will be shown through elaborating upon one field encounter in which my primary collaborator, Fort Sill Apache tribal historian Michael Darrow, schooled me on the finer points of Plato, epistemological objectification, and chocolate cake, thus leaving us to answer the question: which came first—the dialogue, the hermeneutic-phenomenological philosophy, or the Apachian chocolate cake?

Catherine M. Appert, (University of California, Los Angeles)

Paul Gilroy discusses cultural identity within the enforced diaspora of the Black Atlantic, citing black music as a primary site of constructing identity. What happens, however, when African immigrants are positioned within a diasporic context? When black non-Americans use black American music to create or perform an identity? How are Gilroy's concepts applicable when considering African immigrants, particularly as individuals rather than communities? A small case study involving two MCs from Senegal who immigrated to Los Angeles can shed some light on these questions. Particularly in their music, these MCs draw on a plurality of black histories of which they themselves are not a product. While self-consciously aligning themselves with black Americans and other diasporic communities, they maintain a firm connection to West Africa, constructing, through hip hop, hybrid identities which reflect not only their African roots but their repositioning within an American diasporic context. Furthermore, although their roots and routes are similar, these MCs express not only unity but more importantly individuality in their style, speech, carriage and music. Lyrical and through musical innovation, they perform individual identities which cannot be read merely as communal or uniformly hybrid. In this paper I explore the construction of individual identities, particularly through hip hop lyrics and music, as well as the position of African immigrants in Gilroy's concept of the Black Atlantic. Ethnomusicology would benefit from an approach to diasporic identity which is not only
rooted in ethnography but which also acknowledges and explores the performance of individual identity in diaspora.

**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)*

How are 21st century American immigrant identities formulated, and what constitutes the limits of belonging? This paper discusses the personal history of Palestinian musician, composer and scholar Nabil Azzam in order to investigate the complexities that surround Arab American identity. With the American-led “war on terror,” the Arab World has come under ever-increasing scrutiny in the West, which directly affects the lives of all Americans with Arab or Middle Eastern origins. Here issues of ethnicity, nationality, religion, and citizenship converge in complex and contradictory ways. As an ethnomusicologist trained at UCLA, Nabil Azzam completed a dissertation on the 20th century Egyptian composer Muhammad ‘Abd al-Wahhab, and in 2001 he founded the “Multi-Ethnic Star Orchestra” based in West Los Angeles. By examining the intertwined historical contexts that framed the lives of Azzam and ‘Abd al-Wahhab in Egypt, Palestine, and the United States, I seek to understand Azzam’s ability to perform and inhabit multiple and conflicting identities. Instead of adhering to formally sanctioned categories of national belonging, Azzam formulates his identity through unique musical means. As a Palestinian Christian who permanently resides in the U.S. and is a scholar, performer, and activist, Nabil Azzam invents a commentary that runs contrary to dominant discourses on Arabs and Arab Americans.

**Comparison on Traditional and Contemporary Islamic Music in Turkey**
*Songul Ata Karahasanoglu, (Istanbul Technical University, Turkish Music State Conservatory)*

Religious music has an important role in Turkish culture. It encompasses not only a huge variety of musical styles, but also has a close relationship with traditional Art music, so much so that the styles sometimes overlap, and some styles are even linked to folk music, such as the ritual music of the Turkish Alevi, and the Bektashi Sufi order. The distinction between traditional religious music and contemporary Islamic music is an essential one, as it highlights the social and cultural changes which have resulted from the evolution of Turkish society in the modern era. In particular, changes in the music policy of the republican regime as well as the rise of popular music and rapid social change in Turkey have all had decisive effects on Islamic Music. The influence of popular music on contemporary Islamic music has been both dramatic and distinct from the influence of traditional religious music; however they have both been influenced by the same political, musical and cultural forces. Contemporary Islamic music uses all of the available music forms in order to extend itself, and rather than establish its own norms it has merely adopted available musical styles, particularly those of popular music. In its search for a new identity, contemporary Islamic music uses popular music’s instruments, scales, sound ranges and other features to become even more widespread. In this presentation, I will compare traditional religious music and contemporary Islamic music in Turkey from political, sociological and stylistic perspectives.

**The Piercing Embrace: Confronting Hybrity and Alterity through Intercultural Multimedia Performance**
*Parmela Attariwala, (University of Toronto)*

*The Piercing Embrace* is a work created and performed by two South Asian-female Canadian artists, one a choreographer trained in bharata-natyam dance, the other a violinist (ethnomusicologist) trained in Western classical music. Created in part to diversify the audience base for each artist, in part to allow the performers to
explore issues of cultural hybridity, and in part to experience the differences and commonalities between the two artistic media, the work emerges as both performers move (dance) through the performance space. Time-keeping instruments traditional to bharata-natyam dance are absent. The performers have found that the work challenges distinctions between aural, physical, and visual modes of presentation and reception. The Piercing Embrace attempts to maintain the artistic integrity of two distinct traditions while juxtaposing them in performance. In this lecture-demonstration (occurring in the midst of their Canadian performance and lecture tour), the two artists will perform parts of The Piercing Embrace, reflecting on the process of constructing the work from within the shared label “South Asian” while individually representing different generations of diasporic migration. They invite discussion on the implications of creating new works for diasporic audiences, and on the influence their collaboration has had on contemporary Canadian choreography. Additionally, the violinist will present a movement-based graphic notation developed as the sole aid for both kinesthetic and aural memory. The performers imagine this piece as a contribution not only to creative activity on social issues but to scholarship-through-performance.

Misremembering the Sixties: Popular Music, Advertising, and Nostalgia
Kara A. Attrep, (University of California, Santa Barbara)

“If you can remember the sixties, you weren’t there,” or so goes the old adage, but remembering the sixties is now more complicated than ever. In this paper, I examine several recent ads that use the sixties to evoke nostalgia, and I investigate the consequences of this nostalgia on contemporary audiences.

Popular music in advertising ostensively targets young consumers, who marketers feel can relate to “hip” sounds and images. However, this focus shifts when advertisers realize that the youth demographic, although important in gauging popular culture, is not the one with readily disposable income. In fact, marketing toward youth seems to alienate Baby Boomers, the generation with the most available wealth. In recognizing their economic potential, advertisers are making Boomers the focus of contemporary ads. This concentration on Boomers creates a shift in how popular music is employed in advertising. Nostalgia, especially for the sounds and images of the sixties, has begun to play a significant role in drawing in the Boomer demographic. Additionally, this use of the past invokes nostalgia in a way that provides the targeted audience with a collective memory of a past that paradoxically does not exist. In other words, this false memory creates a manufactured nostalgia. This manufactured nostalgia impacts the Boomer generation but also, I argue, influences the construction of the past for young consumers, creating in them a longing for a past they never experienced. Through this fictional past, nostalgia becomes centered not on the sixties but rather the product itself.

Producing Consumers: Media, Popular Music, and the Construction of Desire
Kara A. Attrep, (University of California, Santa Barbara)

Popular music is often described in terms of the mass production and consumption of musical product, and thus it is used as a site for the production of consumers. As the papers in this panel suggest, the production of consumers in and through popular music creates circumstances where consumers are made anew, recontextualized, and sometimes resist the construction of their identity as consumers. This interplay between consumer, media, and the wider cultural and economic environment demands a similarly complex range of ethnomusicological inquiry. The papers in this panel seek to 1) examine how punk is used commercially to produce consumers-as-rebels through an economy of desire, while at the same time creating points of resistance in punk subculture against this commercial version of punk; 2) explore the effect of the use of nostalgic sounds and images from the Baby Boomer generation on young consumers who have never directly experienced this past; 3) examine the gendered performances in Turkish popular music wherein Turkish identity is reworked to fit the Western capitalist mode of “good consumers” in the midst of Turkey’s bid for the European Union. Although approaching the construction of the consumers via popular
music from diverse geographical areas and ethnographic methodologies, the papers in this panel provide important interrogations of identity formation within popular music and ethnomusicology as a whole.

In your Dreams: Dreams as a viable Performing Space for Ethnomusicological Research
Dawn Avery, (University of Maryland)

This paper explores historical and contemporary research and fieldwork concerning music transmitted through dreams. The research focuses primarily on First Nations’ medicine people, healers and performers who often regard this music differently than music they compose in non-dream states. The paper will focus on the following questions: How is music transmitted through dreams? Is it different from other music? Is its function and transmission similar to that of music composed or orally transmitted? What makes the dream space viable for its original performance and how does it affect future performances? How can the current music, relayed through dreams presented in my fieldwork from several Iroquois performers, including Joanne Shenandoah (Wolf-Clan Oneida) and Harold Lyons (Mohawk) be part of the decolonizing process among the Iroquois? Can it work as a bridge in negotiating important traditional values with modernity? How is it similar to the dream music of First Nations’ people recorded and documented at the turn of the century? Are there similarities in its communal and medicinal functions?

Beyond Aztlan: Protest Song in the Borderlands of Social Movements
Estevan Cesar Azcona, (The University of Texas at Austin)

This paper demonstrates that the complexities and contradictions of music within social movements, particularly those of ethnic minorities in the U.S., cannot be adequately understood without thinking about how cultural producers engage a diversity of other race, ethnic, and transnational struggles. This project thus raises a number of critical questions about how the field of ethnomusicology is situated to study music and social movements. Rather than assume a homologous relationship between music and identity (and hence, a politics), my research historicizes musical practices in the context of a Chicano struggle for political, social, and cultural rights and resources and the strategies employed to overcome the failures of governmental and institutional programs. The creative dialogues and musical exchanges that occurred between Chicana/o musicians and their contemporaries during the Chicano Movement suggest not only forms of ethnic solidarity but also the culturally “hybrid” expressions that shape even nationalist movements. Key to my approach is recognizing the simultaneously global and local character of Chicana/o musical production, where the flows of transnationalism circulated not only ideas, peoples, and sounds, but also political struggles. An examination of the music of this period reveals the politics of protest that emerged from this milieu as the ideological framing of “folk” and “popular” musics, influenced by transnational struggles emerging primarily from Latin America, molded Chicana/o musical discourse and practice.

New Technologies and the Reorganization of DJ Culture in Salvador, Bahia (Brazil)
Gustavo S. Azenha, (Barnard College (Columbia University))

This paper examines the ways in which computer, Internet, and MP3 technologies are being appropriated by DJs in Salvador, Bahia. These technologies are profoundly affecting DJ discourses and practices and the social organization of DJ cultures in myriad ways. These technologies are facilitating the research of music styles and trends; the acquisition of music (through downloading and purchases from Euro-American online retailers); the research of technologies and techniques; the promotion of DJs locally and globally; and the creation of translocal DJ communities. These technologies have also allowed DJs to more easily remix and recombine music, thus, further blurring the lines between music performance and production. This paper takes a look at these varied impacts and implications of new technologies in Salvador, while highlighting the discourses of authenticity surrounding their adoption. In this exploration of the changing discourses and practices within Salvador’s DJ culture(s), I
emphasize the complex interrelations between class, race, genre, and the access to and use of technologies. This paper is based on ethnographic research with DJs from different socio-economic backgrounds and with different musical interests (e.g., hip-hop, house, drum & bass, and samba-funk), as well as participation on Brazilian DJ list-servers and forums.

Supporting Musicians, Changing Beliefs: The Impact of Applied Ethnomusicology in Zimbabwe
Erica Azim, (MBIRA)

This poster session will describe the activities of MBIRA, a U.S. non-profit organization providing support to traditional Shona musicians and instrument makers in Zimbabwe, and the impact of those activities on musicians and their communities, and the musical tradition itself. Quantitative impacts include increase in economic status resulting from total payments of $75,000 to 125 musicians from sales of over 60 CDs published by MBIRA, and $170,000 to 11 mbira (instrument) makers, over an 8-year period. Secondary quantitative changes include the increased number of apprentice instrument makers and children learning to play mbira in affected communities. I have observed both expected and unexpected qualitative changes. Expected changes include increased musician self-respect and community respect for traditional musicians, and improved quality of instruments made by instrument makers now able to make it a full-time livelihood. Unexpected secondary results include reported validation of traditional beliefs that ancestor spirits will take care of those who respect them by playing traditional mbira music – a “de-colonizing” cultural influence in an area where Christianity is equated with economic success. Accentuating this perspective, MBIRA almost exclusively records only traditional mbira styles, defined as the style played in ceremonies for the ancestors, whereas Zimbabwean record companies during the same period recorded mbira in non-traditional and “cross-over” styles only. MBIRA CDs will be available for listening at the display. Maximum table space is requested, preferably two or more 8-foot tables.

Bohi Gim Ban, (Hanyang University)

This article examines the practice of Korean folksongs among Soviet Koreans by exploring how the musical traditions of this ethnic minority formed and evolved in the early 20th Century. My examination of this unique practice of folksongs stems from fieldwork conducted among the former Soviet Koreans now living in Uzbekistan and Kazakhstan, where most Koreans reside within the former Soviet states. Through my research on Soviet-Korean music from 1917 to 1937, I identified examples of multiculturalism in the evolution of Soviet-Korean songs from the traditional Korean music found in the Far East. From the repertoire of Korean music in the Far East, one can identify the three most influential factors on Soviet-Korean music: 1) traditional Korean folksongs and their variations, 2) Japanese influenced songs known as Ch’angga, as well as songs called Ryuhangga, and 3) Russian revolutionary music as well as songs developed in the kolkhozes. Through my research on Soviet-Korean music, I was able to identify the incorporation of Japanese and western music such as the Ch’angga or Ryuhangga styles of music with traditional Korean music to develop a completely new musical form. The analysis of Soviet-Korean folksongs also contributes to the understanding of the music of the Korean diaspora. This paper covers only a small area of the much larger and richer context of music in the Korean diaspora. Soviet-Korean music is a good place to start with a lot of interesting material that significantly adds to scholarship on this broader context.

Reduplication in Murriny Patha Djanba Songs in Relation to Musical Patterning
Linda Barwick, (University of Sydney)

Djanba is a repertory of public dance-songs composed by Murriny Patha speakers from the community of Wadeye in Australia’s Northern Territory. Like Wangga performed by speakers of neighbouring Marri family languages, Djanba songs are performed
for public rituals including funerals, circumcisions and 'ragburning' ceremonies for the disposal of the belongings of deceased, and are composed in everyday language by known individuals who receive the songs from ancestral country-spirits. Some 60 recordings, comprising 850 individual Djanba song-items, are held in the local repository of the Wadeye Knowledge Centre, which since the 1990s has undertaken a systematic gathering of archival and local recordings. A team of linguists and musicologists is now working with performers and composers of Djanba to document this impressive collection, including linguistic and musical transcription of the 80-odd individual song texts. There is a high proportion of linguistic reduplication in this corpus, especially evident in song-words said to be in spirit-language. Reduplication in Murriny Patha normally indicates plurality and intensification: e.g. the word yile 'father' is reduplicated as yileyile to mean either 'fathers' or 'own father'. This paper argues that the high proportion of reduplication in Djanba song-texts in general, and in spirit-language song-words in particular, is iconic of the musical repetition evident at all levels of ceremonial activity.

Modes of Cultural Representation: Koo Nimo's Song-Tales as Rhetoric, Innuendo, and Double-entendre
E. Kwadwo Beeko, (University of Pittsburgh)

Many sub-Saharan African songs consist of a form of speech utterance in which words, melody, and rhythm are inseparable. This verbal communication tends to center around events and matters of common interest to members of the society. Because some of these songs use allusion and poetic imagery-going beyond ordinary talk and drawing on metaphors and proverbs-they are messages that carry veiled criticisms and double meanings. This stylized form of discourse serves as a powerful pattern of communication. Among the Akan societies of Ghana, folktales are told primarily in this form of speech utterance, making them complex in their references. A musician whose songs demonstrate this form of discourse is Koo Nimo. In this paper, I will analyze how this form of utterance works: how and why Nimo's symbols and idioms generate discourse between performer and listener; the manipulation of indirect patterns of communication to articulate hidden political texts; and the use of this custom of rhetoric, innuendo, and double-entendre as modes of cultural representation.

Ethnomusicology of the Individual: a Biography of Rapanui Master Musician Kiko Pate
Dan Bendrups, (University of Otago)

Rapanui (Easter Island), known internationally for its megalithic moai statues, is considerably less well known for the perseverance of its indigenous culture. Confronted by colonialism, conflict and the commercial forces of globalization, the musical culture of Rapanui often appears in academic studies as descriptions of what “was” rather than what “is.” This de-emphasizing of the present is problematic, as the lack of information concerning music culture transformation in the twentieth century is a destabilizing factor for culture bearers in the twenty-first. My research seeks to respond to this issue by providing a biography of Luis Avaka ‘Kiko’ Pate, a Rapanui music master who has informed every Rapanui music research project since the 1950s. The use of biography as an ethnomusicological tool raises a number of theoretical questions that this paper addresses. First, it examines the role of biography in traditional Rapanui music practices, particularly the social function of hui tupuna songs of lineage. Second, it investigates biography as a research method, drawing on the works of researchers such as Greg Dening and James Clifford to develop a methodological justification for an ‘ethnomusicology of the individual’. Finally, it theorizes the potential of biography to contribute to socially responsible research.

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

The breakup of the Soviet Union in 1991 led to a new wave of immigration to the United States and Canada. A large portion of the nearly 300,000 Ukrainians who have come to North America since that time are officially classified as religious refugees. While these individuals came to the “new world” seeking freedom, they often
encounter tremendous challenges maintaining their traditional religious and cultural identity within the extremely dynamic and diverse contemporary American evangelical church landscape. This study explores the efforts of Ukrainian evangelical Christians to maintain a separate identity in their adopted country, while attempting to integrate their families into larger society. In spite of concerted efforts to sustain the traditions of their homeland, Ukrainian church leaders must constantly work to balance the needs of the older immigrant population with the desires of children and youth to adopt the styles, trends, and practices of modern American Christian culture. The result of this ongoing struggle between conservative and progressive elements within the Ukrainian immigrant churches is a hybrid worship style that does not fully reflect the practices of traditional (or modern) Ukraine, nor of contemporary American evangelical culture. This paper includes a discussion of worship and music styles in diaspora churches, interviews with church members (including leaders, directors, and youth), and analysis of the greater concerns of the Ukrainian Christian diaspora within the United States.

Globalizing Tradition: Orkes Gambus Music in Arab-Indonesian Communities
Birgit Berg, (Brown University)

Arab popular music recordings, symbols of Arabia, the homeland of Islam, are widespread within many Islamic communities in Indonesia. However, for Arab-Indonesians (descendants of Hadrami Arab migrants), these popular recordings represent a modern reconnection with a distant ethnic homeland. Arab-Indonesians (keturunan Arab) can be found throughout Indonesia today. Although after generation upon generation, most Arab-Indonesians use only few words of Arabic in their daily lives, they maintain traditional Arab customs in their community celebrations, including the performance of orkes gambus music and dance by Arab-Indonesian youth. Often commercially recorded by Arab-Indonesians, orkes gambus music is widely consumed by non-Arab Indonesian Muslims during Islamic holiday seasons. However, for modern-day Arab communities in Indonesia, orkes gambus is a traditional component of Arab community celebrations. Although the sound of orkes gambus has changed and amplified over the years—most modern orkes gambus songs are arrangements of Arab pop hits sold in urban markets—it is only through this modernization and through the creative influence brought on by globalization that the tradition of orkes gambus remains a seminal part of Arab-Indonesian community celebrations. Whereas discussions of diaspora culture often focus on the concept of marginal preservation of tradition, in modern-day Indonesia globalization offers Arab-Indonesian youth an immediate connection with their perceived homeland and allows orkes gambus, as an Arab-Indonesian tradition, to continuously evolve. This paper will introduce Arab-Indonesian culture, but it will also conceptualize the effects of globalization and modern technology on diaspora communities and their expressive traditions.

Not Just The Street: Detroit’s Bebop Subculture
Franya Berkman, (Lewis and Clark College)

Detroit’s jazz history has long been eclipsed by the legendary, now canonical stories of New Orleans, Chicago, New York and the West Coast, as well as by the huge success of Motown Records. Nevertheless, during the postwar era, Detroit had a reputation, among African-American performers and audiences, as a city whose high standards and heartfelt appreciation for modern jazz was unrivalled. Detroit’s black musical community supplied New York’s clubs and record producers with a steady source of second-generation bebop artists; performers such as Tommy Flanagan, Barry Harris, Elvin and Thad Jones, Paul Chambers, Ron Carter, Yusef Lateef, Terry Pollard, and Betty Carter are only some of Detroit’s more famous sons and daughters. The city was also a jazz Mecca where out-of-town musicians could find employment and develop their ideas in a rigorous yet uniquely supportive environment. This paper explores the economic and cultural underpinnings of Detroit’s bebop subculture and, more generally, offers a model for mapping processes of musical transmission in black urban communities. I call specific attention to family-centered systems of musical mentorship, excellence in public high school music programs, black home
ownership, which fostered a salon society, and black-owned musical venues where bebop could thrive.

Reclaiming the Diaspora Through Song  
Nilanjana Bhattacharjya, (Colorado College)

Recent scholarship identifies the depiction of India in contemporary popular Hindi films as a site of nostalgia for South Asian audiences living abroad. Given the lucrative market for these films overseas, many films cater to these diasporic audiences by including characters returned from London or New York, for instance. The marketability of these films often rests on their ability to transmit authentic renditions of Indian culture within India as well as throughout the rest of the world, and so in this respect, the enormous success of the 2003 film *Kal Ho Naa Ho (Tomorrow May Not Come)*, set entirely in New York and New Jersey, seems remarkable. Set mostly in identifiable, familiar locations around Manhattan, *KHNH* follows popular Hindi film genre conventions by featuring Hindi dialogue, prominent Indian actors, and several songs interspersed throughout the narrative. While the cast and language help mark *KHNH* as an Indian export, the foreign setting destabilizes its Indian identity. I argue that *KHNH*’s songs are what most enable the film to successfully retain and transmit an authentic experience of Indian culture to its audiences. As its songs accompany budding romances, transgressions in a disco club, an engagement, and a wedding, they situate these events within audiences’ often extensive repertory of similarly themed and structured songs from other films that are actually set in India. Displacing their foreign setting, *KHNH*’s songs perform a crucial role in helping reinvent the social interactions onscreen as ones that are authentically Indian.

Spirited Away: Buru as an Ancestral Music in Jamaica and the World  
Kenneth Bilby, (Smithsonian Institution)

Students of Jamaican music around the world are vaguely aware of an important musical ancestor known as Buru. Most histories credit this supposedly secular neo-African tradition as an important source in the development of urban popular music. Buru provided the three-piece drum ensemble and part of the rhythmic structure on which the neo-traditional genre of Rastafarian sacred music called Nyabinghi was built. In the early 1960s, legendary figures such as Rastafarian master drummer Count Ossie and the Skatalites’ drummer Lloyd Knibb revolutionized the emerging ska form by incorporating Buru rhythms. Later, during the Rastafari cultural explosion of the 1970s, Buru-related rhythms again revolutionized reggae, via Rastafarian Nyabinghi, which influenced leading artists of the day. Today, ska, reggae, and Nyabinghi are global musics, and Buru has become an important ancestor in a globalizing reggae mythos. Based on ethnography among current Buru practitioners, this paper tells a rather different story. Contrary to common representations, Buru was not a secular topical song tradition later invested with spirituality by Rastafari’s radical reinterpretations of Biblical scripture; it was, and in a few rural areas remains, a neo-African religious observance revolving around performative and material offerings to community ancestors. The paper discusses this hidden history, showing how, even as Buru has become symbolically important as a mythic ancestor of Rastafarian reggae, its ancestral spiritual meanings have paradoxically been “colonized” and obscured by hegemonic biases against older, non-Christian forms of African religiosity.

Ethnological Histories and the Ethnographic Present in Ethnomusicological Research  
Michael Birenbaum Quintero, (New York University)

The formation of a body of specific cultural practices is an important ethnicizing move in identitarian movements. As commensensical as it may appear, a “canonical cultural corpus” (CCC) is historically structured by criteria which objectify, incorporate and legitimate particular cultural forms and exclude others in ways which significantly effect everyday practices. This presentation views the construction of a CCC comprising the musical practices of black Colombians on that country’s Pacific coast, which I trace historiographically within Colombian folklorology, anthropology, the
understand how they wish the world to see Hawai‘i through their eyes.

The Death of Jazz: America’s New “Endangered” Music
Jack Bishop, (University of California, Los Angeles)

The undeniable devaluation of jazz in American music culture has reached alarming proportions. Jazz clubs across the nation are closing at astonishing rates and younger generations are being exposed less and less to the art form. Children’s television programming makes exclusive use of Western classical music when making the connection between high art and intellectual thought; not one program employs jazz in this context. As America’s schools continue to lose funding for the arts jazz is always cut from curriculums before Western art music. While jazz continues to suffer at the street level and many musicians who once made good livings as performers now struggle on in dire straits, it flourishes in institutions like Lincoln Center, the Hollywood Bowl, and in many universities across the country. Does this indicate that jazz has become a music form dependent upon an elite patronage system in order to survive? If so, what does this mean for the innumerable jazz players who exist outside such a system of support? And what role has “smooth” jazz played? In short, is jazz culture, as we have known it, slowly dying? And perhaps most importantly, if so, what role can ethnomusicology play in reversing this process? Combining personal experiences as an ethnomusicologist, jazz educator, record producer and concert promoter, with the testimonies of numerous jazz artists, this paper examines the decline in popular support and appreciation for jazz in the United States while exploring some options for ethnomusicologists seeking to preserve this vibrant music form.

Matanitu (Government) and the Meke: the Sociopolitical Tool in Fijian Negotiation
Helen Black, (Australian National University, Canberra)

Meke - Fijian sung poetry - is performed throughout the Island Group. The poetic text reflects every aspect of Fijian life and is
performed as dance and social entertainment, providing a repository for history and genealogy, education, Methodist liturgy and above all is a precursor for political negotiation. The meke ni yaqona is the highest and most sacred of these Fijian meke performed with carefully prescribed choreographed movements. All occasions of political significance in Fiji are preceded by a meke ni yaqona ceremony: the meeting of the Bose Levu Vakaturaga (Great Council of Chiefs), the opening of Parliament, the Bose ko Viti (annual meeting of the Methodist Church), a visit by a Fijian chief, politician or dignitary and particularly all important negotiations. This century old marrying of traditional ceremony with politics – the old with the new – still furnishes an effectively moving spectacle. The text of many of these meke contains some archaic words, their meaning long out of memory – a testimony to the age of the composition. However, the reverence with which this ceremony, with its perceived connection with the spirit world, is held in Fijian society, makes meke ni yaqona a valid ceremony for vesting occasions with worthy importance. It is part of the Fijian way and the Fijian ethos. I will analyse the ancient ceremony and its protocol, connecting it with contemporary societal structures.

Activism at the Ethnomusicological Crossroads: The President’s Roundtable
Philip V. Bohlman, (University of Chicago)

With a common theme of activism in ethnomusicology, the participants in this roundtable will address the sites and geography of turning ethnomusicological action toward structures and institutions of power. The sites of activism on the Crossroads, with which this SEM committee concerns itself, will include five general areas: (1) ethnomusicology and professional organizations; (2) government agencies, cultural and otherwise; (3) sites of publication, performance, and dissemination; (4) social and religious organizations; and (5) structures of colonialism and statehood. During the two-hour roundtable, there will be a ten-minute position paper on each site of activism, followed by a five-minute response. Each of these will be followed by a discussion of five minutes. The presenters of position papers and responses will be committee members, who will have exchanged their papers and responses prior to the meeting. The explicit goal of the roundtable is not simply to identify the sites and rally ethnomusicologists to the rhetoric and possibilities for activism. Instead, the position papers will treat activism more literally and practically. Each presenter will outline the framework for a specific mode of activism, connecting that mode to specific sites within the structure of the Society for Ethnomusicology itself.

Creating the New for the Preservation of the Old: I Wayan Sinti’s Concept of Kreasi Baru
Sabrina Bonaparte, (University of Washington)

Master musician I Wayan Sinti embodies the Balinese concept of kreasi baru—“new creation”, or the combining of old traditions with modern ideas. Sinti was among the last generation of students to learn ancient forms of Balinese music through traditional instruction, but he also has an advanced degree from an American university, and has spent his career working for state-sponsored institutions. He has also applied the concept of kreasi baru in his development of two experimental gamelan ensembles. In 1994, Sinti developed Gamelan Manikasanti, which contained several different Balinese scales, consequently allowing the musicians to perform many musical genres on one set of instruments. Ten years later while teaching at the University of Washington, Sinti furthered his ambitions, and with the assistance of his students, he built Gamelan Siwa Nada over the course of one year. The innovative ensemble introduced a nine-tone scale resembling the smaller intervals of Balinese vocal repertoire, incorporating numerous traditional scales within the nine tones. The closer intervals represented in Siwa Nada allow Sinti to create compositions using music from all over the world, and his newest piece features a section from Dvorak’s “New World” Symphony. Can Sinti’s unorthodox compositional style including Western music be attributed to his direct exposure to American culture, or is this the result of globalization on Balinese society? How does Sinti’s construction of the new ensembles differ from the formation of other hybrid genres like kecak? I will attempt
to answer these questions while introducing Sinti's personal style of *kreasi baru*.

**Music, Body and Sexuality in Bohag Bihu Songs of Assam**  
*Utpola Borah, (Independent Scholar)*

The *Bohag Bihu* songs, associated with the *Bohag Bihu* spring festival, are the most popular folk songs of Assam in Northeast India. *Bohag Bihu* is a composite festival, combining rituals invoking welfare of the cattle, and *Husori* singing as a means of offering blessings for the New Year. The erotic songs and dances of *Bihu* are traditionally associated with an ancient fertility cult and also provide a setting in which young people may choose their life partners. Unlike in some of the other Indian spring festivals, where love songs are often of the nature of mating calls, in *Bohag Bihu* songs, comparatively, direct expression of physical passion is not very common but is invested with deep symbolic meaning. These songs present the joy of love, yearning and hunger for companionship or the hurt caused by separation and frustration. The *Bihu* dance too has strong sexual undertones, where the female dancers make explicit use of their breasts, waist, hip and pelvic regions in order to convey the mood of intercourse. The male dancers exhibit similar motions but in a more vigorous manner. This paper is an attempt to establish certain erotic and sexual characteristics of *Bohag Bihu* songs from an ethnomusicological perspective. While doing so, it also traces the transition of a festival that originated in a fertility cult, where sex, reproduction were dominant themes, to a festival where worship and prayer superceded the original sexual content.

**Could Systematic Analysis Engender Self-Aware Thinking About Music?**  
*Benjamin Breuer, (University of Pittsburgh)*

In this paper, I would like to examine what systematic analysis of musical objects reveals about the process of acquiring musicological knowledge. Originally, in Guido Adler’s program for musicology, systematic methods had been envisioned to supply raw data for historiographical narratives. In anthropology-driven ethnomusicology, they were employed in the service of developing an ethnographic understanding of music within a particular cultural environment. During the past three decades, ethnomusicology has challenged these uses for systematic representations of music. Researchers have become aware of the important role that their subjective biases play in the documentation and interpretation of musical processes. Once we depart from Adler’s and related views of analyses as fixed representations of sound, the painstaking analytical methods developed by systematic musicologists earlier in the twentieth century acquire new usefulness. Systematic analyses usually establish clearly how an analytical representation derives from its associated musical object. Thus, the researcher’s shifting hypotheses about the music’s content and significance are ideally reflected in the resulting representations with equal clarity. The thought process of the analyst becomes apparent and can be analyzed itself. My paper will concentrate on methods of analysis derived from biology, the most important methodological source for early systematic musicology. After examining the influence of Adler’s philosophy of musicology, I will demonstrate (a) how systematic analyses elucidate the dialectical relationship between the subjective biases of researchers and the analytical objects they construct, and (b) that such self-scrutiny on a systematic basis constitutes a musical activity in its own right.

**The Non-Profit Dilemma: Understanding the Contemporary Market for Jazz Radio**  
*Ray Briggs, (California State University, Long Beach)*

In efforts to elevate the artform to a more respected status, jazz has often been referred to as America’s classical music. Yet, in some ways this has turned out to be an almost prophetic statement. Recent statistics tracking commercial music sales demonstrate that like classical music, jazz sales have dwindled down to only about 2% of the total market. With such a fledgling existence within the overall commercial music landscape, how can such a tradition be economically viable or even simply break even? Recent events in straight ahead jazz radio format programming reveal a similar phenomenon - "all jazz" radio formatting is steadily becoming a thing
of the past. In this paper, I will explore the struggles of KKJZ, the major non-profit jazz radio station in Los Angeles, as it negotiates and navigates between: (1) remaining "true" to the aesthetic and ethical criteria of its board, staff and listeners; (2) implementing business savvy marketing strategies aimed at increasing economic support; and (3) blazing new territory in community outreach. By drawing from personal interviews with select radio personnel, board members, jazz musicians, and listeners, I will explain the complexity of ideas and influences that go into decision-making for the station and the implication these decisions may have on the entity's future existence.

The Libertine and the Spectacle: Masculinities and the Bhand Tamasha in 18C Delhi
Katherine Brown, (Corpus Christi College, Cambridge University)

It is only very recently that masculinity has become a significant subject of historical inquiry in the South Asian context. To date however, masculinity in Mughal India has been somewhat inadequately theorised as one pole of a rigid gender dichotomy, an idea based on face-value readings of prescriptive writings, and the fairly reified textual evidence of certain formulaic genres of literature. Few scholars have considered how notions of masculinity were formed, negotiated, transcended, contested and altered in practice and over time. It is in this area that the evidence of musical culture in 18C Mughal society can be of particular use. Musical culture has two distinct advantages in analysing the practice of Indian masculinities: firstly because, unusually for people of low social status, musicians and dancers appear in the historical records, and historical relationships between specific performers and patrons are therefore open to scrutiny; and secondly because music and dance performance in Mughal society was always a site for the exploration of gender and sexual identity. In this paper I will be examining the case of the bhandas of Delhi, whose performances raise interesting questions of masculinity in relation to both the patron -- the libertine or "viewer of spectacle", the tamasha-bin -- and the producers of the tamasha, which means both "performance" and "spectacle". In doing so, using Ruby Lal’s groundbreaking reassessment of Mughal femininities as a starting point, I want to reconsider the nature of Mughal masculinities as multiple and contested, instead of hegemonic and reified.

Negotiating Faith and Belief / Scholarship and Pedagogy: The Emergin Presence of Ethnomusicology in the Southern California Christian Academy
Kimasi L. Browne, (Azusa Pacific University)

This roundtable will explore the current emergence of ethnomusicology in undergraduate and graduate study in three Southern California Christian institutions of higher learning and will present various approaches that have been employed to integrate faith, research, pedagogy and learning. While there are avowed Christians who teach ethnomusicology in secular institutions of the thriving Pacific Rim, this roundtable opens a discourse concerning the paths recently taken by four Christian scholars who have helped to introduce ethnomusicology in Christian universities and seminaries of Southern California. Even though skills in and understanding of ethnomusicological history, theory and method are becoming commonplace and even pursued in worldwide Christian witness and the discipline of missiology, ethnomusicology is still underrepresented as a field of study within the member institutions of the Council for Christian Colleges and Universities (CCCU) and the Christian Colleges Consortium (CCC). In support of the SEM 2006 conference theme "Decolonizing Ethnomusicology" and in response to common concerns of Christian missionaries-as-colonizers, this roundtable is an appropriate forum where such issues may be engaged. In this two-hour session each presenter will offer a position statement of up to 15 minutes, followed by one hour of audience participation and discussion.
Sonic Visions of Manifest Destiny: Music and Image in The Unforgiven
Tara Browner, (University of California, Los Angeles)

In the two decades following World War II, the production of films situated in the American West reached their apex. A critical time historically for American Indians, as the governmental policies of reservation termination and urban relocation shifted populations from rural areas into urban centers, this era also saw the beginnings of a reassessment of Hollywood portrayals of Indian characters and cultures. Such films as Broken Arrow (1950), while filled with stereotypes, heralded new, more sympathetic views of Native peoples, who now took to the screen as romantic yet doomed adversaries. Perhaps the most compelling and unique film music in this genre is Dimitri Tiomkin’s score for John Huston’s The Unforgiven (1960). Tiomkin, arguably the most famous film composer of the era, went far beyond any of the standard “Indian music” tropes of his time, and with Huston created the most bizarre, surreal scene of musical warfare ever seen in a Western. In it, the movie-goer experiences rampaging Kiowas and their “War Flutes” sonically overcome by Lillian Gish pounding out Beethoven on an upright piano, which is then attacked and destroyed by the warriors—who first count coup on it. What Tiomkin and Huston envisioned was the musical version of doomed tribes fighting the onslaught of Manifest Destiny, writ large on the screen. In this paper, I intend to focus upon how they used music and imagery to represent settler expansionism with its “active” music—harmonic and rhythmically vigorous—overwhelming the “passive” monophony and heterophony of the American West’s indigenous people.

Over & back: Reciprocal Influences between Diaspora and Homeland Culture
Kate Brucher, (Bowling Green State University)

Expressive cultural practices such as music and dance provide a critical lens on the relations between diaspora communities and their home countries. The case studies presented in this panel examine the cultural encounters that ensue between European diaspora communities in North America and their homelands when people and media circulate between them. They look at the ways that music and dance serve as common ground as well as points of departure between diaspora and homeland as musical practices are dislocated over space and time. In particular, these papers consider the ways in which music and dance can bring experiences of home and host country together in the form of nostalgia, longing, ethnic solidarity, and sometimes shared mastery. They also reveal simultaneous sites of disjuncture where commonality is presumed.

The underlying studies draw on performance ethnography and oral history as well as diaspora studies and the scholarly literature on translation, circulation, and transnationalism. Each paper takes into account a unique national experience of migration and locates it in a broader context of contemporary global circulations. How do diaspora communities negotiate the boundaries of local, regional and national identity in their adopted and native homelands by means of expressive culture? What role are new media, technology, and travel playing in the transmission of culture between homeland and host? How have these processes contributed to the building of new communities?

Viva Portugal, Viva Rhode Island: Portugal’s Diaspora Comes Home to Play
Kate Brucher, (Bowling Green State University)

On July 1, 2005, the Lusitana Band of Cumberland, Rhode Island triumphantly marched through the narrow streets of Penalva do Castelo, Portugal. Although the forty musicians had not slept since leaving Rhode Island the previous day and now played in near total darkness, this parade represented the culmination of almost two years of planning and musical preparation for a seventeen-day trip through Portugal. The towns of Penalva and Cumberland and the band promoted the tour as a commemoration of the ties between New England and Portugal. In this presentation, I will explore the relationship between this form of musical tourism and emigration. I argue that filarmónicas—amateur community wind bands such as the Lusitana Band—play marked roles in what anthropologist Caroline Brettell has called Portugal’s “culture of migration.”
Framing musical tourism within the context of emigration highlights filarmónicas’ importance in the creation and consolidation of a Portuguese identity that reconciles saudade—a longing for home—with that of the emigrant who works outside Portugal. Bands’ travels sustain economic, religious, and social ties that bind Portugal to its emigrants, echoed in the Portuguese government’s policies regarding the inclusion of emigrants within the nation.

Embodied Subjectivities: Performing Samba with a New Twist (Gingado)
Carla Brunet, (University of California, Berkeley)

Samba schools, organizations through which members participate in annual carnaval parades and competitions are rigidly hierarchical with roles that are gender specific. In general, women are dancers, subsection leaders, and are in charge of organizing social events. Men can dance but their main responsibilities are music making. These roles have remained fairly constant since the inception of samba schools in the early 1930s. Thus, performances have provided sambistas with a significant means by which they construct and articulate gendered identities. Based on ethnographic fieldwork conducted in the samba schools of São Paulo, Brazil, this paper explores the conditions that, despite the rigidity of the prescribed gender roles, allow some participants to negotiate alternative spaces for themselves. Specifically, I examine how some women have been able to play drums, a role that has been constructed and naturalized as definitively male, both through discourse and a variety of bodily and ritual practices.

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, (Macalester College)

Developments in interactive entertainment are increasingly focused upon musical components; music video games are a primary example of this growing trend in popular music and technology. “Taiko no Tatsujin” (“Taiko Drum Master”) is a Japanese music video game originally released in 1999 amidst a wave of music and dance video games for the arcade. Over the past seven years the game has been re-formatted for home and personal gaming systems in Japan and a number of other countries, including the United States. This paper examines the innovative processes utilized in the design of the game that presents a multitude of traditional Japanese forms and customs in a contemporary context and media. I begin with the evolution of the game, including strategies for the non-Japanese audience and an analysis of choices in musical repertoire that include J-Pop, Japanese traditional songs, anime, American top 40, and European eclectics. I will discuss how the game has been consumed by the

in the Takarazuka theatre review, gender is consistent brought to the fore through the heightened setting of the stage. This paper considers gender as performed within a contemporary, mediated context: the televised popular song contest Kouhaku utagassen (‘The Red and White Song Contest’). In this annual ‘battle of the sexes’ contest, singers are divided into men’s and women’s teams and they alternate performances on stage until one team is declared the victor at the end of the evening. Using selected performances by the contest’s favourite male and female ‘battle rivals’, Mikawa Ken’ichi and Kobayashi Sachiko, this paper examines how gender is performed through song texts, costumes and stage designs. This reveals a range of conventional and subversive identities—such as ‘good wife’ and grand seductress—which are reinforced, contradicted and negotiated through these live performances. It not only demonstrates the spectacle of gender construction but also highlights broader issues of sexuality, sex roles, mimesis and gender play in Japan as seen through a prime-time, mainstream family program.

Battling Sex, Performing Gender: Scenes from a Japanese Popular Song Contest
Shelley Brunt, (The University of Adelaide)

Ethnomusicologists have long been fascinated by the many and varied constructions of gender in Japan’s performing arts. From the stylised femininity of the male onnagata in the kabuki tradition to the idealised representations of masculinity by the female otokoyaku
North American audience, outlining the appeal and “buzz” in the gaming community. I will examine “Taiko no Tatsujin” as a case study of transnational music cultures infusing Asian traditions within modern forms. I consider the music video game as a primary site for the growing presence of Japanese popular culture in American society, with particular attention to the adaptation of Japanese kawaii (“cute”) culture. In conclusion, I will discuss new strategies of analysis to consider the changing expressions of popular culture and technology.

**Postsocialist Mythological Tales: Music, Memory, Mafia, and Marketing in Turn-of-the-Millennium Bulgaria**  
*Donna A. Buchanan, (University of Illinois, Urbana-Champaign)*

What does postsocialism sound like? And how and to what extent are various repositories of memory being mined, manipulated, or implemented, strategically and creatively, in its construction? In her *The Future of Nostalgia*, Svetlana Boym proposes a two-fold typology of nostalgia rooted in what she describes as its “reflective” and “restorative” properties or functions, which she locates in the cityscapes, material culture, artistic expression, sensibilities, and aesthetic dispositions of postsocialist Eastern Europeans. Her analysis identifies “post-communist nostalgia” as both a longing for a new romanticized socialist past, and an attempt to retrieve that history stored in people’s memories rather than official records or textbooks, whose contents sometimes document political fiat more than fact or personal experience. This paper represents a preliminary attempt to engage in a musical dialogue with Boym’s hypotheses. By analyzing recent ethnopop recordings and videos, whose contents, following anthropologist Caroline Humphrey, are interpreted as “mythicized enactments” of postsocialist displacement, I question whether postcommunist nostalgia is really about postcommunism or nostalgia at all, for the musical evidence reveals a selective remembering and forgetting often tied more to the vagaries of the market than any sincere yearning for a bygone past or alternative future. Indeed, the nostalgic qualities of many ethnopop videos, while pointing to an emergent cosmopolitan aesthetic of Balkan regionalism in the New Europe, also conceal a darker narrative that stories the genre’s links to organized crime, cd/video piracy, and the exploitation of women through (il)legal means amid shifting expectations of female beauty and social roles.

**The South Indian “Saraswathi” Veena--Musical Instrument as Divine Body**  
*Beth Bullard, (George Mason University)*

Organology, a constituent field of ethnomusicological research, includes consideration of cultural meanings of musical instruments. The South Indian “Saraswathi” veena holds multivalent meanings in contemporary South Indian society. In varying contexts, this instrument may represent: (1) the cosmic order; (2) speech, basic to learning and to attaining wisdom; (3) the human body; (4) a female body; and (5) the body of goddess Saraswathi. In this paper, I explore social and spiritual meanings embodied in the veena in South India today, from the following perspectives: (1) as artifact--specifically, an actual instrument, built at the turn of the twentieth century to the specifications of a musician at the Mysore court, following strict rules of procedure from ancient religious treatises; (2) as musical sound maker--in the hands of this veena's modern-day inheritor and player, Mr. R.K. Padmanabha of Mysore; (3) as sacred image--in iconographical and written traditions; and (4) as enacted icon--in the Tamil film, "Muthu." (1994). From these sources--the instrument itself, the testimony of its player and owner, historical iconographical and written evidence, and a filmic image from popular culture--there emerges a complex web of perceived relationships: between the goddess Saraswathi and the veena, between a veena player and the instrument itself, between a veena player and the goddess Saraswathi, and, finally, between a man and a woman as partners in marriage--a web of relationships from which veena, goddess, and woman’s body may merge.
Kahyangan – Death and the Journey of the Soul in Bali  
Linda Burman-Hall, (University of California)

This presentation debuts the 2006 film ‘Kahyangan – Death and the Journey of the Soul in Bali’, the continuation of a documentary film trilogy devoted to the role of the performing arts in Balinese ritual life, from ceremonies blessing the unborn child and guiding the first years of life to the complex ritual cycle offered for the departed spirit. Through ceremonies, Balinese culture and performance are linked, with specific musical expression as a common characteristic. ‘Kahyangan’ portrays the seven after-life ceremonies in Balinese Hindu-Buddhist religious culture, with associated musical and theatrical performances. The film shows a typical visit to a baliwat (channeling psychic) to determine the wishes of the deceased for the ceremonies, along with alternate scenarios of immediate individual or delayed mass cremation (mass exhumation as necessary, actual or symbolic body washing, corpse adornment and offerings while lying in state), cremation procession and ceremony, crushing the ashes and releasing them into the river, retrieving the purified spirit from the sea and the subsequent ceremonies intended to unite the soul with the Universe and release sentimental connections to the physical world, and finally, inviting the spirit back to the family temple as a deified ancestor. The film documents ceremonies by families from every social level around South Bali. Focal musical elements in death ritual include chant, individual and group sung poetry, marching gamelan, wayang kulit with gender wayang and batel ensembles, and gamelan angklung.

The Body at Rest: Homegoing Celebrations of African American Gospel Musicians  
Mellonee Burnim, (Indiana University)

Upon the death of famed gospel contralto Mahalia Jackson in 1972, over 50,000 visitors paid their last respects as she lay in state at her home church in Chicago. In anticipation of the thousands who would later attend Ms. Jackson’s funeral services, a public theater which seated 6,000, was made available by Chicago’s mayor, though it too still proved to be inadequate. At the close of Mahalia’s Chicago homegoing, she was flown to her hometown of New Orleans for a second celebration of her life. The legendary status of such gospel greats as Mahalia Jackson, credited with the first million-selling gospel recording, James Cleveland, founder of the Gospel Music Workshop of America, and Mattie Moss Clark, national director of Music for the Church of God In Christ, is reflected in the content and character of the ritual activity that marked the ends of their lives. Not all gospel artists are as well-celebrated at death as Mahalia Jackson, but for those whose musical reach and power extends into the national and international arena, the homegoing celebration stands as a powerful symbol of the significance of the musicians themselves and the music they created and promoted. As they were celebrated in life, so are they celebrated as the body achieves its final rest. Through the lens of ethnographic fieldwork, this paper explores the repertoire, ritual language and behavior, and patterns of dress, among other variables, that define gospel music homegoing celebrations as distinct markers of community and cultural identity among African Americans.

Civil Morality, Nation-Building and Japanese School Song Texts in the Early Twentieth Century  
Therese Burton, (University of New England)

Japan’s national compulsory education system, established in 1872, played a key role in the intensive modernisation and nation-building of the Meiji period (1867-1912). As is well documented, the compulsory subject ‘singing’ and the new genre of school songs (shouka) were introduced using a mixture of foreign and newly composed songs, primarily for the purpose of moral education. By the final decade of Meiji, Japan was firmly set on its imperialistic path and schools were a key instrument for the diffusion of ideology that aimed to produce loyal citizens who would build and protect the nation and its burgeoning empire. During 1910-1914, the Ministry of Education published an influential shouka series which was officially prescribed for elementary schools until 1941. While many of the song texts in the series do indeed display the intent to inculcate filial piety, loyalty and patriotism, many others were not strictly nationalistic or militaristic, and dealt with play, natural beauty or
nostalgic themes from history; in this they echoed the thematic content of older song and poetry traditions. Rather than achieving the ideological consistency envisioned by Ministry bureaucrats, the compilers of the 1910-1914 series may have reflected the political and social complexity of their times. This paper offers a new interpretation of the nature of the song series by examining thematic content with reference to that contemporary context.

“I Will Sing like David Sang”: Negotiating Gender, Faith, and Performance in African-American Pentecostal Churches
Melvin L. Butler, (University of Virginia)

Among African-American Pentecostals, a particular tension derives from the challenge of "adhering to the faith" while acknowledging the gendered ways of singing and dancing that characterize musical praise and worship. Assumptions regarding the sexual orientation of gospel soloists, praise leaders, and choir directors frequently pertain to men, who are often suspected of being gay if their vocalizations or bodily gestures register as "feminine," and therefore, problematic, to clergy and laypersons. Although homosexual relationships are deemed "sinful" in most churches, "effeminate" male vocalists are often lauded for their effectiveness in energizing worship services—provided they do not admit involvement in a same-sex romance. Likewise, professional recording artists who successfully enliven gospel concerts through skillful and "anointed" juxtaposition of speech and song are often embraced despite the fact that rumors of sexual impropriety sometimes swirl around them. This paper explores the relation between black Pentecostal church discourses about sexuality and the embodiment of gender in gospel performance. Despite the obvious predominance of women in most churches, congregants generally expect men to sing in "masculine" ways that serve to confirm a presumed heterosexual orientation and reinforce the stability of a strict gender binary. Nevertheless, I argue that an implicit acceptance of "effeminate" gospel vocalists stems from not only the paucity of men, but also these vocalists’ ability to "heat up" church services, an ambiguity regarding their sexual orientation, and an ethic of empathy that promotes their involvement as praise leaders irrespective of their perceived "shortcomings."

Gaps in the Lineage: Modeling Toba Batak Hybridity
Julia Byl, (University of Michigan)

Musical studies of Southeast Asia have long focused on training in court centers: Burmese, Thai and Javanese court traditions have been valued for their rich internal music histories and cultivated performance traditions. These rubrics have lately been expanded through attention to performers playing in other contexts, from the university career of Nikorn Chanthasorn (Wong 2001) to the hybrid Eurasian music of performer Noel Felix (Sarkissian 2000). Operating outside of court value systems, yet often bound to them by common cultural influences, Southeast Asian musicians can inhabit multiple territories simultaneously. This paper considers the trajectories of directed lineage and genre-crossing, sometimes considered opposing forces, as they appear in the career of G. Sitohang, a Sumatran Toba Batak musician whose musical experience includes folk, church and popular genres as well as traditional Toba music. Sitohang’s credentials as a player and maker of gondang instruments and his exhaustive knowledge of Toba language and cosmology positions him as a Toba—and Southeast Asian—lineage holder, a sanctioned transmitter of cultural and musical truth. But as a self-taught musician who learned his skills outside of hereditary and apprentice-based training systems, Sitohang disrupts this perception, while endowing his non-gondang musical activities with authenticity gained from his status as a traditional musician. An evaluation of his career illuminates the interaction between music learned inside and outside of conventional channels, and suggests a conception of mastery based on breadth, as well as on musical depth.
Decolonizing the Archive: Documentation and the Production of Knowledge in a Participatory Ethnomusicological Research in Rio de Janeiro, Brazil

Vincenzo Cambria, (Wesleyan University)

Archives have assumed different roles and meanings in the history of our discipline. If in the beginning of the past century, they had a fundamental role in fostering the systematic study of nonwestern music, providing sound “objects” for analysis, nowadays we are aware that they are not neutral collections of recordings and data due, in part, to the implicit symbolic power (and the “symbolic violence” they can exert, as discussed by Pierre Bourdieu) that reflects their strong colonial heritage. In this work I would like to discuss how the work of documentation and the organization of a local archive are being conceived in an ongoing participatory research in a “favela” complex of Rio de Janeiro. In this project, inspired by the theoretical and methodological formulations of the Brazilian educator Paulo Freire and, more in general, of the so called “participatory action research”, a team of ethnomusicologists is working dialogically with a group of young residents of these communities (who participate actively as co-researchers) to produce an original knowledge on the different meanings articulated by the musical practices that coexist in that space. The organization of a local database with different forms of data and the documentation (audio and video) being produced represents an important part of the research process (not necessarily, an end in itself) and implies the discussion and negotiation of the interests and goals involved and the epistemological strategies for their classification and cataloguing.

“Sandbox Ethnomusicologists” Run Amok?: Teachers with Toeholds in Ethnomusicology

Patricia Campbell, (University of Washington)

Alan P. Merriam once shrugged off an apparent annoyance with the slight but certain presence of teachers working at the cusp of ethnomusicology with reference to them as “sandbox ethnomusicologists”. Some thirty years later, public school teachers and university faculty of music education continue to flow into the field of ethnomusicology in search of the music, the transmission processes of indigenous knowledge, and the theoretical frameworks and methodological forms of research. This forum springs forth from a telling of the perspectives of four women who are trained in music education and ethnomusicology, experienced in teaching children and youth in public and private schools, and are working alone and in collaboration with ethnomusicologists in higher education. Despite dissimilarities in their journeys, they share the goals of preparing future teachers of music education, as well as meet the challenges of education mandates that require an understanding of diverse musical repertoire, cultural contexts, and social meanings. This forum will delve into the successes and challenges encountered while crossing the borders between education and ethnomusicology in attempts to incorporate world musics into K-12 and university classes, thus enabling students, including future teachers, a broader understanding of music as a world phenomenon. Through their tales from the field, and with commentary from Ellen Koskoff, moderator, forum participants will share the journeys that some have taken from “the sandbox” to all the rest of “the playground”.

Native Hawaiian Performance and its Reception in California, 1792-1862.

James Revell Carr, (University of California, Santa Barbara)

Histories of the Pacific in the 18th and 19th centuries usually focus on the role of Native Hawaiians as subjects of Western exploration and ultimately exploitation, overlooking the thousands of Hawaiians who staged their own expeditions of counter-exploration and colonization. By the 1830s, Hawaiians had settled the West coast of North America, from San Diego to Alaska. Historian Greg Dening has conceptualized the “Beach” as “a double-edged space, in-between; an exit space that is also an entry space; a space where edginess rules.” In the 19th century all of California was America’s beach, a border zone loaded with potential for communitas or contestation, where Hawaiians joined a cosmopolitan work force of laborers and entrepreneurs. Everywhere they went in California, Hawaiians brought their music and dance, through which they expressed their
Hawaiian Music in Motion: Representation, Mediation and the Sonic Articulation of Identity
James Revell Carr, (University of California, Santa Barbara)

In the American public imaginary, the term “Hawaiian music” evokes a range of images and sounds, the majority of which are based on the stereotypical representations of Hawaiianness propagated by the tourism industry in hotels, commercial luaus and cultural centers. Historically, however, Hawaiian music has existed in a complex dialectic with the North American mainland that has both delineated and confounded boundaries of ethnicity and nationality. In Routes (1997), James Clifford calls for examinations of "the making and remaking of identities...along the policed and transgressive intercultural frontiers of nations, peoples and locales" (7), an approach which requires envisioning cultures in motion, through both space and time. This panel will look at a variety of Hawaiian musical practices as they have been presented and represented in North America, particularly in the cosmopolitan state of California. Papers will detail specific musical encounters in a variety of historical and social contexts: from the Monterey Presidio in 1792, to San Francisco's Panama-Pacific Exhibition in 1915, to the Southern Californian surf spots of the 1950s and 60s and finally to Hollywood in the 21st century. We will explore Hawaiian music as a terrain of contestation within which constructions of ethnicity are frequently used to define individual and group identities. Our papers reflect both the agency of Native Hawaiians in the development of popular American constructions of Hawaiianness, and the economic and social pressures that have forced continuing negotiations of Hawaiian identity in the context of the American popular music industry.

Xochipitzahuac: How a Petite Flower Came to Represent the Huasteca.
Kim Carter Munoz, (University of Washington)

Beginning after the Mexican Revolution son huasteco was used to construct the nation through government sponsored radio stations, state sponsored competitions and the curriculum of the Secretary of Public Education (SEP). Rural school- teachers collected song and dance from around Mexico and these compilations of folklore became a part of the national imaginary of Mexico. During this time, rural school-teachers were also charged with teaching communities how to be modern citizens for the new nation --part of this mission was to de-indianize rural Mexicans. In the public education curriculum, mestizo son huasteco and huapango were separated from indigenous sones de costumbre, even though they were all a necessary part of the repertoire for many musicians. The national educational curriculum was so powerful that by the middle of the twentieth century it became the official representation of son huasteco to the nation and within the region. Beginning in the mid-1990s, as the Mexican national identity was being visibly redefined to include marginalized regional and ethnic identities, several institutions began to promote a new definition of son huasteco that reclaimed sones de costumbre played by the Nahua of Northern Veracruz, such as Xochipitzahuac ‘dimissive flower’, and put these at the center of teach people how to play son huasteco. This essay will show how the Programa de Desarrollo de la Cultura de la Huasteca began a revival of son huasteco and musicians with ties to North of Veracruz that promotes sones de costumbre as central to música huasteca.
Traditions of Change: Music and the Filipino Narrative in the Homeland and Beyond
Christi-Anne Castro, (University of Michigan)

Music serves the identity politics of Filipinos at home and in the diaspora, at times invoking the power of “authentic tradition,” and at other times capitalizing on the wide-ranging discursive abilities of popular musics from rock to hip hop. This panel interrogates the transnational narratives of musical genres found in the Philippines and among Filipino Americans. The first paper examines the use of Indonesian karaoke, Arab music, and American and Filipino popular music in folk song and karaoke singing of the Magindanao, a Muslim group of the Philippines that is often essentialized as insular and unchanging, in contrast with their presumably more cosmopolitan Christian neighbors. The second paper takes into consideration the modernization of the kulintang genre—an instrument, ensemble, and repertoire—that is also associated with Filipino Muslims but has become widely popular in the diaspora. Despite its romanticized symbolic power as a tradition unmarred by European colonialism, kulintang has been subjected to many nontraditional innovations. The third paper delves into the complicated issues of nationalism and transculturalism among contemporary Filipino art composers and the debates surrounding the efficacy of their works as representatives of a Filipino musical language. The final paper deals with popular music, community, and corporatism, using the trope of immigration—a primary experience among the Fil-Am population, as recounted by Filipino-born Apl.de.ap of the hip hop group, Black Eyed Peas. All the papers of this panel consider the constant re-making of tradition, foregoing simplistic models to reveal the multidirectional flow of musical sounds and ideas in the transnational.

Ghurba, or Living as a Stranger: Global Pop at the Fringes of Europe
Roberto F Catalano, (University of La Verne)

This paper presents the emotional and psychological travail experienced by Near Eastern and North African musicians living as immigrant residents in Sicily. Such moods are exemplified by the Arabic word, ghurba, or living as a stranger. The social movements and unrest of recent years around the Mediterranean have created interesting patterns of social and cultural juxtapositions within countries. The borders between Europe and its neighbors to the east and the south are no longer demarcation lines but rather reception areas in which immigrants live the long and ungrateful process of integration since the mid 1980s. Continuing in the line of Arjun Appadurai’s concepts of ethnoscapes and deterritorialization, and drawing heavily from my own research and monitoring of immigrant movements in Sicily during the last eight years, my paper advances two main points. One, the global pop of the European periphery is characterized by a unique dynamic of production due to geo-cultural vicinity and affinity with Near Eastern/North African countries. Two, just by the sheer number of Arab citizens presently living in Sicily, the complexity of such intercultural breeding ground may favor new musical expressions. I will base my presentation on three cases of Arab musicians who have been living in Sicily for different lengths of time and, therefore, experiencing ghurba at different levels. My discussion will be complemented and enhanced by playing recordings and video examples I gathered in Sicily during my research.

Music for a Goddess
Amy Catlin-Jairazbhoy, (University of California, Los Angeles)

MUSIC FOR A GODDESS, a video-DVD-in-progress, explores the sacred music, dance and rituals of devidasis and devidasas, women and men dedicated to the goddess Renuka/Yellamma. Worshipped by millions of devotees in the border regions of southern Maharashtra, northern Karnataka, and surrounding areas, this goddess is best known through media representation and social activism protesting practices linked to sexuality and prostitution. Her musical and social traditions have parallels in the devadas (women dedicated to male deities) system in Tamilnadu before its reform and classicization in the early twentieth century. This video attempts to balance the typically negative representations of the tradition, which tend to focus on controversial practices and to exclude the unique musical
forms essential to the worship of the goddess Renuka/Yellamma. “Fictive documentary” techniques employed include the autobiographical voice of the Goddess, who reflects on elements of her own varied histories and some practices of her followers. Virtuoso performances by masterful women and men practitioners (jogtis) and jogappas, including transvestites) are featured in ensembles including the conDke, a one-stringed variable-tension "plucked drum" believed to have first been fashioned from a demon’s skull. These musical ritualists are necessary for calendrical festivals shown in the video such as pilgrimage during Rande Purnima, "Widow’s Full Moon", when the goddess and her devidasis are temporarily widowed, and during mendicancy. Police threats to confiscate musical instruments, and protest songs sung within the tradition against the dedication of children, attest to contemporary conflicts surrounding the goddess and her music and the endangerment of the conDke.

California Indians and Scholars: A Joint Exploration in Historical Ethnomusicology
Margaret Cayward, (University of California, Davis)

Historians deal with documents from the past, ethnographers create documents from what they witness in the present, and both historians and ethnographers conventionally tend to say little about music, except in particular studies of the subject. The historical ethnomusicologist works with documents--written, oral, and aural--that can be used as evidence to answer questions about the relation of music to life. In California, combining the information from historical documents with the material that I am collecting with California Indians, mainly the Amah Mutsun, I am finding that the living people, besides going to other Indians, are consulting the written documents of historians and past ethnographers and working with linguists and California Indian musicians and dancers to bring their heritage back to life again. Both Indians and I are looking at the same body of documents and using them in complementary ways: for instance, a California Indian wants to read the Western music notations, and I want to know what the Indians are doing with the music. Music and dance often communicate social values and ideas more directly than other sources, and music may contribute an entirely new perspective on what is or was going on in a given place and time. In my research on musical life in early California, I have used musicological, ethnological, historical, and ethnographic sources. And so, in response to California Indian interest, my originally liturgical and document-oriented research has widened.

Kim Soon-Ae: The First Female Composer of Contemporary Korea
Hyun Kyung Chae, (Ewha Woman’s University)

Kim Soon-Ae has lived a life that mirrors the history of modern Korean music itself; in addition to her musical training, changes in her compositional style parallel musical and societal changes in 20th-century Korea. As a “Shin Yeosong” [highly educated and enlightened woman] she not only has participated in the development of music and society, she has also influenced many young female musicians. Born in 1920 in Ansan, North Korea, she, like most professional musicians in Korea, first learned the music of Western “others”; she mastered all the complexities of musical languages during her studies in Europe and the US, yet preferred to use simple musical language in her own compositions. Some 150 pieces of kagok [art song] written for Korean poems are well received publicly, primarily because they seem to reflect the Korean spirit and portray a sense of Koreanness, especially expressions of women’s sadness. Due to the popularity of her work and her status as Korea’s first woman composer, her music has been analyzed, but often without the consideration of its context. In this account, I analyze two of her best-known songs to illuminate how the complex emotions of Koreans, like her own, are reflected in her music and poetic lyrics. In particular, the confusion over losing the nation, longing for loved ones, and the struggle between tradition and innovation. Also analyzed is how her own experience as a female composer and intellectual woman in a patriarchal society has shaped her musical identity, and influenced subsequent generations.
Let's Get the Rhythm: Handclaps and the Musical Style of Young Girls
Irene Chagall, (Sausalito/Marin City School District)

Handclaps—a genre of musical games popular the world over, primarily among girls six to eleven years old—are so familiar they tend to be overlooked and under researched. Up until recently, recording the activity has presented complex challenges, requiring the representation of the synchronization of rhymes, melodies and movement patterns, with variations occurring in all of these elements from one location to another. Most studies omit stylistic, as well as contextual, analysis. Currently, greater availability of video/film technology opens new possibilities in collecting and studying these cooperative games. Hand Jive—an eight minute DVD presentation—reveals the attraction of this tradition that is practiced on every populated continent and many islands in between. A sampling of Thai, Korean, Mexican, French and African-American handclaps are included. The rhythmic bond experienced by participants playing these games is almost palpable through film medium. The video will be followed by a fifteen minute paper that discusses the value of these games and how they contribute to (1) the musical development and (2) the social awareness of the participants. A close look at this genre helps build an appreciation for its widespread popularity and worldliness.

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)

National anthems are widely used to generate collective identities. Martin Daughtry published on the new Russian national anthem in 2003. The national anthem of the People's Republic of China (PRC) as promoted in Hong Kong deserves close study. Its use was restricted in colonial Hong Kong (1848-1997) even though the colonial government had never forced Hong Kong people to sing 'God Save the Queen,' the British national anthem. Since the handover of Hong Kong to the PRC in 1997, nationalism has become the most compelling issue in civic education of the territory. As a result, the PRC national anthem has been advanced persistently since 1997 as a musical symbol of national identity. Ironically, this kind of civic education has not been successful. To make up for this, the Committee for the Promotion of Civic Education produced a video clip in 2004 and another in 2005, to be broadcast daily prior to the evening news on TV. Both use the PRC national anthem as theme music. With reference to the media response, however I argue that these clips constitute political indoctrination that attempt to force Hong Kong people to realign themselves politically and re-negotiate their national identity. The subtle differences between the two clips explicitly illustrate the failure of 'patriotic education.' They reveal that the government has a long way to go before balancing the perception of the officials with the reception of the local community.

"Return to Innocence": In Search of Ethnic Identity in the Music of the Amis of Taiwan
Chiung-Wen Chang, (University of Florida)

The recognition of indigenous peoples' identity has played a major role in Taiwan's search for national identity in recent years. This paper explores the music of the Amis, the largest aboriginal population of Taiwan, and the construction of its ethnic identity at the national and international level. I address a music copyright lawsuit involving "Return to Innocence," the official song of the 1996 Olympic Games, which sampled large portions of an Amis folk song, "Jubilant Drinking Song," sung by Guo Ying-nan and Guo Hsiu- chu. My analysis of this case highlights issues involved in the ownership of cultural property and musical expressions of the Amis identity. Taking the "Jubilant Drinking Song" as an example, this paper also examines the characteristics of the Amis folk songs in social and historical contexts that function as musical means by the Amis people to express their ethnic identity. Finally, this paper concludes that the individual "creative process" embedded in the Amis folk songs is the most significant musical feature in the Amis traditional music and contributed to the outcome of the lawsuit. Moreover, the lawsuit has reawakened the entire Amis people's ethnic consciousness and mobilized them to protect and preserve their musical heritage. Thus, what the Guos have won are not only...
the recognition of the musical copyright they deserved, but also the public respect for the social and cultural identity the Amis embodied.

**Singing under the Rising Sun: Music Education in Early Colonial Taiwan, 1895-1905**
*Hui-Hsuan Sylvia Chao, (University of Michigan, Ann Arbor)*

Situated in the duality of being Japan’s first colony and a well-established Chinese immigrant settlement, colonial Taiwan (1895-1945) was a culturally complex society. Immediately after annexing Taiwan, the Japanese faced the problem of how to consolidate their administration amidst resistant Taiwanese. Among the first tasks, the colonial government established a public school system. *Shōka*, singing, was part of the colony’s new education, and a new musical experience for most Taiwanese. *Shōka* was not limited to classroom only; it was often incorporated in public and political activities in colonial Taiwan. Thus in colonial Taiwan, what to sing, when to sing, and where to sing were not only musical questions but also political and ideological concerns. This is particularly so because the Taiwanese were skeptical of the Japanese rule, and they used the singing to resist colonial Japan. This paper examines the repertoire, functions, and venues of *shōka* in Taiwan in early Japanese colonization (1895-1905), and demonstrate how the Taiwanese accepted and/or resisted the music unheard before. As the colonial polity pre-determined the content and goal of *shōka*, it embodies colonial ideology. Through their engagement with *shōka*, the Taiwanese, nevertheless, appropriated the music activity to advances their needs and values.

**Advocating Piano Music of the African Diaspora: Melding Cultures**
*William Chapman Nyaho, (Independent Scholar)*

The piano has become an effective mode of expression for composers of the African Diaspora to write art music that reflects their culture. In an ever-increasing multicultural or inter-cultural environment, there is a desperate need to add these works to the canon of art music. I will present a lecture/demonstration of piano music that deals specifically with composers that incorporate indigenous musical traditions from the African Diaspora. These works will show a basic need for some ethnomusicological research or information needed to successfully interpret the works. I will discuss the challenges that may face a 'classically' trained concert pianist, teacher or student wanting to approach these works. The music to be performed will range from intermediate to advanced levels. It is important that musicians are introduced to these concepts at an early/intermediate level as opposed to advanced. Some composers works to be performed and discussed are those by Halim El Dabh (Egypt), Joshua Uzoigwe and Christian Onyje (Nigeria), Gyimah Labi (Ghana), Isak Roux, Bongani Ndodana (South Africa).

**Toward a Theory of Musical Improvisation in Africa**
*Eric Charry, (Wesleyan University)*

The degree to which disparate forms of musical expression across Africa share certain concepts and practices of improvisation is uncanny. A partial explanation might be found by invoking historical movements of peoples and ideas. Other explanations might take account of constraints and possibilities suggested by instrumental design and playing technique, roles in an ensemble, connections with spoken language, varied social functions of music, and the relatively recent adoption of writing systems.

In this paper I move toward establishing a theory of musical improvisation in Africa that takes account of both widespread musical processes and their local manifestations. Using my own work with West African harp, lute, xylophone, and drum cultures as a base, I examine personal style, regional and supra-regional practices (which probably reflect long-term contact among neighboring peoples) and broader continent-wide phenomena. Analyzing musical traditions that utilize similar compositional and improvisational procedures, such as Mande bala and Shona mbira playing, I connect geo-culturally distant musics, discussing points of convergence and difference. I examine the kinds of variation that are expected in diverse music cultures, both at the micro level (e.g. pitch or timbre substitutions, rhythmic displacements, ornamentation)
Improvisation in Africa and Afro-Cuba
Eric Charry, (Wesleyan University)

The sheer number and diversity of local traditions in Africa has proven to be a serious roadblock in formulating theories of music that go beyond well-known generalizations about aesthetic preferences for cyclic form, dialogue or call and response, offbeat phrasing and polyrhythm, and a filling in of the sound spectrum. This diversity distinguishes the continent from large expanses within Europe and Asia, which share broad musical systems. Many aspects of music-making in Africa are highly localized, such as tuning systems, scales, repertories, instruments, and class distinctions regarding the status of musicians. Performance practice—in particular, those aspects related to improvisation—may provide a key to understanding music making across the continent and in distant reaches of its diaspora.

In this panel we will investigate a range of constraints, enabling devices, strategies, aesthetics, and concepts of improvisation in an effort to understand African and African-based music making processes that cut across geo-cultural regions, genres, and musical instrument types (including voice). Some of us will focus in depth on single traditions—female singing among the Akan of Ghana (Ampene) and African-derived religious bata drumming in Cuba (Moore and Sayre)—discussing the subtleties of decision-making that go on before and during performances. Others (Locke and Charry) will work toward more pan-African understandings of performance aesthetics drawing on personal playing experience, the work of others with such experience, theories of improvisation in Asia and North America, and theories drawn from visual arts. As a whole, we will explore common features and relevant differences.

Singing Nothing for Something: The Politicization of Vocables in Taiwanese Aboriginal Song
Chun-bin Chen, (University of Chicago)

In this paper, I explore how Taiwan's political forces and ethnic groups politicize vocables of this island's Austronesian-speaking minority groups. As Radano and Bohlman note, music is "a domain that different races...can potentially share, appropriate, and dominate." I am concerned with how Taiwan's Austronesian and Chinese groups both respond to inter-group conflict and negotiate power through the domain of music. I focus my discussion on musical pieces that emphasize Aboriginal vocables like "naluwan." The emphasis on non-lexical syllables is a significant feature of Taiwanese Aboriginal music, which makes Aboriginal music clearly distinct from their Chinese counterparts. I first examine how the reiteration of those vocables relates to the formation of Aboriginal identity, and then demonstrate how different Chinese political forces appropriate those vocables to produce musical works that promote their assimilationist or multiculturalist stances separately. An Aboriginal song entitled "sarumaenan ta" [we are family] is a case in point. Although the song is sung in Mandarin, the vocable "naluwan" is a key word in the lyrics, and is transformed into a noun, indicating "the Aborigines" and "our common home." In the recent rise of indigenous consciousness, frequently singing that song in political campaigns, both Taiwan's Aborigines and Chinese are familiar with it. By examining the expression and appropriation of songs that emphasize Aboriginal vocables, I thus demonstrate how the Aboriginal voices are heard in Taiwan's political arena by means of musical exchanges.
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)

During American colonial rule in the Philippines, musical forms, lyrics, arrangements, and instrumentation of Anglo-American popular and folk music became integrated within Catholic liturgy after pronouncements of the Second Vatican Council. Earlier, along independence campaigns, this style influenced revolutionary songs, further developed as political protest songs during series of social movements in 1980s against Marcos’ presidency. Activist-musicians composed songs were not only sung at local rallies but disseminated among overseas destinations where Filipina migrants contracted as domestic workers (FMW). Broadly considered a diasporic group, FMW appear atypical for not granted residency nor are they planning to stay permanently in their employed destinations. Temporary-stay results in relatively rapid turnover of personnel involved in musical activities, unstable styles and practices are thus witnessed over time. FMW engage in church choirs while also singing in public areas (parks, sidewalks, underpasses ...) .They strongly claim the "authenticity" and "Filipineness" of these practices despite participants’ turnover and regionalization in dialects and folklore. This paper examines musical involvements of FMW in Hong Kong’s WTO protests, December, 2005 (which local and international Filipino migrant groups formed an anti-WTO alliance and organized outdoor concerts during People’s Action Week). Political protest songs and church hymns were staged together, sharing similar tunes and musical styles. I analyzed how diasporic "national" identity and their imagined continuity of musical traditions are perceived and affirmed in the overlapping political-social-religious contexts. Music is viewed vital means of constructing diasporic identity, unifying members, and referencing homeland in the formation of a special cultural space.

The “Grand Chinese Evening” Concert (1933) and Chinese Essence in Semi-Colonial Shanghai  
Joys Cheung, (University of Michigan)

In 1933, the Shanghai Municipal Orchestra (SMO) held a special concert, "Grand Chinese Evening," in Shanghai. SMO was a British colonial organization and it performed regularly on European classical music. The special concert unprecedentedly featured native Chinese instrumental music as well as Chinese-styled symphonic music composed by a Russian resident in Shanghai. It represented two different kinds of Chinese musical expressions, and intensified the controversy of national essence among Chinese music reformers. For example, the concert convinced Fu Lei that national essence was not in native Chinese music, but in the use of Western musical instruments and functional harmony. This paper examines the controversy of Chinese essence that the concert magnified. My examination is based on Chinese musical publications in the 1920s and 1930s, and Fu Lei’s critical review of the 1933 concert. Defenders of native music had defined Chinese musical essence in the narrative of "ya" early in the 1920s. "Ya" embodied the refined and civilized nature of Chinese musical culture, which Western music lacked. For advocates of Western art music such as Fu, however, the backwardness of Chinese music invalidated the "ya" narrative. Western functional harmony worked for expressing national essence because it embodied the Chinese aesthetics of "breath resonance" (qiyun), an important evaluative concept in landscape painting which emerged in the sixth century. The narratives of "ya" and "breath resonance" show that although the 1933 concert represented colonial forces in Shanghai, Chinese music reformers responded to the forces through mediations of native concepts and narratives.

Filipino Contemporary Composers: Transcultural Connections  
M. Arlene Chongson, (Penn State Abington)

This paper explores the multi-leveled expression of transculturalism in the realm of Philippine contemporary art music compositions.
Through examining representative works of contemporary Filipino composers such as Jose Maceda, Ramon Santos, Lucrecia Kasilag, and Francisco Feliciano, I outline the issues surrounding the question of “appropriate” musical language for nationalist composers and the search for a new Asian music theory. The reassessment and reconstruction of Filipino identity deriving from the compositional processes, as well as the possibility of decolonization through creative procedures, are central themes that I will discuss. In this paper I take the position that Filipino contemporary music attempts to “de-center” from Western compositional techniques and idioms, even as it intersects closely within the larger framework of Philippine traditional, folk, and popular musics. At the same time, I take into account how these 20th century composers translated their own knowledge about Western musical idioms into compositions reflecting not only an ideology of Philippine nationalism but also a relationship with Asian and Southeast Asian neighbors.

Exploring Disjuncture with China’s ‘Grandfather of the Dizi,’
Lu Chun Ling
Kim Chow-Morris, (Ryerson University, Toronto)

Chow-Morris, Kim (Ryerson University, Toronto)“Exploring Disjuncture with China’s ‘Grandfather of the Dizi,’ Lu Chun Ling” Rising from his peasant roots, China’s Lu Chun Ling became a national hero through both his performances in the Cultural Revolution’s propaganda troupes and his position as one of the first dizi (bamboo flute) professors at the prestigious Shanghai Conservatory of Music. The octogenarian teacher and composer possesses an active performance career in the mainland and internationally, and serves also as the president of all Jiangnan sizhu (silk and bamboo ensemble) performing troupes in the Shanghai region. Through subjectivist narrative recounted from interviews and ethnographic fieldwork (1998-2006), and comparative transcriptions of his performances with that of other esteemed musicians, I explore Lu’s extensive social and musical contributions to the Jiangnan sizhu genre. I argue that Lu’s performance style frequently teases the socio-musical boundaries of the genre by flouting the traditional conventions of he (balance) and ya (refinement) taught by Lu himself in our daily dizi lessons during my fieldwork. Lu’s performances act as disjunctures to the normative performance style in his use of dynamics, preponderance of ornamentation (jiahua), exaggerated use of simplification (jianzi), accentuation of phrases, physical gesture and positioning, and stage deportment. Reactions to his “transgressions” by other musicians are examined along with the social implications of his actions. I posit that due both to the personal agency his multiple overlapping social positions afford him and his own musical creativity, Lu renegotiates the established socio-musical norms of the genre in performance while creatively reasserting his own hegemonic position.

Jazz Re/Bordered: Nationalism and Cultural Policy in Danish Jazz
Christopher Washburne, (Columbia University)

The small nation of Denmark (population: 5.5 million) has served as one of the main European centers for jazz production and consumption since the 1930s. Danish audiences, musicians, promoters, and producers have been consistently supportive and welcoming to U.S. jazz musicians, where a number have established second homes (e.g., Dexter Gordon, Kenny Drew) or relocated altogether (e.g. Horace Parlan, Ed Thigpen). Danish jazz festivals and clubs have provided U.S. musicians with a reliable and consistent source of support and programming. Independent Danish record labels, such as SteepleChase and Storyville Records, have released numerous recordings by U.S. artists. And Denmark awards the annual Jazzpar Prize (mostly to U.S. musicians), the biggest and most prestigious international jazz award. Conversely, Denmark has produced a number of significant musicians (e.g. Svend Asmussen, Nils-Henning Orsted Pedersen), and established extensive jazz education programs that have spawned a vibrant and innovative young generation of musicians. Regardless, Danish musicians typically do not enjoy the same type of access and support in the U.S. This lack of reciprocity is informed by protectionist practices and prejudiced notions of authenticity and ownership purported by the U.S. jazz community. As frustrations have mounted, Danish jazz institutions, in collusion with governmental
agencies, have recently retaliated by implementing nationalistic and protectionist policies that have greatly limited U.S. involvement. This paper investigates how state-sponsored cultural policies, an upsurge in nationalistic fervor, along with protectionist stances convene and reverberate through the current jazz scene, re/bordering a historically marked African-American music into a self-consciously Eurocentric expression.

**Flamenco Festero: Social Affirmation, Artistry and Collectivity in Andalusian Social Celebrations**

*Loren Chuse, (University of Northern Arizona)*

Professionally staged performances of flamenco music and dance are well-known to Spanish and foreign audiences. Less well-known but vital to flamenco's existence as a lived, shared cultural expression, is the music and dance performed at private Andalusian festivities - the fiestas that celebrate baptisms, weddings, birthdays and holidays. The song, guitar and dance in such festivities constitute a deeply valued and shared social ritual that is central to a sense of collective sociability and cultural identity among the flamenco community, both gypsy and non gypsy. This paper will examine key festive genres of *bulerias* and *tangos* as they are performed in social contexts in Andalusia. Drawing on the work of noted Spanish anthropologist Cristina Cruces and sociologist Gerard Steingress, as well as on my own work with flamenco *cantaoras* (women singers) and *bailaoras* (dancers), I will demonstrate how the confluence of music and dance in these festive contexts functions as a powerful site of social expression. I will explore how flamenco performances at these festivities constitute a form of symbolic cultural capital and a social affirmation of identity. I will analyze the key role played by flamenco performance in this social ritual, which is highlighted by intense emotion and collective participation, and will demonstrate ways in which these performances of nonprofessional, festive flamenco are at the heart of flamenco cultural legacy as it is lived and practiced by performers and *aficionados* in Southern Spain.

**Happy Birthday, Mas Didik: Contesting and Preserving Tradition in Cross-Gender Performance**

*Bethany Collier, (Cornell University)*

Renowned Javanese dancer Didik Nini Thowok’s 50th birthday was marked by a week-long gala celebration in December 2004. Bringing together artists from Indonesia, India, China, and Japan, this entire showcase focused on cross-gender performance, with workshops, street performances (*ngamen*), a photo and art exhibition, a book launching and seminar, and a fashion show. The culminating performance, a pan-Asian presentation of cross-gendered performance, was capped with an *arja muani* performance. Given his Central Javanese identity, Mas Didik’s selection of this traditional Balinese opera form seems unconventional. He further surprised his audience by including traditional Javanese and Chinese dances, Javanese gamelan, Chinese song and instrumental music, and Balinese *barang landung* puppets, along with break dancing, hip-hop music, and a multimedia presentation. This week of activity, I argue, exposed a crucial disjuncture between the desire to preserve “traditional” performing arts and the position of these arts in modern Indonesia. Mas Didik deliberately brought this conflict into the public eye through his innovative, confrontational, and controversial production choices. Concerned with both the negative contemporary view of cross-gender performance and the state of the traditional performing arts in Indonesia, his aims were overtly political and personal. As issues of gender identity and performance, tradition and change, and ethnic identity and national ideology are placed in public space, their relative positions of cultural potency are challenged within the context of Indonesian national identity politics. My close reading of this performance reveals how Mas Didik and other performers navigate these multiple layers of cultural and political clash.
Deconstructing History in Ethnomusicology: Issues in Theory and Representation
Paula Conlon, (University of Oklahoma)

History functions both as a discourse through which individuals validate their experience and as a tool that scholars can use for broader social analysis. As a result, the study of history walks a fine line between personal representation and more extensive analytical investigation. Ethnomusicologists often encounter the former among their informants in the field, but fail to consider the larger issues that make broader analysis of history necessary. However the need for such objective analysis becomes clear when history presents broad isomorphic patterns that individual discourses do not address. This need is also confirmed when historical narratives present contradictions, demonstrating that such discourses are representations rather than actual fact. The purpose of this panel is to explore the value of suspending literal understandings of historical events and discourses in order to address larger theoretical questions that history both presents and addresses. Some papers apply a larger theoretical rubric to individual historical events and figures in order to further understand how these forces contribute to broader socio-economic and musical developments over time. Some papers also deconstruct historical narratives of musicians and musical canons in order to understand the underlying causes for musical developments. To this end, this panel investigates how taking a more critical approach to history can be beneficial to research and analysis in ethnomusicology.

The Native American Plains Flute Past and Present
Paula Conlon, (University of Oklahoma)

The Native American flute has been an integral part of Native life in North America for hundreds of years. Traditionally, this instrument was used by a number of tribes as a vehicle for love songs played by a man to court a woman. Each flute was individually crafted, and each song was a personal gift, created for that one special listener. Origin stories of the love flute go back furthest in the Plains area, but the use of the Native flute as a courtship instrument soon spread across North America. When Native culture was suppressed in an attempt to assimilate Native people into mainstream, white society in the late nineteenth and early twentieth centuries, the Native flute was in danger of dying out. By the mid twentieth century, it was a shadow of its former self. In the present day, however, the Native American flute enjoys unprecedented popularity with both Native and non-Native listeners, makers, and performers. Native flute circles and workshops have sprung up across the United States and beyond, and participants consider fellow enthusiasts to be their “flute family.” This presentation will provide an overview of the Native American flute in its historical context, and examine the role of three of its most prominent advocates – Doc Tate Nevaquaya (Comanche), R. Carlos Nakai (Navajo/Ute), and newcomer Mary Youngblood (Aleut/Seminole) – in the evolution of the contemporary Native American flute.

I am Tibetan!: Representation in Tibetan Pop Music
William Klugh Connor III, (University of Hawai‘i at Mānoa)

I am Tibetan!: Representation in Tibetan Pop MusicIn the People’s Republic of China today, Tibetan pop music is generally classified into two styles based on sonic characteristics. One, which is similar in sound to Chinese pop music, espouses sentiments in support of China’s annexation of Tibet. The other, which is closely related to traditional Tibetan music practices, champions Tibet’s independence and the preservation of local Tibetan culture. Despite their seemingly different political overtones and implications, ironically, artists and producers of both styles often draw from the same pool of Tibetan and non-Tibetan musical material as the basis of their compositions. In this paper, I explore how such drastically opposing political views can co-exist in music as composers incorporate elements stemming from the same sources. I will first discuss the artists’ political and economic views and then their process of integrating Tibetan and non-Tibetan materials into their music. I suggest that for most composers, using Tibetan and non-Tibetan musical material in the same composition is not a contradiction but represents creative responses to external political and economic conditions. Based on ethnographic research and media research
conducted in Tibet, I argue that identity politics, articulated or tacit, often informs composers’ choice of musical material and that being Tibetan is the leading motive that transcends political and economic incentives and benefits.

**Musically Defining an Affinity Group: Hawai‘i and the California Surfing Community**  
*Timothy J. Cooley, (University of California, Santa Barbara)*

In this paper I show how music is used to aid in creating and articulating contested identities of the California surfing community, and how this identity is fed by migrations and movements of people and cultural practices between Hawai‘i and California. My conception of a “surfing community” expands current theories of identity and “invented ethnicities” to include “affinity groups” that form around elective cultural practices. Hawaiians introduced surfing to California in the 19th century, and early Californian surfers also embraced aspects of Hawaiian music-culture: slack-key guitars, ukuleles, and dance gestures that referenced hula. Even in California’s cold waters, surfing was Hawaiian and to be a surfer was to pay homage to Hawai‘i. This changed dramatically in the late 1950s and early 1960s as surfing experienced its first wave of mass popularity on the mainland, driven in part by popular media representations of surfing in California including a strand of popular music branded “surf music.” Surfing was suddenly associated with California and increasingly with white (albeit tan) young men and women. American popular media’s penchant for appropriation was repeated, yet within the surfing community resistance toward an enclosed genre of “surf music” grew, effectively leaving the community without an associated musical identity. However, a contingent of surfing musicians is today initiating a new musical dialogue between Hawai‘i and California that may give musical expression to the 21st century’s globalized surfing community. My interpretation draws from interviews with surfers and musicians, and the burgeoning surf-related literature.

**Master of Her Own Style: Nyi Tjondroloekito [1920-1997], a Javanese Singer**  
*Nancy I. Cooper, (University of Hawai‘i at Mānoa)*

This paper examines the career of Nyi Tjondroloekito, one of the most celebrated waranggana (Javanese female singer with gamelan) in Java. She was beloved by the public who bought her cassette recordings in large quantities and heard her voice broadcast over the radio for over 25 years as a singer with the national radio station (RRI Jakarta) gamelan. Rural women vied for scholarships to study with her through a government-sponsored program. They would return home to their villages as minor stars in their own rights. When they sang her distinctive melodic patterns (*cengkok*), the style was recognized as ‘Tjondroloekitaan’, a new category created outside of the halls and control of art academies. Such innovations departed from the *cengkok* ensonced in the prominent Surakarta style, becoming controversial. Yogyakarta-born Tjondroloekito’s insistence on singing ‘her way’ had been encouraged early on by the Yogyakarta court in its effort to forge a distinctive identity in relation to the Surakarta court. When I interviewed her she said, “I was free to follow the God-given vibrations of my spirit rather than only repeating what already existed.” Nyi Tjondroloekito used her power of celebrity to influence negative attitudes toward indigenous arts and artists, particularly women. Her example shows that the value of music lies not only in how individuals master what is deemed by elites to be its highest forms, but also in how the identities of ordinary people are influenced by it.

**Performing Practices and UNESCO’s Role in Shaping Arts Education: Supporting Creative Capacities at Elementary School**  
*Maria de São José Córte-Real, (Escola Superior de Educação de Lisboa, Instituto Politécnico de Lisboa)*

Traditional educational systems in Portugal as in other European countries have neglected the development of creative skills. To meet the challenges of contemporary society, the industrial education “factories” need to be turned into “hubs” in which pedagogical
approaches emphasize diversity and balance, and replace past models of conformity and hierarchy (Robinson 2006). In the new postmodern educational paradigm, music and performing practices in general play a fundamental role as pedagogical tools particularly suited for the task of developing confidence, communication skills and the emotional responses needed for new educational models (Damásio 2006). Ethnomusicological approaches, and the experience of cross cultural contacts through music seem to be fruitful for the establishment of new pedagogical models, especially in the increasing number of schools that have multicultural populations. UNESCO’s World Conference on Arts Education has shown that cultural and educational policies deployed in various countries seem to have recognized this problem. This paper situates the dissemination of these policies by discussing the advantages and challenges of such pedagogical practices at the basic school level in a Pilot Project developed in a Portuguese suburban municipality. The main concern of the new approach shifts the focus in basic education to the individual as a whole, by emphasizing the role of the imagination.

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)

The Philippine kulintang is by far the most popular Philippine indigenous instrument and ensemble in the United States. But as with other indigenous musics, kulintang has been continuously subjected to modernizations in the hands of non-culture bearers in both the Philippines and the United States. These modernizations have often been problematized in ethnomusicology either as appropriation (Gaerlan 1999; Talusan 1999) or creative expression (Costes 2005). The question that this paper poses, however, concerns the controversial transformations by a culture bearer to what is perceived as the “authentic” and the “traditional.”

This paper examines notions of authenticity in traditions within the theoretical framework of globalization and transnationalism. I show how the conditions of modernity that have brought about unprecedented rapid exchanges of peoples, goods, and ideas, provide individuals with an array of choices from which new traditions and ethnicities are formed. The paper forwards how new conditions of the global and the transnational disrupt our notions of the essentialized ethnic subject by adopting Stuart Hall’s (1996) concept of the “politics of ethnicity predicated on difference and diversity.” The paper will tackle the issues on ethnicity and authenticity within the context and history surrounding the “four-way” traffic from which the Philippine kulintang has been subjected, taking care to include the indigenous peoples in the Philippines, who constitute yet a fifth crossroad in this global/local traffic.

“Doing the Torres Strait Hula”: Adopting and Adapting ‘Hula’ within Torres Strait Islander performance Culture in Australia

Lyn Costigan, (Central Queensland University)

A new generation of Torres Strait Islanders in Australia are ‘doing the Torres Strait hula’, a unique adoption and adaptation of an imported cultural form. This paper examines the use of ‘hula’ dancing by Torres Strait Islander women over several generations variously as entertainment, identity marker and social activity. Historically, the performances were modeled on popular culture forms (such as ‘Hollywood’ hula) circulating in Australia (Bambrick and Miller 1994) and not on geographically specific styles from Polynesia (such as addressed by Kaeppler, Stillman and others). Archival writings and photographs depict large hula groups and solo hula dancers in the 1930s in Torres Strait as part of community events. On the Australian ‘mainland’ quite elaborate multicultural hula group performances were presented in Cairns by the 1930s and later in other communities where World War 2 evacuees settled. These eventually evolved into elaborate floor-shows based on a ‘hula’ theme at venues such as the Coloured Club in Cairns. Via archival research and ethnographic interviews, this paper explores the historical context of hula use among Torres Strait Islander women.
It also analyses its present day adaptations by several Torres Strait and immigrant Cook Islander hula groups for use in cultural festivals, Tombstone Unveiling celebrations, school fetes and civic events.


*Renee T. Coulombe, (University of California, Riverside)*

This paper examines social, political and material aspects of the emergent transnational digital musical culture, and argues for a fundamental re-theorization of popular music as it is experienced through legal and illegal digital downloads, across cultures and international borders. It posits that the hybrid subject positions and polyvocality of the postmodern subject have powerful resonances in digital culture, which has to some extent made all digital subjects hybrid and polyvocal. In this new transnational digital music culture, articulating the mechanisms of mishearing is essential for complete analysis: to hear meaning is not solely a matter of the accurate perception of fact, but also, I attempt to show, of more subtle, strategic, and political processes. Through a poststructuralist comparative analysis of Green Day’s American Idiot purchased in Beijing, Los Angeles, and online, the article considers the ways in which significant after-market alterations of commercial musical objects, and digital downloads of that content, create significantly different meanings for musical consumers. Drawing upon recent theoretical work which has reinserted the physical, cultural and social back in the history of music and music production, the article theorizes: how might music “work” in the era of mp3s? What is the status of musical labor in the era of reproducibility? How to produce? Who produces? Where? And When? What is the role of the material in this new musical culture? And most importantly for this study, what is the status of the musical objects we produce? "Own nothing, have everything," – a mantra for the global digital subject?

Last Speaker Ethnography: The Alamblak *garamut* as an Example of Fishman’s Stage 8

*Neil R. Coulter, (SIL)*

An increasing number of sociolinguists are working as advocates for endangered languages. The dominant languages of the world are threatening many smaller languages. This is occurring through a process sociolinguist Joshua Fishman calls “language shift”: when a language weakens due to fewer users and uses every generation. To assist effective analysis and action for reversing language shift, Fishman created the Graduated Intergenerational Disruption Scale (GIDS), an 8-stage continuum with Stage 8 representing languages that are nearly extinct, and Stage 1 the most stable. The concept of language shift is also applicable to the indigenous music situations in many communities. Often, as Western musical influences extend their reach, intergenerational transmission of local musics declines. My case study comes from the Alamblak people of Papua New Guinea’s East Sepik Province. In the past, the Alamblak people employed a long-distance signaling system using patterns hit on the *garamut*, a log slit-drum. Currently, only one old man has complete knowledge of the *garamut* language. I have diagnosed the *garamut* communication system as Stage 8 of the GIDS and have worked with this sole expert in collection and preservation. After explaining language shift theory and relating it to music, I will present this case study as an example of Stage 8. Questions about determining appropriate means and goals, for this specific situation and for Stage 8 musics generally, will be considered. I will conclude with general considerations and implications for the fieldworker in a situation in which music shift is proceeding at a rapid pace.

Musical Performance, Identity Construction, and the Production of Brazil in Auckland, New Zealand

*Mona-Lynn Courteau, (University of Auckland)*

Auckland, New Zealand has seen a burgeoning of Brazilian music and dance performance since the late 1990s. Immigrants, visiting students from Brazil, and non-Brazilians participate in a range of activities, from bossa nova and pagode bands, to samba drumming and Brazilian floor shows, to capoeira and música popular brasileira
groups. Growth corresponds with an influx of Brazilians into the city and with a growing interest in some of Brazil’s performance styles among local New Zealanders. This paper reports the results of recent ethnographic research in Auckland among performers in a range of Brazilian genres. It examines the multiple ways in which performers use Brazilian music as a means of constructing identity and creating community, within and without the Brazilian diaspora, through a complex of socio-musical uses, responses and values encompassing widely differing cultural, political and social concerns. Genre, performer identity, and performer experiences with Brazil interact with Brazilian and local ideologies in a range of ways, sometimes resulting in contestation over issues of authenticity and representation. The result is a fragmented performance scene, attracting a variety of audiences, in which disparate and sometimes incongruous ideas about Brazil are transmitted. This research contributes important insights into the processes governing the recoding, reinterpretation and refashioning of foreign musical styles according to local needs and concerns. It examines one aspect of the increasingly global role of non-local styles in local contexts in the construction of local meanings or as outright exotica. It also adds to the growing literature on diaspora music cultures.

Reflexive Aesthetics in an Online Community: The Case of Iranian Alternative Music
Chloe Coventry, (University of California, Los Angeles)

This paper examines Iranian alternative music (IAM), inquiring into the role and significance of the Internet in its recent increasing audibility. IAM, also known as Iranian underground music, refers to the rock, electronica, hip-hop, jazz fusion and heavy metal music currently being made in Iran. Despite the wide variety of genres contained under its sobriquet, IAM can be understood as a cohesive scene by virtue of its member’s ‘affective alliances’ (Straw:1991) and oppositional positioning in Iranian culture: IAM’s fusion of Persian and western popular musical characteristics, lyrics, and sensibilities cause it to be scrutinized and censored within Iran. Thus websites and online music magazines comprise an alternative media and community in which musicians, critics, and audience members produce taxonomies, discourses, and contexts of IAM’s meaning. Notably, there is an emphasis on aesthetic judgment in these discourses—which bands are good and why—and it is through these critical discourses and self-imposed classifications of genre that one may trace the intricate navigations of IAM’s identity as a cosmopolitan, western-influenced, and, ultimately, Iranian youth music. My research takes place through a critical and dialogic ethnography of IAM’s online sites as well as through analyzing the music, discourses, and criticisms of one Iranian band, O-Hum. More generally, following the developments of IAM’s online community presents a refined picture of the ways in which ‘technoculture’ (Ross:1991) is increasingly implicated in the construction, dissemination and consumption of musical culture.

Arapaho Songs: Beyond Ceremonialism
J. Andrew Cowell, (University of Colorado at Boulder)

The majority of research on Arapaho music has focused on music related to religious or secular ceremonies – Ghost Dance, Sun Dance, Pow-wow, social dances, honoring songs, flag songs, and similar genres. Little attention has been paid to non-instrumental, personal forms of musical expression. Yet in the past, Arapaho speakers knew many such individual songs, which could be sung on virtually any occasion, either for personal comfort or reflection, or for accomplishing social interaction in spontaneous and diverse social settings, ranging from political statements to indirect speech acts aimed at avoiding direct criticism or confrontation. Some of these songs were semi-formalized in language, musical form, and occasion of use – songs calling for others to join one on a horse raid, for example – while others showed a great deal of variation in both occasions of use and in the text sung with the melodies. Relative to many ceremonial songs, these personal forms of musical expression were strongly text-based: the particular linguistic content of the songs was crucial to the social work they performed; and these texts could be varied according to the specific social setting and the needs of the moment. Perhaps because of the need to understand Arapaho well in order to fully appreciate them, these songs seem to have drawn scant attention from ethnomusicologists, though a few
lullabies and love songs have been (poorly) recorded. In this talk, we will discuss both the linguistic content and the musical elements of this virtually undocumented area of Arapaho musical culture.

This Land Is Bootlegged: A Case Study of Politics, Mash-Ups and Copyright Infringement  
M. Sam Cronk, (Canadian Museum of Civilization)

Shortly after Hurricane Katrina devastated the southern US coast, an online site The Black Lantern posted a non-commercial video mash-up paired with Houston hip-hop group The Legendary KO’s mp3 “George Bush Doesn’t Care About Black People”. The song featured a remix of Kanye West’s “Gold Digger” with new lyrics partly inspired by that artist’s televised critique of the US President. The accompanying video-mash spliced televised news footage, West’s “Gold Digger” video and a brief excerpt from an online parody featuring Woody Guthrie’s “This Land is Your Land”. While the creative heritage of bootleg mixes or mash-ups (digitally combining two or more audio or audiovisual tracks) is not new, the comparatively recent advent of cheap, accessible digital technology and content has revolutionized the near-instantaneous production and distribution of recombinant pop music in Europe and North America. Although this self-identified “subversive” genre (protesting against corporate intellectual property owners) has become increasingly mainstream during the past 5 years, many mash-ups retain a very current, satirical edge. Of course from the perspective of the Recording Institute Association of America, few of these works are legal. What unfolded last year on the Black Lantern site illustrates the complexities we face concerning copyright laws which are increasingly in conflict with digital technologies and contemporary music production and consumption, a story in this case played out against a highly-mediated backdrop of political and environmental disaster as the levees gave way and New Orleans was evacuated.

The Brazilian Pandeiro and the Aesthetics of Cultural Mediation  
Larry Crook, (University of Florida)

This paper explores the history and contemporary performance practices of the Brazilian pandeiro (tambourine), arguably the country’s most versatile percussion instrument. I argue that, historically, pandeiro players served as musical mediators linking diverse sectors of Brazilian society and that the instrument itself has become an important icon of brasilidade, or Brazilian national identity. During the colonial and imperial periods, pandeiros were featured in numerous collective dances and processions in outdoor settings in consort with many other instruments. They also provided rhythmic accompaniment to small ensembles of voice, guitar, and flute in more intimate settings. During the late 19th and early 20th centuries—a time coinciding with the abolition of slavery and the formation of the new Republic of Brazil—the pandeiro became an important and versatile instrument in the professional musical ensembles that developed a host of emerging hybrid genres of urban popular music. Representing venerable and rich oral traditions of instrumental performance practice, pandeiro players mixed their vernacular performance styles with written musical traditions in the newly emerging Brazilian music industry and played a key role in creating new musical styles for regional and national consumption. Playing for audiences that cut across divisions of race, class, and region in Brazilian society, pandeiro musicians crafted new musical aesthetics of social and cultural mediation. In contemporary Brazil, pandeiro players continue to enrich the Brazilian popular music landscape in this way and the pandeiro itself has become the quintessential Brazilian percussion instrument.

From Black Magic Woman to Black Magic Men: Sanguma performing Papua New Guinea  
Denis Crowdy, (Macquarie University)

How might ethnomusicology actively play a role in connecting past, present and future where social conditions are rapidly changing? This paper explores this question through the analysis of the activity
and music of the band Sanguma in Papua New Guinea. Sanguma formed in the circa-Independence period of the mid-1970s at the then new National Arts School. The band composed and performed a blend of traditional music and jazz/rock fusion. They toured Australia, New Zealand, Japan, Germany and the USA throughout the 1980s. Their history paralleled the rise of a local commercial music industry, producing and distributing rock, reggae and local variants. Sanguma's style, although continued by later bands at the National Arts School, was not as popular as this local commercial music within PNG. This paper explores how Sanguma developed both a style and surrounding ethos and philosophy that aimed to communicate a vision (for at least a small and influential group of musicians) of what it meant to be Papua New Guinean at the time, connecting established and new, indigenous and overseas, towards actively shaping an independent future from a colonised past. Analysis focuses on reports and reviews of performances from both within and outside PNG. Sanguma's use of traditional instruments and musical elements is the focus of this analysis, with the role of ethnomusicological training band members received as a central issue.

The Dynamics of the “Drum”: Rhythmic Ramifications in Pow-wow Song & Dance.
James E. Cunningham, (Florida Atlantic University)

Physically, symbolically and aurally at the center of the contemporary intertribal pow-wow, the drum as the “heartbeat of the pow-wow” provides the rhythmic foundation for both song and dance. Singers, who accompany themselves on the drum, are referred to as drummers, and the entire singing group has a collective identity as “a drum”. The pulsating beat of the drum, often called the “dance drum” according to function, propels the dancers throughout the area as the “lifeblood of the pow-wow”. Differences in pow-wow drum rhythm identify song type and function, denote form, style and geographic influence, direct the movement of dance, and signal tempo change and cadential endings. Because of the necessity of adhering strictly to the drum beat by dancers in competition, any rhythmic alteration by the drum requires both anticipation and adjustment in dance movement. This paper will view changes in rhythm and rhythmic emphasis of the drum as markers of the dynamic nature of the modern intertribal pow-wow. Of particular interest to this study is the placement and performance of strong drum accents, known as “honor beats” or “hard beats”, that have become increasingly prominent features in pow-wow song form and style. Utilizing conversations with drummers and dancers, as well as musical analysis, this presentation will examine current trends in the volume, frequency and tempo of pow-wow drum rhythm, with the goal of examining the intimate relationships between song and dance.

Silencing Music as a Function of Copyright Law? The Case of Rebecca Clarke
Liane Curtis, (Brandeis University)

In May 2004, the first book on composer Rebecca Clarke (1886-1979) was released by Indiana University Press. Two weeks later, the publisher ceased distribution and announced a recall, requesting the book be returned at the publisher’s expense. These actions were in response to statements from Clarke’s estate, claiming that the book violated copyright and threatening legal action. The estate’s threats -- no charges or court case were ever filed -- effectively banned the book from distribution. Most of the entire print run was destroyed. These actions emphasize that copyright has moved far from its original purpose: “to promote the Progress of Science and useful Arts.” [Section 8, Constitution]. Copyright provides a means for profit, but it also can be a vehicle for censorship. While the pulping of this book lacks the drama of a book-burning, the impact is the same. Its authors and potential readers were horrified, and many institutions feared liability if the book was added to their libraries. These "chilling effects" impact those interested in Clarke, and, more broadly, the study of any unpublished material still in copyright. We will consider the ramifications of music as property suggested by this case, including the distinctions of intellectual versus real property. These distinctions, including that of "fair use", protect the right for critical and scholarly use of musical works. If scholars fail to defend
“fair use” we risk losing an intrinsic element of intellectual freedom and inquiry.

“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)

An eerie baritone and an amazingly potent male soprano, his stage persona ranging from the 1920s Berlin cabaret to Kabuki, and his repertory comprising original pop tunes as well as 17th- and 19th-century opera arias and Lieder, Klaus Nomi was a spectacular and scandalous presence on the 1980s New York City glam-rock scene. Numerous contemporary accounts attest to Nomi’s ambivalent status as a rock star whose dehumanized stage appearances alternately fascinated and repelled those lucky enough to have seen him in action during his brilliant but brief career, terminated by his untimely death from AIDS in 1983. Seen within the cultural-historical contexts of the New York glam rock scene and the post-Stonewall Riots era, the phenomenon of Klaus Nomi opens a wide hermeneutic window into the politics of gender identification, sartorial and vocal drag, and the early stages of the AIDS epidemic in the United States. While to some he offered an inevitably false but nonetheless exhilarating prospect of an escape from preordained gender identifications, others were perplexed or outright horrified by Nomi’s sheer unclassifiability in terms of gender, or even species. Thus as a starting point, his mixed reception illustrates but also complicates the ambivalent politics of identification and vocal/visual drag. My goal is to let the phenomenon of Klaus Nomi put that ambivalence into high relief and, conversely, to arrive at a productively theorized and historically contextualized understanding of one of the most provocative and enigmatic figures in the glam-rock movement.

Embodied Politics: Staging Quadrille in Antillean Festivals
Dominique Cyrille, (Lehman College, City University, New York)

In Guadeloupe, Dominica, Martinique, and St-Lucia, four neighboring islands of the Lesser Antilles, people have been dancing quadrille for over a century. Yet, until the creation of Creole Day in the seventies, a one-day festival meant to be celebrated simultaneously in Creole-speaking areas worldwide, most Antilleans seemed unaware that they and their closest neighbors were dancing versions of the same dance. In the eighties, as they were rediscovering each other’s dance, Antilleans also became aware that they conferred comparable meanings to dance movements and to body attitudes that formed the core vocabulary of quadrille in their respective communities. During this past decade, performers from the four islands have taken the habit of gathering together once or twice a year in festivals that promote Creole culture. Such festivals, though organized randomly among the four islands, occur most frequently in French Martinique and Guadeloupe. My presentation discusses the ways in which Antilleans from these neighboring islands retell their story through quadrille performance. It makes use of conversations and video footage that I recorded there between July 2002 and June 2005. I borrow from Norman Denzin who proposes to “view performance as struggle, intervention, kinesis, breaking and remaking, and sociopolitical act” (2003) in order to examine quadrille performance in the context of festivals celebrating Creole identity. I demonstrate that, as a means of contesting colonial legacies, quadrille performance helps Antilleans to redefine themselves as members of a community that transcends the borders of their respective island-nations.

Imagined History: The True Fiction of a Russian Genre’s Origin
J. Martin Daughtry, (University of California, Los Angeles)

Historians and musicologists of the Soviet period generally agree that avtorskaya pesnya, a politically-charged genre of Russian-language poetry sung to guitar accompaniment, was a cultural by-product of the Khrushchevian “Thaw,” the period of relative
permissiveness that obtained after the death of Joseph Stalin in 1953. Practitioners of the genre, while acknowledging the veracity of this history, commonly trace a much richer and more fanciful lineage, one that begins with Russian antecedents from the 19th-century romance to medieval wandering entertainers, then loops back to the ancient Greeks and King David and arcs across to the American blues, jazz, and 1960s American protest music. The resultant "imagined history" that emerges in discourse and in musical performance is a complex fusion of empirically-verifiable events and strategically-deployed metaphors. In my presentation, I demonstrate how this discursive and musical imagined history is used as a powerful trope to assert the genre's cosmopolitan status and critique official government claims that the genre is a manifestation of Russian national identity. I also propose that, while the imagined history may lack the truth claim and assumption of causality that underlies most historical writing, its claim of deep metaphorical significance renders it a compelling subject for ethnomusicologists.

Modern Times Beyond Tokyo: Musical Life in Japanese Cities During the Interwar Period
Hugh de Ferranti, (University of New England)

By the interwar decades lifestyle and consumer choices comparable to those of contemporary Western cities were available in the metropolises of Osaka and Tokyo. In expressive culture the extent of involvement with Western traditions varied with each medium's conditions of exposure and access to Euro-American arts. Since the 1880s Western music had had only limited reach in the sphere of Japanese' daily musical experience, that is, music for social entertainment and individual enjoyment. It was during the 1920s that significant numbers of urban inhabitants gained access to a dense array of new Western and hybrid genres, while continuing to enjoy and participate in indigenous musical practices: the music-drama tradition of kabuki was still the form of theatre with broadest popularity, the historical narrative form of musical recitation, Naniwa-bushi, was far and away the most favoured genre in programming for the new medium of radio, but at the same time symphony orchestras and opera study groups were being founded, and urban dance halls were filled nightly with couples dancing to the jazu of Japanese, Filipino and Hawaiian players. My paper will examine the fabric of this 'multi-musical' culture of eighty years ago with respect to two locales: Osaka (the nation's largest city and financial centre in the mid-1920s) and Kawagoe, a satellite city to Tokyo. I will consider how music-making and modern life were shaped in these urban settings, with their particular histories and circumstances.

Musical Responses to Modernity and Imperialism in Early Twentieth-Century Japan
Hugh de Ferranti, (University of New England)

This panel addresses two unifying themes for understanding Japanese music in diverse contexts during the first four decades of the twentieth century. The first is the expression of nationalistic and imperialistic ideology in composition, performance and writings on music produced at the behest of the state, or in compliance with directives for music that enhanced governmental policy. Two papers on ideology and practice find common ground in discrepancies between intent and result, on the one hand in the lyric content of the major government-issued collection of school songs which Japanese children used between 1914 and 1941, and on the other in the activities of prominent musicians and public intellectuals during the 1920s and '30s whose participation in national mobilization may have obscured alternative visions they held for Japan and the place of music in modern life. The second theme is the effect in specific localities of the development of a musical marketplace in which historical performance traditions competed for support with new genres and performance media, against a background of rapid change in the enabling institutions that surrounded music-making. A broad spectrum of musical life in urban settings during the interwar years is discussed in terms of how modernity manifested itself in locales other than Tokyo, with their unique histories and performance traditions. Finally, an account of survival strategies among female blind singers of a remote northern province, as their music became a commodity in the modern marketplace,
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)

On July 26, 2004, Filipino American fans flooded MTV’s Total Request Live with requests for the Black Eyed Peas’ “The APL Song” in a nationwide grassroots crusade to make it the day’s number-one video. More than just the typical TRL outpouring of devotion for the latest pop demigod, however, the campaign was also a counter-hegemonic critique galvanized by the song’s postcolonial themes. “The APL Song” and 2005’s “Bebot” are American pop anomalies: rhymed in Tagalog by MC Apl.de.ap, each track is a personal story of the Filipino diaspora that is, literally and figuratively, in a language foreign to mainstream pop. Yet the songs go virtually unmentioned in entertainment publications, which almost universally lambaste the Peas’ “unoriginal” (PopMatters.com) mix-and-match, multi-culti grab bag of aesthetics. This omission mirrors what Oscar Campananes has called the institutional “unrecognizability” of American imperialism and, subsequently, of Filipino Americans. The Peas’ interruption of conventional pop discourse has not, however, gone unnoticed by diasporic Filipino audiences, who have built on the songs to develop projects like the TRL campaign meant to reinsert Filipino experiences into dominant American political, cultural, and hip hop histories. Drawing on fan sites and Filipino American publications, this paper will examine the multivalent significance of these songs for diasporic Filipino fans. At the same time, I will also consider the complicated position of the Peas, who employ the potentially essentializing languages of hip hop authenticity and trendy multiculturalism from within the parameters of the transnational corporate music industry, as translators of the “Filipino Experience.”

Sonic Explorations: On the Analysis of Intercultural Experimentalism
Andrew Raffo Dewar, (Wesleyan University)

Intercultural musical experimentalism has likely been happening for as long as human music has existed. Most of the recent studies about this type of creative work have been regarding an approach Steven Feld has called “curation” -- a Western artist hiring a group of 'Other' musicians to fill out their band or do a concept album based upon the exotic musical materials of their culture. This paper will focus on another kind of intercultural music-making through the discussion of "Maya," ("Hallucination") a collaboratively composed piece of new music created in Java in 2004 by a group of seven composer/performers from Indonesia and North America, including seminal Indonesian experimentalists A.L. Suwardi and Pande Made Sukerta. The composition combines a number of elements and approaches from varying musical traditions of Java, Bali, and Sumatra, and also uses the sounds of live chickens, homemade instruments and electronics, which, through thoughtful construction and collage techniques, eludes simple interpretation. Existing models of analysis from several scholars regarding the use of traditional material in new work are placed in dialogue with this new piece. As a result, some of the many layers of intention, meaning, and result in the composition and its collaborative creation are highlighted, while also calling attention to problems and issues with the methodological tools currently available to discuss this kind of work.

Louisiana Creole Bals de maison in California and the Accumulation of Social Capital
Mark F. DeWitt, (Independent Scholar)

For over sixty years, Creole families have been hosting bals de maison (house dances, also known as zydeco or la-la) and organizing other events in California featuring Louisiana French dance music. Such gatherings were confined to their ethnic enclave until the late 1960s, when Cajun music and zydeco began appearing outside of Creole homes and Catholic parish halls. As mass mediation
increasingly facilitated the dissemination of this music and folk revivalists zealously pursued it, gradually the number of dance events increased and the social mix changed to include a larger ratio of outsiders to the ethnic group. Various signs of institutionalization of a Cajun and zydeco dance scene have accompanied this growth, such as regular Friday night dances at a fixed location, membership clubs, organized jam sessions, and a monthly calendar published online listing events throughout northern California. Yet in this new context, certain patterns of social interaction such as the house dance have survived. This paper presents an ethnographic description of a house party in northern California, followed by analysis and reflection inspired by the notion of social capital as developed by Robert Putnam and others. It proposes that such grassroots public displays of culture are an integral part of a civil society and the "vibrant democracy" that so concerns these writers, and it argues that informal activities such as house dances have contributed as much or more than institutional features like clubs and calendars to the renewable social capital that sustains this dance scene into its seventh decade.

**Exploring the “Desi” Experience in the Indian Diaspora: The Magic of Music Lessons**  
*Niyati Dhokai, (University of Alberta)*

Do the children of a diasporic community develop ties to their former homeland? A desi is a person being raised entirely outside their parents’ Indian homeland, in an environment that is socially and culturally different from the one that their parents were raised in. Every alternate Sunday, children and young adults from the Indian community in Birmingham, AL attend music lessons at the local Hindu temple; most children are driven to these lessons by their parents. The children are encouraged to learn an Indian performance art just around the time that they begin to attend school and socially integrate with their non-Indian peers. This paper explores the effects of these music lessons, often instigated by parental heritage anxiety – a fear that the child will lose cultural ties to the homeland, on the first-generation children. How do these music lessons affect the children’s cultural identity and their relationships with their community? Is this trend being continued by the children of American-born Indian parents? In this paper, I will examine if the transmission of Hindustani classical music creates a sense of Indian diasporic identity for the students of a traditional Hindustani violin teacher in Birmingham, AL. Including my own experience as an American-born member of the Indian diaspora, I will examine the relationships between those who are involved in the transmission process, including the Guru, parents, students, Indian diaspora community, and non-diasporic community. I will also explore the effect of the music itself on the creation and development of an Indian identity.

**Gamelan Music of Lou Harrison: an American's tradition**  
*Jody Diamond, (Dartmouth College, American Gamelan Institute)*

The American composer Lou Harrison created nearly one hundred pieces for Javanese and Javanese-style gamelan, predominantly for instruments built by himself and William Colvig. He is well-known for combinations of western instruments with gamelan, as well as for pieces drawing on a variety of Indonesian styles. Elements of Harrison’s gamelan music reveal his relationship to the Javanese sources that inspired him. Importantly, these elements can be seen both in terms of musical taste --- what he liked and was attracted to musically; and to both the breadth and limit of his perception --- what he understood and what he was interested in understanding in Javanese gamelan music. In this lecture/demonstration, several of Harrison’s pieces will be examined in a search for these elements. The performers and the audience will be one and the same, allowing for a direct interaction with the formal and procedural elements of the gamelan music of Lou Harrison. Harrison saw himself as a lifelong student of Javanese gamelan: in this sense he wished to be a carrier of the “tradition. At the same time, through the filter of his musical interests and acuities, he infused his own gamelan music with elements that were, at once, treasured by the creator and yet “difficult” to realize within conventional Javanese treatment. Perhaps Harrison was creating not “American Gamelan Music” but “an American’s gamelan music” --- a unique hybrid with a color all its own.
Nahe Nahe Tough: Singing Island Masculinity Sweetly after Football Games in Guam  
Vicente M. Diaz, (University of Michigan, Ann Arbor)

Nahe Nahe Tough considers the significance of singing what Hawaiian sensibility calls nahe nahe/sweet songs in the context of playing and coaching youth football in the island of Guam, a U.S. territory. Using the American sport of football to forge a sense of ohana/family elsewhere, Hawaiian Diasporas working for the U.S. Military in places like Guam also seized upon the sport to help forge a new sense of "local" identity that would compete against prevailing "native" identities and practices in and from the island. Thus, at the same time that football was employed to forge new social relations in the diaspora, it was also informed and mediated by displaced island sensibilities and practices, beginning with kanikapila/music making, and the singing of sweet island songs. Just what kind of football, and what kind of island manhood, was/were being produced that involved the singing of sweet songs, and how do these complicate prevailing theories of "local" and "native" identities?

Are Those Congas in the Pulpit?: Afro-Cubans in the Cuban Protestant Church  
Valerie Dickerson, (University of California, Los Angeles)

Protestant churches in Cuba have been offering alternative worship spaces for Christians since 1898. However, steadfast devotion to an African heritage has kept Afro-Cubans away from Methodist, Evangelical, and Pentecostal churches. Though the pre-revolutionary religious marketplace of Lucumí beliefs and Catholicism left Protestants with whiter, middle-class denominations, Cuban Protestants of today are not so easily categorized. Weekly services are now reflecting an increasingly diverse and younger population. Praise and worship songs, at times sounding suspiciously like the latest salsa hits by Los Van Van, are beginning to supplant traditional hymns. Upright pianos are being replaced by electronic keyboards and complemented by the polyrhythms of congas and tambourines. In some denominations, one can even observe the Holy Spirit possessing and incapacitating parishioners as they dance in front of the altar (moving almost as they would if possessed by an orisha). Though Afro-Cubans are still in the minority, the church is notably changing. This paper will investigate the music, modernity, and mission of contemporary Cuban Protestant churches as affected by Afro-Cuban membership and culture. The following questions will be central to the discussion-Why did people of Afro-Cuban heritage begin to convert to Protestantism when they once practiced African syncretic religions exclusively? What are these churches offering that has caused Afro-Cubans to leave their religious roots? How does their presence and Afro-Cuban culture in general, influence worship practices and musical selections? Fieldwork completed in Havana’s metropolitan and suburban churches will provide the foundation for this study.

Encountering Heritage: Music, Colonialism, and Tradition in Chuuk, Micronesia  
Brian Diettrich, (University of Hawai'i at Mānoa)

On the islands of Chuuk State, in the Federated States of Micronesia, cultural encounters have been historically significant and transformative moments in shaping the performing arts. While the dynamism created through cultural interactions was a regular element of life among the region’s many islands, the disruptive power of four colonial administrations brought a more consequential level of encounter and transformation. In today’s postcolonial environment, appropriation and cross-cultural processes characterize Chuukese music. The notion of “looking back” to former cultural expressions is inherently complicated and multidimensional, because ideas of “traditional” heritage are entangled with colonial processes. Large-scale community gatherings and celebrations, as sites of cultural display, often present music that reveals “old” layers of colonial interactions instead of indigenous, pre-colonial customs. Even though the performing arts show the pervasiveness of these colonial inscriptions, they also reveal cultural creativity and agency enacted through the moment of encounter and a profound restaging of encounter through the articulation of these hybridized cultural sites as “traditions.” This paper examines connections between colonial encounters and conceptions of “tradition” by exploring the
broad genre of contemporary kônun nukun, ‘secular songs’ that manifest in Chuuk today as “traditional;” these include colonial-derived maas, ‘marching songs.’ Drawing upon theoretical dialogue in postcolonial studies concerning hybridity and a continuing body of scholarship on conceptions of tradition in the Pacific, this research contributes to ongoing theories of the dynamics of cultural production and the creation of heritage.

“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)

The intersection between Haitian music and political expression as occurring within the chan pwen yo (literally, “point songs”) and the broader category of politically-motivated mizik angaje has been considered for the powerful avenues of expression that these musical forms often permit in a violently censored and oppressed society. Such songs often present overt messages in defiance of atrocities committed by a government against its people or the poverty that plagues the nation and have been used in contemporary society in attempts to affect change. Yet Averill and Smith remind us that many chan pwen yo and mizik angaje songs do little more than reinforce the status quo, with lyrics like “go roll your mama’s titties” or “you can’t trust the black man.” In contrast, drawing upon work outside the music field by Beverly Bell and James C. Scott, I suggest that some of the songs which superficially recreate environments of violence and hatred may actually be operating a structure that builds unity among the oppressed. While careful not to attribute large-scale revolution to mizik angaje and chan pwen yo, I demonstrate that this music should be considered from the standpoint of its slow-building potential to create a collective voice of the nation, essentially contributing to a long-term aim of “rebate kay la,” or rebuilding the nation.

Community and Power in Processional Music Performances during SASADU 1998 Festival in Alavanyo, Ghana
George Worlasi Kwasi Dor, (University of Mississippi)

Music that accompanies African traditional rulers during festivals not only expresses group solidarity and power, but also can suggest the political might of individual kings and chiefs. Accordingly, type of music genre, size of ensemble, song texts, the body wears and other regalia of chiefs and their entourage, and riding in palanquin are symbolic signifiers of political power. However, one’s awareness of and mutual respect for the political autonomy of the citizens of every neighboring traditional area can counterbalance and circumscribe chiefs’ ambitions for such ostentatious display and articulation of power during such events. Such was the case of the music performances during the SASADU which was celebrated in November 1998 in Alavanyo by the people, neighbors, and friends of Saviefe, Akrofu, Sovie, and Alavanyo (SASA) in the Volta Region of Ghana. In this paper I explore the levels of communities expressed by musical groups during their procession to the main festival ground, and ways in which visiting communities showed respect for the territorial authority of the festival’s hosts. I examine akpi, an Ewedom (Northern or inland Ewe) warrior dance, and borbabor, a social dance of the Ewedom youth--, aiming to interpret the political considerations that guided groups’ choices and performances of these specific genres. I argue that, Dagadu V, the Paramount Chief of the Kpando Traditional Area, and the then President of the Volta Regional House of Chiefs, for example, chose not to subvert the political authorities of the chiefs hosting the festival, and rather went to Alavanyo with borbabor, a social dance that originated from Kpando.

Asian Interpretations of Global Popular Musics
Gavin Douglas, (University of North Carolina at Greensboro)

Popular musics in Asia have garnered little attention compared to the more established courtly and state-supported traditions of the area. Such neglect contradicts the overwhelming prominence of popular styles found in every corner of the continent. This panel
seeks to compare and contrast four different popular music traditions in Asia. Drawing from Burma (Myanmar), Thailand, Vietnam and Hong Kong, each paper in this collection addresses how foreign musical elements have been adapted, reinterpreted and made-local in their new settings. Through an examination of several sonic contexts (dance, film, war), media (guitar, lip-syncing) and contrasting musical styles (ballroom, Tin Pan Alley, Rock and Hip Hop) the panel will illustrate how several forms, though originating in the Western world, have been redesigned to create something new and meaningful for local Asian audiences.

The Slide Guitar in Post-Colonial Burma: Local Adaptations to a Global Instrument
Gavin Douglas, (University of North Carolina at Greensboro)

Since the 1920s, the slide guitar has been a prominent fixture in Burma’s music culture. Introduced in the early part of the century, it was quickly adapted to accommodate Burmese thachin gyi (classical), colonial period khit haung (popular oldies) and kalabaw (modern traditional) music. Thanks to its ability to mimic Burmese vocal melodies the slide guitar was used extensively, between the 1930s and 60s, to accompany popular singers and as a central instrument in movie soundtracks for nostalgic and romantic scenes. Today, the centrality of the slide guitar in popular music is waning as youth turn their attention to folk and rock guitar styles, though several government institutions (radio, national competitions, and universities) have provided contexts that preserve this style of playing. This presentation will describe the manner in which the Hawaiian slide guitar has been adopted into Burmese music. Observation of techniques drawn from other Burmese instruments, repertoire choice, tunings and unique approaches to harmony will show how thoroughly Burmanized the instrument has become in the hands of local musicians. In contrast, the paper will also discuss the guitar’s role in fostering changes to Burmese musical aesthetics as Western Tin Pan Alley repertoire becomes popular amongst guitarists in the 1940s and 50s.

Embodied Learning of Music and Gender in Balinese Children’s Gamelans
Sonja Lynn Downing, (University of California, Santa Barbara)

Children’s gamelan music ensembles in Bali, Indonesia offer a rich context for the examination of how musical understanding is embodied and how this process of embodiment provides the foundation for changing constructions and performances of gender. In Bali, characteristics of music are embodied in the style of playing, tempo and dynamics used, and physical movements of the musicians. Several children’s gamelan ensembles in Bali are challenging the current norms of men, boys, or women playing gamelan by including girls. This new membership requires teachers to negotiate different choices concerning “fitting” characteristics of music. Some teachers seek to match the genre, style, and ascribed character of the music to the assumed qualities of the gender and age of their members. Others teach their members to be flexible to learn and perform a wide variety of musical styles. Despite these various choices, the learning process is the same in each group, with a heavy emphasis on physical learning and bodily understanding before intellectual processing. These new negotiations of character, style, and gender located precisely within the learning process allow these groups to actively resist and contradict ideals of “appropriate” gender behavior, as well as challenge and expand how genres of gamelan music themselves are gendered. Utilizing ethnographic data and video footage drawn from extensive work with children’s ensembles in Bali from 2003, 2005, and 2006, this paper seeks to enlarge theories of gender construction to include a pedagogical component within the context of community-based music education.

Soviet-Korean Folksongs in the Early 20th Century
Bohi Gim Ban, (Hanyang University, Center for Korean Studies)

This article examines the practice of Korean folksongs among Soviet Koreans by exploring how the musical traditions of this ethnic minority formed and evolved in the early 20th Century. My examination of this unique practice of folksongs stems from fieldwork conducted among the former Soviet Koreans now living in
Uzbekistan and Kazakhstan, where most Koreans reside within the former Soviet states. Through my research on Soviet-Korean music from 1917 to 1937, I identified examples of multi-culturalism in the evolution of Soviet-Korean songs from the traditional Korean music found in the Far East. From the repertoire of Korean music in the Far East, one can identify the three most influential factors on Soviet-Korean music: 1) traditional Korean folksongs and their variations, 2) Japanese-influenced songs known as Ch’angga, as well as songs called Ryuhangga, and 3) Russian revolutionary music as well as songs developed in the kolkhozes. Through my research on Soviet-Korean music, I was able to identify the incorporation of Japanese and Western music such as the Ch’angga or Ryuhangga styles of music with traditional Korean music to develop a completely new musical form. The analysis of Soviet-Korean folksongs also contributes to the understanding of the music of the Korean diaspora. This paper covers only a small area of the much larger and richer context of music in the Korean diaspora. Soviet-Korean music is a good place to start with a lot of interesting material that significantly adds to scholarship on this broader context.

A Critical Approach to Rehearsal in Contemporary Collegiate A Cappella
Joshua S. Duchan, (University of Michigan)

In much scholarship on Western and popular music, the rehearsal process is overlooked—perhaps considered tedious, uninteresting, or irrelevant—in favor of musical works, composers, and performers. My paper argues for a critical approach to the rehearsal process, a topic for which ethnographic methodologies are well suited. I take as my case study contemporary collegiate a cappella music as practiced on college and university campuses in the United States and elsewhere, drawing on extended fieldwork with numerous groups across the country. As amateur, self-directed student ensembles performing popular music without instruments, these groups spend far more time rehearsing than performing. In the rehearsal setting, musical and social negotiations take place that shape not only the subsequent musical performances, but also the lived experience and identities of the individuals and groups. I am interested in the everyday-life negotiation, structuring, and performativity of power in this musicalized context, and the ramifications for the transmission of stylistic and aesthetic ideas on a local level. The existing literature on rehearsals consists mostly of instructional manuals and guides for conductors and directors. My paper adds a critical perspective on this seemingly basic component of the musical process. Such consideration of this often-ignored, but widely practiced, process can enrich our understanding of musical negotiations of individual and group identity, amateur and choral music practice, and the choices musicians make before their efforts ever reach an audience.

Square Dancing, Mimesis, and Aboriginal Public Culture
Byron Dueck, (Columbia College Chicago)

Every year, First Nations and Métis dance troupes travel hundreds of miles to participate in square dance competitions held at community halls and dance pavilions across western Canada. Their dancing makes use of a number of elements of Euro-American music and dance, modified in many cases to suit indigenous aesthetics. Troupes perform two or three “changes” of quadrille choreography to jigs and reels played on the fiddle, all the while employing a unique synchronized jig step. Dancers often wear uniforms that, while based on contemporary Western-wear-styled dance outfits, incorporate aboriginal design elements. This paper proposes a framework for understanding the distinctive combination of elements in aboriginal square dancing. Drawing upon a theoretical model advanced by Michael Taussig, and with reference to historical accounts and my own ethnographic fieldwork, it presents aboriginal square dancing as an effective, mimetic appropriation of Euro-American practices. Historically, aboriginal square dancing emerged in the context of an unequal balance of power between indigenous people and non-indigenous traders and settlers (an inequity that was exacerbated by colonialism and that continues to endure in the postcolonial period). I suggest that the aboriginal appropriation of square dancing was not simply an effect of this disparity, but a mimetic strategy that addressed and challenged it. Moreover, moving into the present day,
I suggest that square dancing plays an integral part in another process of strategic mimesis: it is a valued practice around and through which First Nations and Métis people constitute a distinct aboriginal public culture.

**Quadrille Traditions in Colonial and Postcolonial Contexts**  
*Byron Dueck, (Columbia College Chicago)*

The quadrille was one of a number of European dance forms to enjoy global circulation beginning in the nineteenth century; from France it spread throughout Europe and thence to the Caribbean, North and South America, and the Philippines. The quadrille’s nineteenth-century diaspora is intertwined in many ways with the history of European colonialism. Most significantly for this panel, although quadrille and quadrille-based forms were initially closely associated with European colonizers, they quickly spread to indigenous, colonized, and enslaved peoples. Moreover, quadrille traditions continue to circulate, facilitating the emergence of new social spaces and imaginaries as they cross contemporary borders. This panel examines how quadrille traditions have moved across social boundaries well beyond their initial colonial moments of transmission. (Fittingly, the panel spans area-studies boundaries, bringing together scholars of traditions from the Caribbean and North America.) One paper examines how public performances of a Canadian Métis dance troupe in the 1930s contested the trajectories that colonial ideologies imagined for Métis people. Another, focusing on recent exchanges between practitioners of quadrille from several islands in the Lesser Antilles, considers how Creole communities are asserting a shared identity that calls national borders into question. A third examines how Canadian First Nations and Métis people have brought an aboriginal public into existence around and through a network of square dance competitions. In each case, panelists examine not only how quadrille traditions produce new social spaces, but how they contest colonialism and its contemporary legacies.

"**Tune, Tot, and Kin**: Accessing Community and Heritage Musics in a Humanities Course for Undergraduate Nonmusic Majors**  
*Miriam Dvorin Spross, (Santa Rosa Junior College)*

In the abstract for their 2004 SEM Annual Meeting presentation “The Ethno-Educator: Music Educators Working between the Field and the Classroom,” Bryan Burton and Ann Clements define an ethno-educator as “a hybrid instructor whose primary teaching assignment is in music education, yet who conducts ethnomusicological research.” Ethno-educators may encourage students “to undertake cultural research exploring their own or their communities’ ethnic identities and musical cultures.” Such explorations were central to “Tune, Tot, and Kin” (pseudonym) — a course whose objectives included probing the relationship between music and socialization in childhood and developing a functional song repertoire appropriate for children. Although the instructional focus was preparing adults for musical activities with children, the course also offered an opportunity for students to extend their knowledge of their own and others’ cultures. Course curriculum honored the principle that parents have the primary right to make music enculturation decisions for their children who have the right to be educated in their own musical heritage. Ethnographic techniques facilitated college students in remembering, collecting, and organizing musical materials acquired in their formative years to assemble a praxial core repertoire. This paper focuses on musical expressions of Asian and Pacific Island cultures as collected and presented by “Tune, Tot, and Kin” students. Student-made audiotapes of their own and elders’ singing, student-written documentation of collected materials, and videotape of student-led class presentations illustrate transculturation, bimusicality, mass media’s effect on contemporary musical cultures, and crosscultural confluences of music and dance.
Rural Popular Music and Ethnic Identity: Benga Dance Bands of the Luo Community in Western Kenya
Ian Eagleson, (Wesleyan University)

Benga, a Kenyan guitar-band genre using vernacular languages, emerged during the 1960s as the premier form of musical entertainment for many Kenyans. It particularly thrived among the Luo community of rural western Kenya, who initiated benga and who have actively developed its performance tradition and recording industry over the past forty years. This parochial dance band scene offers a contrast to neighboring Tanzania and Congo, where the use of national languages (Kiswahili and Lingala) led to music that had national appeal and was consumed by much larger audiences. I discuss three factors that explain how benga, while having a cosmopolitan appeal, has been so strongly tied to Luo rural life: 1) the consolidation of strong Luo cultural and political identity, which has encouraged song texts that address the experiences and concerns of Luos as a group; 2) the adaptation of the rumba guitar-band format that swept East Africa in the 1960s to function in many of the same performance roles as Luo fiddle, lyre, and accordion music; and 3) the emergence of a large group of itinerant musicians in Nyanza Province whose frequent movements between their home villages and engagements with various bands has resulted in the spread of a regionally based entertainment industry and contemporary music style that has had to meet the demands of local Luo audiences. Finally, I argue that Luo benga offers a useful case study for examining the interaction between ethnic and national identities and how musicians are crucial mediators in this process.

Dueling Multiculturalisms and Musical “Con-Fusion” in Modern Turkey: the Recontextualization of an Instrument of Otherness
Eric Ederer, (University of California at Santa Barbara)

The cümüş, a twelve-stringed fretless banjo-like instrument has traditionally occupied a position as an instrument tacitly marking Otherness, due to its adoption by non-Turkish ethnic minorities. Recently, however, the links between ethnic groups and cümüş performance have been undergoing shifts in meaning that seem to reflect a new level of internalization of state-sponsored ideals regarding ethnicity, especially among the 15 to 30 year-old demographic. While conducting fieldwork, I found that although there is an active discourse in Turkey about the meaning and value of “multiculturalism,” much of the discussion happens — particularly amongst people over 30 of age — between proponents of two distinct yet apparently mutually unrecognized ideas of what constitutes the traditional multicultural mix in Turkey. At the same time, there is a resurgence of the cümüş as an instrument in “rock” and “techno-pop” genres played both by the instrument’s traditional minority players and by self-describing ethnic Turks (a group that had traditionally shunned the cümüş). This paper is an essay on the interaction of these two phenomena as interpreted by the current Turkish youth culture and indirectly mediated by their state-guided education. These developments appear currently to be causing a recontextualization of the Otherness of the cümüş through what I call the process of con-fusion — the combination of distinct concepts that blurs or transgresses previously understood categorical boundaries between constituent elements.

Synthesizing Race: An Ethnography of Vocaloid
Nina Sun Eidsheim, (University of California, San Diego)

Vocaloid is a software package that “sings back” any pitch and word combination entered. It employs a ready made set of phonations combined to impersonate a particular performer with a designated sex, age and race. The company's director called their first pair of “singers,” Leon and Lola, “generic soul-singing voices.” Vocaloid taps into a consumer-need for technology that manifests the vocal style of a genre instead of merely vocal sounds. Interesting is that the styles they chose are historically associated with ethnic groups. This connection is made clear in the marketing of the product: Lola and Leon, for example, are depicted by close-up images of exaggerated full lips, fetishizing similar body parts as 19th and 20th century blackface performers. Through my ethnography of the Vocaloid team and software, I investigate vocal timbre as a cultural artifact and examine the different social and historical processes through which
vocal sounds have been infused with meaning. My project contributes to the efforts of scholars such as Philip Bohlman, Ingrid Monson, Ronald Radano and Deborah Wong who have written insightfully about the construction of race in and through musical activities. My study reveals the social and digital technologies of imagined, taxonomized and realized vocal timbre. Thus I examine the commodity value of and desire for racialized vocal timbres. My ethnoanthropography provides measurable data as to which vocal timbres composers, producers and their audiences experience as racialized, and claims that similar race-based taxonomies have been created since the early history of the recorded voice.

Strategies for Renewing Endangered Traditions
Ahmed el Maghraby, (Egyptian Center for Culture and Art)

The Egyptian Center for Culture and Arts (ECCA) received the Lois Ibsen al Faruqi prize, 2006. This video-discussion session offers a case study documenting ECCA's experience in working with an Egyptian musical legacy which has almost disappeared, the music of the Zar. Video documentation from the Center's archives is used to present ECCA's strategies for supporting the meaningful practice of the Zar tradition, its music and songs, its aesthetic and human values, as well as raise questions of the validity of preserving musical expressions that seem to be losing meaning in their communities. Shunned by the radical religious establishment, the state and the official cultural elite Zar has survived as a subculture in its original form without major interference. However, many of the songs and chants have been forgotten and, in the whole of Egypt, only around 25 people still have knowledge of this musical legacy and continue to practice this tradition. The ECCA is committed to documenting and preserving the practice and instruments of this unique legacy. It has brought together Zar performers in lengthy sessions of rehearsals, remembering and recording. The group is called "Mazaher" and it now performs regularly at weekly musical evenings hosted by Makan, ECCA's performance venue, as well as in European festival venues. "Mazaher" is inspired by the three styles of the Zar. The new audiences are an eclectic mix of Egyptians and foreigners of all social and economic classes, ranging from the young, hip generation to people off the street to older fans.

“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)

The Chinese Cultural Revolution is often portrayed as a period of cultural bankruptcy, one when artistic creativity was suppressed to produce a handful of homogenous propaganda pieces. This paper nuances the belief that the Revolution exclusively harboured a nihilistic desire to denounce "feudal" Chinese artistic traditions and rebel against "capitalist" Western ones, and was therefore only capable of producing artworks that were shadows of those produced within the aforementioned traditions, bleached of what was most artistically valuable in each. By adapting Homi Bhabha's concept of hybridity so that any subjective identity negotiation may utilise the metaphor of an interstitial space, the Communists' concept of art is presented as a negotiated subjective identity space filled with characteristics that relate it to its subjectively posited pair of 'others'—traditional Eastern and Western art. A "modern ballet drama," Red Detachment of Women, is then examined to show how it exemplified such an ideal. By showing that Red incorporated elements from culturally and artistically disparate traditions, and that its characteristics which many non-Communist commentators criticised—melodic simplicity and overall lack of complexity—were precisely those which were deliberately contrived in pursuit of the Communist artistic ideal, I argue that we should evaluate Red for what it was trying to do instead of what it was not. Since there are no timeless and universal criteria for judging artistic quality, we have to adopt a different perspective to appreciate artworks constituted within a foreign identity space. This paper facilitates this crucial shift vis-à-vis Chinese Communist artworks.
Intangible Heritage, Tangible Transformations: UNESCO, the EU, and the Rescaling of Baltic National Song and Dance Festivals
Jeffers Engelhardt, (Amherst College)

In 2003, UNESCO proclaimed the National Song and Dance Festivals of Estonia, Latvia, and Lithuania Masterpieces of the Oral and Intangible Heritage of Humanity. In 2004, these Baltic states acceded to the EU, bringing some closure to the post-Soviet transitions that followed the “Singing Revolutions” of 1987-1991. These engagements between states, transnational institutions, and local networks of singers and dancers epitomize the transregional dynamics and globalist thinking staged at the festivals that transform everyday life. For policy makers and festival organizers, the purpose of the festivals is to model “sustainable cultural expression” in the face of “overwhelming globalization,” protect “cultural diversity” in the process of “integrating society,” counteract demographic decline, and resist the deleterious effects of “commercial enterprise.” For singers and dancers, the festivals are more about sharing experiences with friends, participating in spectacle, and producing national sentiment. The festivals are scale-making projects that depend increasingly upon imagining Europe as the EU and cultural value in UNESCO’s globalist terms. These imaginative dimensions transform and rescale what is sung and danced, how it is sung and danced, and intercourse at and in preparation for the festivals. Drawing on fieldwork with an amateur Estonian choir, my participation in the 2004 Estonian National Song Festival, and a close analysis of materials submitted to UNESCO, I document the interactions of policy makers, festival organizers, and participants that animate these scale-making projects, point to their universalist dilemmas, and draw attention to the cultural and geopolitical implications of spin-off festivals in the Russian Federation.

A New Way of Thinking about Rainha de Bateria, Interlinking Different Perspectives
Pinar Erdogdu, (Istanbul Technical University MIAM)

This paper will be based on the field work I did among the samba schools of Rio de Janeiro, Brazil in the years 2001 and 2006. It suggests a new way of thinking about the identity of Rainha de Bateria, Queen of Bateria (the drum section) of samba schools, as the only (woman) dancer who dances in front of the bateria (also referred as heart of a samba school formed mostly or exclusively of men) during the carnival parade. Among passistas (samba dancers in the community of samba schools), this is the most desired status and qualifications for elections of a Queen differ: some schools choose someone from their community, while others give this role to someone famous like a singer, a model or an actress. Interestingly, being a good dancer doesn’t guarantee passistas the role of the Queen; in fact, a Queen may not necessarily be a good samba dancer. This paper will explore the identity of Queen of Bateria from several angles: qualifications required to become a Queen dancer discussed through different perspectives on the Queen dancers by different people of the community based on interviews done with drummers, dancers, conductors and the Queens themselves; the analysis of the seductive relation between drummers and Queens with the Queens’ perspective on this role; and finally, the effect of the changes in the structure of the samba schools on the election of the Queen dancers as the faces of the schools transform into a more business oriented nature.

Decolonizing ‘my’ Ethnomusicology: Working with the Basque Nationalist Left in a Study of Txalaparta.
María Escribano, (University of Limerick)

Searching for the EMIC perspective in a study of a Basque musical tradition such as Txalaparta means working against the tide of mainstream images about the community that has ‘revived’ it and continues to do so since the 1960’s, the disenfranchised ezker abertzale (Basque Nationalist Left). It means challenging the strong demonisation of this community from the pulpits of the media and
Intercultural-ising Lineage: Two Southeast Asian Teaching Legacies in the U.S.
Gina Andrea Fatone, (Bates College)

When a musical tradition undergoes “transplantation,” whether by technological means or through physical relocation of its bearers, social meanings embedded in that tradition are transformed. For master musicians who relocate outside their homelands, there may or may not be opportunities for passing on their artistic legacies to future generations in the new context. In some cases, individual teaching legacies are transmitted to students of “outside heritage” who may remain the sole carriers of a tradition with which they have no cultural or ethnic affiliation. This transmission scenario presents problems and questions with regard to issues of cultural authority, roles, and representation; construction of cultural identity, space, and place; continuity of transmission style, and pedagogical goals. Ultimately, as Deborah Wong notes, “locale is shifting and multiple in much the same way that identity is.” Referencing Ric Trmilios’ three archetypes of ensemble teachers and his articulation of “staged authenticities,” I examine how such issues are brought to bear in the stories of two Southeast Asian performer-teachers currently residing in the U.S.: West Javanese drummer Undang Sumarna (Santa Cruz, CA), and Cambodian xylophone master Ngék Chum (Gaithersburg, MD). Both artists have lived, taught, and raised families in the United States for more than 25 years. Based on the perceptions of these teachers and the Western students designated to carry on their individual traditions, I explore how each rationalizes, negotiates, compromises, and comes to terms with their adapted roles in the continuance of a Southeast Asian musical legacy in a diasporic context.

In and Out of Mameres Kitchen: Franco-American Traditional Music in Southern Maine
Thomas Faux, (University of Illinois)

This paper addresses musicological issues embedded in what many have perceived as a recent and rapid disintegration of a distinctive cultural formation in Maine’s French-Canadian communities, and a concomitant “Franco-American revival.” Many of the institutions charged with cultural continuity in southern Maine’s Francophone population are evaporating, and in their place is a sense of loss: arts-and-culture administrators attempt to “preserve” certain expressive practices but often select partial representations that inadequately stand in for the complexities of communal life. Nonetheless, the vocabulary of “cultural survival” is well-developed in Franco communities and musicians are conscious of the power of traditional music to nurture communality. This paper looks at ways in which traditional music is currently employed in discourses of “ethnicity,” by administrators and social activists who attempt to mobilize “Franco community” resources, and to incorporate their constituents into existing, sometimes ill-fitting social categories, and by musicians and community members to sustain a sense of participation in group life. It is based on interviews conducted among performers and arts administrators, and highlights three exceptional performers: Fred Légère, a harmonica player who has been performing at local dances for nearly 75 years; Don Roy, a champion fiddler and one of the best-known traditional musicians in the region; and Susan Poulin, a singer and playwright whose work
directly addresses issues of community fracture. The work of these performers intersects State and corporate arts and culture bureaucracies in Maine in various ways, and their stories speak to larger issues of assimilation, displacement, revitalization, and representation.

**Ki Ho'alu Beyond Hawai'i: Slack Key Guitar and the Hawaiian Diaspora**  
*Kevin Fellezs, (University of California, Berkeley)*

Hawaiian musical culture is often conceived between twin poles: traditional mele and hula versus popular genres such as hapa haole. Ki ho'alu, or slack key guitar, unsettles this rhetorical binary by challenging mele's exclusive hold on cultural authenticity while suggesting that hapa haole songs may have enriched, not debilitated, Hawaiian expressive culture. Further, ki ho'alu is conventionally framed as “indigenous” despite the guitar's non-native origins. How, then, do slack key practices complicate notions of Hawaiian cultural boundaries? Our roundtable will consist of four panelists and a chair. Discussants will trace the early history of ki ho'alu and steel guitar on the continental U.S.; examine slack key performances in Phoenix as part of Pacific Islander diasporic community building; and consider how “Hawaiian-ness” is read through the distribution and reception of ki ho'alu outside of Hawai'i. The fourth member is a ki ho'alu performer, who was born and raised outside Hawai'i, and will provide an artist's perspective as he has received both instruction from ki ho'alu masters such as Ray Kane and criticism from those who question his role as a tradition-bearer. Ki ho'alu’s predicament, to borrow James Clifford's term, is the focus of this roundtable. The politics of culture are implicit in the sounds and representations of this music, which spurs players, scholars, and audiences toward a reassessment of Hawaiian musical culture. A live performance by our panelist and invited guests will enrich our explorations of ki ho'alu. We invite attendees to bring guitars for a post-roundtable jam.

**Engaging Our Data: Questions of Access, Methodology, and Use with Ethnomusicological Field Video**  
*John B. Fenn, (University of Oregon)*

Extending the metaphor of “decolonizing” ethnomusicology, this panel seeks to address the oft obscured world of ethnomusicological field video recordings. The advent of video tape technology brought about a sea change regarding the audio-visual data ethnomusicologists could gather during fieldwork. Low cost, ease of use, and relative quality of recordings are factors that enabled fieldworkers to amass hours and hours of videotape over the past twenty-five years or so. But what happens to these collections after research projects are completed; after dissertations, articles, and books are written; after tapes have been deposited in archives for safekeeping (to the extent that this happens at all)? What, in the end, constitutes the constellation of value in ethnomusicological field video beyond that pertaining to the collecting scholar? The three presentations will explore various approaches to these questions, focusing on unexamined assumptions surrounding “our” data as encoded on videotape. Issues of access (who can see it), methodology (how we go about collecting and interpreting it), and use (what can/should be done with it) comprise the core assumptions panelists will address. Of central concern to the panel is the Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive project and its goal of providing access to annotated field video collections. Aiming to inspire discussion on the implications of increasing accessibility to the data of ethnomusicology, the panel will engage the practices of ethnomusicology as they impact the humanistic goals of the discipline—producing knowledge toward understanding, both for and about people.

**Field Video, Access, and Applying Internet Technologies**  
*John B. Fenn, (University of Oregon)*

This presentation will explore the ways in which the Ethnomusicological Video for Instruction and Analysis Digital Archive (EVIA-DA) project intersects with activities falling under
the rubric of applied ethnomusicology, such as those encouraging public access to cultural and/or musical field data beyond the realm of scholarly publication. The EVIA project—currently in development under a partnership of Indiana University and the University of Michigan—represents a range of innovative potential uses for the innumerable hours of field video collected by ethnomusicologists since the onset of the video age. Once established, the archive will provide online access to raw field video annotated by people who know the material intimately: researchers engaging their own fieldwork collections. Such a project carries risks and hurdles, however, ranging from the technical to the ethical. Leaving technology aside, I will examine the more ethical and humanistic concerns circumscribing questions of “access.” Applying Internet technologies in order to open access to primary ethnomusicological materials entails a sort of applied ethnomusicology, but what are the implications of this move? Leaving aside binary judgments of “good” or “bad,” I will approach notions of access as they imbricate concepts of public interest or public good often articulated through the practices and discourse of applied ethnomusicology.

'No Race, No Creed, No Color’?: Accounting for the IWW’s Lack of Diversity Before the First World War
Michael A. Figueroa, (Northwestern University)

During the active part of its life, from 1910 to the end of the First World War, the Industrial Workers of the World (IWW) stood apart from other labor unions by its zealous campaign to recruit African-American workers, a gesture that demonstrated the union’s belief in racial equality; however, the IWW’s African-American membership grew only slightly during this time. Particularly unique to this organization was its use of workers’ songs in the spreading of its anti-capitalist teachings and especially for recruiting new members. Unfortunately, the limited scope and methodologies of previous scholarship has overlooked the bulk of IWW music, which used parody to transmit the union’s messages to the public. The texts from these songs were set to older melodies from patriotic songs, popular tunes, and church hymns, which the composers expected would facilitate a quick and simple learning process. This paper addresses the question, “Who would have known these melodies?” by tracing the melodic origins of representative songs the IWW performed and published during its most fervent recruitment period. By so doing, the author shows that the IWW’s musical pedigree reflected the organization’s distinctly Anglo-centric character, which helps to explain the African-American community’s lukewarm reception of its recruitment advances.

DJ Cultures and Babysteps Towards a Glocal Ethnomusicology
Kai Fikentscher, (Ramapo College of New Jersey)

As the digital divide keeps shifting, helping to blur the boundaries between First and Third world citizens, professionals and amateur musicians, and music makers versus music consumers, some methodologies of ethnomusicology such as ethnography and participant observation may work less and less effectively as the world, in musical terms, appears to become both more and less fragmented than ever before. This presentation examines whether DJ culture is more than merely another item on the ethnomusicological agenda of topics. In particular, I am interested in probing the degree to which DJ cultures, in both local and global manifestation, may point to a gradual paradigm shift in ethnomusicology. In other words, to what degree are the traditional frameworks of ethnomusicological research, defined by markers such as ethnicity, geography, religion and language still useful as musical cultures appear to become increasingly divorced from them? If DJ cultures represent a potential to test ways of doing ethnomusicology of the future, then DJ culture researchers may serve as an ethnomusicological vanguard that can build on and expand on the already established methodologies. Using recent studies in and of DJ cultures as a point of departure, and by highlighting a few of the qualities that define DJ cultures as glocal phenomena, I would like to suggest ways to developing new research tools that might help define the meaning of "doing ethnomusicology" in the 21st century.
DJ Cultures: Case Studies and Perspectives of 21st-century Ethnomusicology
Kai Fikentscher, (Ramapo College of New Jersey)

The papers of this panel explore some of the many ways in which the disc jockey (DJ) has become a cultural agent of considerable influence, both on the local level and in the larger global sense. In constant interaction with dancing and listening audiences, DJs have been able to bridge the divide between live and mediated musicking, and between analog and digital technologies which, as in the case of the turntable, were at times reconfigured as musical instruments in their own right, and through their input alone. As gatekeepers, DJs have also helped shape both trends and new genres in popular music over at least half a century, first in radio, then in dance clubs, and more recently as touring and recording artists and webmasters disseminating their mixes, remixes, and productions over the world wide web. DJs and DJ cultures are also arguably among the most "globalized" musical agents, yet ethnomusicologists have only just begun to investigate the intricacies of the DJ as a powerful figure in the creation and mediation of a collective sense of participation in settings where nationalities, geo-political and linguistic boundaries, as well as socially disruptive capitalistic forces are crossed. Studies of DJ cultures thus hold the potential to broaden considerations of the global dimensions of newly formed musical cultures, genres and communities and can help develop more nuanced understandings of translocal musical practices and the interrelations between local and global musical phenomena. In that sense, the study of DJ cultures may offer perspectives for doing 21st-century ethnomusicology.

Yi Ji-Young: Leading a New Generation of Korean Musicians
Hilary Finchum-Sung, (University of California, Berkeley)

Kisaeng [female entertainer] was among the terms family friends used as they expressed concerns to Yi Ji-young’s mother about the girl learning the kayagüm. These friends recommended the piano, an instrument of much higher prestige than the twelve-string zither which, through recent cultural developments, had become associated with a base and backward culture. Mother knew best, however, and encouraged the child who would grow to become arguably the most influential kayagüm performer in the twenty-first century. Yi Ji-young has become known for her work with “modern traditional music” [hyŏndae kugak], an oxymoronic phrase indicating contemporary experimentation with Korean traditional musical structure, sound, and presentation. Beginning with a Ph.D. completion performance in 2000, consisting entirely of newly composed pieces, she has dedicated herself to encouraging the development of a relevant and representative music for contemporary Korea. Yi’s passion for experimental exploration of the kayagüm’s possibilities rests in a musical lineage founded by her mentor and teacher, Hwang Byung-ki; an artist who’s daring creativity revolutionized kayagüm performance in the twentieth century. Through this presentation, I will explore the musical lineage out of which Yi developed her experimental style and discuss the ways by which this lineage has altered the soundscape of Korean music while reflecting the dynamic nuances of contemporary Korean life and its diasporic counterpart. Through her ensemble, Contemporary Music Ensemble Korea, Yi has not only provided a forum for composers to present their new works but has also changed (and continues to change) perceptions of traditional and contemporary Korean music.

The Good, the Bad, and the Sexy: “Gender” in Korean Pop Music (K-pop)
Rebecca Fineman, (University of Hawai’i at Mānoa)

K-pop, which is distinct from earlier forms of Korean popular music, first gained the attention of Japanese and Chinese fans in the mid-late 1990s, quickly spreading throughout Asia, launching what is known as hallyu (Korean Wave). Korea’s desire for modernization and westernization is echoed in the rapidly shifting image and sound of K-pop, setting a prime stage for the battle between the traditional and the modern. In this paper I explore this conflict and its impact on gender identity and construction. I argue that the image of each pop star, along with the content of each song, is carefully constructed so that young fans—men and women—will learn how to perform their gender correctly, maintaining Korean traditional values despite
rapid modernization. I examine several male and female pop stars, placing them into categories based on their image and musical sound. I propose that male stars occupy 4 distinct identities, whereas female stars have fewer possibilities, fitting into only 2.5 categories. Hoping to identify the limits of free expression, I attempt to define K-pop's boundaries, finding they are far from static and easily affected by gender. I question what fans learn about gender identity and its limitations through K-pop and its stars. In looking at the full entertainment package---lyrics, star image, dance and music, I investigate the extent to which pop music defines/reefines gender roles at a societal level and what these definitions say about changes in Korean society.

Traditional and/or Modern?: The Confluence of Music and Dance at Argentina’s Cosquín National Folklore Festival

Jane L. Florine, (Chicago State University)

The interrelationship of tradition, modernity, and identity in Latin America, a process which has long been misunderstood, has played a major role in the sanction of music and dance performed at Argentina’s Cosquín National Folklore Festival since its creation in 1961. Participants who have wanted to preserve Argentine national sentiment and the Festival’s essence have supported traditional music and dance styles, whereas modernists have preferred updated versions based upon them (“projected” folk music and “stylized” dance). Although these issues of authenticity have affected the coming together of music and dance—an important topic little addressed by ethnomusicologists—in many aspects of the Festival, only two cases are highlighted in this paper. I first discuss the attempt of the Municipal Folklore Commission, which plans the Festival, to define both traditional and “stylized” dance in the Rules and Regulations of its related Pre-Cosquín Competition for amateur talent through codification of the music required to accompany each; video examples provide clarification. I then address the dilemma of how to best present the music and choreography of the “Hymn to Cosquín,” the Festival anthem. Traditionalists have objected to changing the original musical version of this work and the dances prescribed within, but modernists have attempted to introduce new elements, such as tango. The novel rendition of the “Hymn to Cosquín” at the Festival in 2005 is used to illustrate how tradition, modernity, and national identity can be negotiated through the relationship of music and dance.

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)

Far from the ears of media and of any other social group, hundreds of working class youth attend self-organized parties in distant districts of São Paulo to play and dance to pre-recorded, minimalist, corporeal, high-BPM (beats per minute) electronica at high volume. These Saturday-night effervescent meetings promoted by local Disc-jockeys (DJs) since the late 1990s can be historically related to early, local forms of black and popular expressive culture in this city. While evoking notions of tradition and cosmopolitanism, a particular cultural sensibility differentiates this group of youths through generation, class and life style affiliations. Most studies have focused on, thus legitimating, white, middle-class and mainstream appropriations of electronic dance music, while the underground and socially excluded scenes of ethnic urban ghettos remain unheard and unseen in academia. Taking the electronic dance music scene of São Paulo’s urban periphery as my multi-sited, multi-dimensional ethnographic location, I focus on the ritual performance of drum ’n’ bass identity as a way to understand the meaning of this globalized music to local, multi-ethnic, working-class youth. This approach reveals novel, creative forms of music production, diffusion and experience afforded by new technology. This phenomenon takes place in a particular geographical, historical and socio-cultural setting, where the traditional and the new are mixed, social identities built in transnational processes, and life acquires sense - through the music.
“Alan Lomax’s iPod?”: smithsonianglobalsound.org and Applied Ethnomusicology on the Internet

David Font-Navarrete, (University of Maryland)

In April, 2005, the New York Times announced, “The Smithsonian Institution has just gone online with the ethnographic answer to iTunes: smithsonianglobalsound.org, with museum-quality annotation and royalties paid to musicians.” This paper offers a critical analysis of Smithsonian Folkways’ Global Sound project. Smithsonian Folkways makes clear that their mission is ”the legacy of Moses Asch, who founded Folkways Records.” Through a brief history, I illustrate ways — both direct and oblique — in which the iconoclastic spirit of Moses Asch informs Global Sound. The histories of Smithsonian Folkways and North American ethnomusicology are tightly interwoven, and the ambitious, humanistic goals and values of Global Sound are shared by most ethnomusicologists. In this respect, Global Sound is a seminal example of applied ethnomusicology in the digital age. While the internet appears to be a medium well-suited to Smithsonian Folkways’ goals of “supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound,” the social, economic and political realities of the virtual explosion of music on the internet at the beginning of the millennium are far from utopian. Through interviews with the staff of Smithsonian Folkways — which includes several prominent ethnomusicologists — and a review of press coverage, I offer a synthesis of the goals and strategies of Global Sound, as well as a status report on its early stages of development. An assessment of the current strengths and weaknesses of Global Sound suggests broader implications to the field of ethnomusicology and music on the internet.

From the highlands to the metropolis: traversing aesthetic and discursive distance in West Sumatra

Jennifer Fraser, (University of Illinois, Urbana-Champaign)

After visiting a village deep in the highlands of West Sumatra, Indonesia, a famous Minangkabau folksinger was inspired to create a song about the local style of talempong (gong and drum ensemble). Once included in the corpus of folksong, ownership of the song became communal. The tune was covered in the “classic” style, its pop derivatives, and in other genres that take folksong as the subject for development. In this paper I trace the song’s journey, using commercial and field recordings to explore the aesthetic and discursive frames encountered as it traverses stylistic boundaries. To highlight the distances traveled, three moments are particularly salient. On a video entitled “Minangkabau Traditional Arts,” an arts troupe performs the song using a pan-Minangkabau talempong style forged in the late 1960s that features harmonized arrangements of folksongs and has come to articulate “traditional music” in cultural displays and other cosmopolitan circles. I address the irony of this ensemble indexing village-style talempong while the tune itself has circulated back to the village where, as part of the trend to adapt folksongs, musicians have incorporated it into the talempong repertoire that inspired it. Finally, I move away from the song itself to examine how composers at the Indonesian College of Arts take talempong from the same village as the subject for avant-garde composition in an effort to “revitalize traditional music.” Thus, I illustrate how different groups of actors—village musicians, ethnopopulation entrepreneurs, and avant-garde composers—manipulate musical aesthetics to discursively claim their own versions of “tradition.”

Raqs Gothique: Decolonizing Belly Dance

Tina Frühauf, (City University of New York)

Current developments in dance have led to a variety of fusions merging cultures, social trends, established dance forms, and musics to create new unique forms of expression. An example for one creative union is gothic belly dance or raqs gothique—a term coined from the Arabic raqs sharqi (dance of the East)—which fuses the already Westernized interpretative dance style of the Middle East with certain elements of the gothic subculture such as expression and mood, costuming, and music. The performers are mostly young women in their 20s or 30s, who have a background in Middle Eastern dance or, but not necessarily, are part of the gothic subculture. This new experimental dance is introduced in the context
of different musics (world music and gothic rock), altered costuming, and new performance setting. The creation and development of gothic belly dance reflects upon a changing concept of orientalism and cultural identity in Western society. Gothic belly dance is paradigmatic for a new approach towards a dance form, once appropriated, assimilated, and even colonized by the West. It shifts away from a Romanticized image of the Orient and expresses the search for a new identity in belly dance. This paper looks at raqs gothique both as a process and product of decolonizing belly dance as an Orientalist invention.

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

“Blues is a healer all over the world. It healed me and it can heal you”, sings John Lee Hooker on his 2001 Grammy award-winning album The Healer. In this song, John Lee Hooker makes a compelling statement concerning the curative power of the blues and their effect on both audience and performer. From Hooker’s statement, the question arises: what is the blues healing? Psychiatrist, John Woodall defines racism as a disease, a pathological condition that has diseased individuals and society from its creation. Building upon Woodall’s assertion, it can be seen that this disease manifests itself in a host of physical and mental symptoms. Among the most pervasive symptoms is that of segregation, which has infected virtually all aspects of American life, including the radio airwaves. The desegregation of the American airwaves can be credited, in part, to the King Biscuit Time radio broadcast, which was aired on KPFA, Helena, Arkansas, beginning in 1941 and continuing to the present. Additionally, through the annual King Biscuit Blues Festival, such desegregation manifests into a physical and social reality. This paper suggests that the King Biscuit Time radio broadcast and the annual King Biscuit Blues Festival serve as both audible and physical spaces for a dialogue concerning race relations in the United States and abroad, and further argues that through such a dialogue, the blues serve as an agent for psychosocial coping and healing in response to the disease of racism.

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

Rufus Wainwright’s music is self-consciously and excessively dramatic, and intentionally campy. His works incorporate lush operatic scores and high art into a popular idiom. His music has acquired cult status although what is encoded in his songs may be decoded differently by diverse social groups. Wainwright’s music has crossed gender barriers as well as genre and cultural barriers. Wainwright’s eclectic interest in diverse musical styles and traditions was informed not only by opera and classical music, but also by the music of the proletariat: cabaret, musicals, and the “common” folk music his parents, Loudon Wainwright and Kate McGarrigle perform. Rather than conflict, these genres converge and allow a new perspective. Wainwright’s obsession with opera is mirrored by a certain segment of his gay community. The opera queen has particular mannerisms, tastes and attitudes that conform to a stereotype that worships opera divas, despite their roles. Opera queens, including Wainwright, position themselves in a select subculture where they can exhibit and share their extensive knowledge of the genre, its performers, styles, performances and roles. Musicals and cabaret afford Wainwright the same sense of high drama and emotion that is offered by opera. This paper will examine how Wainwright self-consciously embraces these genres, amalgamating and assimilating their style, voice, and performance into his works. I will illustrate this through an examination and discussion of his mediated Live at the Fillmore concert footage and his 2006 Carnegie Hall appearance covering the historic Judy Garland 1961 performance.
Chenny Gan, (University of Southern California)

Along with Buddhism and Confucianism, Daoism is one of the three most popular religions in China. Its long history of mystical and religious practices gave rise to a unique set of rituals, liturgy, and music. Due to many influences from Buddhism and Confucianism as well as its association with indigenous folk religions, Daoist ritual and its various important developments and contributions have long been ignored by Occidental and Oriental scholars. Even less studied are the musical aspects of Daoist ritual. This paper attempts to survey Daoist musical practices in mainland China, Taiwan, and Hong Kong in the context of the greater ritual purpose and structure. A brief history of the Chinese religio-philosophical context will serve as an introduction to lay the groundwork from which the music will be examined. Information concerning early manuscript sources of chant tunes and evolution of Daoist music over several dynasties will be included as part of this history. Practical functions and religious symbolism of instruments involved in Daoist ritual will be explored along with structural elements of the music itself (melody, text, rhythm, etc.) and performance practice. Mutual influences and symbiotic relationships between Daoist music and Buddhist, Confucian, and folk practices will also be emphasized. Throughout the paper, focus will be maintained on how various theological facets are incorporated into ritual to form an integrated whole that collectively reflects the beliefs held by Daoists.

Vazaleen, Affect and Utopia: Sliding Public Spheres into Private Places
Luis-Manuel Garcia, (University of Chicago)

In Richard Dyer’s essay, “Entertainment and Utopia” (Movie 24 (1977): 2-13), this critic of media and public culture argues that film musicals (and “entertainment” as a general category) present a form of utopianism. However, they do not describe what constitutes this utopia—how it would be organized—but rather what utopia would feel like. In other words, entertainment for Dyer provides access to utopias through affect rather than realist representation. “Vazaleen,” a monthly queer rock/punk/indie event running in Toronto, Canada for five years (2001-2006), presents striking similarities to this model of utopianism. Vazaleen’s utopia, however, seems to be of a different sort from that of Dyer’s film musicals; Vazaleen’s events construct experience in a manner that affectively connotes a utopia of queer sensibility. While we may not be able to discern what would constitute a queer utopia, through an analysis of Vazaleen we can imagine what it would feel like and note the differences from Dyer’s analysis of film musicals.

Although Dyer’s conceptual scheme for entertainment utopias can be transposed onto Vazaleen, his mode of analysis is less portable. How can affect be read into and out of an event? Moreover, how can a series of events be read as a whole in a manner that mediates between specificity and generality? This paper thus folds one project into another: 1) an attempt to formulate a provisional methodology for the ethnography and analysis of events, 2) using a focused search for affective experience and queer utopianism in Vazaleen as an example.

Event - Identity - Experience
Luis-Manuel Garcia, (University of Chicago)

The notion of “event” has been a popular unit of analysis for ethnomusicology, which shares with anthropology a long-standing interest in ritual practice (e.g., the work of Victor Turner and Ruth M. Stone). This field of study comes into tension with theories of everyday practice (e.g., DeCerteau, Bourdieu, Seremetakis) and raises important questions about how events participate in the everyday. These questions hinge on issues of frequency and familiarity. How often must an event be repeated before it is routinized as quotidian practice? What is the relation between specific events and general practice? Of what use, then, are case studies? What marks the temporal and spatial limits of an event, and how does repetition affect its temporality?
Although varied, the contributions to this panel share a common interest in exploring the continuities between the specific and the general, rare and common, salient and unremarkable. As an extension of these concerns, these papers share an attentiveness to how the repeatability of events interacts and/or interferes with the performance and sedimentation of identities. Rather than produce three theoretical, “what is event?” papers, Luis-Manuel García, Andrew Mall and Gregory Weinstein each approach a different archive of events (queer punk/rock nights, record fairs, blues bars). Additionally, these projects vary in the challenges they pose to a theory of the event: García focuses on repeated events at one site, while Weinstein considers a network of localities, and Mall works with a series of events that deal with recordings rather than live performances.

Decolonial Migrations: Popular Traditional Musics and Transnational Ritualized Performances in La Fiesta de San Francisco in Magdalena, Sonora

Peter J. García, (Arizona State University, Tempe)

Transnational migrant patterns in the Arizona/Sonora borderlands take the form of a peregrinacion or pilgrimage to the community of Magdalena de Kino, Sonora. This paper considers the music-culture of thousands of people who travel to the annual Fiesta de San Francisco held on October 4th. On their journey, peregrinos encounter decolonial metaphors including: roadside crosses marking sites where travelers met sudden death; small shrines and chapels erected commemorating favors asked and granted of God, La Virgen de Guadalupe, and the saints. Visitors to the church pass the exposed grave of Father Eusebio Francisco Kino and the statue of Saint Francis Xavier, which is the visible focus of the pilgrimage and which is believed by some to have been brought to Magdalena by Kino before his death in 1711. As a larger ethnography of performance, this paper examines traditional alabanzas (hymns and praises), danzas (i.e. matachini, baile del venado, and pascola) in addition to popular musical styles and bailes (i.e. conjunto/chicken scratch/waila). For Mexicans and Chicanas/os, the pilgrimage can be a reaffirmation of traditional culture, regional identity, and indigenous roots. The experience may also be interpreted as a decolonizing subject negotiating contradictions between the liminal status of the colonial self and the colonized other. In this context, liminality is not regarded as a transition between states but as a state in itself for there exists individuals, groups, or social categories for which the liminal moment becomes a permanent condition.

The “Bleaching” of Carnaval: Race, Class and Nationality in Samba School Competitions

Thomas George Caracas Garcia, (Miami University of Ohio)

Samba School competitions, the most visible events in Rio de Janeiro’s Carnaval, were historically organized by Brazilians for Brazilians. In recent years, however, this has changed. Whereas participants used to be exclusively Brazilian, predominantly of African descent and from the lower classes, the Samba School Special Group competitions have evolved into events in which large numbers of white Brazilians and foreigners have an ever-increasing presence. This change is evocative of the Brazilian tendency to value white over black as demonstrated by the early 20th-century policy of branqueamento, or the “bleaching” of Brazilian society to a uniform light color. The competition venue changed as well, moving from the streets of downtown to a dedicated samba stadium, the Sambódromo, built to fill the demand for better camera angles for television and increased government revenue. At the same time, competitions have become increasingly fierce and the songs and choreography more intricate. Samba Schools have also expanded in number complexity and costumes have become more extravagant. This has resulted in much higher costs for each performer, and thus has excluded many traditional participants, many of whom have been replaced by middle- and upper-class Brazilians and, increasingly, by foreigners, a trend driven to a large extent by tour operators who sell Carnaval packages that include Samba School participation. This paper explores the social, economic and political forces that drove these changes in Samba Schools, demonstrates how these changes are manifested, and examines their impact on this important aspect of Brazilian culture.
Lucha Villa’s Erotization of the Estilo Bravío and the Canción Ranchera
Antonia Garcia-Orozco, (California State University, Northridge)

This work strives to document the evolution of the estilo bravío by examining the work of Lucha Villa, La Embajadora de la Canción Bravía (the Ambassador of the Canción Bravía). Villa’s trademark style, limpio sexy (clean sexy) expanded the genre of the canción ranchera as a site for the creation and re-creation of Mexican feminism (Broyles-Gonzalez 2002:195). Furthermore, the markers of her trademark limpio sexy estilo bravío to interpret the canción ranchera, created a feminist tradition out of misogynistic lyrics (Broyles-Gonzalez 2002:199). Lucha Villa’s recordings helped change the social forces that delineated male/female relations (Poncela 2002:33) by regendering sexual desire. Most lyrics in canciones rancheras were explicitly about male sexual activities but Villa’s interpretations went a step further and gave voice to women’s ardor and libido. While canción ranchera lyrics traditionally projected male passion, Lucha Villa’s enhancement of the estilo bravío through her creation of limpio sexy challenged the dominant cultural model that privileged male desire. As interpreted by Lucha Villa, many canciones rancheras, particularly those written by José Alfredo Jiménez, ceased to be about the composer’s longings and instead celebrated Villa’s sexual agency as well as her fans’ vicarious fervors without fear of reprisal. Her recordings foreshadowed the rebirth of the sexual revolution in Mexico and other parts of Latin America.

Sounds of Paradise: Hawai‘i and the American Musical Imagination
Charles Hiroshi Garrett, (University of Michigan)

From the early 1910s through the 1920s, a craze for Hawaiian and Hawaiian-themed music swept the United States in the forms of phonograph recordings, sheet music, touring productions, and instruments such as the ukulele and steel guitar. This presentation focuses on the interaction between Hawai‘i and the mainland music industry as viewed by two perspectives on paradise: The Bird of Paradise (1912), a sensational stage production featuring Hawaiian music and musicians that toured North America for twelve years, and Irving Berlin’s “My Bird of Paradise” (1915), a song that emblematizes the decade-long Tin Pan Alley vogue for Hawaiian-themed songs. The Hawaiian music craze banked on the same appeal of racial exoticism that contributed to stereotypical notions about Hawai‘i and the hula girl, as discussed by Jane Desmond and Amy Stillman. Yet, as demonstrated by Adria Imada’s work on traveling hula performers, the rising appeal of Hawaiian music also enabled island musicians to advance their careers, including the famous hapa haole song composer Albert ‘Sonny’ Cunha and the steel guitarist Joseph Keuku, who toured Europe under the banner “Bird of Paradise Hawaiians.” Thus, as much as it reveals about mainland efforts to shape representations of the Asia-Pacific, this telling episode was not a simple act of cultural imperialism transforming a native tradition into a commercial venture. Since islanders played active roles in shaping these musical developments, achieving artistic goals and reaping financial rewards, music offered greater opportunity for self-representation and self-promotion in the face of U.S. economic and cultural dominance.

Jazz and Danish Modernity in the Film Danmark
Leslie C. Gay Jr., (University of Tennessee)

Drawing upon an analysis of Danish composer Bernhard Christensen’s music and scholarship, as well as interviews with his students, this paper explores intersections among African American jazz and Danish modern identity. In particular, Christensen’s collaborative work with the filmmaker Poul Henningsen on Danmark (1935) demonstrates the confluence of African American jazz and new Danish sensibilities.

Most scholarship on music and culture of Europe reinforces narrow views of a musical canon and fails to appreciate fully the contributions of black peoples, their cultures, and musical practices in shaping modern Europe. However, as Paul Gilroy argues, narrow, linear, and one-way conceptions of flows between Africa and the Americas should be replaced by a larger unit of analysis, the "Black Atlantic," in order "to produce an explicitly transnational and
intercultural” research perspective (Black Atlantic, 1993).

Emphasizing the importance of black musical practices within global flows across northern Europe, I argue that the discursive power of African American jazz emerges as an especially important component of Danish identity.

Christensen’s work on the film Danmark underscores this point. The film juxtaposes rural and urban scenes of Denmark against Christiansen’s jazz compositions. Christensen adopts this African American rooted form as Danish expression, tying music to a varied landscape where Danes engage in daily work and leisure. The images and sound profoundly signify "modern times," re-imaging a Denmark as globally-connected and of the industrial present, yet simultaneously encompassing a Danish agrarian past.

Jazz and Denmark
Leslie C. Gay Jr., (University of Tennessee)

This panel challenges the notion of jazz as "America's music" through an exploration of jazz in Denmark. Much jazz discourse follows mythologies of American exceptionalism presenting jazz as a triumphant artistic advancement of the United States. However, viewing jazz within such narrow frames devalues or ignores the importance of jazz globally. Taking an alternative perspective, this panel follows E. Taylor Atkins’ argument that jazz is both a national and postnational music, an early agent of globalization tied to emerging mass media, industrial, and postcolonial societies around the world (Jazz Planet, 2003).

Denmark offers an important case in reconfiguring jazz's global significance. Gathering flows of music and musicians from across Europe, the United States, and Africa, Denmark emerged in the twentieth century as an important center of jazz activity of jazz performance, education, media production, and personal consumption. Drawing upon Paul Gilroy's concept of the "black Atlantic," this panel presents new narratives about the African diaspora and African music (The Black Atlantic, 1993). Throughout these presentations, we argue that jazz and black music's influence loom large in Danish music and shifting national identities. Finally, this panel questions simple reductionist ideas about convergences of race, nationality, and music. And, we argue for the acknowledgment of the contributions of black peoples to the conceptions European modernism.

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)

Trance is a “special state of consciousness” which arises from “emotion and imagination” (Rouget 1985). While the cognitive scientists often situate trance as a form of hypnosis, ignoring the role of music, the cultural theorists see music socializing trance, and as a sonic fetish—an object of power (Avorgbedor 2003, Reddy 2001). It is against these backgrounds that I examine the synergies of music, trance and their interrelationships in Agbosu, an Ewe/Fon religion. Drawing on my decade long research and using short excerpts from my field recordings in Ghana, I will address the way musicians generate, interact with, and control trancers. By this I will demonstrate the performative dynamics through which trancers are ‘satisfied’ and the consequences of their musical and spiritual experiences. In Agbosu, musicians and dancers collaborate through sound and movement to promote the latter into trance. In the course of performance, however, several people may simultaneously be possessed, each one trying to reach a ‘groove.’ Although every trancer prefers, and often requests, a particular music, only one trancer’s choice is recognized as ‘appropriate’ at a time. Through the power of music, the azaguno (master drummer) chooses and/or eliminates trancers. Who faces the wrath of trancers whose requests have been ‘ignored?’ How do musicians deal with trancers’ ‘power conflict’ and extreme acts? Through analysis of the musico-spiritual structures that conduct trancers to climactic experiences and set the tone for conflict and competition, I will contribute to the understanding of the role and power of music in trance.
From Local Community to the Global Marketplace: Critical Skills for Applied Ethnomusicologists

Ric Alviso, (California State University at Northridge)

Ethnomusicologists working directly with musicians and communities are often called upon to provide a variety of services for which they received little or no formal training in graduate school. The Applied Ethnomusicology Section has polled our members annually and the most important needs we have repeatedly identified are for more professional development workshops and networking opportunities. This interactive forum is designed to provide basic training on some of these critical skills as well as provide opportunities for collegial contact and professional networking. Through a combination of hands-on participation and collaborative learning, David Lewiston, an invited local applied expert in Hawai’i, will offer an overview of skills used by applied ethnomusicologists to assist musicians from recording their music to making a better living as a musician to taking their music to a wider audience. Mr. Lewiston is going to focus this skills development workshop on two aspects of field documentation: release forms and compensation to musicians and artists being documented in fieldwork contexts. Lewiston is an independent scholar who, since 1966, has recorded traditional musicians around the world including from Bali, South America, Guatemala & Mexico, Himalayan communities from Darjeeling & Sikkim to Ladakh, Lahul, Gilgit & Hunza, Kashmir, the Kullu Valley, Chamba, Kangra, and many Tibetan monasteries.

Issues in Community World Music Performance Learning in the U.S.

Miriam Gerberg, (Minnesota Global Arts Institute)

This panel is designed to foster critical dialogues regarding perceptions of individual Americans' active musical experiences with community and college ethnic music learning and practice, both intra-community and cross-cultural. The presenters, who are each scholars, educators and performers of the musical forms they report on, will explore why and how musician-educators and the participants of these educational situations cooperate and ultimately collaborate in helping to make individual and collective sense of the meaning of the music experience.

Those Enchanting Middle Eastern Melodies: Educating America

Miriam Gerberg, (Minnesota Global Arts Institute)

Popular perceptions of Arabic culture are often exaggerated and exoticized by the U.S. media, as well as by some of the contexts people encounter the musical culture in, motivating many Americans to pursue learning about, and even performance study. These new students come from both the Arab diaspora communities in the U.S. and Canada and the non-Arab communities here. Though intertwined in many cases, these two groups have very different reasons for their involvement, which will be examined in this paper. This phenomenon of the plethora of Arabic music learning activities in the U.S. will be explored, as will social, political and musical ramifications that arise. The learning environments range from community education programs, K-12 schools, camps and private retreats, universities and colleges to small amateur and semi-pro ensembles springing up in the wake of all this study. And the type of educational events occurring in communities across the nation include exposure/appreciation lectures, demonstrations and workshops, college courses, community jams and ensembles, as well as full-scale conservatory style performance training programs. I will discuss reasons why the musicians, teachers and even ethnomusicologists choose to teach this subject in the way they do, why the participants are choosing to study in these ways, why the public and schools are so anxious to include this, and what challenges surface in the process.

How Does Hanoi Rock? The Way to Rock and Roll in Vietnam

Jason Gibbs, (Independent Scholar)

Rock music has long been a niche taste within Vietnamese popular music. From the outset Vietnamese popular music taste has tended
toward ballads, ballroom dance rhythms and light music. The lyrics of the earliest Vietnamese rock songs were happy-go-lucky and optimistic compared with the prevailing bolero ballads of the time. Rock, slow rock and the twist were incorporated into the repertoire of rhythms that popular songwriters employed. During the Vietnam war, rock songs were also created within the context of psychological warfare and were known as *kich dong nhac*. These were love songs that presented the South Vietnamese soldier as dashing and patriotic. Many rock and roll musicians also earned a good living performing at clubs for American GIs. Even as interest in rock and roll grew among students in the South Vietnam in the 1960s, it was banned in communist North Vietnam which viewed it as a manifestation of American decadence and imperialism. After the unification of Vietnam in 1975, the communist state came to a gradual acceptance of popular music, including rock, by incorporating its energy into political songs. Today rock and roll music thrives as a relatively small but devoted youth subculture. This paper will look both at music and lyrics, and at the Vietnamese reception of rock music.

**Jam Sessions in the Boston Improvisation Scene: Building and Binding a Musical Community with Free Improvisation**

*Marc Gidal, (Harvard University)*

Can music-making function as the central discourse that governs a musical community? At the weekly jam sessions held at the Zeitgeist Gallery, a major hub of Boston’s improvisation scene, symbolic boundaries of community are constructed, maintained, and subverted (Barth 1969, Cohen 1985, Lamont and Fournier 1992) through collective improvisation, perhaps more than through non-musical interaction. Unlike bebop-styled jam sessions or performances of indeterminate/aleatory concert music, the Zeitgeist Gallery jam sessions incorporate practices of free-jazz and new-music traditions with material from a host of music genres. Session participants with diverse musical backgrounds and skills rally behind free improvisation, in name and practice, as a genre-bridging musical process rather than a discrete genre. When explicit genre references do occur in the jam, they are received favorably when sustained only momentarily and convincingly fit the sonic texture; but when rigidly imposed, they can stifle the fluidity of the jam and thus threaten that which distinguishes the session from other local sessions. Likewise, regular participants generally judge musical competence in terms of responsiveness and flexibility, a subtle balance between one’s confidence to contribute and a willingness to adapt. Interactive competency tends to correspond to community insider-ness, though a few members with alternative competencies find novel ways to participate by altering the session’s format. These are but a few primary ways that music-making symbolically defines this community’s internal social relations and external boundaries with other sessions, even within the larger improvisation scene in Boston.

**Identity Practices and the Politics of Performativity: Constituting the (Gendered) Self in Turkish Popular Music**

*Denise Regina Gill, (University of California, Santa Barbara)*

By recognizing that the self is constituted in and against other selves in contexts that work to establish the relationship between “self” and “other,” transnational feminists have opened up the (discursive) space for a decolonization of our assumptions and narratives about ideological re-presentations of identity and alterity in musical practices. Turkish popular music illuminates these concerns, as embedded performances of orientalism(s) reinscribe the “East versus West” discourse to (re)negotiate “Turkish identity.”

Drawing on fieldwork conducted during 2005-2006, this paper examines gender performativity, demonstrations of power, and the politics of forgetting within contemporary Turkish popular music. This paper sets the context for such contestations by mapping the historical trajectory of Turkish identity formation, analyzing laws implicating private identity characteristics (dress, language, etc.) from the nineteenth century Tanzimat Reforms to those of Atatürk during the creation of the Turkish Republic in 1923.

Specifically, I look at the all-female Grup Hepsí’s 2005 “Yalan,” the 2005 all-English album "Bounce" by (male) superstar Tarkan, and...
advocate a queer reading of Turkey’s appropriation of “American Idol” through dance (“Benimle Dans Eder Misin?”). These popular music encounters illuminate the ways in which the politics of gender performativity have continued to be implicated if not central to debates of what constitutes Turkish citizenship in light of European Union ascension talks. As “Turkish identity” is formulated, commodified, and fetishized for mass consumption, re-presenting a gendered self through strategic anti-essentialist performances of orientalism solidifies Turks securely as hetero-normative participants in the maintenance and (re)construction of “Europe.”

Message of Islam in the sacred songs of Ismaili Ginan: Contemporary Challenges, Transmission, and Standardization
Karim Gillani, (University of Alberta)

Music is often considered forbidden in the practice of Muslim devotion. However, the sonic art of vernacular devotional literatures from the Indian subcontinent has played a significant role in the process of Islamic devotion and piety for centuries. The Ismaili Ginan is an important devotional musical genre from the Indian subcontinent that has been the fundamental practice of Ismaili rituals and worship for almost the last seven hundred years. In my paper I will examine the contemporary practices and challenges of Ginan transmission, migration, and the issue of standardization of Ginan tunes both from the Indian subcontinent as well as from the Canadian Diaspora. The challenges of Ismaili Ginan transmission always lies in its music, because music or ragas were more or less never preserved in the old manuscripts of Ginan. As a result, various methods of preserving and standardizing Ginan tunes have arisen for the last two decades within the community. From my own extensive field research, both in Pakistan and Canada, I will show some musical examples of how the compiling of Ginan ragas has affected the community. My paper will also critically analyze why some experts desire to standardize Ginan only according to Hindustani classical music. Finally, I will address what methodologies and approaches are carried out in the Ismaili Diaspora of Canada where many of the younger generation neither understand the poetry or music of Ginan.

Tradition and Modernity in the Music of a Papua New Guinean Community
Kirsty Gillespie, (Australian National University)

Music is integral to the lives of the Duna people of Highland Papua New Guinea. Little research currently exists on musical practices in this region, and even less of this research considers at length the rich activity of song composition that is influenced by western contact, which the Duna first experienced as late as 1934. Despite the initial appearance of Duna musical practice as essentially a dichotomy between musical styles of the time before this contact and the time after, this paper argues that Duna musical practices exist as a continuum rather than a dichotomy of ‘traditional’ and ‘modern’, or ‘black’ and ‘white’. Using musical examples I have recorded with the Duna over 2004-2006 I argue that contemporary music composed by the Duna and influenced by western contact has essential elements in common with earlier music associated with the taim bipo (meaning ‘time before’ in Tok Pisin, the national lingua franca). Furthermore, I argue that these contemporary forms are no longer ‘western’ but, through the use of these common elements, have become Duna, and thus represent the expression and ultimately the empowerment of Duna identity. Ultimately I attest that these newer forms of music are as valuable in the study of Duna society as ‘traditional’ forms. This research challenges the manner in which the music of colonial and post-colonial societies is conceived of and presented, which in turn impacts upon the way in which music is documented and preserved for future generations.

Bringing It to Life: New Technologies and the Shaping of Ethnomusicological Practice
Lisa Gilman, (University of Oregon)

Through this presentation I will consider the potential for annotated field video to expand ethnomusicological practice in several domains:
research methodologies, pedagogical approaches, and publication models. Drawing on my experience as an annotating scholar and depositor in the Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive project, I will consider how the process of using newly developed annotation software to systematically annotate field recordings expands research methods and can shape analysis. Drawing on my experiences as an instructor who teaches classes about performance in contexts across the globe and is often frustrated by the paucity of relevant audio-visual examples, I will consider the potential of using field video pedagogically. Finally, reflecting (and projecting) on my experiences as an associate editor of a new encyclopedia of world dance, I will suggest some possibilities for future expansions and transformations in the publishing world whereby academic publishers might work in conjunction with digital archive projects to make available complementary scholarly works and video examples. In this discussion of some practical and potential uses for field video, I will also address issues of subjectivity, selectivity, and representation.

“Unbearable Intimacy” and Gender/Genre Transgression, or Genre Trouble: Voices that Matter
Shana Goldin-Perschbacher, (University of Virginia)

Critic Greg Kot writes that alternative rock singer Jeff Buckley’s performances could become “unbearably intimate.” Considering that most popular music concerns romantic relationships or social issues, what does it mean for a performance to be so intimate as to become unbearable? And why would some listeners seek this? Popular music scholarship, even when presented at SEM, rarely investigates listeners’ relationships with music. Drawing upon 5 years of interviewing fans of Jeff Buckley, Meshell NdegéOcello, Björk, and Antony, I direct our attention to the uncomfortable, yet moving experiences listeners relate about their intimate relationships with these gender/genre transgressive singers. I argue that the musical intimacy invited by these singers compels listeners into complicity with singers’ transgressions, thus urging listeners to reconsider their own senses of gender identity and sexuality. As philosopher Judith Butler has famously written, it is only through identifying as male or female that a person is able to have an identity in our culture, even though these gendered performances are unstable and never reach culture’s imagined ideals. Gender transgression exposes the fraught nature of identity categories. Because the voice is assumed to be an essential expression of our bodily identities, sung gender transgression mesmerizes and confounds listeners’ sense of “natural” gender identity. Intriguingly, gender-transgressive performers also tend not to have a “home” in a particular musical genre. The very act of crossing one category calls the other identification into question, inspiring listeners to painfully reconsider the terms of these classifications and their own affiliations with them.

Travel, Identity, and Fusion in the Bossa Nova
Kariann Goldschmitt, (University of California, Los Angeles)

Considering the increased visibility of Brazilian culture over the last ten years and the changing political dynamics of the Americas, this paper investigates how Brasilidade and other notions of an authentic Latin America change when popular music is produced intentionally to appeal to audiences abroad. English-language studies of Brazilian popular music rarely investigate the dynamics of shifting identity and subjectivity that result from our increasingly global music market. The success of Brazilian popular music in the USA is due, in part, to the visibility of a population that is migrating to the USA at higher rates than ever, the rapid growth of the “world music” genre, and a revival in exotica and lounge music within electronic dance music. All of these changes intensify the challenge of understanding how Brazilian people, music, and ideas converge in new and unexpected ways. Taking recent examples of bossa nova interpretations marketed for an international electronica audience by Bebel Gilberto and Suba, I argue that negotiations of identity, innovation, and market appeal in these recordings force us to reconsider the role of the local and global in popular music. The consumers of this music are often ignorant that what is popularly Brazilian in the USA can play a much different role within Brazil itself. This project requires an interdisciplinary approach. I look at social theories that attempt to reconceptualize globalization and modernity from a Latin American perspective to provide a
Pagode and Partido-Alto: The Samba is in the “Backyard”
Beto Gonzalez, (University of California, Los Angeles)

Urban samba has emerged as the national music of Brazil since the launch of radio broadcasts in Rio de Janeiro in the 1930s. The sub-genre of samba widely known as pagode, which employs innovative instrumentation and emphasizes percussion, became commercially successful in the 1980s. Considered by scholars and musicians to be one of the most significant movements in contemporary urban samba, pagode lost some momentum in the media in the 1990s, primarily due to the commercial success of a new, electrified offshoot that also identified itself as pagode. Traditionalists, who opt for an emphasis on Afro-Brazilian roots, often scorn the newer trend for its use of electric instrumentation, foreign musical elements and departure from tradition. Consequently, within the last ten to fifteen years the traditional, un-electrified, “backyard” pagode is increasingly heard throughout Brazil’s major cities and in diasporic communities. It is this trend of “return to tradition” that is the focus of my research. Despite the popularity of samba in recent discourse on Brazilian popular music, scholars have largely overlooked the considerable influence of the pagode movement in current musical manifestations. The informal gatherings (pagodes) that give the genre its name are an essential venue for Brazilians of diverse social backgrounds to engage in and learn the repertoires of previous generations. Based on recent fieldwork in Brazil and in local expatriate communities, my paper explores the significance of pagode samba as a vital conduit of Brazilian cultural heritage.

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

Perhaps the most unlikely fad to sweep the global music and ringtone industries in 2005 was the upsurge of audiovisual products centered on the Crazy Frog character. The phenomenon originated in the voice of Swedish 17-year-old Daniel Malmmedahl, who posted online an amateur recording of his imitation of a moped engine in 1997. The recording soon became indelibly associated with Swede Erik Wernquist’s online 3-D animation featuring a frog known as “The Annoying Thing” in 2000. The sound file was then licensed as a ringtone by the Jamba! group in Germany in 2004. The ringtone quickly gained popularity and set off a chain reaction of “mash-up” compositions combining the sound file with existing music, most famously a dance track using Harold Faltermeyer’s “Axel F” from the film Beverly Hills Cop (1984). Combining close readings with numerical and internet-ethnographic data, I assess the Crazy Frog phenomenon as an exemplar of recent shifts in global cultural imaginaries initiated by the increasing importance of East Asia as a center of capital accumulation. The very conditions that have enabled Crazy Frog’s existence are located globally rather than regionally. These include: 1) the influence of animation and forms of visual representation originating in Japan, 2) the centrality of cellphone ringtones and mobile entertainment as the dominant media in which Crazy Frog products appeared, and, more obliquely, 3) the sound of electronic instruments, which also emerged significantly from Japan and was prevalent in dance music tracks of the 1980s.

Re-Imagining Spaces: Transnational Forces and Individual Choices in the Emergence and Shaping of Nonprofit, Private Music Venues in Cairo, Egypt
Lillie S. Gordon, (University of California, Santa Barbara)

While ethnomusicologists have productively considered the influence of record labels, institutions, governments and other mediators’ on music and musicians (El-Shawan 1981, Taylor 1997, Turino 2000), fewer works deal with the role of public spaces in determining music for public consumption and view. This paper explores how music venues take shape and shape music through the combination of transnational flows of ideas and finances and the particular choices of specific administrators. While larger forces affect the range of possible imaginings available to administrators, individuals
creatively mold these imaginings to construct distinct venues. To explore the process of venue construction, maintenance and its affects on musicians and audiences, I examine the emergence of two nonprofit, private music venues, el-Sakia and Makan, in Cairo, Egypt. These venues demonstrate the shift from centralized, governmental cultural policy to the present, privatized condition, symptomatic of larger changes in Egypt’s economic system. Drawing on fieldwork in Cairo in 2005, I consider Makan and el-Sakia through the words of their founders, each with his own vision, methods of programming and goals for the creation of communities of audiences. Situating these choices within transnational flows of money and ideas (Appadurai 1990), I argue that individual choices combine with these flows to create a trend of venues with diverse manifestations. These examples highlight the power of individuals in shaping musical space and the importance of venues in determining available music through particular moments of musical emergence.

The ‘Minas Sound’ of Belo Horizonte: Regional Consciousness and Popular Music in the Brazilian ‘70s
Jonathon Grasse, (California State University, Dominguez Hills)

The creative capacity of the metaphoric and of the narrative that is the wedding of text, music, imagery, and social space of popular music represents a potential re-imagining of the world. This paper locates interpretive meanings associated with an influential, 1970s urban popular music scene specific to the highland city of Belo Horizonte, capital of Minas Gerais, Brazil. The phrase “The Minas Sound” has been used to describe a group of artists and their recordings, including those of the ‘Clube da Esquina’ (“The Corner Club”) of Belo Horizonte. A very short list of participants include the singer/songwriters Milton Nascimento, Lô Borges, and Beto Guedes, musicians and orchestraters such as keyboardist Wagner Tiso and guitarist Toninho Horta, and poet-lyricists such as Ronaldo Bastos, Márcio Borges, and Fernando Brant. Aspects of this significant body of highly collaborative work are interpreted by distinguishing among sets of literary and musical messages iconic of a poetic regionalism fueling various themes. These discursive webs of meanings are read in relation to this creative culture and its regional consciousness, socio-political action, and states of collective memory and aesthetic. Viewing these 70s recordings as trace documents of an effective history, as omni-temporal cultural products that will continue to outline the intentionality of inception, we can engage some of their socio-poetics at once as imagined vehicles of escape from political oppression, and as imagined landscapes populated by both universalized individuals, and marginalized collectives holding out for something better while celebrating the daily, shared soundscapes of Minas.

Haunted by a throat of silver: Amália Rodrigues in a post-
Amália Lisbon
L. Ellen Gray, (Columbia University)

An Amália look-alike drag queen wrapped in a Portuguese flag lip synces in a Lisbon night club to a recording of one of Amália’s most famous fados. A middle-aged woman, an amateur fadista, imitates Amália’s vocal ornaments when she performs at a local bar where an illuminated portrait of Amália hangs behind the instrumentalists. Small pillows with Amália’s image in double hang from Lisbon taxis advertising for “Amália: The Musical.” World music fado diva Mariza is dismissed by local purists who claim she tries to copy Amália. A taxi driver rants against Amália for being fascist. On the street where Amália used to live, the street name is crossed out and in its place, black stenciled graffiti reads “Rua Amália.” “Amália,” a man in his fifties whispers to me, “Amália had a throat of silver (uma garganta de prata) and her singing made me cry.” Portugal’s most renowned musician, Amália Rodrigues, the “queen of fado,” died in October 1999. In June 2001, Rodrigues was buried in the National Pantheon alongside monuments to Portuguese kings and Vasco da Gama. Drawing on twenty-two months of ethnographic fieldwork conducted on fado performance and reception in Lisbon (2001-03), this paper grounds questions about memory, desire, mimesis and place in multiple representations and performative renderings of Amália as diva. In so doing, it theorizes relationships between place, nation, gender, sexuality and voice more broadly. What kinds of
desiring and aspiring are at work for fans, listeners and fadistas when they remember Amália?

**Missing Havana: The Trouble with Cuban Music in Cuban Miami**  
*Lara Greene, (Florida State University)*

In Miami’s Cuban diaspora, widespread political aversion to cultural products from socialist Cuba has fostered a music scene where Cuban musical trends of the last few decades are largely unknown. Relaxation in restrictions on travel and cultural exchange over the last decade have allowed musical groups from the island to perform in Miami, initiation reconciliation and familiarization with the sounds of socialist Cuba. However, the process involves ironies that beg elucidation. This paper examines some difficult realities for Cuban musicians who have immigrated to Miami. The music of choice for many of them is *timba*, a popular dance genre that is an infectious and virtuosic fusion of *son*, funk, jazz, and hip hop. Most of these musicians honed their top-notch skills in Cuban conservatories, and later became part of a select group of Havana residents able to earn dollars while touring abroad. Despite massive popularity and success, the search for better opportunities resulted in their immigration. Miami was a logical destination, for nowhere else was there a significant population already familiar with their music (i.e., those who immigrated from Cuba since 1990). Scores of Cuban musicians have found that building a career in the transnational context of Miami is a most formidable challenge. This paper analyzes the confluence of factors that have hindered these musicians’ professional progress, including the shirt to capitalism, the nature of Miami’s globalized music industry, and the extent to which local politics, economics, and attitudes about race and class have hampered the development and support of *timba*.

**“Play Jankunú Play”: Garifuna Christmas rituals in Belize**  
*Oliver Greene, (Georgia State University)*

The Garifuna, a Central American people of West African and Amerindian descent, share a common language, system of beliefs, repertoire of dance-song genres and rituals including *wanaragua*, a masked Christmas processional commonly called *Jankunú*. Variations of this ritual (an amalgamation of African, European, and Amerindian art traditions) are still practiced in Jamaica, Bermuda, and St. Kitts/Nevis, and were performed in North Carolina until the early 1900s. In *wanaragua* Garifuna men adorn themselves in colorful regalia to mock British military customs. As men signify past foreign oppressors they symbolically empower themselves and affirm their identity. Dancers perform stylized movements to the accompaniment of drums as responsorial, social commentary songs traditionally composed by men are sung. Until the 1970s Garifuna Christmas processions featured four rituals: (1) *wärini*, the West African centered masked-dance prelude to *wanaragua* that was performed in Belize until the mid 1990s, (2) *wanaragua*, (3) *charikanari*, a ritual featuring Two-Foot Cow, Devil, and other stock characters, and (4) *piatta manadi*, an extinct rite involving the death and resurrection of a character. These forms of street theatre are derivatives of traditions found in former British colonies in the Americas in the 18th and 19th centuries. This documentary reveals that *wanaragua* is not only a method of conveying traditional male social and cultural commentary, but that it is also a microcosm of New World African identity in which art, music, and dance interact as cultural signifiers. Additional themes expressed in the film include transcultural hybridity, interart (integrative arts) inquiry, and transnational identity.

**Playback and Public Culture in India**  
*Paul D. Greene, (Pennsylvania State University)*

This paper examines how Indian practices of filmsong playback—loudly playing cassettes and CDs of filmsongs in marketplaces, streetside shops, neighborhood centers and elsewhere—have impacted a public culture dominated by commercial films. Films are
central to Indian cultural life: so much so in Tamil Nadu state that successful politicians frequently quote screenplays and filmsongs, and assure voters that their policies will unfold like the heroic film narratives. While playback reaffirms the cultural centrality of films as the region’s dominant, commercial, monolithic narratives, it also dismantles these narratives, such that fragments from different filmic moments are juxtaposed and layered. Collage-like soundscapes helped stimulate the formation of remixes and ganas, new Indian genres which incorporate the fragmentations, juxtapositions, and polysubjectivities of playback settings. New social formations have also emerged: student groups, youth cultures and discotheques. This paper considers ways in which playback stands in relation to the Indian film as pastiche to grand narrative, and as the postmodern to the modern. Theories of postmodernism would predict that fragmentations of film narratives can lead to a public culture in which film’s influence is partially neutralized, new musical expressions emerge, and important social issues—glossed over in totalizing narratives of films—are more fruitfully discussed. But to what extent are such “postmodern” potentialities actually realized in South India, where “modernity” also manifests in such nuanced ways? The paper draws together ethnographic findings on playback and musical analysis of filmsongs and remixes to illuminate struggles and contestations in the public culture of Tamil Nadu.

**From Flowing Water to Garbage Floating: The Tamsui River in Taiwan Song**

*Nancy Guy*, (University of California, San Diego)

When a landscape is invoked as part of an artistic expression, it often stands for far more than a natural, ahistorical setting. If landscapes are cultural images, ways of representing, structuring or symbolizing surroundings, then what do these images represent when they are referenced in performance? This paper takes as its subject songs that reference Taiwan’s Tamsui River. The Tamsui, which flows about 13 kilometers from Taipei to the northern port city of Tamsui, has captured the imagination of songwriters for decades. Photos from the first half of the twentieth century depict life along the Tamsui as exuberant. Songs from this period portray idyllic scenes from the river’s shores: birds sing, flowers bloom, lovers court. These historic images stand in stark contrast to the Tamsui as it has existed in recent times. As economic growth took precedence over ecological concerns, the Tamsui became an open sewer. The river’s imminent ecological collapse became the subject of numerous songs, films, and theatrical pieces beginning in the early 1980s. For example, the hit song “Super Citizens” in which pop star Luo Dayou’s sings of Taipei’s garbage flowing down the Tamsui was one of the first songs to give expression to an emerging “toxic providers, and retailers—who fill critical niches in the larger socioeconomic network of jazz “makers” and listeners. Their commentary addresses issues of personal tastes and aesthetic interests, working conditions, listening strategies, performance agendas, knowledge of jazz history and repertoire, musical training, improvisational opportunities, relationships with musicians and fans, artist-audience interactions, and spirituality. Rather than converging on a common chord, their voices create instead a rich polyphonic texture, underscoring the endless possibilities for musical and communal interaction. Like the harmonic instruments in a jazz rhythm section that “comp” for (i.e. accompany and/or complement) the improvising soloist, these musical professionals are supporters of, reactors to, and ultimately active agents in the creative changes taking place in the jazz community.

**Comping the Changes: Musical Professionals in the New York City Jazz Scene**

*Tom Greenland*, (University of Santa Barbara)

Ethnomusicological inquiry often investigates the relationships of musical practitioners (musicians and singers) to and within their communities and cultural heritages. Often overlooked, however, are the roles played by the nonperforming musical professionals—those figures-in-the-woodwork who provide the essential support structure, both economic and creative, for the continuing activities of musical performers and their attendant audiences. In this paper, based on over three years of ongoing research in New York City, I forefront the perspectives of jazz-based professionals—photographers, publicists/promoters, journalists/critics, tour guides, painters, venue
“Whose Philippines?”; Filipino-American Identity in Community-based Presentations of Music and Dance
Romeo P. Guzman, (University of California, Los Angeles)

Among theatrical presentations of Filipino arts in the United States, a variety of musical practices are represented in the accompaniment of dance. Influenced by groups such as the state-sponsored Bayanihan Dance Company of the Philippines, Filipino-American folkloric groups have staged dance supported by kulintang, rondalla, and more recently hip-hop, often all in the same production. In the postmodern world, the inclusion of such disparate traditions through bricolage in artistic production is a reaction to the marginalization experienced by many Filipino-Americans. In the spirit of Deborah Wong’s conception of performativity in Asian American arts, this study examines the complex ways Filipino and American identities are displayed and negotiated through theatrical performances of traditional and contemporary music and dance by members of the Los Angeles-based folkloric group Kayamanan Ng Lahi (Treasures of Our People). Comprising first-, second-, and third-generation Filipino-Americans, the group also performs diverse identities through its projects of heritage rediscovery, community education, and increasing the visibility of Filipino culture to the community-at-large. Of special interest is the relationship of Philippine contemporary social issues and depictions of the Philippines on stage. Absent from Kayamanan Ng Lahi’s dramatization of the Philippines is any reference to such significant matters as agricultural labor policy, Moro sovereignty, or globalization. Rather, the portrayal of an idyllic agrarian life, the appropriation of indigenous music, and the naturalization of colonial and post-colonial aesthetics are all symptoms of Benedict Anderson’s “cultural imagination,” constructed in response to the fragmentary experience of marginalization in the Philippines and the United States.

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

Gisaeng, female entertainers, were historically divided into two distinctly separate groups based on repertory and audience. Gwangi practiced and performed court music genres solely for the aristocracy, while sampae performed folk music repertoires for the lower class. The two groups were integrated into Korean cultural life until the end of the nineteenth century – the time when Japanese colonial occupation sought to abolish traditional Korean society. In 1905, the Japanese banned yeoak, female performing arts, at court. Gwangi, under the jangakwon, the equivalent to a ministry of culture and education, were then re-organized in 1906 into one group together with sampae, under the jurisdiction of gyeongseong, the Japanese-controlled police department. In 1908, two sets of laws sought to regulate jeugi (performers who had been gisaeng) and changgi, prostitutes. The content of these laws was identical, and linking them together was tantamount to a cultural insult that degraded the traditional status of female entertainers. This study examines the impact of how Japanese colonialism transformed Korean traditional arts as it sought to usher in the modern age. The traditional distinctiveness of court and folk musicians, their repertories, and their audiences dissolved. Gisaeng were brought together within the Japanese system of gwonbon, centers that focused on training and promotion. The new gisaeng who emerged from these became the pioneers of modern public entertainment. They introduced new popular music genres, notably sinminyo and yuhaengga, and their legacy continues to thrive to the present day, especially in performances of pansori and sanjo.

Musical Remembrance and Regeneration in the Arab Diaspora of the United States of America
Kenneth S. Habib, (California Polytechnic State University, San Luis Obispo)

For many Arab Americans music has been a powerful means of remembering their lives in the Arab world and of maintaining,
negotiating, and regenerating their lives in the United States of America. As Arab immigrants have engaged processes of assimilation into larger American society, music has become a vehicle for the assertion and reconstruction of identity and tradition. Sometimes this has been difficult and complex. On the one hand, the music of longstanding icons like Umm Kulthum and Fairouz has served to evoke the Arab world in American contexts. On the other, the contemporary sounds of Arab rock and rap have given rise to new understandings of what “Arab” means to Americans of Arab and non-Arab ancestries. In addition, since many within diaspora communities maintain close ties with family and friends “back home,” there has been a complex cultural exchange between the United States and Arab nations via the conduit of the diaspora. Further, cross-cultural exchange for Arab Americans has taken on new significances and challenges as well as a greater intensity since September 11, 2001. This paper investigates the role of Arab music in the diaspora of the United States and it examines the ways that music factors into the remembrance and regeneration of home. Employing ethnographic fieldwork conducted among diverse Arab Americans since 1998, it addresses the definition of culture across the gap between homeland and diaspora, and it elucidates the conflation of local, national, and global forces in the construction of personal and cultural identity.

O’odham Song Language: Song Texts and Ritual Spoken Texts
J. Richard Haefer, (Arizona State University)

Much has been written about word formation in the spoken language of the O’odham of Arizona, an Uto–Aztec language. However, the words of O’odham songs are quite different from those of the spoken language. Early authors labeled this phenomenon an “archaic” language, especially so since contemporary O’odham who listen to songs more often than not do not understand the text since it is significantly different from their spoken tongue. By the late twentieth–century researchers began to state that the O’odham do not use an “archaic” language but rather have a “song language” which is derived from the spoken text. I agree with this label and together with Bahr and others have examined and written about the relation between song language and spoken text. The songs that have been studied to date, however, examine only songs that exist within a “closed cycle” of songs (and song texts) and have no apparent relation to any other spoken text whether ritual text or dialogue. Although ritual oratory among the O’odham has been studied by Bahr and others including the role of songs within the story they have not been studied for their textual relationship. In this paper I discuss the unique relationship between the songs that are interpolated within the Akimel O’odham origin story as recorded by George Herzog in the late 1920s. Here we see not only the evolution of “song language” from the spoken words of ritual oratory, but also the emphasis of pertinent, significant “ideas” within the story through the vehicle of song.

Improvisation and Its Discontents: Geography, Race, and the Meanings of Musical Variability in Afro-Cuban Batá Drumming
Katherine Hagedorn, (Pomona College)

Afro-Cuban batá drums have been employed for the past forty-five years in Cuban folkloric ensembles to represent Cuba’s national identity. In this folkloric context, the versions of the batá rhythms, songs, and dances taught more than four decades ago by the founding members of Cuba’s premier folkloric ensembles have been codified as “folkloric law” by current performers and teachers. In the context of religious performance, however, these rhythms are quite variable, and convey specific messages about the geographic origins, teacher(s), and social identities of the drummers. In my experience, drummers frequently take liberties with these rhythms in both folkloric and religious contexts. If improvising is such a risky business in folkloric performance, what does it mean when musicians break the laws of “authenticity” and “heritage”? Further, how are we to understand the meanings of musical variability in religious contexts, where such expression is permissible, but circumscribed? This paper extends the work done on batá performance and stylistic variation by Velez (2000), Hagedorn (2001), Marcuzzi (2004, 2005), and others by examining the limits and meanings of musical
variability. Relying on ethnographic interviews and musical analysis, I examine rhythmic archetypes as they relate to oricha evocation, as well as the variety and limits of stylistic differences in folkloric performance. Musical and ethnographic examples from batá drummers based in Havana, Matanzas, Los Angeles, New Orleans, and Boston will demonstrate how musicians derive myriad meanings from musical variability.

(Dis)comforting positions: Dance, ethnography and the body
Tomie Hahn, (Rensselaer Polytechnic Institute)

Discomfort, n. Mental or bodily uneasiness. What causes discomfort? Or comfort? What does it have to do with ethnography? What can we learn from discomfort? During fieldwork, the presenters in this session observed and experienced varieties of comfort and discomfort related to dance and music. They found that it revealed a number of fascinating issues about culture, dance, the body, and sexuality, as well as ethnographic process. Because the body is the art form in dance, the feedback of (dis)comfort is a valuable reflexive mode for dancers’ well-being and physical orientation on the dance floor. This physical reflexivity is valuable for musicians as well. The training of the body—particularly the cultural construction of comfort vs. discomfort—confronts a very real relationship between the body and mind. The negotiation of the body in space in connection with other performers or a teacher, dance inherently evokes physical/mental challenges. The integration of touch in music and dance transmission or performance practice conveys a diversity of meanings where feelings of discomfort and comfort may arise. The presentations on this panel offer a wide range of music/dance contexts and cultures, from North Indian kathak in California, contra dance in New England, to yoga, and Japanese dance. Each paper brings forward its unique (field) site of discourse and problematizes the often jarring and (dis)comforting nature of dancing bodies. Beware, there may just be a little bit of (dis)comfort offered in this session.

(Dis)comfort: when touch moves
Tomie Hahn, (Rensselaer Polytechnic Institute)

Many forms of dance and music throughout the world incorporate touch as a means for conveying proper body position and movement. However, depending on the culture and particular context, the act of touch imparts a myriad of meanings. Contact signifies a range of intention, depending on the quality of touch, the emotional content, and where on the body one is touched and by whom or what. Touch provides visceral feedback upon a culturally constructed world of sensory awareness and embodiment. Perhaps more than any other sensory parameter, the incorporation of touch in lessons reveals corporeality. Touch is personal. The encounter negotiates the very boundaries of our physical self. During a tactile experience the boundaries of one body and another conjoin. Herein lies both the comfort and discomfort of a tactile experience, raising questions such as: why did touch occur at this juncture? Is there cultural significance? What can we learn about a culture’s ontological beliefs about the senses and embodiment through an observation of tactile transmission in dance? When we are in the field, how does our personal range of cultural (dis)comfort vocabulary effect how we orient ourselves? This paper uses several case studies from my fieldwork, including Japanese traditional dance and yoga, to impart the cultural issues surrounding this loaded sensory mode of transmission. The presentation will feature examples where the vividly corporeal, polysemous nature of touch may be experienced first hand.

Perspectives in Systematic Musicology: Intersections with Ethnomusicology
John M. Hajda, (University of California, Santa Barbara)

The proposed two-hour organized panel draws directly upon Volume XII of Selected Reports in Ethnomusicology (SRE), “Perspectives in Systematic Musicology” (2005, UCLA Department of Ethnomusicology). The studies comprising the SRE volume provide both the rationale and the starting point for an in-depth discussion of the intersections, both realized and potential, between empirical
and philosophical perspectives in systematic musicology and historical and current perspectives in ethnomusicology. The central tenet of this panel, “What we know is based on what we ask and how we ask it,” reflects the participants’ focus on the assumptions underlying music research endeavors. Therefore, each panel presentation traces the theoretical framework of an empirical or philosophical approach in terms of its assumptions, epistemological potential and limitations, methods, and models. It then applies this theoretical framework to a research question about music in/as culture. The methodological perspectives presented in this panel, including phenomenological and hermeneutic approaches to aesthetics and philosophy of music, psychoacoustics, semiotics, and perception and cognition, are discussed within the context of ethnomusicological research. Rather than espousing one paradigm over another, the goal of the panel is to demonstrate the utility of multiple disciplinary perspectives in answering fundamental questions about interpretation and meaning in music. In summary, this organized panel will (1) showcase some of the latest efforts on cross-disciplinary musicological and ethnomusicological research and (2) challenge presenters and audience members to revisit the theoretical assumptions that drive their research and to consider anew the intersection of philosophical and empirical methods with the goals of ethnomusicology.

**Nez Perce Musical Thought: Reality vs. Representation**  
*Chad Hamill, (University of Colorado at Boulder)*

In looking toward a definition of Nez Perce music we are left with (1) the music itself, in the form of recordings made from the eighteen-nineties into the nineteen-seventies, and (2) written representations of Nez Perce music with or without a recorded counterpart. Before a thorough examination of Nez Perce music should occur, essential questions need to be asked regarding aural and visual representations of Native American music and common transcriptional methods within the field of ethnomusicology as a whole. Too often in ethnomusicology, facsimile has taken the place of fact, representation taken the place of reality. What we have been left with is a colored remnant of what once was a living, breathing, musical entity, removed from its cultural context and placed in the world of abstract ethnographic analysis. Suffering the imposition of Western notation, terminology, and theoretical constructs that have often served as a subtle form colonization and conquest, Nez Perce and Native American music have been subjugated within the confines of bar lines and key signatures, occasionally dressed up in uncomfortable harmonizations. While addressing these issues I will propose a computer-generated method of transcription that seeks a more objective, scientific approach that will enable one to look at a musical representation of Native American or Nez Perce music free (or at least freer) of conditioning and bias. I will also report on my recent work in the field throughout the Plateau region, where I have discussed the aforementioned questions with keepers of Nez Perce song traditions.

**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)*

South Africa’s socio-political history, and its present position within world and regional politics, make it a complex space within which young South Africans must negotiate their identities. The university choir provides a productive space for the examination of the politics of identity formation within South Africa, due to its position between the creativity of music performance, and the ritualized hegemony of the ideological state apparatus of the university. In the South African context, in particular, the interplay between modes of cultural production and constructs of authenticity, and between constructs of ethnicity and conceptions of South African identity, create a particularly complex framework within which the choir must function. In this paper, I examine the construction of South African identities through choral music-making among the choirs of three Gauteng Universities, with particular reference to discourses around choral sound, performance practice, and the classification of repertoire.
Rappin' Ga: Hiplife and Some Myths of Globalization
Barbara L. Hampton, (City University of New York, Hunter College and the Graduate Center)

Copious studies of Ghanaian highlife have examined the social, political, gendered, historical and structural aspects of the genre, largely as practiced by Akan performers. This study focuses on hiplife, a successor genre described by its musicians and audiences as HIPhop+ HighLIFE, and examines how and why one musician, Tinny (Nii Adoo Quaynor), made certain musical choices as a composer and performer. Hybridization is assumed to be a structuring process. With attention to Tinny's compositional strategies, examples from his most recent release, A'letse, will be analyzed. A'letse represents the cumulative results of Tinny's tutelage by established artists who featured his rapping in English and Twi on their recordings (e.g., with FBS on “Old Man Boogi” and with Obafou on “Oye Ohene remix”). A collaboration with Tinny’s preferred sound engineer Edward “Hammer” Osei of Last Two Studios, A'letse (and previously Makola Kwakwe) was issued by the first producer willing to risk marketing hiplife in a minority language, Ga. Both CDs demonstrated that hiplife in Tinny’s first language could earn awards based on evaluations by critics and musicians and command a respectable market share. He has, thus, set musical standards and secured a market niche for himself and other Ga language hiplife musicians—including Mz Bell, Castro, Triple Girls, and the Tagoe Sisters. Tinny has adapted a globally distributed product to (re)construct the local. Revealing compositional strategies based on distinctly Ga principles, the analysis underscores the utility of multilevel approaches. It challenges the imbalance/domination and the balance/“global pluralist” perspectives of musical globalization.

Prometheus Sings: Mythology, Metaphor, and Meaning in Prison Music
Benjamin J. Harbert, (University of California, Los Angeles)

For decades, the coupling of “prison” and “music” drew scholars who were intrigued by the interplay between confinement and freedom. In the 1930s, John Lomax and his son Alan cataloged hundreds of prison songs. The Lomaxes sought to document a vital style of American music, protected from popular influence by prison walls. Violent prison uprisings like the 1971 Attica riots deterred prison studies and led to radical prison reform. Scholars perceived a shift toward a “regrettably” familiar popular musical culture following prison desegregation, television and radio privileges, and the end of prison farms. In Wake Up Dead Man (1972), the last major work on prison music, Bruce Jackson described lingering Texas prison songs as threatened by reform and technology. Jackson pronounced prison music dead, echoing an earlier romantic conservatism that defined prison music as African-American worksong. Today, music still thrives behind bars. The testimony of musical inmates reveals that music can have a profound influence on their understanding of incarceration. For many musician inmates, musical experience concretizes existential quandaries such as the nature of freedom, the essence of alienation, and the notion of personal growth—universal quandaries that become critical for the incarcerated. This paper, based on fieldwork in state prisons, describes how American inmates uniquely experience music. Moving beyond descriptions of style, it addresses concerns of music’s meaning and communicability. Re-examination of prison music fills a gap in prison music scholarship, presents a case of music’s relationship to institutions, and provides unique examples of local reworking of popular music.

“It Ain’t Old-Time Music If It’s Too Good”: Music as Process within an Old-Time Jam Session
Trevor S. Harvey, (Florida State University)

Research on old-time music has been dominated by two central themes—repertoire and biography. These artist- and song-oriented studies on old-time music are what Charles Wolfe refers to as “vertical approaches” (1974), in that they offer a historical lens into the development of repertoire and style, but fail to consider their subjects contextually. In this paper, I analyze personal fieldwork experiences as a participant in old-time jam sessions, which highlight some important aspects concerning the social context for much of the old-time musical activity today, specifically, informal,
open participation and the primacy of community. Drawing upon Christopher Small’s concept of “musicking” and Wolfe’s argument for a “contextual approach” to old-time music research, I will investigate an informal jam session in Tallahassee, Florida as process-centered. By contextualizing old-time musical performance within this informal environment, I will show how processes of musical and social interaction are valued above the resulting musical product among participants of this particular musical community.

Music War: The twice displaced and psychedelic trance music in Honolulu
Yuka Hasegawa, (University of Hawai‘i at Mānoa)

Nightclubs in Honolulu often showcase electronic dance music through deejays and artists who are dichotomized as either "local" or from out of town. Psychedelic trance music events are created among newly arrived residents of Honolulu, and without the sponsorship of nightclubs. They pose a challenge to nightclubs that stage colonial relations as a spectacle and structurally reproduce "Hawai‘i" as a state apparatus by collapsing the performer/audience boundary. A sense of inclusiveness among racially, ethnically, and linguistically diverse population, and a collective effort to maintain political and economic control against external forces give local identity a special significance in Hawai‘i. However, its significance is based on differences with outsider categories such as students, military, tourists, and foreign investors. As recently arrived residents, psychedelic trance music fans are twice displaced, from their "home" society and from the "local" community, and therefore exist outside of the state apparatus. This paper argues that it is by their twice displaced position, in addition to the phenomenological state of flow created by psychedelic trance music that allow these individuals to organize themselves as what Deleuze and Guattari (1987) call a "war machine," that which is exterior to, and can potentially deterritorialize the state apparatus. This paper will ultimately try to substantiate the paradox of Lacanian psychoanalysis and Marxist philosophy, or how accidental encounters can gain ideological intensity, through ethnographic research based on participant observation and interviews.

PSYPOP: NATO, Radio, and Psychological Operations in Bosnia and Herzegovina
Erica Haskell, (Brown University)

In this paper, I will investigate the long-term outcome of NATO military presence in Bosnia and Herzegovina and its effect upon the local music soundscape. Radio Mir (Radio Peace), which NATO officials see as their most successful tool in influencing the perceptions, attitudes and behaviors of Bosnians, only plays “international” music and openly touts its exclusion of all local music. The radio station is mainly perceived by Psychological Operations (PSYOPS) as a method of delivering short two-minute service announcements in line with NATO’s political, social or military objectives. The choice to air western popular music stems from an attempt to access the largest possible local audience. After almost ten years of existence, Radio Mir is now one of the most popular stations in the country. I will address how superior resources have provided widespread advertisements, advanced radio equipment, and access to “legal” recordings, thus assuring the station’s success. Informed by interviews with station staff as well as local listeners, I will demonstrate how radio audiences understand the station’s choice of “international” pop as an anti-local pro-western message. Finally, and more generally, I will examine the politics of music and the effect of international cultural patronage which promotes concepts of democratization, modernization and westernization, upon local musicians, cultural institutions, and cultural centers in Bosnia-Herzegovina. Radio Mir is but one example of the ways in which various musics are used in this post-conflict society as tools for social change.

Swing Your Partner, Kiss Your Neighbor: Intimacy and Dis(Comfort) in New England Contra Dance
Dorothea Hast, (Eastern Connecticut State University)

The contra dance event as a temporal, spatially, and conceptually bounded entity, combines the familiar with the unknown, the structured with the unstructured, to create "an extraordinary realm of social life" (Cowan 1990:18) in which many kinds of
transformations occur. These changes include altered perceptions of
time, personal space, and emotions. Propelled by music that adheres
to the structure of each dance, contra dancers learn and memorize
patterns as they repeat the dance over and over again. Each time
they recreate the dance as a whole, they mix with a new group of
people. After twenty minutes, they may have repeated the dance
sequence twenty times, and danced intimately with more than fifty
people. The experiential components of each dance and the dance
event as a whole can be charted by examining issues like flow, habit
memory, peak experiences, and fluidity. In this paper, I’ll focus more
particularly on how the breakdown of personal space during the
course of a dance produces a very wide range of both comfort and
discomfort levels. My analysis will focus on the group and the
individual, moving from the cumulative effects of the music enabling
a roomful of people to all move in sync together to both the joys and
unease of dancing closely with large numbers of people, many of
whom are strangers. Each dance is a mix of intense intimacy and
anonymity, heightened sexuality, and rapidly shifting sensory
perceptions that change during each new swing with a different
partner.

Folklore and the Cosmopolitan Real: Taiwanese Hip Hop as
Historical Practice
DJ Hatfield, (College of William and Mary)

Approaches to globalization have often remained within the rubric of
homogenization versus creolization. These positions reflect attempts
to determine the action of external influences on local soundscapes, a
perspective that ethnomusicologists could reevaluate. In this article,
I examine the work of Taiwanese hip hop musicians as a practice
that produces a common musical horizon that is simultaneously
Taiwanese and globally encoded, a figure that I call the
‘cosmopolitan real’. For these musicians and many of their listeners,
sampling Taiwanese musical sources, including folk musics, popular
music from the 1930s and 1940s, video game sounds, and anime
soundtracks, has become a form of research in which musicians
discover traces of a diverse Taiwanese past. Taiwanese hip hop is a
practice that stimulated new configurations of specifically Taiwanese
linguistic registers and pop cultural resources. That these
configurations are attempts to transcend the island’s international
limitations is part of the point: each is a figure of a possible
cosmopolitan reality. As one realized cosmopolitan reality through
sound, moreover, sampling was the subject of arguments concerning
appropriate subjects; how one produced diversity within the
Taiwanese musical archive grounded judgments of sincerity or
ethical lack. Finally, I argue that the example of Taiwanese hip hop
suggests the need for approaches that attend to the active production
of differences internal to soundscapes through (diffused and) diffuse
archival practices such as sampling, which have greater potential to
advance ethnomusicological research on the relationship between
place and subjectivisation in a contemporary world.

Music Transmission Among Polynesian Brass Bands of New
Zealand
David G. Hebert, (Boston University)

Through colonization, the brass band – widely associated with
military, religious, and educational institutions in Europe – became
the first globally popularized instrumental ensemble. Brass band
traditions that emerged in recent generations among the Tongan and
Maori communities of New Zealand are unique, and remain
relatively unstudied. I will demonstrate the characteristic features of
New Zealand Tongan and Maori Ratana brass bands, with particular
attention to how music is taught and learned within these
ensembles, and the role they have played in ethnic identity. My
discussion will compare repertoire and indigenous notation systems,
and trace the origins of specific musical practices to both European
and local traditions. I will also explore some musical implications of
the historical relations between Maori prophet Tahupotiki Wiremu
Ratana (1873-1939) and Japanese Rev. Juji Nakada (1870-1939), as
reflected in contemporary brass bands and liturgical practices. While
the music of New Zealand is usually viewed in terms of bicultural
interaction between Pakeha (British colonists) and Maori, I will
illustrate how musical and religious influences from widely divergent
sources have contributed to the contemporary brass band traditions
of Aotearoa.
Gazing at Nanguan Music: Modern Chinese Bodies Dancing the Politics of Gender
Kyle Heide, (University of Hong Kong)

From a formerly insular, all-male amateur tradition with a strongly inward focus, to a globally-acclaimed performance art featuring women who strongly invite "the Gaze," the centuries-old genre of nanguan has shifted significantly during the past fifty years. Nanguan music associations are found throughout the Minnan/Hokkien diaspora which spread from China's Fujian province to Taiwan and Southeast Asia. The song lyrics of nanguan are written from a woman's perspective, often emphasizing longing for one's absent lover. Several nanguan ensembles have experimented with alterations to inherited styles of performance in attempts to appeal to a new generation of listeners. Major changes were spearheaded by Taiwan's Han Tang Yuefu (HTYF), the first nanguan ensemble to be formed and led by a woman. HTYF introduced a critically successful sub-genre called "Pear Orchard Music and Dance" which incorporates elegantly costumed dance choreography performed by virtuosos (from Taiwan’s Cloud Gate Troupe) using traditional operatic movements in slow motion. Using DVD excerpts from HTYF’s "Feast of Han Xi Zai," a performed reconstruction of a Southern Tang dynasty painting, I will argue that the implied, metaphorical male gaze of traditional chamber ensemble nanguan has now been "outed" by female bodies moving to nanguan music on stage. The many contradictions symbolized by the Chinese female body are placed on display for modern Chinese and foreign audiences to consider. By inserting dancing human bodies into the performance of traditional nanguan music, HTYF has shifted the genre of nanguan by locating its meaning in a new nexus of experience.

Bapak I Wayan Loceng: Master of Balinese Gendèr
Brita Heimarck, (Boston University)

Musicology has a long history of documenting the musical works and biographical information for significant Western composers and performers. Ethnomusicologists have tended to concentrate on musical genres and musical cultures, with few biographical works. Yet, much of our fieldwork is based on in-depth studies over years with great musical masters. We document their musical style, their ideas, their musical and cultural philosophies, and the cultural contexts for their genre of music, but we rarely discuss their family background and development as musicians and renowned teachers. In this paper, I will fill in some of these gaps in our understanding of the great Balinese shadow play master, Bapak I Wayan Loceng. Every major publication on the Balinese shadow play tradition since Zurbuchen has cited Loceng at length. He has students from all over the world, several recordings, and he has won numerous awards. I will begin with his childhood background and influences, his own musical instruction, his performance history, his compositional style, and conclude with his artistic priorities. This information derives from over three years of fieldwork in Bali, as well as three weeks in which he was artist-in-residence in the West. Numerous recordings dating from 1985, 86, 88, 90, 94, and 96, and digital recordings from 2005 will help to demonstrate his unique and deservedly renowned musical style. In this way, Western scholars may try to better understand the Asian music masters who have deeply influenced our work.

Tourism, Reconstructed Ethnicity and Indigenous Politics in Mexico
Ruth Hellier-Tinoco, (University of Winchester, UK)

Indigenismo, an ideological movement in which the histories, practices and bodies of indigenous peoples are utilised in affairs of state, has featured repeatedly in Mexican politics during the last four centuries. In the post-revolution era of the 1920s and 1930s, when nation-building was a principal objective, appropriating dance, music and ritual practices of indigenous peoples played a key role, and was undertaken through processes that may be regarded as typical of hegemonic folkloricisation, including authentication, commodification and commoditization. Interwoven with the overtly political agenda was a touristic one. In Mexico both folkloric nationalism and tourism was seen to turn local indigenous cultures into commodities when certain rituals, traditional performances and
festivals were reduced and sanitized to conform to tourist and folkloric expectations, resulting in what has been called "reconstructed ethnicity". Ethnic groups began to utilize their traditions, both as commodities to be sold to tourists, and as rhetorical weaponry in internal dealings. In this paper, I examine how two artistic and ritual practices of the indigenous Ñurhépecha peoples have been appropriated and utilised since the 1920s, resulting in a form of reconstructed ethnicity. These are the Dance of the Old Men and the Night of the Dead ritual from the Lake Pátzcuaro islands of Jarácuarco and Janitzio, Michoacán. Particularly focusing upon the early twenty-first century, I discuss contexts in which both Ñurhépecha villagers and state organisations perform and represent these practices, arguing that reconstructed ethnicity is ultimately a utilitarian position.

Canvassing, Constructing, and Celebrating the Body in African and African American Ritual Contexts
Clara Henderson, (Indiana University)

In African and African American ritual contexts the body—whether in motion or at rest—can serve as a fêted vehicle for life-cycle transitions, a potential site of religious controversy, or a powerful focus for communal celebration and affirmation. The Ejagham people of Nigeria, for example, use the music and dance of the moninkim ritual to define beauty and construct body appeal in young maidens. Presbyterian Mvano women in southern Malawi hold diverse opinions concerning the appropriateness of specific types of expressive movement within their own songs and dances. African Americans in the United States define gospel music funerals or homegoing celebrations as distinct markers of community and cultural identity. From the vantage point of ritual activity among Africans and African Americans in the United States, this panel explores both etic and emic perspectives regarding the body as it dances, and as it lies in state at death.

Clara Henderson, (Indiana University)

In historical and contemporary accounts of music and dance within African churches, African and European Christians alike have associated women's bodies with the seemingly contradictory notions of both sexuality and Christian praise. Within the Presbyterian Church in southern Malawi, for example, dance and movement are part of the praise repertoire within specific worship contexts, yet both Europeans and Malawians hold wide-ranging opinions regarding the propriety of certain dances and expressive movements, particularly in relation to women's bodies. Contrary to the pervasive notion that all missionaries were adversaries of dance, during the early 20th century certain Scottish missionaries in the Presbyterian Church in Malawi tolerated and even encouraged various forms of dances. Likewise, in contrast to the stereotype of all Africans, as a homogeneous group, advocating and promoting every form of dance, Malawian Presbyterian women hold diverse opinions concerning the appropriateness of specific types of expressive movement within their own dances. The degree of tolerance European and Malawian Christians display towards certain movements inevitably relates to individual perceptions of these movements as suggestive or sexual. Based on interviews, archival research, published materials, and a twenty-four year association with Malawian Presbyterians, this paper explores the shifting boundaries between sexuality and praise as articulated in the attitudes of Malawian and European Christians towards specific movements and dance forms. These varied perceptions are examined with respect to the linkage of women's dancing bodies with both praise and sexuality, giving particular focus to notions of appropriateness in the music and dance of Presbyterian women's groups.
“Singing and Dancing” for the Spirits of the Lakpa Shrine in Accra, Ghana
Clarence Henry, (University of Kansas)

This paper examines how the Gâ people of Accra, Ghana who are affiliated with the religious Lakpa shrine use music and dance to evoke historical memory and spirituality. Part of the presentation will focus on how music is used symbolically to detail both positive and negative socio-cultural and socio-political experiences shared by the community. For example in this paper I will explain how “hooten” songs are sung by the community to commemorate the experiences of migration, famine, and survival from Benin and Nigeria and finally to Ghana during the 1500s and how these songs continue to function as a vehicle for appeasing the major deities worshipped in the Lakapa shrine. Many of the songs that are sung by the Gâ community can be described as a type of "sacred play" that also combines a series of special choreography. The chief (wulomo) and sub-priests, the anointed officials in the community continue to play important roles as forebears of the music and dance traditions. Part of this paper will also focus on the inter-relationship between the music and special choreography and how the Gâ community often participates in special ceremonies by mimicking choreographic movements performed by the chief and sub-priests to express unity and community solidarity. The paper will be highlighted with a slide and visual presentation that document the many facets of "singing and dancing" to the spirits of the Lakpa shrine and pertinent field research that I conducted among the Gâ community in 2003.

Jorge Andres Herrera, (University of California, Los Angeles)

One of the most enduring musical traditions among Mexicans and Mexican Americans is the accordion-based ensemble known as “norteño.” My research focuses on a current musical phenomenon that has taken Mexican music audiences by storm within the last ten years; that being the recent addition of the alto-saxophone to the instrumentation. Throughout its history, the ensemble evolved into an organized style that spoke musically for the aesthetic and ideological sentiments of its advocates. Norteno music, specifically that which includes the saxophone, has become a vehicle for young Mexican American musicians and their audience to adopt their Mexican culture and find a rightful identity of being Mexican in the U.S. The inclusion of the saxophone within norteno ensembles has created an innovative musical form that results in a faster musical interpretation. Consequently, the faster music has attracted young Mexican Americans and has propelled an awareness of Mexican identity. In appropriating Americo Paredes’ theory of ‘intercultural conflict’ to the current situation of norteno music, one can realize whether there is one united macro-culture that spans the borders, or a number of related micro-cultures corresponding to their various urban environments. In applying the concept of transculturation, defined as the complex combination of synchronizing processes that adopt diverse cultural elements into somewhat new cultural expressions in innovative and inventive ways, the research reveals the extent to which the United States-Mexican borderland culture, for all its diversity, is open and receptive, as opposed to closed and rejective, of outside influences or external elements.

SamulNori and Cosmological Didacticism
Nathan Hesselink, (University of British Columbia)

The genesis and subsequent stratospheric rise in popularity of the urban neo-traditional percussion group (and later genre of) SamulNori in late twentieth-century South Korea is now a well-recognized and appreciated chapter in modern Korean music history. Media accounts and academic analyses, in attempts at documenting and elucidating the tradition’s initial draw and enduring success almost solely from the perspective of performance aesthetics, however, have consistently overlooked what I see to be a core element of the group’s broader philosophical strategy. From its beginnings, SamulNori has spent considerable time, energy, and financial resources on pedagogy and community outreach. What distinguishes their efforts from related arts organizations within Korea is the scope of their gaze — directed both inwardly toward the
local Korean population and outwardly toward English speakers in North America and Europe — as well as their focus on the cosmological underpinnings of the tradition. Set against the backdrop of Korea’s rich cultural history, SamulNori’s series of instructional books and videos — published simultaneously in Korean and English — make special efforts at integrating Korean/pan-East Asian cosmological principles with rhythmic structure, music theoretical analysis, and performance technique. SamulNori thus represents a fascinating case study in the re-introduction of traditional belief systems through the medium of education that have directly contributed to a music tradition’s vitality and continuing pertinence to modern audiences.

Non-Normative Genders and Renegotiated Performance Processes: Part I - Challenging Norms of Gender and Sexuality On and Off the Stage
Juniper Hill, (University of California, Santa Barbara)

How can resistance to gender norms be embodied in the physical and psychological processes of learning, rehearsing, preparing, and performing? When performers' physical bodies do not conform to conventions and expectations, how are music-learning, performance styles and techniques, and repertoire renegotiated to create new, counterhegemonic performance practices? Previous ethnomusicological research, such as work by Jane Sugarman, has demonstrated that physical performance practices and styles can engender, enforce, and perpetuate conventional gender norms. In this panel, we demonstrate how nonnormative performing bodies deconstruct and denaturalize expected gender behaviors. The first panelist investigates girls learning traditional male roles in Balinese children's gamelans; the second panelist analyzes transgendered women singing typical male voice parts in American choruses; and the third panelist examines men performing idealized women in Taiwanese cross-dressing troupes. In each case study, the physical bodies of the performers contradict gender expectations and present alternative gender constructions to their public audiences. Transgendered performers in the US and Taiwan – whether performing their "true gender identities" or maintaining distinct presentations of gender and sexuality in their public and private lives – further challenge strictly binary gender roles. These nonnormative genders require the renegotiation of technique, style, and repertoire during offstage learning and rehearsing processes, resulting in, for example, new transgender vocal techniques, new female gamelan styles, and newly commissioned pieces. Based on ethnographic data contrasting perspectives of individual performers, performance collectives, public institutions, media, and audiences, all three panelists analyze the embodiment, (de)construction, and denaturalization of gender in the processes of learning, rehearsing, and performing.

The Transformative Experience of Transgressing Comfort Zones: Pedagogical Techniques from Outward Bound and Finnish Folk Music Education
Juniper Hill, (University of California, Santa Barbara)

The transformative experience of transgressing "comfort zones" is a pedagogical tool used by Finnish folk musicians to foster courage for self-expression and musical freedom. This teaching method is nearly identical to the philosophy behind Outward Bound wilderness education: both are designed to provide transformative experiences to individuals who overcome their preconceived self-limitations by succeeding at physical tasks that made them uncomfortable. Drawing on eighteen months of field research in Finland, and several years of experience as a wilderness instructor, I compare outdoors education to Finnish folk music teaching methods that push students beyond their comfort zones in physical performance. The innovative curriculum at Finland's Sibelius Academy Folk Music Department requires students to study voice and movement, and undergo an intensive seminar-retreat in which students experiment with unconventional, sometimes unnerving, performance techniques. While first-year students may be shaken, seasoned students and alumni describe these experiences as the single most important elements in their development as artists – and have gone on to create an extraordinarily innovative contemporary folk music scene. Folk music educators developed this pedagogy in part as a reaction to Western music education in Finland, which they perceived as inculcating passive music-learning and obedience in performance

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that stifles creativity. Their teaching methods were designed to garner self-confidence and inspire students to push boundaries and challenge the norms, judgment criteria, and values acquired from Western culture. Building on Patricia Shehan Campbell's and Peter Webster's scholarship, I present fresh perspectives on music-learning and creativity drawn from wilderness education and the Sibelius Academy.

Compositional Exchange: Nationalist, Religious, and Musical Identity in Modern India
Meilu Ho, (University of California, Los Angeles)

This paper places the phenomenon of borrowed compositions between a 16th-century Hindu Vaishnava tradition (the Pushti Marg) and the classical musical tradition within the discourse of a 19th-century Indian nationalism that was centered upon a religiously based identity. Partly in response to British assertions of Victorian values, Indian nationalists began casting about for a brand of Hinduism that could be taken to represent the mainstream. Some settled upon Vaishnavism as the embodiment of the nation's universal religion. The Pushti Marg community is one that had, over the course of four hundred years, established and maintained privileged access to the Mughals, Rajasthani royalty, and the British through relationships variously of an economic, political, and religious nature. It is likely that activities in the larger politico-religious life insinuated themselves upon music-making in ways previously undetected. I argue that a similar process of apparent consolidation took place in the arena of music, where, some have claimed, the liturgical practice of the Pushti Marg sect constitutes a source for present-day classical vocal music. Indeed, my research on the repertoire of the major singing lineages (gharana) of the art music tradition reveals the presence of compositions originating in the rich musical liturgy of this temple institution. The uncovering of such musical exchange has implications for the re-writing of modern Indian music history.

Drums, Headscarves, and Mothers' Dances at Weddings in Bamako, Mali: Local Change on the Margins of Globalization
Nick Hockin, (Wesleyan University)

Weddings are the most frequently celebrated events in Mali. Denbadon, the traditional dance (don) of the honorary mothers of the bride (denba), launches every wedding celebration, and is danced repeatedly throughout the festivities. In the fast-growing Malian capital city of Bamako, the three most important identity signifiers of the honorary mothers continue to be the ceremonial headscarf (denbajalan), the steps of the dance itself, and the musical accompaniment (denbafoli). While the dance steps appear to have remained relatively stable over the past fifty years, the drummed accompaniment and the headscarf have undergone significant modification. A close examination of these two facets of Denbadon affords a unique window on recent cultural transformations in urban West Africa. In this paper, I trace the rhythm Denbafoli from its origins as music for blacksmiths northwest of Bamako, through a geographic and historical journey involving name changes, rhythmic alterations, and shifting ensemble makeup, to its current place within the diverse repertoire of Bamakois djembe drum groups. The modernization of the headscarf, denbajalan, is followed from its rural beginnings as a simple piece of yellow cloth to its current incarnation as an ornate, colorful, name-bearing emblem of temporary special status. Supported by maps, charts, photographs, and video, this paper presents a case study tracing locally generated urban modernization processes characterized by inter-regional migration patterns, national government cultural initiatives, professionalization of djembe drumming, relative urban anonymity, and increasing literacy rates.

'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)

Present day Toba Batak funerary ritual may be viewed as an embodiment of ideological dichotomization between Toba Batak
customary beliefs and practices (adat na gok) and the beliefs and practices of the Protestant Christian church, to which the majority of Toba Batak belong. A common topic of anthropological and sociological discourse on the ‘Toba Batak’, this dichotomy may be understood as the ‘compartmentalization’ of ritual practice in which particular actions are situated in the domains of either adat na gok traditions or church traditions. The primary musical ensembles employed in Toba Batak funeral rituals would, at first glance, seem to support this division: The electric keyboard or brass band is used to accompany the singing of Western church hymns while dancing, feasting, and ritual speeches are accompanied by the traditional ensemble, gondang sabangunan. A more thorough examination of the musical elements found in Toba Batak funerary rituals, however, reveals an interstitial space between ideologies where the musical choices are multivalent and are marked by numerous socio-cultural and socio-religious boundary crossings and borrowings. With particular attention given to those funeral rituals reserved for elder Toba Batak, this paper examines the varieties of music present in these rituals, including those in the interstices between coexisting ideologies. Further, the paper addresses some of the socio-cultural, geographic, economic and socio-religious aspects of Toba Batak society which either permit or restrict musical choice, thereby impacting the variety of musics that mark Toba Batak funeral rituals.

Kubandwa Musical Rituals and Shared Expressive Culture in Interlacustrine East Africa
Peter Hoesing, (Florida State University)

Spirit mediumship and spirit possession are fairly common in Sub-Saharan Africa, both in traditional religion and in Christian contexts. Interlacustrine East Africa has long been home to one set of religious practices called kubandwa. Drawing on a combination of published and unpublished resources as well as new ethnographic fieldwork, this study posits the musical rituals of kubandwa secret societies as markers of broadly shared expressive culture. By comparing various travel journals, ethnographic descriptions, written and oral histories, I argue that kubandwa religious rituals in the Interlacustrine region feature similar spirits, objects, music, expressive techniques and religious concepts. The cultural continuity apparent in rituals and expressive culture found throughout this region cannot be explored by focusing on a single language group or "ethnic" group. The comparative nature of this study requires a focus on a broad geographic region with multiple related ethnic groups in order to unpack the intra-regional streams of influence apparent in Interlacustrine ritual music. Literature dealing with ritual history and practice, Interlacustrine organology, and Eastern Bantu linguistics does not always expose connections between ritual, music and language. In revealing such connections, this study addresses a major shortcoming of extant historical, anthropological and musicological literature on the region and promotes a more thorough understanding of recurring Interlacustrine cultural tropes.

Lebanese Zajal Singers as Cultural Ambassadors: The Business of Nostalgia
Kathleen Hood, (Independent Scholar)

In the mountain villages of Lebanon, a tradition of improvised, sung, colloquial Arabic poetry known as zajal has survived civil war and competition from Arab pop music. The tradition is a highly specialized art practiced by professional poet-singers who perform at weddings or funerals alone and in pairs or groups in poetic contests. Zajal parties are recreated in diasporic communities by poet-singers visiting from Lebanon, where they seem to play the role of cultural ambassadors, evoking nostalgia within audiences through the use of recognizable songs, profuse praise of Lebanon, and romanticized messages urging repatriation. Zajal parties, however, are equally a business; they are usually held in a restaurant and the patrons pay a ticket price for dinner, alcoholic beverages, and entertainment by the zajal singers. Since the number of Lebanese expatriates is much greater than the population in Lebanon, zajal singers have access to a larger audience by performing throughout the diaspora. To survive, poet-singers must balance their traditional art with such pragmatic concerns. According to some, zajal groups may include singers from different religious groups to increase their audience base, emphasize nostalgia to increase their marketability, and stick with safe topics.
so as not to offend and alienate their audience. In this paper, by comparing zajal parties I have attended in Lebanon and in Southern California, I will explore how contemporary poet-singers negotiate the worlds of art and commerce by brokering their skills and creativity in a transnational marketplace.

Music in the Arab Diaspora: Remembrance and Negotiation of Cultural Identity
Kathleen Hood, (Independent Scholar)

The three papers on this panel investigate different aspects of the musical life of the Arab diaspora in the United States. The first paper focuses on Lebanese zajal, a highly specialized type of improvised sung poetry. Zajal artists who perform throughout the Lebanese diaspora seem to be playing the role of cultural ambassadors who are involved in processes of evoking nostalgia and strengthening ties to Lebanon for the audience members, although questions arise as artistic concerns ultimately intersect with economic realities. The second paper explores some strategies employed by a Lebanese Maronite diasporic community in the United States to express its identity and preserve its cultural and religious heritage. The author refers to an annual festival celebrated at the local Maronite church and to the music and liturgy used during worship. Further examined is the role of music and dance in creating a communal feeling and in maintaining links with the homeland. The third paper discusses the role music plays in negotiating identity for Arab Americans, in terms of creating and maintaining an American identity as well as remembering and reconstructing their identity as Arabs. This process is all the more challenging because of the complex cultural exchange between the United States and the Arab world, especially since September 11, 2001. All of these papers demonstrate how music acts as a means to express, maintain, and reconstruct the identities of Arabs living in the United States and how music functions as a vital link between homeland and diaspora.

Triguna: A Hindu-Balinese Philosophy for Gamelan Gong Gede Music
Made Mantle Hood, (Monash University)

Delving into obscure, long forgotten musical manuscripts conjures up images of armchair academics writing without relevance to today’s ethnomusicological concerns. Despite this archaic image, many musical traditions have treatises that contain valuable culture-specific philosophies. However, these philosophies are quickly being covered over by what environmentalists label ‘invasive species’ that smother the biodiversity of marginalized musical soundscapes. I argue that empowering musical diversity is one of the principal aims of an ethnomusicologist. I demonstrate this by showing how a Balinese ethnomusicologist’s transliteration of a 19th century palm-leaf manuscript about gamelan has spurred international academic discourse. This discourse is ‘decolonizing’ itself, seeing aspects of gamelan music through the eyes of Balinese music philosophy. In this study, I examine the triguna, a Hindu-Balinese philosophy that underpins the most widespread repertoire of religious instrumental music on the Indonesian island of Bali. First, I will discuss the holistic relationship between music, the body and an individual’s human qualities manifest in spirit (jiwa). Rejecting notions of esoteric irrelevance, I will then illustrate how this philosophy relates to the musical phenomenon itself by conducting a deep structure musical analysis of select pieces from the repertoire of the gamelan gong gede. I then argue for an understanding of Balinese philosophy as it relates to gamelan and show how this is crucial for the music in its socio-religious context.

Performing the Old, Embracing the New: Festivalization, the Carnivalesque, and the Creation and Maintenance of Community in North American Hungarian Folk Music and Dance Camps
Lynn Hooker, (Indiana University)

Every summer, a handful of camps around North America bring instructors from Hungary to teach “authentic” folk music and dance repertoire in idyllic rural settings. North American Hungarians and
non-Hungarian dance and music enthusiasts travel great distances to imbibef authentic Transylvanian traditions from visiting experts. Despite the emphasis on authenticity, however, participants are acutely aware that they are far away from the “homeland.” Camp organizers elevate traditional material on the altar of authenticity through constant comparison to the “real thing,” but this comparison also emphasizes that these North American camps are only a substitute. On the other hand, in certain aspects, these North American camps are their own homeland: they create what frequent participants call an “instant community.” The unique character of these events is clearest at after-parties, when the “authentic” repertoire of scheduled programs is often displaced by popular forms from Hungary and Romania (magyar nóta, muzica orientala) as well as genres from beyond the region, including from North America. As the days and nights wear on, the atmosphere transforms from sacred rite to carnival. Drawing on fieldwork at camps in Pennsylvania, Maryland, and Ontario, in this paper I first describe how the camps establish their official ideologies of authenticity(ies); second, I consider how participants further the canonization and festivalization of Hungarian folk music and dance; and finally, I examine how the carnivalesque atmosphere of these camps both undermines purified concepts of “authenticity” and creates a sense of connection unique to the North American camps.

Performing Diaspora: European Musics and Communities in North America

Lynn Hooker, (Indiana University)

Immigrant communities in North America have long used music to maintain a connection with the “homeland” and to distinguish themselves from the surrounding superculture (Slobin 1993). Yet those groups are selective in the ways they define the homeland in relation to their diasporic experiences. In a deterritorialized environment, but connected to others via transnational networks, these groups rely on cultural performances to aid community cohesion and to reflect on their relationship with their European past, while negotiating playfully with the sometimes contradictory worldview of their present home.

This panel examines four performance settings as case studies for the ways people use music to build community and redefine relationships between European homelands and North American diasporas. More specifically, two papers examine the ways musical narrative underscores the abiding negotiation of the past and present, homeland heritage (cf. Kirshenblatt-Gimblett 1995) and diasporic experiences, through the performance of the Russian Sher medley at Jewish weddings in Philadelphia and Górale songs in folkloric presentations in Toronto (Schieffelin 1985). The other two papers investigate the process of selection and reification of traditional musical practices that takes place at Hungarian and Scottish music and dance camps in the United States and Canada, and the ways participants’ formal and informal community-building activities both personalize and sometimes undermine that selection process (see Turner 1982). This panel finds common theoretical ground in the assumptions that identity is renegotiated through music and dance, and that cultural performances engender meaning through interactive collaborations between audience and performer.

Sacred Music of the Kurdish Ahl-i Haqq of Guran

Partow Hooshmandrad, (University of California, Merced)

This session concerns the sacred music of a distinct Kurdish faith in the Islamic world. In particular, it concerns the practices of the Ahl-i Haqq, whose purest expression is found in the Guran region of Kermanshah Province, Iran. As a unique form of religious expression, Ahl-i Haqq adherents believe in the sevenfold and cyclical manifestation of God's power, called Haftan, ranging from an original stage of nothingness to an ultimate state of absolute oneness. Although respectful of all religions, Ahl-i Haqq is not by definition a branch of Islam, a representative neither of orthodox or heterodox religious observance. While the main focus of this presentation is the repertoire, for the purpose of perspective I will also discuss the sole musical instrument tanbur, the sacred texts, and the rituals of the tradition. In this respect, musical chants (nazms) are discussed according to the way they are perceived: as a finite collection of melodies and the prescribed manner in which the
texts fit the vocal rendition of the melodies. These nazms are not seen as models for composition and improvisation. Further, I will explore the cosmological significance of ritual practices, emphasizing the practice of music-making, for realizing an absolute state of purification to invoke the presence of the Divine King, Sultan. This presentation is based on an extended period of fieldwork (2000-2002) conducted in the vicinity of the city of Kermanshah, that has continued to the present.

Music Censored and Controlled? Korean Music During the Japanese Colonial Period
Keith Howard, (SOAS, University of London)

Korea was a protectorate of Japan from 1904, then a colony from 1910 until the end of the Pacific War in 1945. This period coincided with the development of the recording industry and the rise in popular music (taejung kayo and shin minyo). It marked a period of decline of traditional music (kugak) that Koreans today routinely consider to have been part of a deliberate assimilation policy fostered by the colonizers, although we note that a few Japanese scholars and ethnographers petitioned for the preservation of old court genres or documented disappearing folk music. It was a period that saw the importation and adoption of western music, influencing the performance and creation of music, and forming the basis of new music education curricula. How did colonialism impact music in relation to national identity, modernization, and concepts of tradition? This panel explores the reality of Korean music production under Japanese control, comparing and contrasting perspectives from Korea, Japan and beyond. Ju-Yong Ha looks at the decline in the long-standing profession of courtesan. He explores their musical traditions, and documents their continuing legacy in the music of today. Koki Fujii looks at cultural policy, and how this played out in colonial education, promotion, and the exchange of musicians between Korea and Japan. Yamauchi Fumitaka and Roald Maliangkay give contrasting accounts of the development of the recording industry, an industry owned and controlled in Tokyo that recorded both in Tokyo and Seoul, creating stars for both local and regional consumption.

The roles of music in Japan's Tenri-kyo 'new religion'
David Hughes, (University of London)

When a new religion is formed, what does it do about music? Is music needed in a religion? Can we distinguish liturgical, paraliturigical, proselytising and other uses of music? What sources do new religions draw on for their music? How do they approach issues of musical change? These questions and others are addressed through a case study, of the Tenri-kyo "new religion" of Japan. Born in 1837, this religion now claims 2 million adherents with chapters in many countries. Its spiritual home is Tenri City in west-central Japan, whose major ritual building stands on the site of the Foundress’s farmhouse. The Foundress, Nakayama Miki, was possessed by the Tenri deity, who gradually passed on teachings and song lyrics which now constitute Tenri-kyo's sacred texts. Eventually a body of ritual song emerged, supported by expressive dances and accompanied by traditional instruments. But Tenri-kyo musical activities also feature gagaku (court music), fife-and-drum bands, Western-style symphonic and choral works written by non-believers, and other styles. There is also a Music Research Division, whose major aims are to ensure accurate transmssion of liturgical music and to explore the use of music in missionary activities (e.g. by setting songs for Korean instruments). An ethnological museum contains instruments from many countries, partly to aid missionizing activities. Relevant musical examples will be played, including a 1932 recording of the main ritual song in a performance quite unlike those of today. How did the Music Research Division react to that recording?

Cosmopolitanism and the Curatorial Project in Punjabi Music
Joyce Hughes, (New York University)

Punjabi vernacular music today encompasses a vast plurality of genres, performers and means of dissemination, far beyond the bhangra known to scholars of diasporic Punjabi music. The remarkable development of the Punjabi popular music industry is occurring as India’s economy sees unprecedented growth and as the
feedback loop of media, people and capital in the Punjabi diaspora continues to strengthen. In Punjab, debates have emerged surrounding the appropriate preservation and projection of iconically Punjabi music within an international milieu, and burgeoning numbers of professional artists are employing novel techniques in navigating this apparent tension between the curatorial and the cosmopolitan. This paper, based on fieldwork conducted in Punjab in 2004, explores the curatorial imperative in Punjabi music by comparing examples from two media outlets: All India Radio (AIR), the venerable standard-bearer of regional Indian musics, and cable television, whose dozens of niche channels have become new mouthpieces of regional popular culture. Using a discussion of the artist evaluation and patronage system employed by AIR and the 2004 Punjabi Music Awards aired on the ETC Punjabi channel, in tandem with individual artists' encounters with these institutions, I explore two ideas. First, I demonstrate ways in which cosmopolitan expression in Punjabi popular music (and by extension, other popular musics) can itself embody curatorial drives. Second, I assert that attention to performers' strategies and creativity is crucial in reconciling the mixed messages that result when "traditional" musical idioms find articulation in the mass media.

**Journey of a Badiu: The Story of Cape Verdean-American Musician Norberto Tavares (Working Title)**

*Susan Hurley-Glowa, (Franklin & Marshall College)*

I propose to show a documentary film that focuses on the career of the Cape Verdean-American musician Norberto Tavares, a bandleader and social activist/humanitarian influential throughout the Cape Verdean diaspora. The story begins in the Cape Verdean-American communities of New Bedford, Massachusetts where Tavares now struggles to make a living as a freelance musician. The film traces Tavares's musical career back to its source of inspiration: the traditional funana and batukomusicians living on the island of Santiago, Cape Verde. The documentary ends with footage of Tavares's highly celebrated performance for some 40,000 fans at the Festa da Gamboa in Praia, Cape Verde on May 21, 2005. For thirty years Norberto Tavares has acted as the social conscience of the nation, encouraging his people to evaluate social and political life in Cape Verde, as the nation has made the transition from Portuguese colony to a free democracy. Tavares has helped to bring the sounds of rural Santiago with its strong African roots into the national identity, and has raised awareness of the plight of the disenfranchised through his songs. This documentary explains and contextualizes the parallel journeys of Tavares and the Independent Republic of Cape Verde. It describes aspects of the musical lives of Cape Verdean-Americans, and documents Tavares's strong connections to the country he left behind, exploring the sub theme "Cape Verdean-American Identity" in the process. I shot the film on location in Cape Verde and New England with a professional film crew during the summer of 2005.

**Recentering Reggae: From the Caribbean Sea to the Pacific Rim**

*Hasse Huss, (Stockholm University)*

Finding inspiration in music as wide-ranging as Norwegian singer and harpist Tone Hulbaekmo, 1950s mento, and Jamaican dancehall legend Eek-A-Mouse, prolific Japanese reggae artist Papa B (Takagi Hideaki) released two full-length CDs in 2005. Recorded variously in Kingston and Tokyo, mixed in New York and London, and performed with both Japanese and Jamaican musicians, Takagi's work splendidly illustrates the problems of addressing a planetary musical genre (such as reggae) chiefly in terms of place and identity. This is not to say that Japanese reggae--poised on the cusp of solidarity and tension, as perhaps Ingrid Monson would have it--does not walk an occasionally fine line between innovation and appropriation. Drawing on extensive communication with Papa B and fieldwork in Japan and Jamaica, as well as on the work of Koichi Iwabuchi and Johannes Fabian, my paper will attempt a discussion of Japanese reggae in general, and Papa B's work in particular, as 'moments of freedom' pertaining to ever changing 'communities of style' (in Veit Eirlemann's terms), rather than as instances of localised (or even 'glocalised') music culture. (But whose freedom? And whose styles?) During the presentation, extracts of two of Takagi's songs will be played: 'Live Up & Rise' (a comment on the atrocities of 9/11), and
'Money Can't Buy' (a newly-written song in the mento tradition), both sung predominantly in Japanese.

The Female Accordionist in Dominican Merengue Tipico
Sydney Hutchinson, (New York University)

Merengue típico is unique among Dominican popular music styles for being the only one in which women have been more noticeable as instrumentalists than as singers. The reasons for their relative success in this traditionally macho genre are not immediately apparent, but can be tied to reasons from the practical, such as learning situations; to the racial, like stereotypes associated with particular instruments; the historical, like key figures in típico and Dominican history; and the social, including the importance of carnival and the carnivalesque in the Dominican national imagination. Of course, it is also tied to social processes like female migration and transnational experiences, as well as women’s increased visibility in politics on the island. At present, the female accordionist exists in a contradictory position: to be respected, she must look like a woman but play and perhaps even sing like a man. If the classic male típico figure is the tigueré, the dandified but sexually aggressive “tiger,” the woman must become a tigress. The creation of this female role (not entirely without precedent in the Dominican Republic) helps típico musicians show the society at large that their oft-disdained style is progressive as well as traditional while also pointing to some ambiguities in the construction of Dominican machismo.

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)

In this paper, I compare two sound recordings made twenty-seven years apart of the same song “Western Shilo,” the original by Daudi Kabaka in 1966, the second, renamed “Chiro,” by Ayub Ogada in 1993. It should be noted that numerous musicians in Kenya have covered this song and a common version is that of Sukuma Bin Ongaro recorded in the early 1980s for the Chandarana Studios label of Kericho, Kenya. My discussion focuses on musical orientation, sociocultural influences, transculturation, authenticity, motivation, the recording process and economic pressure. I will attempt to show how these themes are intermeshed into the music making process and how Daudi Kabaka worked and collaborated with other musicians to sustain and develop Kenyan twist and benga, the popular music genres in Kenya in the 1960s, while using “Western Shilo” as an example of these genres. Ayub Ogada covered ”Western Shilo” when it had taken on a new social meaning and had been categorized as zilizopendwa (golden oldies) in Kenya. Ogada will offer much information on the plight of the World music artist in the West. The information contained in this study is partially drawn from my experience growing up listening to and playing music from diverse music genres in Kenya. The methodology employed for this paper incorporates a historiographical approach, ethnographic research and music analysis.

“Troubling the Waters”: Negotiating the Word and the World through Musical Performance
Monique Ingalls, (University of Pennsylvania)

Music, a vital and vibrant dimension of American Christianity, unifies communities of faith; however, it is also a site of contestation upon which communities inscribe, challenge, and negotiate boundaries. In particular, boundaries between “sacred” and “secular,” or between practices and discourses deemed acceptable and objectionable, are constantly being drawn and redrawn in the face of broader cultural and societal changes. Communities of faith utilize complex negotiations around music to respond creatively to these changes. This panel examines various American Christian communities’ practices of and discourses about musical performance, which reveal dynamic interactions with the ideas, discourses, and material elements of the broader American culture. "God is Everywhere": Negotiations of Faith and Space in Memphis Music demonstrates the ways in which boundaries between secular and...
sacred spaces influence how African-American musicians in Memphis choose where to perform. "The Word Made Digital': The Challenges of New Media to Old Boundaries within American Evangelical Worship" explores how American evangelicals' embrace of new technology within congregational worship challenges long-established boundaries between word and image. "I Will Sing like David Sang': Negotiating Gender, Faith, and Performance in African-American Pentecostal Churches" and "My Funny Valentine: Sex, Sexuality and the Contemporary Gospel Song" each explore how African-American Christians negotiate mainstream discourses of gender and sexuality within spaces of gospel music performance. Though each of these papers focuses on negotiations within musical performance, each also suggests how reverberations from these performances profoundly shape other areas in the life of the community.

“The Word Made Digital”: The Challenges of New Media to Old Boundaries within American Evangelical Worship
Monique Ingalls, (University of Pennsylvania)

Within American evangelical worship, a stark dichotomy has long existed between word and image. While evangelicals have placed great importance on the Word written, spoken, and sung, they have treated the image with ambivalence or hostility. However, the widespread use of a new technology within the space of musical performance is challenging the boundaries between word and image. In a creative response to the technologies of the digital age, evangelicals have adopted new presentation media such as PowerPoint to mediate song lyrics to the worshipping congregation, often supplementing or replacing printed hymnals. I will argue that the embrace of this technological medium has not only blurred the boundaries between word and image within congregational worship, but has also affected many other political, theological, and musical changes. First, I will explore how the use of digital media within congregational worship has created a series of new aesthetic concerns. Second, I will explore political implications for church organization and authority. Finally, through an analysis of recent worship song lyrics, I will suggest how the adoption of digital technology may contribute to a shift in the very substance of evangelical belief. This examination reveals that evangelicals’ negotiation with this element of mainstream material culture has resulted in more than simply a change in presentation media; it has, in fact, effected deep internal changes within this Christian community’s aesthetics, polity, epistemology, and ways of being in the world.

Parang: Finding a Place for Spanish Creole Identity in the Trinidadian National Calendar
Amelia Ingram, (Wesleyan University)

Festivals are one of the most visible means of expressing cultural identity in the Caribbean. In Trinidad, communities assert identity through the placement of festivals on a national calendar, which places emphasis upon carnival, a celebration of Afro-Creole heritage. While scholars have focused on carnival as the primary means of articulating national identity, I suggest that other ethnic groups such as the Spanish-Creole (or “Spanish”) community pose vital alternatives to the Afro-Creole mainstream through their own festival performances. Based upon several extended research trips, including a full-year’s study and performance among Trinidad’s Spanish-Creole and Venezuelan migrant community, I will present the string band tradition called parang and its Christmas-themed festival series, held every Saturday from mid-September to mid-December. Formerly known as parranda, a Christmas caroling tradition, the parang festival series transformed the Spanish Creole string band into a staged competitive performance. Consequently, parang has become the nationalized Christmas tradition that fits neatly into the festival cycle. Changes in instrumentation, performance style and repertoire also reflect the festival framework. Through an analysis of performance and context I will demonstrate changes in perception of Trinidad’s Spanish-Creole community and their “parang fiesta” festival series. I propose that the politics of the national festival calendar has led to a consolidation of Spanish-Creole and Venezuelan migrant identity in Trinidad. Finally, I will suggest that the negotiation of temporal space on the Trinidadian
national calendar plays an increasingly vital role in the expression and preservation of ethnicity and culture.

**Party Politics: Inti Raymi and the Indigenous Movement**  
*Ellen Barksdale Jacks, (University of Wisconsin, Madison)*

In late May-June 1990, thousands of indigenous people marched from the Amazonian region in eastern Ecuador to Quito in the northern Andean region, in order to protest numerous governmental initiatives and to demand recognition. The demonstrators, whose numbers increased as the march progressed, presented President Borja with a petition of sixteen points, including education in indigenous languages and amending the Constitution to declare Ecuador a multinational state. This march and the events that followed corresponded with Inti Raymi, a weeklong festival of primarily Quichua-speaking indigenous groups. Using festivals to organize uprisings and marches began during the Colonial period. However, the name “Inti Raymi” has only recently had resurgence in use. Before the 1990s, this festival was known by other names, such as San Pedro, which was dependent on the region or village. Inti Raymi was the Inca name for the Summer solstice celebrations. Currently, most Inti Raymi celebrations involve various levels of political protest and other activities. These themes of multinationalism and indigenous identity are prevalent in the lyrics, dances, and ritualized fights of the festival. Based on fieldwork conducted during Inti Raymi in Cayambe, Ecuador, a Quichua-speaking community in the Andes, this paper will explore the politics involved in the “reclaiming” of the name Inti Raymi and how ideas of the festival may have changed with the indigenous movement, which strengthened extensively following the Inti Raymi march in 1990.

**Paniolo Country: The Hawaiian Steel Guitar and the Politics of Nostalgia**  
*Kristina Jacobsen, (Columbia University)*

Following the 1915 Panama-Pacific Exposition in San Francisco, a Hawaiian music craze quickly swept across Europe and the continental United States. This exportation of musical style, and the legacy it leaves in popular music today, is perhaps most ironically represented by the sound of the Hawaiian steel guitar. Invented in 1885 by Joseph Kekuku, shortly before Hawai’i’s annexation to the United States in 1898, the acoustic Hawaiian lap steel was the first string instrument to be electrified in the 1930s and is used in styles as diverse as blues, gospel, jazz and country music. This paper aims to trace the ways in which lap steel is utilized and “re-turned”—from its Hawaiian origins, to the U.S. mainland, and back again—in the country songs of Hawaiian country diva, Melveen Leed. In particular, I analyze how the sliding, microtonal glissandi of steel guitar in Leed’s music come to stand in for, augment and imitate the female singing voice in songs which follow in the nostalgic tradition of early Hawaiian popular music genres. If, as Simon Frith (1988) has said, “words are the sign of the voice,” how might steel come to effectively imitate and replace the words (referential language) of the human voice, while concomitantly becoming a “voice of nostalgia” in its own right? (Weidmann 2003) In addressing these questions, I show how the steel guitar in its contemporary Hawaiian context is used to index a politics of nostalgia signaling indigenous Hawaiians’ desire for the sovereignty and sociality of pre-annexation Hawai’i.

**What Happened to Indian Music Theory?**  
*Nazir Ali Jairazbhoy, (University of California, Los Angeles)*

Knowledge of music theory was once a requirement of the Indian man-about-town. The Pancatantra, a book of animal stories composed about the 5th c. A.D. to educate three royal children in the sophisticated ways of such a man, includes a story of a donkey who enumerates the gramas, murchanas, jatis, srutis, etc. He follows this erudite verbal exposition (now called ‘lec.’) by a vocal demonstration (‘dem.’), aloud in a farmer’s field at night and not surprisingly gets beaten up by the farmer who suspects that the donkey might be getting at his turnips. Does this response foreshadow the observation made by the great musician John McLaughlin visiting India fifteen hundred years later, as quoted in The Times of India (2000), “To talk of music is the end of music”? The attitude implicit in this statement is reflected by the low regard
in which Indian music theory is now held both in India and abroad. No systematic theory has been developed since Bhatkhande laid the foundations for such more than seventy years ago. This paper will argue that much of this stultification of Indian music theory can be ascribed to the attitudes and approaches conveyed by Western scholars in their writings on Indian music, often benevolent but exhibiting Indo-Orientalist attitudes that are still evident in major present-day encyclopedias such as those of Garland and Groves.

“Beyond Klezmer”: Exploring the Radical Jewish Culture Movement
Jeff Janeczko, (University of California, Los Angeles)

The face of secular Jewish music in the West has changed considerably over the past thirty years. What started with a small group of Jewish-American musicians searching for their cultural roots in the 1970s spawned the now-global movement known as the “Klezmer Revival.” A small faction of the revival groups focus on authentic recreations of Old World repertoire, while others are oriented towards creative ways of adapting ritual and celebratory music to the concert stage – often through musical fusions. In the mid-1990s, avant-garde composer/musician/impresario John Zorn began releasing Jewish artists on the Radical Jewish Culture series of his record label, Tzadik. Described by Zorn as “Jewish music beyond klezmer” that brings “Jewish identity and culture into the 21st century,” the musical styles represented on this series range from classical and jazz influenced klezmer-based music to avant-garde jazz and death metal. A significant corpus of ethnomusicological research on klezmer music has recently been published, but very little deals seriously with the Radical Jewish Culture movement. This paper addresses what it means to be “beyond klezmer” and/or “radical” by (1) examining the breadth of styles and orientations represented under the rubric Radical Jewish Culture, and (2) positioning the movement vis-à-vis broader themes and issues in klezmer music research, namely the dialectic between tradition and innovation, the tension between sacred and secular, and music and Jewish identity in modernity.

Islam, Music, and Spirit Possession: The Stambeli of Tunis
Richard C Jankowsky, (Tufts University)

This paper explores the intersection of the musics and ideologies of North African Sufism and sub-Saharan spirit possession in stambeli, the ritual healing music associated with slaves, their descendants, and other displaced sub-Saharan Muslims in Tunisia. Based on several years of fieldwork in Tunis, the paper will begin by considering the relationship between Islam and spirit cults of the so-called zar-bori complex, move on to an account of the history of trans-Saharan movements that gave rise to stambeli, and will describe the syncretic and anti-syncretic features of this musical tradition. I will conclude that stambeli musicians must continually negotiate the thin line between sameness and difference in terms of their relationship to popular Islamic musics and ideologies in Tunisia.

Flippin’ the Scripture: New Directions in Church Music from the African Diaspora
Birgitta Johnson, (University of California, Los Angeles)

From the vibrant praise and worship styles being developed in Cuba and Los Angeles to holy hip hop masses in Harlem as well as contemporary chants created from the sounds of Motown and Buddhism in a Los Angeles mega church, religious traditions continue to adapt to the cultural needs and musical preferences of changing congregations. Amidst the Afro-diasporic traditions represented in this panel, a spectrum is cast where musical style, ethnicity, place and worship space intersect. For churchgoers, these charismatic approaches to music making are used to encourage fresh movements of the Holy Spirit as well as fill rows of pews. Moreover, they show how the musical expressions of the people and for the people, often supersede ideological as well as theological rationalizations. How do these new traditions manage to induce an authentic spiritual ecstasy? While the paradigm of the sacred and the secular in Western culture has informed how many scholars theorize about music making, Afro-diasporic religious music has challenged the boundaries between the two extremes. These congregations are in a unique position to bridge generational and
racial divides and provide pipelines for relevant discussions on politics and religion. Drawing from fieldwork experiences and perspectives from ethnomusicology, religious studies and cultural studies, the papers in this panel will specifically address the cultural and aesthetic challenges facing contemporary churches of the African diaspora.

'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)

In this paper I will examine the ways in which praise and worship music is used to unite the members of one African American mega church in Inglewood, California. Praise and worship’s popularization in African American churches of Los Angeles began in the late 1980s, and its incorporation into the gospel music tradition reflects a reaffirmation of traditional African American Christian worship practices as well as desire to appeal to the diversity within today’s congregations. In mega churches, where weekly services include thousands of congregants, praise and worship music also functions as a unifying element that brings the multitude together in communal praise. With a membership of approximately 13,000, Faithful Central Bible Church is one such church. In 2001, Faithful Central’s historic purchase of the Los Angeles Forum, former home to the L.A. Lakers, challenged the predominantly African American church when trying to maintain the sense of a close knit community so familiar to the Black church worship experience. Faithful Central’s use of praise and worship music is one way that the church is overcoming the challenges to communal worship its physical size and building may present. Each week services begin with at least forty minutes of musical worship. Based on fieldwork research, this paper will include analyses of musical styles featured in Sunday services and illustrate how the use of praise and worship music from the gospel and Christian music genres are employed to establish order, create intimacy, and reinforce a sense of community among the congregants.

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

This paper examines the Chinese lion dance in connection with the performance activities of a student society at an Auckland secondary school. The aim of the study is to understand how this activity helps construct identity in the New Zealand context. The research will look at how co-curricular activities at the school are partly responsible for helping students of Chinese descent find and perform their cultural heritage, and in doing so forge a cultural identity for themselves in the host country. The students in the lion dance group come from different Chinese backgrounds, and are brought together within the performance group as way of showcasing their Chinese heritage to other students at the school and to the wider community. The lion dance provides a conduit for identity construction and cultural discovery, something that occurs as a result of the confluences of immigration to New Zealand, residence in or near to Howick ward in Auckland, and through the school’s policy of compulsory co-curricular activities.

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)

Many survivors of childhood sexual abuse cope with their traumatic memories by unconsciously repressing them, a complex process whose neurological ramifications are just beginning to be understood. The music that surrounded these survivors in childhood—often broadcast on radio or TV—literally “witnessed” the details of their abusive events, and a survivor’s encounter with their personal “witness songs” in adulthood can trigger terrifying somatic memories of being abused. One such survivor believes that her experience of sound-color synaesthesia (the involuntary visualization of colors while hearing music) is her psyche’s way of protecting itself from musically triggered abuse memories by “fragmenting” them into decontextualized shards of color, light, and physical sensation. This paper will tell this survivor’s sexual abuse story in the context
of 1980’s America, an era characterized by the “child abuse hysteria” spawned by such scandals as the McMartin Preschool ritual abuse case and the publication of controversial self-help book *The Courage to Heal*. I will propose that the specter of child sex abuse that haunted 1980’s headlines, TV specials, and public service announcements in many ways inspired abuse survivors to “hide” their memories and shame inside the innocuous sonic spaces provided by pop songs on the radio, only to later become susceptible to their overwhelming power to retrigger traumatic memories. This paper will investigate the complex relationship that exists between many female sex abuse survivors and their “witness songs,” suggesting that music plays a major role in the process of healing from and negotiating memories of sexual trauma.

“Live & Uppity”: Blues Women Creating an Empowered Alternative Community Through Performance

*Maria Johnson, (Southern Illinois University)*

In Acting in Concert: Music, Community and Political Action, political scientist Mark Mattern argues that “music [may] force a reconsideration of accepted and sanctioned beliefs, assumptions and practices...[ma]king communities more open to differences by undermining the preconceptions and assumptions that underlie prejudice and intolerance” (22). In this presentation, I explore ways in which contemporary blues women (Denise LaSalle, Saffire—The Uppity Blues Women, Candye Kane, Nedra Johnson) are working to create empowered alternative communities, challenging audiences to critically examine their assumptions/beliefs about gender, sexuality and religion. Through their songs and performances (intros/interludes/outros/vamps, personalized lyrics/vocal inflections/body movement, and the involvement of/engagement with their audiences) blues women empower themselves and facilitate audience empowerment while challenging gender conventions/sexual roles, re-defining sexual desire/desirability, and celebrating the diversity of female sexualities. In “The Lord was a woman,” for example, Candye Kane humorously challenges gender conventions by boldly suggesting that Jesus must have been a woman in drag since “he” cooked and served the last supper and tried in vain to teach men not to lie, cheat or fight through “his” ten commandments. Through their songs and performances, these “upppity” blues women are serving “critical and visionary roles” opening audiences to experience the possibility of a more all-inclusive community based on “mutual recognition and respect of differences” (Mattern 22).

*Kutambarara* (Shona: “Spreading”): Dumisani Maraire, His Music and Legacy

*Claire Jones, (University of Washington)*

The late Abraham Dumisani Maraire (1943-1999) attained near-cult status as a charismatic teacher and performer of Zimbabwean music in the Pacific Northwest. For 20 years following his 1968 arrival at the University of Washington as ethnomusicology artist-in-residence, “Dumi” taught hundreds of Americans and his performing marimba bands inspired thousands more. Because of him Seattle became the epicenter of a community of North American marimba and mbira players that continues to expand long after his departure. In colonial Rhodesia, however, the young Abraham Maraire had been known as a composer of indigenous church music. Upon his return to independent Zimbabwe in 1990—with a PhD in ethnomusicology—Dr. Maraire built on his reputation as a hard-nosed critic of cultural imperialism and a leading exponent of Shona mbira music and traditional spirituality. This paper is a tribute to Dumi Maraire: musician, composer, cultural broker, scholar, father (and my teacher and friend for 23 years), as well as an attempt to portray some of the complexity and ambivalence of this inimitable personality in a global era. Fiercely loyal to the values and people of his beloved Zimbabwe, he nevertheless knew he had been changed by his years away.

Dumi’s signature song of the last decade of his life, "Kutambarara," rings out in mbira, marimba, choir and even string quartet versions. Musically evocative of his Christian African background, this piece and its messages reflect Dumi’s political and personal transformations. *Kutambarara* means “spreading out,” and indeed spreading Zimbabwean music was Dumi’s chief legacy worldwide.
Mothers of the Church: The Music of “Coloured” Women’s Societies and South African Gender Issues  
Marie Jorritsma, (University of Pennsylvania)

In this paper, I argue that the songs of “coloured” church women’s societies demonstrate the persistence of women’s ongoing struggles against South African patriarchies. While race was the most pressing issue in the anti-apartheid struggle, gender has long been a site of contestation in private and public life in South Africa. One of the places where this is most clearly manifest is in religious institutions, for example, the women’s societies of “coloured” churches (“coloured” is the apartheid term for people of mixed racial heritage). The music and traditions of women’s societies in the town of Graaff-Reinet appear to conform to the expected womanly roles of wives, mothers, and unpaid domestic laborers. Certain contradictions I observed, however, are impossible to reconcile to this view. For example, women’s societies often control the church space and congregation at Sunday services through song. In order to investigate this phenomenon, I first explore the hymns and koortjies (little chorusus) of the women’s societies in Graaff-Reinet through the traditional events of the tea-meeting, pennieslaan (penny-throw), and jaarfees (anniversary), and connect these to parallel events in the better-known African church women’s society tradition (manyano). Then, I assert that, by simply continuing to move and work within the current system, women indicate both an acceptance and subtle rejection of expected gender roles. Borrowing Belinda Bozoli’s notion, I refer to this dialectical relationship with dominant patriarchies as the “domestic struggle.” The songs of “coloured” women’s societies remain an important part of the domestic struggles for South African women’s independence.

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)

It is widely recognized that popular music in Asia is intensely transnational—involving not only import from the West, but also the traffic of local pop musics among Asian countries. The dynamics of intra-Asian cultural flows, however, are much more complicated and locality-specific than might first appear. In this paper I address the contrasts in pop musical “exchanges” between Japan and Korea. Recently the popular press has made much of the Korean Wave (the demand throughout Asia for Korean popular cultural products, including music). This has indeed been an important new development, one scholars have begun to document and interpret; but the coverage is distorting, suggesting that Korea is replacing Japan as the main trend-setter in Asia. Japan’s continuing and substantial influences throughout Asia, and on contemporary Korean popular culture in particular, have been rather intentionally underestimated, I argue, and Korea’s recent influences in Japan have been exaggerated and misinterpreted. More specifically, the nature of Korean popular musical presence in Japan is categorically different from the Japanese presence in Korea. Korean pop music undergoes a process of “repackaging” by Japanese music producers, rendering it, while not completely “de-Koreanized,” substantially “Japanized.” In contrast, Japanese pop is imported and consumed in Korea mostly “as is,” suggesting that Korean audiences relish new Japanese sounds and images in ways that are not reciprocated as Japanese encounter pop from Korea. I illustrate these contrasts with examples of recent pop from both countries and interpret them in light of the troubled history of Korea-Japan relations.

The Dixie Hummingbirds: Celebrating 78 Years of Gospel Quartet  
J.W. Junker, (University of Hawai‘i at Mānoa)

Founded in 1928, The Dixie Hummingbirds represent the finest in gospel quartet music, a style of music that is important both in its own right, as an expression of deep-rooted African American musical tradition, and in the wider sphere, as a profound influence on countless performers and composers in other genres, from blues, soul and rock, to reggae, bluegrass and pop. In his book The Gospel Sound, Anthony Heilbut writes: “For versatility, imagination, and harmony, few groups play in their league.” Long appreciated on the gospel circuit, The Dixie Hummingbirds received, in the year 2000,
an NEA Folk Heritage Fellowship. As the NEA materials point out, quoting Viv Broughton’s book Black Gospel, “the Hummingbirds (and Ira Tucker especially) remained at the head of gospel quartet singing for almost thirty years, becoming the grand masters of the style.” Still led by Mr. Tucker, now 81, the Hummingbirds have recently added several new members in their twenties, illustrating the generational continuity that is at the heart of all musical traditions. For their lecture-demonstration, the group will perform core repertoire from their long history, discuss the art and craft of gospel quartet singing and take questions from the audience. This is a unique opportunity to interact with this legendary and highly influential ensemble.

The Father of Bossa Nova
Joao Junqueira, (University of Colorado-Boulder)

Junqueira, Joao (University of Colorado-Boulder)"The Father of Bossa Nova"The Father of Bossa NovaBossa Nova emerged in Brazilian society as an aesthetic revolution deployed in the late 1950’s. Was it a collective movement that ruptured tradition? Authors, musicians, critics and scholars have somewhat agreed that João Gilberto do Prado Pereira de Oliveira, simply known as João Gilberto, is the “Father” of Bossa Nova. His concerts draw audiences as large as the ones in Rock’n Roll concerts. How does he do it? What keeps large audiences in a silent, sitting down attitude, just to listen to one guitarist sing in a whispering manner? Which are the music formal elements fundamentally responsible for this achievement? And how did he achieve it so early in his career, at the release of his first LP, only to increase in the following decades? Is João Gilberto, in fact, the Father of Bossa Nova?In this paper I intend to investigate the main factors that contributed to this recognition. In my presentation I will describe how Gilberto managed to “reduce” an entire Samba ensemble groove and adapt it to his guitar playing. Furthermore, I want to point out the four major aspects that contemporary literature offers to corroborate this thesis:a) The musical space Gilberto occupied at the time Bossa Nova started; b) Why he was considered both its catalyst and its synthesis; c) The impact his music had on his listeners;d) The style-like innovations that he was able to consolidate by combining his guitar playing and his singing style.

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)

During the nineteenth-century, kings’ royal musicians across sub-Saharan Africa were at the heart of the dynamic operation and development of the region’s cultural institutions. I show how in Buganda, a kingdom situated in southern central Uganda, the role of the king’s royal musicians was, indeed, remarkable. Buganda’s expansion, increasing population, efficient administration, and strategic location during this era, among other factors, made it one of the most important kingdoms within the Bantu interlacustrine region. And, until the latter part of the century, it was an independent entity under the absolute powers of the king. During the nineteenth-century, the region was subjected to foreign influences that included the slave trade, exploration, Christian missionaries, and British colonial rule. Consequently, Buganda’s cultural, economic, political, and social fabric was impacted by these forces, inevitably causing the king’s royal musicians to observe and comment on some of them in their work. In this paper I demonstrate how the songs of nineteenth-century Buganda king’s royal musicians served as vehicles of political and social discourse and change in Buganda. Such changes included the advancement of Luganda vocabulary (Luganda is the language of the Baganda, the people of Buganda).

Carving out a Tongan Catholic identity: the indigenized hymnody of Sofele Kakala
David M. Kammerer, (Brigham Young University-Hawai‘i)

In the Pacific nation of Tonga a unique set of social and cultural forces has shaped a distinctive contemporary identity, a melding of indigenous and western ideas articulated largely through collective
(and cumulative) Tongan agency. The introduction of Christianity provided the means by which most western ideology and practices made their way into Tongan society. Among these practices, Christianity’s vibrant sacred music tradition constituted an important cultural manifestation, greatly influencing Tongan musical performance and beginning a process of musical indigenization that continues to the present day. Political rivalries between two chiefly lines, the Tu’i Kanakupolu and Tu’i Tonga, led to bipolar allegiances with the Wesleyan and Catholic churches respectively. Prior to Vatican II the hymnody of the Tongan Free Wesleyan Church dominated the sacred musical expression of Tonga, since there was no space for vernacular hymn texts in the Latin mass liturgy. Beginning in the mid-1960s, a practice emerged whereby Tongan texts were “grafted” onto established western hymn tunes for use in Catholic worship. In addition, Tongan musicians created original liturgical compositions to expand and indigenize Catholic hymnody in the island kingdom. One composer, Sofele Kakala, wielded a particularly strong influence in the development of a distinct body of Catholic liturgical music in Tonga. Kakala wrote original hymns, masses, and vernacular translations of Latin texts; he also produced in 1981 the first publication of Tongan hymnody transcribed to western notation. This paper will chronicle Kakala’s progressive indigenization of Catholic hymnody, analyzing the musical elements that illustrate this process.

An “American” Musical Education for the People
YouYoung Kang, (Scripps College)

If a nation is always "coming into being as a system of cultural signification" (Bhabha) then those who direct the musical life of a nation could create it in their sonorous image. During the 1930s, a segment of the musical elite in the United States were able to create an American nation in their image with the WPA’s Federal Music Project. As documented by Bindas, the FMP organizers, by explicit acts of inclusion and exclusion, brushed aside the flourishing popular and folk musical life in the US to promote European art music and the music of American composers trained the European tradition. This paper examines the rhetoric used to promote the federal project, in which lectures by prominent musicians (e.g. Lee Pattison) and the Composers’ Forum-Laboratories functioned as venues where “the people” were taught what and whom should represent America in music. Not only did this discourse mostly ignore jazz, but it specifically linked democratic ideals to the multi-voiced polyphony of Bach and his successors. Indeed, various speakers emphasized the musical backwardness of America until "recent times" (with the flourishing of "good music"). As a result, the FMP privileged compositions in the European art music tradition over jazz, folk music, and Broadway as the music of the American nation. Thus, although composers spent much of the early twentieth century thinking about how to incorporate local "American sounds" into their music, by the 1940s, most composers generally accepted what may be termed the "Colonialist rhetoric" of the federal organizers.

Comparison on Traditional and Contemporary Islamic Music in Turkey
Songul Ata Karahsanoglu, (Istanbul Technical University, Turkish Music State Conservatory)

Religious music has an important role in Turkish culture. It encompasses not only a huge variety of musical styles, but also has a close relationship with traditional Art music, so much so that the styles sometimes overlap, and some styles are even linked to folk music, such as the ritual music of the Turkish Alevi, and the Bektashi Sufi order. The distinction between traditional religious music and contemporary Islamic music is an essential one, as it highlights the social and cultural changes which have resulted from the evolution of Turkish society in the modern era. In particular, changes in the music policy of the republican regime as well as the rise of popular music and rapid social change in Turkey have all had decisive effects on Islamic Music. The influence of popular music on contemporary Islamic music has been both dramatic and distinct from the influence of traditional religious music; however they have both been influenced by the same political, musical and cultural forces. Contemporary Islamic music uses all of the available music forms in order to extend itself, and rather than establish its own norms it has merely adopted available musical styles, particularly those of
popular music. In its search for a new identity, contemporary Islamic music uses popular music’s instruments, scales, sound ranges and other features to become even more widespread. In this presentation, I will compare traditional religious music and contemporary Islamic music in Turkey from political, sociological and stylistic perspectives.

Unmoored: Contemporary Mediations of Moroccan Music in Granada, Spain
Brian Karl, (Columbia University)

The production of Moroccan music in contemporary Andalusia involves various acts of cultural “speculation” engaged in by individuals who often base their practice on an idiosyncratic mélange of multiple genres from various eras, in attempts to educate, please, or otherwise address complicated, unknowing or unknown audiences. The reception of music in these situations is mediated by various networks of human activity: for example, government support of culture and tourism; the media representation of these sorts of public events. The production and reception of Moroccan music in Granada is influenced by the stereotypes and cultural “phantasms” (e.g. ignorant, intolerant or libertine Europeans, or extremist Islamic would-be re-conquerors). These have developed over a thousand years of political and social histories overlapping back and forth across the Mediterranean, including the Reconquest of Moorish Spain by the Catholic Monarchs more than five hundred years ago; a colonial era in which Spain controlled large portions of present-day Morocco and which, though ending fifty years ago, has left legacies geographically and politically as well as culturally; in addition to the latest massive wave of North African migration to Spain and Europe by individuals in pursuit of work and/or better lives. Meanwhile, the “imaginary” presences of the cultural phantasms generated by those histories continue to haunt the field of cultural products and processes engaged in by Moroccans and non-Moroccan audiences alike in present-day Andalusia, and they continue providing the means for bringing Moroccans and non-Moroccans there together, as well as keeping them apart.

New Approaches to Musical Communities
Sheryl Kaskowitz, (Harvard University)

Ethnomusicologists have long studied musical communities, but these inquiries have only occasionally been theorized and have not generally focused on the processes through which these groups are formed, maintained, and transformed. This panel will set forth a new framework for studying musical communities. The first paper presents a typology for understanding different kinds of communities: descent communities, emerging from shared historical relationships as diverse as ethnicity and religion; dissent communities, based on shared ideology or conviction and generally organized in opposition to a dominant group; and affinity communities, based on individual preferences for affiliation. The three remaining papers on the panel illustrate various applications of this model, examining such diverse topics as the diasporic communities of descent and affinity surrounding the Cape Verdean diva Cesaria Evora; a labor union singing group as the catalyst for a musical community of dissent; and a weekly jam session as a community of affinity and dissent. The four papers in this session will thus cut across regional and stylistic boundaries, presenting new analytical tools relevant to a wide range of ethnomusicological studies.

“You Oughta Hear From the Pipets”: The Harvard Union of Clerical and Technical Workers as a Musical Community of Dissent
Sheryl Kaskowitz, (Harvard University)

On May 17, 1988, after 14 years of organizing efforts and two previously unsuccessful unionizing campaigns, the white-collar workers of Harvard University voted to form the Harvard Union of Clerical and Technical Workers (HUCTW). This organizing effort is of interest to ethnomusicologists because music played an important role in the unionizing campaign. HUCTW’s singing group, punningly called the Pipets by the lab workers who were its founders, developed from an ad hoc assemblage of organizers leading songs at
meetings into a polished ensemble of performers who became a critical part of the organizing strategy.

In this paper, I will discuss the Pipets—and HUCTW as a whole—as an example of a musical community of dissent, and explore how music contributed to the formation of this dissent community. According to a new typology developed by a fellow panel member, a dissent community is defined as “a collectivity based on shared ideology or conviction (tacit or explicit), usually of a minority in opposition to a dominant majority.” To augment this definition, I propose that two forces are required in the formation of a dissent community: affirmation, a celebration and validation of the community’s own identity; and opposition, in the form of united protest against a dominating force. Drawing on interviews with current and former Pipets members and videotaped Pipets performances, this paper explores the ways in which the Pipets became the catalyst for a musical community of dissent.

Why Women Don’t Scratch: Gender and the DJ Battle
Mark Katz, (University of North Carolina, Chapel Hill)

In his 1906 article, “The Menace of Mechanical Music,” John Philip Sousa predicted that the rise of recording technology spelled the demise of the musical amateur. “The tide of amateurism,” he lamented, “cannot but recede, until there will be left only the mechanical device and the professional executant.” Sousa’s sentiments still hold sway, as many continue to argue that the proliferation of recordings promotes musical passivity. Yet after more than a century of “canned music” amateur musicianship is in fact thriving. And it is thriving not despite this technology but precisely because of it. This paper will offer three case studies—karaoke, hip-hop turntablism, and mash-ups—as examples of technologically-mediated musical activities dominated not by professionals but amateurs. (Turntablism is the use of the phonograph as a musical instrument, particularly in hip-hop; a mash-up is a digital combination of two unrelated songs.) Moreover, I will argue that in these areas amateurs have deeply influenced professional musicians. For example, professional Cantopop composers in Hong Kong are writing simpler songs to accommodate amateur karaoke singers, while prominent pop musicians have sought to emulate amateur (and typically unauthorized) mash-ups of their songs by performing them live. Although karaoke singers, turntablists, and mash-up artists may not even think of themselves as musicians, they are indeed, and are influencing modern musical life in profound and underappreciated ways. We may well be entering a new golden age of musical amateurism.

Straightyfest, Ladyquest, Ladyfest: Femininity, Sexuality, and Third Wave Feminism at Young Women’s Punk Rock Music Festivals
Elizabeth K. Keenan, (Columbia University)

What does it mean to be a “lady”? Since feminism’s beginnings, women have questioned the role that traditional modes of femininity have played in women’s oppression. Now, however, younger women are increasingly embracing various forms of femininity while still calling themselves feminists. This paper explores the presentation of sexuality at a series of punk-rock, Third Wave feminist music festivals called “Ladyfest” and relates those festivals to long-standing debates about sexuality in feminist theory and to discourses of femininity within popular music. Drawing on influences from Third Wave and pop-culture oriented “sex-positive” or “girlie” feminism, young women’s music festivals have showcased a highly feminized presentation of women’s sexuality that seems to at once mirror and mock, embrace and reject both traditional heterosexual femininity and lesbian constructions of the “femme.” At the first Ladyfest in Olympia, Washington, in 2000, the name of the festival itself became the cause for confusion about who is or can be a “lady.” The name also became an endless source for puns tying the festival’s perceived femininity to sexual orientation, with “Straightyfest” implying heterosexuality and “Ladyquest” implying a possible butch/femme meeting place. Since that time, more than ninety groups of women around the world have organized their own Ladyfests, often associating the same festival—its organizers, the bands playing, and its attendees—with differing sexual identities but with similar presentations of femininity in performance. This
paper explores the implications of these critiques and celebrations of femininity for both queer and straight women.

Theory and Applications of Empiricism to Musical and Ethnomusicological Issues in the 21st Century
Roger A. Kendall, (University of California, Los Angeles)

This paper explores the relation of empirical research to studies of music. First, an overview of the origins of a Cartesian approach specifying natural law and fact-finding as the goal of scientific studies is contrasted with a 21st century perspective whose philosophical underpinnings arise from Hume. This perspective indicates a discourse between concepts of truth and understanding, wherein relativistic concepts demand an intersection of philosophical and empirical approaches. As such, the privileged status accorded elements in both domains should be abandoned since true concepts of understanding arise from interdisciplinary acknowledgement of value, rather than a struggle of competing ideas. Second, an approach to scientific studies is articulated by demonstration of the power to break barriers through technological advances. Early approaches in ethnomusicological empiricism adapted science with privileged status without fully understanding underlying issues. Now, it is possible to examine cross-cultural issues without a laboratory requiring huge resources. A computer program system is presented resulting in a mobile, field-ready perceptual and cognitive laboratory. Current research questions in musical meaning across audio and visual modalities are operationalized using these current technologies. Experiments in musical expression and iconicity are presented which demonstrate this aspect of current empirical approaches. Third, these approaches illustrate the process of communication among composer, performer and listener, where the implicit knowledge among participants is a vital link. The science of perception and cognition is thus central to music scholarship, illustrating and investigating this communication process, and as such, is a valuable and necessary component of cross-cultural music scholarship.

Gender performances in songs and dance amongst the Vlach Roma and the Romungro in Hungary
Iren Kertész Wilkinson, (Independent Scholar)

The early depiction of the Roma as dismal, black-faced creatures had, by the nineteenth century, transformed into a widespread sexual fascination, resulting in works of art dealing with beautiful but morally loose Roma women, as in Verdi’s Rigoletto and Bizet’s Carmen, or their male counterpart, the irresistible Gypsy baron of Lehár’s operetta. This (racialised) sexual stereotype, which survived well into the twentieth century, is one of the ideas that many anthropologists and ethnomusicologists have tried to amend by showing that Gypsy life works through complex set of moral rules and comprises morally engaged individuals who enact their specific femininity or masculinity with sensitivity for age, social status and locality. Having non-Gypsies (gadjos) as a counterexample, the Gypsies focus on creating and performing their present intersubjectivity, which they perpetually remake and reinterpret in different situation. In this paper, I shall make use of the above ideas to illustrate how musical expressions are one of the best ways of generating distinct Roma selves, male and female, who see their superiority not so much in a strict adherence to, or passive acceptance and reproduction of, already fixed morals, but in their creation of always alternating and feeling selves. In my discussion I shall draw on my own research work among two different Roma groups, the Vlach Gypsies and the Romungro, as well as published materials by other researchers.

Dueling Fakirs: Phantom Shrines and the Spectacle of Musical Debate in Bangladesh
Bertie Kibreah, (University of Chicago)

Much literature has investigated the phenomenon of Islamic conversion in Bengal, though the scope of these theories have neglected issues beyond the colonial encounter, forsaking Bangladesh’s turbulent history in the latter half of the twentieth century. In contrast, the bulk of contemporary scholarship remains formulated by teleological tropes dealing with the rise of a political
Islam, which assume the existence of mutually exclusive spheres of orthodox and popular religious ideologies. Such literature has prevented a more informed understanding of Sufism and music in South Asia. My presentation concerns boyati musicians, a Sufi community of singers, and I will specifically examine issues pertaining to the binary debate topics of bichar gan. Based on fieldwork research, I will describe how the thematic repertoire of these musical battles are saturated with the arcane philosophies of medieval Bengali Sufi thought, while the rendering of such songs are also informed by the revivalist orientations of a modern audience, precarious dealings with antagonistic religious establishments, as well as the incongruous notions of art and beauty within the brotherhood. Further, I will expand on the multiple associations of bichar gan as a complex performance genre, focusing on the musicians’ contracted negotiations as artists hired by mausoleum committees, and the spectacle of the debate itself through the notion of the boyati as a “Sufi-cized” musician. Lastly, I argue that the ambiguous resolution of the debate is reflective of other ironies, including matters of self-pedagogy through Islamic print literature, and the boyati as a regional cassette artist in Bangladesh.

Mediating African musical encounters: The South and West Asian factor in music in East African Christianity.
Jean Ngoya Kidula, (University of Georgia)

The eclectic layers of musics in Eastern Africa have long defied European scholars attempts to place them into neat manageable categories. The region’s longstanding historical encounter with Asia through trade and religion has, in my opinion, solidified the musical strata that constantly occasions the contestation of the origin and development of musical instruments, forms, styles, definitions and their legitimization in contemporary national culture. It is also well-known that British colonialists invoked the assistance of south and West Asians as middlemen, particularly for trade purposes not just in East Africa but in other areas as well, leading to interesting social stratification. Based on the view that contemporary national boundaries were created by European colonialism and its accompanying cultures, including Euro-American Christianity, this paper will examine the tensions created and resolutions adopted in the adoption of Western European Christianity mediated by South and West Asian musical expressive culture. I will explore issues from names and styles of playing of instruments such as dambak, to the ease of the adoption of accordion and harmonium, to the conceptualization of ecstasy in religious gatherings as a musico-religious experience, to the legitimizing of taarab stylistics in Christian musicking. The paper therefore seeks to explore the intersection of music or expressive arts with internal and external politics and the hermeneutics of Islam and Christianity with case studies drawn from Kenya.

Individuality and Nationality in the Music of Korean Composer Hwang Byungki
Andrew Killick, (University of Sheffield)

Hwang Byungki (b. 1936) is by far the best-known artist in the field of ch’angjak kugak, or newly composed music for Korean traditional instruments and voices. His music has proved enduringly popular in Korea and has been well received by Western audiences since he first performed for them in Hawai’i in 1965. In Korea and overseas, Hwang is widely recognised as both a highly individual musical voice and an important representative of Korean kugak or “national music.” Drawing on a recent series of interviews with Hwang Byungki as well as a personal acquaintiance stretching back to 1988 and innumerable lessons from him in playing both traditional pieces and his own compositions on the kayagum zither, this paper explores the relationship between individuality and nationality in Hwang’s music through a series of apparent paradoxes. First, while Hwang’s example has doubtless inspired many other musicians to compose for traditional Korean instruments, he feels that no other significant composer shares his particular approach. Second, while critics agree on the uniqueness of Hwang’s musical voice, it is difficult to locate this voice in specific musical features, since his compositions range in style from near-pastiche of traditional genres to avant-garde experimentation. Third, while Hwang accepts that the concept of the individual composer is a Western importation, composes using Western notation, and has won favor with Western audiences, he
deliberately avoids Western compositional techniques such as harmonic accompaniment and development of themes, and his music, by common consent, remains recongizably Korean even when evoking exotic locations.

Riding the Wave of Nostalgia and Melodrama through Dae Jang Geum
Hae Joo Kim, (Wesleyan University)

The recent surge of South Korean popular culture (hallyu, or "Korean Wave") within the East Asian region can be seen as a response, if not a challenge, to western cultural hegemony within the saga of globalization. The legacies of colonization, war, division, and mass westernization left South Korea to negotiate the complex processes of cultural preservation and modernization for much of the last century. But if the last century was defined by Korea's catching up with the west, the present can be characterized by a saturation of western culture, prompting a reach back to its past. The popular Korean serial drama Dae Jang Geum ("A Jewel in the Palace") can be seen as embodying the desire for this past. In this paper, I examine this cultural product and its role in fostering and fulfilling the nostalgic needs of a modern Korea even as it is embedded in a melodramatic narrative. In the face of a world in flux, "A Jewel in the Palace," set in the Joseon Dynasty, evokes a Korean imaginary that celebrates traditional culture and advances a distinct Korean identity in today's modern world. The soundtrack of "A Jewel in the Palace" works together with the visual narrative in the construction of this nostalgia, fusing Korean traditional instruments with western orchestration and idioms, and retaining Korean musical sensibilities while using supercultural scoring techniques to create an "epic feeling" (Claudia Gorbman). Bearing a distinct Korean identity, this drama continues to gain cross-cultural and intergenerational popularity in East Asia.

The Village of Happiness: The Creative Process of a New Storytelling Tradition
Sumi Kim, (Seoul National University)

Pansori, one of the most prominent traditional vocal folk genres in Korean culture, has its roots in the narrative storytelling of the 18th century. Since its emergence, it has gone through many changes in both music and text, and today, in the 21st century, the young generation of pansori practitioners has introduced new stories to the repertory in the hope of attracting young listeners who are more and more separated from the their traditional Korean heritage. These new stories have musical settings that are streamlined and usually can be presented in less than an hour and unlike the traditional extant stories that take several hours to perform. This lecture-demonstration is a presentation of my original contemporary pansori, The Village of Happiness, which tells the story of the Korean diaspora in China and the villagers who learned to live together in harmony and happiness. There will be a discussion of the creative process and how it focuses on the reinterpretation of the traditional form, modes and rhythmic cycles, while still balancing and maintaining strong links with the core traditional features essential to pansori. In developing this new framework for a modern pansori, a new pedagogy has emerged that demonstrates that learning a traditional vocal form can be successful through the application of innovation and a modern interpretation, without sacrificing cultural distinctiveness.

Gendered performance strategies at work
Jonathan T. King, (Columbia University)

Notions of gender and sexuality are forged, to a large extent, through popular music practices and genre distinctions. Interaction with these sounds, images, and consumer goods has been instrumental in the forming and articulation of specific subject positions vis-à-vis gender and/or sexuality (e.g. rodi ghar “teenage social clubs,” bluegrass boys, punks, glam rockers). Given that musical genres, performers and instruments are often received as direct representatives of (or even models for) gendered identities, they can
provide insightful case studies into the making of gender. This panel considers such constructions through varied performance strategies from New York’s Greenwich Village to the villages of Nepal. By empirically observing the various identifications that are made with masculine (or feminine) subjects one is better able to observe the making of gender in practice rather than in theory. Nebulous ideas surrounding gender are often more directly expressed in the public discourse involving a particular genre/performer than in discourses that deal with abstracted gender "identities." Therefore, in contrast to media-driven, "top-down" characterizations, we examine gendered tropes and schemas ethnographically, as they are deployed and enacted in specific social situations. As musicians employ strategies of femininity, masculinity, androgyny, etc., they continually and recursively integrate received notions of gender with the practical social knowledge gained through musical performance. Incorporating issues of migration, technology, genre- and gender-bending, these papers offer new perspectives on the interrelationship of staged performance and quotidian performativity, and the potential for these interactions to re-articulate and re-imagine possibilities for embodied identities in emergent social worlds.

Playing with Ourselves: Gender, performance, and Identity Construction in New York City Bluegrass
Jonathan T. King, (Columbia University)

The “masculine” tropes traditionally used to characterize bluegrass music have been recently complicated by the commercial success of Alison Krauss and others, and by the marketing of female bluegrass artists to a broader country music audience, through strategically marketed compilations. This media-driven commercial face of bluegrass interrogates the music’s supposed patricentric identity. However, bluegrass is an intensively performative genre, in which much of the cultural meaning is generated by amateur and semi-professional players interacting in jam sessions and at festivals. While wider commercial tropes are commonly referenced by local performers, their grounding in local social arenas allows for more nuanced expressions and interpretations of gendered concepts. A small group of bluegrass musicians in New York City have played an fairly consistent repertoire in a number of different ensembles (traditional bluegrass, honky-tonk, and a heavy-metal bluegrass hybrid). Each ensemble comprises its own set of gendered tropes which are subduced, emphasized, or otherwise creatively manipulated to differing degrees in each of their various incarnations. For example, one fiddler alternately embodies a highly-sexualized lead role (donning revealing sparkling attire), or a more diminutive traditional player, depending on the particular configuration. However, such gendered tropes are not simple limitations, but function as tools that are employed strategically, as each musician generates his or her identity in a larger socio-musical world. Drawing on extensive fieldwork, video and audio footage, and personal interviews, this paper examines how gender is used as a creative tool, in the generation of identity in bluegrass performance in New York.

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

Contemporary Muslim music, otherwise known as nasyid, is one of the fastest growing genres in the Indonesian music industry. Originating from Malaysian a capella singing groups, present-day nasyid combines Islamic lyrics with any popular music genre, including pop, jazz, and hip-hop. Nasyid has gained a large following through local and national music competitions. These competitions also serve to politicize the genre, as preachers speak to the gathered audiences for upwards of an hour before the concerts. Nasyid is suited to reaching large audiences, because it is at once fundamentalist and modern. Artists emphasize adherence to Muslim values via a link with the Middle East, at the same time catering to a more liberal standpoint through Western music and capitalist marketing strategies. One of the genres’ main supporters is the evangelist KH. Abdullah Gymnastiar (Aa Gym). In his rhetoric, Aa Gym uses singing to promote messages of self-control, tolerance, and faith. He advocates a personal approach to religion that contrasts a conservative religious position following Middle Eastern principles, while embracing Western technology and capitalist principles in
daily life. This presentation discusses how the phenomenon of nasyid encourages specific visions of Islam for the nation-state of Indonesia, which assimilate ritual from the Middle East, the West, and Indonesia, using Aa Gym as a vantage point for discussion.

Contesting “Whiteness”: A Search for Authenticity by German Americans in Pittsburgh
Dorcinda C. Knauth, (University of Pittsburgh)

Historically, the city of Pittsburgh is a coal and iron mining city, which has supported immigration from many areas throughout Europe. One of the earliest émigrés to the region were German American, settling in Pittsburgh as early as the 1750s. As the city transformed throughout the next centuries, many of the German Americans began forming community organizations to retain ties with their German homeland, many of which were dedicated to performing German music and dance. In the 1920s, there were 73 German American musical organizations; today nine remain. In this paper, I explore how German Americans in Pittsburgh contest and embrace various notions of German identity by discussing the roles of these German American music organizations, from the experiences of musicians and dancers. I focus on two organizations, the Bavarian Dance group D’Lustigen Isartalers, and the German singing society, Teutonia Männcher. While they are situated in the same neighborhood, each group fulfills different needs in the community and for their membership base. By a comparison of these two organizations, I consider how identity creation is an active process involving research, decision-making, and cultural performance. The differing ways in which members of these organizations choose to represent their heritage reveals much about how individuals imagine Germany, and what being German American may mean. Members of both organizations grapple with the importance of expressing their German heritage, rather than enacting a culture of “whiteness.”

Music Archives – A Legacy of Colonial Ethnomusicology or a Model for the Digital Democracy?
Lars-Christian Koch, (Berlin Phonogramm-Archive, Ethnological Museum)

The history of ethnomusicology is closely related to music archives. Comparative musicologists had to rely on archives such as the Berlin Phonogramm-Archive to compare the musics of the world. With their emphasis on collecting and classifying archives correspond to the ideals of positivism and their practices of collecting often reflected the colonial power relationships. When after World War II the discipline became known as ethnomusicology it had changed significantly. Most evidently fieldwork replaced the sound recording as the central characteristic of the new paradigm. Ethnomusicological archives lost their position as the central ethnomusicological institution to music departments of universities and conservatories. Subsequently, the archives acquired a reputation of dusty shelves and tended to be seen as remnants of the earlier phase of positivistic research.

Falling under the conference theme of “decolonizing ethnomusicology”, this panel analyzes functions of music archives in the past and in the present. Julio Mendivil examines concepts of the archive developed outside ethnomusicology as key issues in discussing culture. Maurice Mengel looks at the historical case study of a Romanian archive in order to understand the construction of traditionality. In another case study Raimund Vogels considers the power of an African archive in the negotiation of local identities. On the bases of the two case studies Polina Proutskova discusses practical consequences for today’s archives. Focusing on the access to information on the archives’ holdings she gives a survey of current internet and database projects and outlines future perspectives for networking among music archives.
Exploring the Roles and Transformations of Space and Place in Music, Health, and Healing

Benjamin Koen, (Florida State University)

Positioned within the growing area of medical ethnomusicology, this panel explores music, health, and healing from a broad and integrative perspective, considering culturally diverse manifestations of music’s power to effect positive health changes within the ever-present conceptual and experiential frames of “space” and “place”. The multi-faceted senses of space and place, which are uniquely engaged and enlivened by music, play key but most often overlooked roles in processes that engender health or create healing, facilitate illness or disease, or allow for ill-structured environments to be transformed into healthy ones. Drawing from original field research and considering health, healing, disease, and illness from a holistic perspective, panelists explore music’s power to effect health changes in the biological, psychological, social, emotional, or spiritual dimensions of life. Specifically, panelists investigate the following: the “blues as healer” with respect to the psychosocial disease of racism and the role of the King Biscuit Time radio show in desegregating the airwaves in the American south; how the pre-eminent genre of non-liturgical devotional music among Coptic Christians in the diaspora evokes nostalgia, mediates painful experiences of immigration, and relieves homesickness; the dialogic and educative impact on health of Oliver Mtukudzi’s specialized songs about the HIV/AIDS epidemic in Zimbabwe; and how the Exploratory World Music Playground, which consists of select Balinese gamelan and other world music instruments, can benefit children with Autism Spectrum Disorders through hands-on, improvisatory music-play in a safe and nurturing environment.


Benjamin D. Koen. Co-authors: Michael B. Bakan, Fred Kobylarz, Lindee Morgan, Rachel Goff, Sally Kahn, Megan Bakan, (Florida State University)

This paper reports on the continuing development of a medical ethnomusicology project for children with Autism Spectrum Disorders (ASDs). This research program is a collaborative endeavor of the Florida State University Colleges of Music and Medicine, and the FSU Center for Autism and Related Disabilities, which aims to benefit children with ASDs through hands-on, child-directed, improvisatory musical play in a safe and nurturing environment. Central to creating a healthy environment is a core concept of our research group that focuses on the children’s abilities rather than so-called disabilities. While ASDs are characterized by a host of developmental impairments in social interaction, verbal and non-verbal communication, and repetitive or ritualistic behaviors, ASDs are also associated with unique, individual abilities, capacities, skills, talents, and qualities that are often overlooked or underemphasized by health care providers and family alike in treatment, care, and the experiences of daily life. These individual abilities are key to understanding how children with ASDs create and integrate their senses of place and identity within sociocultural constructs that are most often disabling to them, and which compound their impairments. The Exploratory World Music Playground, which features modified Balinese gamelan and other world music instruments, was constructed as a distinct place for participants to experience meaningful and positive social interaction and exploration. The place is not only distinguished in the material content of the instruments, but most importantly in the mental space of researchers and parent participants, who approach music-play sessions with an attention to children’s abilities.
In Search of the Lost Tuning: 19th Century Spanish-Mexican Influences on the Hawaiian Slack Key Guitar Tradition
Randall Kohl, (Universidad Veracruzana)

The introduction of the guitar to Hawai‘i opened a new chapter in the musical history of the Hawaiian Islands. Although the Hawaiian steel guitar and ‘ukulele are often the instruments most commonly associated with the region, the Spanish 6-string guitar served as a basis for a new musical tradition which has become known as ki ho‘alu, or Hawaiian slack key guitar. How and when the guitar arrived on the Islands is not exactly known; the most prevalent theory concerning its introduction focuses largely on Hawai‘i’s relationship with Mexico’s Alta California region of the 19th century when Spanish-Mexican vaqueros (cowboys) were imported to help with controlling a cattle overpopulation problem. This theory is supported by the fact that the slack key guitar tradition continues to have strong ties with the paniolos, workers on cattle ranches. The purpose of my presentation will be to demonstrate and draw parallels between the “old style” of ki ho‘alu performance—as represented by the technique and repertoire of performers such as Raymond K. Kane and Sonny Chillingworth—and certain aspects of solo guitar playing from 19th century Alta California, especially from that portion which today forms the State of California. With this presentation I hope to show the importance of one type of 19th century Latin American-Hawaiian musical interaction.

“Her-story”: Confucianism and Colonialism in the Making of European Classical Musicians
Roe-Min Kok, (McGill University)

East Asian women are omnipresent in the world of European classical music. They make headlines as child prodigies, enroll en masse in music schools, concertize, participate in competitions, and attend concerts and recitals. As students and teachers, amateurs and professionals, they practice and transmit skills that were—once upon a time—foreign to their own. Ubiquitous as the East Asian woman musician is, she and the phenomenon she represents remain little understood. This talk explores “her-story,” one that I argue involves an intricate intertwining of East Asian ideals of femininity with processes of colonial history. Building on work about Chinese, Japanese and Korean womanhood, I analyze the cultural value systems into which middle- and upper-class East Asian girls are socialized from birth. Among other things, a traditional Confucian upbringing shields girls from the harshness of “real” life, and creates an imaginary space within which she develops artistic skills alongside childlike qualities that are meant to shape her into an unthreatening spouse in male-dominated Asian societies. Due to the complex reception of colonial culture in East Asia, European classical music was, and continues to be, accorded a place of honor in the education of women. I shall also point out that “her-story” is not only one of European practices imposed under historical pressures and accepted submissively. For example, scores of East Asian women (who have limited educational or professional opportunities compared to their male counterparts) have established successful and profitable careers as private music teachers.

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

Following the resistance of Koreans in the March 1st Independence movement of 1919, the strategy of the Japanese colonial government shifted from military rule to that of so-called “cultural rule,” bringing a cultural strategy to the fore supposedly in an attempt to appease the Koreans. Part of this strategy involved the encouragement of musical activities in Korea, grounded in contemporary Japanese perceptions of the Koreans as musically-inclined. From the 1920s, as Japanese musicians and their performances began to proliferate in Korea, many Korean music students went abroad—to Japan—to study music. Between 1920 and 1940, there were intermittent movements that called for the establishment of a State specialist music school in Korea. This nearly came into being around 1940, but its formation was grounded in the politics of the colonial government. Both Japanese and Koreans advocated a “Korean Music School Establishment Theory” that emerged through the complex intertwinnings of individuals and their participation in discussions of
musical ideology, structure, curriculum, and fund-raising. The content and history of these forums had a significant influence over the establishment of South Korean music universities and colleges following Korea’s liberation in 1945. In this paper, I trace the historical development of Japanese–Korean music education during the colonial period in the first half of the twentieth century to show how it was used as a tool for colonial governance, and how Korea’s colonial history has influenced music education in post-World War II South Korea.

Between Korea and China: Music of Korean Ethnic Minority in China
Sunhee Koo, (University of Hawai‘i at Mānoa)

Joseonjok refers to the Korean ethnic minority in the People’s Republic of China (PRC). The largest Joseonjok population is based in the Yanbian Korean Autonomous Prefecture in Northeast China, which borders Russia and North Korea. Since the establishment of the PRC, Joseonjok musicians have been encouraged by the central government to promote their music as a symbol of their ethnicity in multi-national China. Pre-1950s Joseonjok music was largely represented by traditional and Western style vocal music. Since the 1950s, however, Joseonjok musicians have visited North Korea to learn traditional Korean instruments and instrumental music. Instead of simply adopting the traditional instruments, Joseonjok musicians modified the physical structure and acoustics of the instruments. Their instrumental music largely consists of new compositions by Joseonjok musicians and arrangement of the North Korean repertoire. By examining Joseonjok instruments and instrumental music, I show that the music of Joseonjok does not only distinguish them from other ethnic communities in China but also differentiates them from Koreans at “Home” in North and South Korea. With musical and ethnographic data collected from Yanbian in 2005 and 2006, I argue that the diasporic Korean context in Yanbian is a site for constructing hybrid cultural and political identities and, more importantly, a creative space that enables Joseonjok to express their uniqueness as a cultural community.

Relation Between Islamic Praxis and the Performers’ Attitudes in Turkey
Belma Kurtisoglu, (Istanbul Technical University, Turkish Music State Conservatory)

Although the words “Turkish” and “Muslim” were usually used alternatively throughout the history and the Ottoman sultans were the caliphs for the entire Muslim world, “Turkish type of Islam” is discerned from other Muslim countries in the religious practice. For example, there are some people fasting during the month Ramadan however breaking it by drinking alcoholic beverage. On the other hand, the show of a belly dancer at the New Year Eve on the TV had been discussed for many years in the past because of its impropriety to the Turkish culture and moral. Therefore, the approach towards the music and dance, and comprehending it drift also in contemporary, secular Turkey from the Islamic point of view. In this presentation, two radical examples from the music and dance circles will be discussed to reveal these extremes, how the religious praxis is related with the performers’ attitudes in the context of Islam and which criteria determine whether the performance is religiously legitimate.

A Proletarian Icon: the accordion in post-1949 China
Yin Yee Kwan, (The Chinese University of Hong Kong)

In Communist China, performing arts are often used for the dissemination of political ideology. As a result, some scholars have focused mostly on how the Chinese government manipulated performing arts for political goals and downplayed the importance of social context and historical condition in affecting the reception of the genre. In this paper, I examine the role of the accordion during the Cultural Revolution (1966-1976) Xa time when almost all Western instruments were denounced. The accordion, however, a Western instrument, not only survived but gained support from the Chinese government, and became an icon of Chinese proletarian music. The accordion is a portable keyboard instrument convenient for street rallies and processions. Therefore, it was widely used by military and workers in political activities to accompany
revolutionary songs. Based on the data I collected in my fieldwork done in fall 2003, the musical instrument factories maintained a high level of accordion production as ordered by the Chinese government during the Cultural Revolution. Despite its overwhelming presence, it was suppressed in the discourse of twentieth century Chinese music history. By using historical documents and ethnographic data, I argue that the prominence of accordion during the Cultural Revolution was caused not only by the political situation, but also a result of the unique musical and social contexts of the time.

How the “Maiden Became the Leader”: En-Gendering Groove in the P’ungmul Madang
Donna Lee Kwon, (Rhodes College)

In the Korean rural percussion band music and dance form known as p’ungmul, the leadership of the ensemble is normally undertaken by one of the small gong players. In the Lunar New Year Full Moon Ritual performed by the Honam Jwado Imshil P’ilbong P’ungmul ensemble in 2002, several participants commented jokingly that the leadership of the ensemble was upset and even usurped by the larger-than-life antics of one of the more “minor” character players of the ensemble, namely, the village maiden or kakkshi. Interestingly, the maiden was played that year, not by a woman (as is usually the case), but by a cross-dressing man. Though gendered dynamics are common and I would argue essential to the cultivation of the dynamic cultural space of the madang (lit., "the inner courtyard of a village home"), this form of gendered play is rarely theorized by scholars or systematically taught by p’ungmul practitioners. Though some attention has been paid to the significance of the body, movement and embodiment inp’ungmul, this body is usually conceived of in gender-neutral terms. In light of this, I propose to examine the significance of the body in transmitting a particular musical, spatial and social groove in p’ungmul but will do so in a manner that is more in tune with issues of sexual identity, gender and sexuality. I propose to do this by performing a close ethnography of the pedagogical techniques as well as the performance practices of the teacher/performer who played the maiden character.

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

Oliver Mtukudzi, one of Zimbabwe’s most renowned popular musicians, has in recent years released several songs that address the HIV/AIDS epidemic and its effects on Zimbabwean communities. Addressing concepts of personal agency and disclosure within the context of changing approaches to health and healing, these songs constitute an important part of the public dialogue about HIV/AIDS in Zimbabwe. Mtukudzi’s message about HIV/AIDS is conveyed through carefully considered musical choices. While Mtukudzi draws upon his own established musical idiom, known as “Tuku Music,” he also introduces distinctive musical elements in his songs about AIDS, which serve to distinguish them from other songs within his repertoire. Perhaps most salient of these is the attention that Mtukudzi pays to the expressive qualities of the human voice. Mtukudzi’s song texts themselves form an important part of his message, for they constitute an attempt to bring discussion of HIV/AIDS into the public sphere, and convey a strong message advocating disclosure and openness about AIDS. Mtukudzi sings about HIV/AIDS from a number of different perspectives, creating not a single narrative, but rather a multilayered dialogue emphasizing the ways in which illness is socially situated and defined. This dialogic approach to HIV/AIDS places great emphasis on issues of personal agency and decision-making in an environment characterized by changing understandings of illness, healing, and death.

Variability, Sincerity and Spiritual Authenticity in Ottoman Music
Robert Labaree, (New England Conservatory)

The importance of performer-controlled forms in Ottoman music has long been recognized by practitioners and observers alike, establishing the improvisatory instrumental taksim and vocal gazel as musical icons of the Middle Eastern maqam/makam region alongside a large repertoire compositions transmitted in stable form.
What factors of history, culture and practice have contributed to this apparent equilibrium of variability and invariability in Middle Eastern musical practice? This paper will trace a provisional historical outline of improvisation and composition in Turkey, with the goal of demonstrating that performer-controlled variability established itself as a necessary ingredient of makam practice by becoming a symbol of emotional sincerity in both the religious and secular arenas. Clues for an understanding of this symbol will be traced in Turkish-Arabic musical terminology itself and in selected musical and non-musical sources, some of which center around the elusive Ottoman terms mutlakat and mukayyedat (Ar. mutlak, mukayyad) as they were used in various derivations in the writings of the 15th c. theorist Meragali Abdulkadir, in the science of Ottoman divan poetry, and in certain writers of Islamic mysticism, including Ibn al-‘Arabi (12th-13th c.). Against this background, some of which found its way into the debate over the proper role of musical audition (sama’) in Islamic life, early 20th c. recordings of Turkish secular music will also be examined with respect to koranic chant practice: its general avoidance of rhythmic cycles (iq’a, usul) and precomposed melodies, its rules of koranic recitation (tajwid), and koranic ideologies of spiritual authenticity.

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)

SUN Wen-ming, also known as PAN Zhi-wang, was a blind folk musician of modern China who passed away at thirty-four in 1962. In 1986, a collection of his music on the erhu (Chinese fiddle) which including seven solo pieces, was published in Hong Kong. In 2000, ROI Productions Ltd., Hong Kong, published a set of two CDs of SUN’s recorded audio material (eleven solo pieces) with some documentary articles. SUN’s compositions and creative techniques on erhu are a milestone of such music in modern China. This paper includes a brief biography of SUN Wen-ming and I discuss his erhu compositions, his characteristic techniques, and the advancement in erhu techniques and music through his efforts. SUN abandoned the loop in some erhu pieces thereby changing the construction of the instrument. His adoption of octave tuning and application of a two-grouped horse tail bow to play double stops in octave. SUN’s invention of “tuo si” technique created a new timbre on the erhu—xiao yin. His invention in bowings: “xu gong” (soft bowing) and “tan gong”, and in fingering—qing an” essentials are of his innovations in erhu technique. Most important, he not only invented new techniques, he also applied them successfully in his compositions. He was the most creative erhu soloist and composer of the 1950s and 1960s. He was also a pioneer who utilized extra musical sounds in music in the 1950s. Now, with more information, we need a reevaluation of SUN Wen-ming’s achievements.

The Role of History in Ethnomusicology
Joseph S. C. Lam, (University of Michigan, Ann Arbor)

Historical studies played a significant role in the initial development of ethnomusicology in the early twentieth century. Despite this, the actual study of history in ethnomusicology declined as the century progressed as figures such as Mantle Hood and Alan Merriam emphasized working with and observing living musicians. Some ethnomusicologists, including John Blacking, specifically opposed historical studies due to their opposition to historical musicology. For these reasons, current discussion regarding ethnomusico logical methodology focuses on ethnography, resulting in a methodological emphasis on research activities that are geared towards aiding research with live subjects. But the need for historical studies has not disappeared. Indeed the field of anthropology itself has turned to historical studies in recent years to address deficits in their research methods. This suggests that ethnomusicologists should be studying history and the purpose of this forum is to begin discussing what the role of history in ethnomusicology should be. Some of the issues and themes that will be dealt with in this forum include: the place of historical musicology vis-à-vis ethnomusicology; differences between historical ethnomusicology and musicology in shared areas of research; contributions traditional historical studies have made to the field of ethnomusicology; and innovative approaches to studying history in areas where historical research has been more prevalent. Participants will present position papers that deal with these and other key issues and the ensuing discussion will address what these
issues and themes can tell ethnomusicologists about what kind of contributions historical ethnomusicology can make to the field as a whole.

Musics and Masculinities in Late Ming China (1550-1650)
Joseph S.C. Lam, (University of Michigan, Ann Arbor)

Many music documents from late Ming China include brief descriptions on men musicking together, discussing learned theories of civilized music (yayue), singing poetic songs (shiyue), notating and performing classical qin (seven-string zither) music, or even entertaining themselves with operatic and other vernacular genres at parties. For example, a male friend’s visit prompted Ji Ben (1485-1563) to revise, in 1539, his theoretical treatise, Yuelü zuanyao (A treatise on the essentials of music theory). Similarly, Yan Cheng (1547-1625) compiled, in 1614, his Songxianguan qinpu (Qin anthology of the Pine and String Studio) with the help of his friends in their hometown of Changshou, Jiangsu. Being selective reports, the descriptions hardly allude to the well-known fact that Ming men also musicked in other unconventional ways. For example, they not only played qin music with palace eunuchs, the politically powerful but socially distrusted officials, but also sang with handsome boys, whose beauty and musical talents made many husbands ignore their wives. Analyzing the conventional and unconventional musics and masculinities, this paper demonstrates that musics and masculinities in Ming China were more complex than standard histories have told and that distinctive musics and masculinities appeared to have reinforced one another.

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

After World War II, peaceful interaction between Chinese and Japanese began with economic exchange. As a result, many Japanese transnational companies set up branches in Hong Kong. The nature of Japanese immigration to Hong Kong ranged from sojourning to settling, some coming alone, others bringing their families. In 1955, the founding of the "Hong Kong Japanese Club", a non-profitable organization aimed to establish a social network among Hong Kong Japanese people and opened a channel of communication with the native HK community. Pursuing these objectives, the club established a choir in 1960. The function of the choir has changed continuously along with the nature of the Japanese community itself, as it tries to balance the tension between promoting integration with local culture and patriotic or nostalgic feelings towards Japan. This paper emphasizes the dynamic interaction and intrinsic relationship between the immigrant musical culture, its sociocultural environment, and the Japanese homeland. As this paper demonstrates the choir’s choice of repertory illustrates what Christine Yano calls nostalgia for their homeland. In addition, they follow strictly defined gender roles, a practice which shows that Japanese females still encounter conservative Japanese social norms in this metropolitan city.

Thrice-Told Ruth (Crawford Seeger)
Roberta Lamb, (Queen’s University, Kingston Ontario)

As a professional musician, Ruth Crawford Seeger lived the roles of a modernist art music composer, a folklorist - transcriber, and music teacher. Representations of her life suggest these three careers as contradictory and oppositional, suggesting a hierarchy measured from the base educator to folklorist to composer at the pinnacle. These phases in her career waxed and waned, but never disappeared entirely throughout her shortened life. Ruth Crawford Seeger was a very complex woman within one human body. Historical biography, compositional analysis, document analysis and social history represent the standard historical methodologies used to bring her life story from the first half of the 20th century into the 21st. Yet these historical methods present only part of the explanation. Ethnomethodologies can be utilized to consider the current time as a field through which living informants may illuminate the past. In addition, ethnomethodologies may show the past as fields of informants, where we look for those who have not 'spoken' or who have not been 'heard' when they spoke. Employing feminist rubrics
while engaging in historico- and ethno-methodological exploration of the varied sources or informants creates an eloquent, liberatory model, which releases the 'subject' from any one particular view. This paper begins within the role of music educator, stretching its definition to encompass cultural transmission. With assistance from living and historical informants, this standpoint effectively levels the hierarchy ascribed to Ruth Crawford Seeger's careers of composer, folklorist and teacher, enabling us to see more and hear better.

Refining a Voice: How Tomijiro Asai Disclaimed Orientality in New York, ca. 1918
Robert Lancefield, (Wesleyan University)

Many singers of Asian heritage were active in the United States during the early 20th century. Some sang music from elite European traditions. Dominant cultural assumptions about race, the body, and performance led many white Americans to hear these musicians as if they were somehow "oriental." That racialized interpretation of musical experience often informed the reception of these singers and the ways in which advertisements and reviews framed their performances. After surveying some of these interpretive contexts and related streams of aural and visual culture, this paper offers a close reading of a brochure apparently self-published by Tomijiro Asai, a tenor who was born in Japan and promoted his own career as a New York resident singing music from the oratorio repertoire. As a micro-study of one musician's self-representation in the late teens, it shows how Asai used his brochure to negotiate his way through fields of often racist expectations, positioning his own musicality in implicit tension with orientalist tropes through which many white Americans heard singers of Asian ethnicity. His strategies for this become clear when the brochure, and a newspaper article he reprinted with his own comments, are read back against more widespread, contemporary U.S. ways of investing racial meaning into Asian and Asian American singers of virtually any music. Contrasts between this individual's self-representation of his own embodied practice and those dominant representations show how one musician subtly resisted ideas of "oriental" musicality, even when promoting his career in a United States where those ideas were commonplace.

Asian Musicians, European Musics: Negotiating Identities and Musical Lives
Robert Lancefield, (Wesleyan University)

This session focuses on a rich intercultural phenomenon: intersections of Asian and Asian American musicians with European classical music. These movements and meetings of musical traditions and performers are invested with racial, national, gender, and class meanings, and musicians negotiate those meanings in fascinating ways. The first paper offers a micro-study of a promotional brochure apparently self-published by Tomijiro Asai, a Japanese-born singer active in New York in the 1910s. Read closely against contemporary U.S. representational contexts in which Asian singers' musicality often was framed as "oriental," this document illustrates some of the ways in which one individual musician sought to position his musical practice and embodied identity outside the constraints of that racial category. Based on ethnographic work with Asians and Asian Americans active in Western classical music, the second paper examines more recent moments of musical practice and representation in the United States. Attending to intersections of individual experience, racial identity, and performance in European traditions, this paper discusses the diverse ways in which Asian and Asian American musicians experience, understand, and negotiate their "Asian" identities through their musical lives. The third paper focuses on Chinese, Japanese, and Korean women performers of classical music, elucidating ways in which East Asian ideals of femininity are intertwined with colonial histories. While exploring connections among colonialism, musical practice, and cultural value systems into which middle- and upper-class East Asian girls are socialized, the paper also reveals that women have created their own success stories in adapting European music to Asian contexts.
Koto and Heavy Rock Guitar Hand in Hand: Sawai Hikaru and the Contemporary Japanese Koto Scene
Liv Lande, (University of California, Los Angeles)

This paper examines how individual music masters may contribute to the creation of a new cultural identity that comes to represent the image and identity of a music tradition as a whole. Drawing on Bourdieu’s theory of habitus and power, I explore how a collective cultural identity may be influenced by an individual master, and by the dynamic processes of individual/group habitus. Here, concepts of globalization and cultural identity will be central. My study focuses on the musical life of Sawai Hikaru, an acknowledged koto/shamisen performer and composer in Japan today. Some years ago, Sawai Hikaru succeeded to the position of leader of the Sawai Koto Institute, a famous koto music apprenticeship organization founded in 1974 by his parents, the koto/shamisen virtuosi Sawai Tadao and Sawai Kazue. As leader, Sawai Hikaru has shown a sincere loyalty towards “authentic” transmission of both classical koto music and his father’s contemporary works. Simultaneously, Sawai Hikaru actively maintains his professional music career as a heavy rock guitarist in Japan. In the Japanese traditional music world, which is strongly dominated by lifetime commitment and loyalty solely to one’s tradition, Sawai Hikaru’s pluralized music career is groundbreaking. In this context, Sawai Hikaru’s musical life has led to the creation of a new image and identity for the Sawai Koto Institute. This paper will examine the role and impact of Sawai Hikaru on the collective musical identity of the Sawai Koto Institute, as well as on the Japanese koto world as a whole.

Africans and Arawaks: Vulgarization and Classicization in Haitian art music
Michael Largey, (Michigan State University)

Haitian composers Ludovic Lamotte (1882-1953) and Justin Elie (1883-1931) wrote music in the early twentieth century that they claimed was rooted in the cultural practices of African and Native American peoples respectively. Ludovic Lamotte’s use of the Haitian dance genre, the meringue, in both its elite parlor form and its popular politicized form as a Carnival song, brought Haitian elite audiences into a relationship with lower-class Haitians without the threat of cultural contamination. Through his use of lower-class performance genres in upper-class performance contexts, Lamotte borrowed popular musical forms to reinforce elite authority through a process I term “vulgarization.” Justin Elie wrote works that commemorated idealized notions of a Haitian past by emphasizing Haitians’ connections to ancient Native American civilizations while trying to sidestep what elites viewed as the more unsavory aspects of Vodou practice. Elie engaged in a process I term “classicization,” or the use of historically and geographically distant ideas to link current practice to an esteemed “classical” past. Elie’s tracing Haiti’s music history to Native American origins allows him to ignore the political divisions of the present in favor of an idealized, ahistorical musical tradition. According to Partha Chatterjee, such a “classicization of tradition” is “a prior requirement for the vertical appropriation of sanitized popular traditions” (1993, 73).

Performing the Journey: Echoing Travel Narratives among Student Ceilidh Performances at Scottish Music Camps in North America
Kathleen Lavengood, (Indiana University)

Are tourists’ musical performances for an audience of tourists cultural performances? If so, whose story are they telling, and why? As cultural-explorer tourists, amateur musicians travel yearly to the Gaelic College of Celtic Arts and Crafts in Nova Scotia and Vermont to learn how to perform traditional Scots Cape Breton music and dance (Smith 1989, Cohen 1988). At week’s end, campers are invited to perform at student ceilidhs (kay-lees), staged performances where students perform both their musical skills and stories of how they came to find an affinity within the Scots Cape Breton cultural traditions. Through these performances, enthusiasts articulate their own cultural journeys in ways that echo the Urtext travel narrative informing the camp’s mission: a reclamation of the essential Scots Gael nearly lost during the Highland Clearances of 1820 that exiled them to the New World. “Memory requires its prosthesis,” and ceilidhs offer students the chance to amplify their self-actualized identity by resonating the hardships of the past through their own
performed personal experiences (Kirshenblatt-Gimblett 1985:376). This paper will explore three common narratives expressed by students which echo the journey of exile from Scotland to the New World: 1) stories of interpersonal struggle, forced separation from family, and rebirth through a newfound musical calling, 2) stories of initial musical homelessness, the search for authentic cultural experiences, and reconciliation through genealogical roots in Scottish heritage, and 3) stories of social disconnectedness, resolved by experiencing community through shared musical practices.

Local Values Meet Contemporary Identity: A New Urban Performance Style in Kiribati
Lisa Lawson Burke, (Framingham State College)

In the conservative Micronesian atoll culture of Kiribati, young people continue to respect local custom, te katei, as they negotiate contemporary identities. This is particularly evident in new styles of music and dance that retain conceptual and aesthetic ties with the past while incorporating overseas elements. This paper examines a recent genre that blends two formerly discrete performance styles: 1) the highly-respected local music/dance genres, te mwaie, that are part of a national Kiribati identity; and 2) Western-derived small dance bands commonly heard at weddings and the few nightspots. In short, Kiribati musicians have adapted the Western rock band format to reflect indigenous concepts of artistic and social expression centered on dance. This sophisticated new band style retains the presentational format and spatial aesthetics of mwaie dances by featuring lines of costumed dancers who execute synchronous dance choreography. Local ritual practice persists in performance preparation and song composition; however, electric guitars, keyboards, and drum sets provide the accompaniment for the songs—including adapted up-tempo mwaie dance songs. The bands have their greatest exposure at the highly structured “Battle of the Bands,” a component of the annual Independence Day music and dance competitions. These performances are then commodified by the sponsoring national telecom company, which sells videotapes—complete with commercial breaks—to the public. While I-Kiribati of all ages enjoy this local response to global musical influences, they do not export these dances to represent Kiribati at overseas festivals. Abroad, traditional mwaie dance troupes continue to exemplify Kiribati custom.

A Tradition Maker: Chung In-sam, the Master of Korean Farmers’ Band Music
Yong-Shik Lee, (Hanyang University)

Since 1961, the Korean government has held a nation-wide folk music competition aiming to discover, preserve, and promote vanishing folk performing arts tradition. For many “undiscovered” folk musicians, the competition has become one of the major gateways to be recognized by the public. Most current Intangible Cultural Assets or so-called Human Treasures had participated in and were awarded in this competition before being designated as national assets. To participate in the competition, applicants must undergo consistent rehearsals and prepare a well-organized performance to exhibit their elaborate talents. Therefore, most of the members employ some master musicians who are well acquainted with the folk tradition while encompassing stage-making know-how. Chung In-sam, a sixty-two-year-old band-master at the Korean Folk Village, is one of the most popular candidate coordinators for the competition. Chung is one of the most famous masters of farmers’ band music as well as a renowned folk dancer. He has traveled throughout the country to educate people about the folk music and has organized many music bands for the competition. When involved with those groups, he re-arranged the stage program as well as the music and dance. For example, he frequently modifies the complicated conventional rhythms for dancers to follow more easily. It is not a genuine tradition but, in a sense, an invented tradition. In this way, he is a “tradition maker.”
Artists, not Artisans: Music and the Making of an Afroperuvian Modernity  
Javier F. León, (Tulane University)

For ethnomusicologists studying Afroperuvian music, one of the main challenges has been to understand the social and performative space in which most contemporary Afroperuvian music unfolds. Despite the importance that professional musicians have had in shaping that space, however, early studies on Afroperuvian were more concerned with the survival of particular repertoires into the twentieth century than with contemporary musical practice. More recently, attention has shifted to musicians and intellectuals in Lima and how their negotiation of the tension between local and diasporic identities have informed the development of Afroperuvian music during the second part of the 20th century. One aspect that remains under examined, however, is how choices made by Afroperuvian musicians have also been informed by a particular worldview that reflects a more cosmopolitan identity. Over the last decade Afroperuvian musicians have increasingly called on cosmopolitan discourses and notions about music as a means of rethinking the position that their music has in Limeño society and more recently in the global arena, in some cases even trying to move beyond the notion that what they do should be explicitly connected to a diasporic experience. This however, should not be taken to be an embrace of a cosmopolitan identity that is conceived as mutually exclusive from that aforementioned African heritage. Instead, this paper would like to discuss how this constitutes a shift in priorities within a musical environment where Afroperuvian performers provincialize both diasporic and cosmopolitan influences in an attempt to musically define an alternative Afroperuvian modernity.

Re-defining the Aesthetics of Hip Hop Music in Hong Kong  
Li Wai-chung, (The Chinese University of Hong Kong)

In Hong Kong, the first generation of hip hop music gained public attention with Softhard and LMF in the mid-1980s and early 1990s respectively. As a result of glocalization, particular histories and cultural specificities are constructed within the local hip hop music scene. This paper is based on a case study from November 2005: Fama (a local hip hop group) performed its latest song “Dating Chet Lam,” featuring the singing and guitar phrases of Chet Lam, a local singer-songwriter. One rapper (C-Kwan) lip-synced with Lam’s distinctive phrases in the performance, while another (6Wing) rapped a commentary making fun of the song’s lyrics. The audience members screamed and applauded not for the content or the flow of rapping, but especially for the realness of which C-Kwan was able to imitate Lam’s singing. While aesthetic standards within US hip hop culture involve rapping and DJing techniques, I argue that the aesthetics of local hip hop music have been augmented with different meanings towards appreciation. Hong Kong hip hop is not just about the flow and lyrical meaning of the rapping, or the sampling techniques and background arrangements of the DJs’ productions. In fact, the ability to imitate takes priority over all the above aesthetic standards. By re-defining the aesthetics of hip hop music in a local context, this presentation will focus on the attitudes of local audiences and artists towards hip hop music. Both social and historical factors will be analyzed to explain the reasons behind these locally-developed attitudes.

The Intercultural Phenomenon in the Early Development of Popular Music in Shanghai  
Xin Li, (Central Conservatory of Music, Beijing)

During the 1920s, after the establishment of an International Settlement and a French Concession within the city, Shanghai gradually grew into an international metropolis. The Shanghai people had a lot of chances to get in touch with the western culture and to be familiar with the western way of life. In the field of popular music, due to the high development of film industry and broadcasting, people came to know more and more about Western music elements. Composers began to try their hands at popular music and wrote songs with musical idioms taken from various cultures. This paper consists of two parts. Part one begins with a brief review of the socio-political situation in Shanghai during the early decades of the last century which was supposed to be responsible for the intercultural phenomenon in the musical world.
Part two gives a description of the intercultural activities in popular music composition and performance in the city, illustrating with a few music examples. In conclusion the writer indicates that the intercultural features of popular music composition in Shanghai during the years from 1920 to 1940 were evolved as an outcome of the influence of multilateral cultural styles, including jazz, blues, Latin American music, European folk music as well as Chinese traditional music. Being a part of entertainment industry, this kind of music has a strong commercial character. In spite of the fact that there were obvious traces of imitation on foreign creative techniques, it after all marked the beginning of genuine Chinese popular music.

**Ideologies and Newspapers: Kwame Nkrumah and the Use of Ghanaian Traditional Music and Dance as Propaganda**  
*Karen Liu, (University of California, Santa Barbara)*

During the years following independence, in which Kwame Nkrumah held the title of prime minister and president of Ghana, traditional music and dance were portrayed as a national symbol, one that would encourage pride and loyalty to the nation. In order to propagate the ideology of a modern nation-state imbued with roots in its rural past, the traditional arts were established and defined by Nkrumah and his ruling party, the C.P.P. Seeking to undo the work of the colonialists, Nkrumah felt that the emphasis on the traditional arts, whose practices were discouraged and deemed heathenistic by missionaries, would motivate the nation to have a sense of pride and independence. Through an examination of two Ghanaian newspapers, the *Daily Graphic* and the *Evening News*, this paper explores the use of traditional music and dance as propaganda, tools used to disseminate components of Nkrumah’s ideology. I illustrate that the *Evening News*, the C.P.P. directed paper, held a stronger political agenda regarding the performance and (re)presentation of traditional music and dance. This examination of the role of politics and Nkrumah’s ideology, which was laden with socialist hues, reveals Nkrumah’s powerful position as a figure with the ability and resources to define and construct the category of traditional Ghanaian music and dance. Through this archival-based exploration, this paper establishes a thorough examination of Nkrumah’s use of music and dance as propaganda to disseminate his ideas of the African Personality, Pan-Africanism, and an anti-colonial/imperialist agenda.

**National Heritage Fellows from Hawai'i Talk Story to Ethnomusicologists**  
*Terence M Liu, (National Endowment for the Arts)*

Each year, the National Endowment for the Arts awards National Heritage Fellowships (NHF) to master folk and traditional artists. They must be actively participating in their art form, either as practitioners or as teachers, and are selected according to criteria of authenticity, excellence, and significance within their particular artistic tradition. Since 1982, over 300 artists in 54 states and territories have received NHF. Of these, 12 were awarded in the state of Hawai‘i, more than in most other states. This forum is an opportunity to interact with three of them. The Hawai‘i awardees and ethnomusicologists have enjoyed long-term interactions. The participants will discuss their efforts to maintain traditions and the ways in which ethnomusicology and ethnomusicologists have contributed. Ethnomusicology in Hawai‘i has been far reaching as these three cases will show. “Auntie Genoa” Keawe (2000) has recorded and performed in her inimitable style the repertory of hula dance for over 50 years. In fact, she performs each Thursday evening at the conference hotel, the Marriott Waikiki Beach Resort. Harry Seisho Nakasone (1991) learned to play Okinawan uta-sanshin music by ear as a child in Okinawa and studied with several masters in Hawai‘i, eventually becoming the first non-Japanese citizen to be the shanshin master of the Nomura Music Academy in Okinawa. James Ka‘upena Wong (2005) is a master of the five primary styles of Hawaiian ancient poetic chant (mele kahiko) and the basic instruments accompanying chant and hula including the pahu (drum) and the ‘ukeke (musical bow).
Cubism in African Music Improvisation
David Locke, (Tufts University)

In many kinds of African music, improvisation may be regarded as the dynamic exploration of the protean expressive power imbedded within a work of performance art. Players, prompted by recurring kinesthetic patterns as well as their artistic knowledge and sensitivity, plumb the potential of open-ended aesthetic structures of music, dance, poetry, and theater. The nature of these structures and their impact upon performance are among the commonly shared features of African expressive culture. This paper will provide examples of widely dispersed traditions from western, central and eastern Africa.

I propose "cubism" as a thought-provoking signifier of important qualities of many African repertories that have been characterized by other scholars as "mosaic style" (Stone), "aural illusions" (Freidson), and "kaleidophonic" effects (Berliner). Drawing upon discourses in art history, I propose that our understanding of improvisation in African music benefits from concepts like recontextualization, planar faceting, simultaneity, juxtaposition without transition, fragmentation, non-narrative open form, or the feeling tone in quadrants of a circle. My thesis is that cubist qualities inspire and guide the creativity of African composers, performers, and critics (listeners). Linking African musical style to European cubist arts not only leads to fascinating speculation on the meaning of African music for Africans, but also makes African art criticism relevant to the powerful international discourse on modern culture. Invoking the term "cubism" invites discussion about the relevant similarities and differences between African and non-African art worlds (Agawu).

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

Biographies of Umm Kulthum have traditionally narrated the transformation of a young singer of religious repertoire for rural audiences into a mature performer of romantic songs who met the demands of cosmopolitan listeners in Cairo. Yet Umm Kulthum’s statements suggest an alternative interpretation of her career: a strategically planned, full-circle return to the music of her childhood on a much larger stage. Each decade of her mature career witnessed her resolution to develop religious projects that fulfilled long-standing professional goals. Following successful religious performances for Middle Eastern fans, she prepared grander religious works as gifts for the entire Muslim community. Drawing on skills of improvisation, Qur’anic recitation, and poetic interpretation, she strove ever closer to the religious themes of her childhood repertoire. Although she compromised her goals when faced with cultural restrictions on the performance of religious texts, her religious works retain a significant, stable place in the contemporary soundscape. Drawing on Umm Kulthum’s statements, broadcasting records, periodicals, and recordings, this presentation reverses several common interpretations of the singer’s career: it locates artistic struggle not at beginning of her career, but at the end, and views that struggle as leading not to success, but to frustration. Instead of her "min al-mashayikh" image strengthening her status as a singer of romantic songs, that status now amplified her potential audience as a performer of religious works. Complementing existing biographical narratives (e.g., Zakariya and Mahmud), this presentation promotes a richer understanding of her career and the challenges facing female performers of religious texts.

Is It Worth Resuscitating?: The Death of Punk and Shifting Economies of Desire
Ralph Lowi, (University of California, Santa Barbara)

In a 1978 song titled “Punk is Dead”, the British anarcho-punk band Crass announced that punk-rock had been killed by corporate capital. According to the song, high profile bands such as The Clash and the Sex Pistols had facilitated the commodification of a volatile subculture and stripped it of any potential for social change.

The theme of “selling out” has been a constant one within punk; a genre within which commercial success is often viewed with derision.
This paper examines some of the ways in which the sound and imagery of punk has been used commercially and how various strategies of resistance have been mounted to counteract commodification. While several excellent works have focused on such themes, most have focused on economic strategies. Using theories from Lacanian psychoanalysis, I focus on the shifting economies of desire at work in the production of consumers as well as the strategies constructed by those who see the genre of punk as a redeemable music culture. The value of Lacan's approach is that it moves us away from arguments of "selling out" and the accompanying assumptions of "authenticity." Instead it highlights how post-Fordist economic processes create desire around a lack felt within the subject. Commercial use of popular protest music is part of a larger trend of constructing a subjectivity of the consumer-as-rebel. Contemporary punk subcultures actively organize their own economies of desire within a war of position against a commercial Other perceived as monopolizing the meaning of punk.

Historical Ethnography: Integrating Historical and Ethnographic Methods in Ethnomusicological Research
Roberta Lamb, (Queen's University, Kingston Ontario)

One of the recurring issues raised in the course of musical ethnography is the issue of musical change versus musical continuity. Observing the current state of musical practices in a given area inevitably raises questions about the origins of instruments, genres, and ceremonies, which in turn raises questions about the circumstances of continuity and change within a music culture. Though these questions are often initiated in the course of ethnographic study, historiography is an important source of information on continuity and change, since historical records can document the stability and volatility of music practices overtime. Conversely, ethnographic study may suggest certain lines of historical inquiry, as analysis brings to light the possibility of certain historical developments that have affected current music practices. The purpose of this panel is to explore how ethnographic and historiographic perspectives function as complementary lines of investigation in research that explores questions related to musical continuity and change. Each of the papers presents interdisciplinary research using historical and ethnographic data to better understand the origins and development of music practices. In some cases, the research uses a combination of historical and ethnographic data to establish the stability of music practices over time. In other cases this kind of interdisciplinary research demonstrates that musical change has occurred while also demonstrating how and why it occurred. These papers thus represent the variety of ways that ethnographic and historiographic research can play complementary roles in researching issues that are fundamental to the study of ethnomusicology.

Soundscapes of the Immigrant Child: a Singaporean Perspective
Chee Hoo Lum, (University of Washington)

Urie Bronfenbrenner postulated that the contribution of the individual to the process of development is caused by a synthesis and integration between the active person and his or her active context, explained in terms of nested systems. A musical ethnography of the lives of a class of twenty-eight first-grade children in a public school in the heartland neighborhood of Singapore was examined using Bronfenbrenner's bioecological model of human development as a basic theoretical framework. Macro-to-micro perspectives of children's place in the school, home, and community were studied, with the intent of seeking potential connections between them and the larger Singaporean social system driven by politics and cultural identity. This paper focuses specifically on the experiences of three immigrant children within the primary school entry-level class: a South Indian, a Filipino, and a Chinese child. Along with the musicking behaviors of children's play, self-expression and communication, the significance of technology and the media was probed for its pervasive influence on the content of their music-making. The stories of the diasporic sonic worlds of these children unfolded, revealing the means by which children, their families, and even their teachers preserve musical identity across borders even as new soundscapes evolve within the host nation.
Postmodern Indonesia: Cultural Relativism and the New World Order
René T.A. Lysloff, (University of California, Riverside)

This presentation examines the concepts of postmodernity and postmodernism as they are embraced—and used—by intellectuals and artists in the city of Yogyakarta (Central Java), Indonesia. For many, Indonesian postmodernity began to emerge as a social condition only after the fall of Suharto's New Order regime in 1998. Yet, postmodernism (i.e., postmodern art) already existed for some time because Indonesian artists have never been fully comfortable with high modernism whose aesthetic values are implicitly Western. The dilemma of new music was dramatized for me during a series of symposia at Gajah Mada University when Indonesian intellectuals and artists debated the influence of Western ideals on Indonesian contemporary and traditional culture. Not only has American culture dominated Indonesia's mass media and popular music industry, but American intellectual liberalism also dictates that only its traditional arts have any real value in the global marketplace of ideas. This, then, is the dilemma of contemporary Indonesian musicians: how can composers create new musical forms and styles without reiterating the familiar tropes of Western avant-gardism, on the one hand, yet also escape from the oppressive (Western based) cultural ideology of salvaging and preserving native tradition? To them, perhaps, postmodernism is an expression of post-colonial sensibilities, an aesthetic strategy to embrace and reject Western cultural domination.

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)

“Five-Camp”, five legions of spirit army, is a kind of supernatural power to protect the settlement of village in Taiwanese traditional belief. Five-Camp is composed of the East, South, West, North, and Middle Camp, and each camp has a group of soldiers commanded by a general. The disposition of Five-Camp also reflects the boundary of the temple territory and the concept of environment; hence, they are set up at different entrances of a rural village. Under the protection of the spirit army, the habitants live inside the village, while the ghosts and evils roam outside. In this paper, I will take the case observed in Penghu islands of Taiwan to describe the rituals of village temple concerned with Five-Camp. In Penghu, the affairs of temple are managed by the ritualist, Hua-Su, who are voluntary to serve their gods. In their rituals, the roles of Five-Camp spirit army are performed particularly by a group of young ritualists, who chant the invocation, play the magical instruments, and perform the dance-like body movements. Because of varied purposes of rituals, there are different invocations concerned with Five-Camp. However, all of these melodies are developed from the same original melody, which is the melody of calling on Kuan –Yin Buddha. So, what is the implicit meanings of music in performing invocation at this aspect? This is what I try to explore in this paper.

Innovation in the Guise of Tradition: Music Among the Chin Population of Indianapolis, USA
Heather MacLachlan, (Cornell University)

In 1986, Adelaia Reyes Schramm published an article entitled “Tradition in the Guise of Innovation: Music Among a Refugee Population.” Her article explored the musical life of the Vietnamese refugee community in New Jersey, USA. This paper will detail music-making in another Southeast Asian refugee community: the Hakha Chin of Indianapolis, almost all of whom grew up in Chin State in Burma. Following Schramm, I will discuss how both innovation and tradition are important in the musical life of this group. In Burma, the music of the Chin functions as a way of distinguishing them from the Burmese, and as a way of proclaiming Chin identity. In America, expatriate Chin continue to identify their musical tradition as one significant culture marker which sets them apart from Americans, and which reinforces ideas of Chin-ness brought from Chin State. During the past century, the function of this music has remained substantially the same, although its forms have multiplied and changed. This paper will outline the specifics of the music which the Chin call “traditional” and “modern”. The theme of change within age-old cultural forms will be
counterbalanced with examples of how change itself serves to reinforce an important part of Chin identity.

Music, Tourism, an Recovery in New Orleans
Elizabeth McLean Macy, (University of California, Los Angeles)

In the aftermath of Hurricane Katrina, the city of New Orleans faces a difficult task in reintroducing tourism to its economy. The vital importance of cultural tourism, including musical tourism, to the city is crucial to the rebuilding effort currently taking place. I will address music and tourism as they relate to the rebuilding of New Orleans, focusing on music as a tool in the resurrection of the city. Anthropologist Michel Picard, in his assessment of the touristification of a society, references the blurring of lines between that which is for the tourists and that which belongs to native culture. Utilizing his framework for viewing cultural tourism, I will address the commodification of New Orleans culture vis-à-vis music as a means of reestablishing the city’s economy. In doing so I will focus on how New Orleans citizens and the government are attempting to revive musical production and to preserve the region’s musical heritage. My study will be based primarily on fieldwork conducted in New Orleans in summer 2006, and an ongoing analysis of online sources; it will also draw on my own previous work on New Orleans street musicians, tracing their personal experiences in the aftermath of this catastrophe as well as the trajectory of the city as a whole. I intend to explore how the city is working to bring tourism back, focusing specifically on the function of musical tourism in reshaping and reinventing the city as a tourist destination post-Hurricane Katrina.

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)

Electronic dance music (EDM) has often been criticized by fans of other music genres as a type of music which aims at hedonistic pleasure and avoids the intellectual articulation of social and political problems. In the context of the transformation of the DJ to music producer I analyze “Gober (Precioso)” [Governor (Beautiful)], a track composed by Mexico City-native DJ Kermit, as a challenge to the stereotype of EDM as pure hedonistic pleasure. I argue that this is not an isolated case but one that illuminates a current shift in glocal DJ cultures by focusing on the articulation of local politics and media by a global music culture. “Gober” incorporates a series of samples taken out of a telephonic conversation between a Mexican politician and a powerful businessman accused of links to international pedophilia and child prostitution networks. The recording ignited a media frenzy that displayed practices of corruption, misogyny and censorship pervading the Mexican political system. In order to avoid focusing solely on lyrics, I use ethnographic work at dance parties and oral testimonies vis-à-vis a discussion of music style (sampled sounds vs. electronic sounds) to hypothesize that the ironic sense of humor in Kermit’s track is a commentary on the growing rejection, disappointment, and disdain that Mexican upper middle classes feel towards the ruling elites of their country. I examine this track and its reception as they are mediated by the complex and paradoxical ways in which rating-based media spectacles are constructed into facades of democracy.

Breaking Out of the Box: How Black Women Rock
Maureen Mahon, (University of California, Los Angeles)

Over the course of its history, rock music has developed an image as a liberating site for exploring individual desires and making socio-political commentary; it is also noted for permitting playful experimentation with categories of race and sexuality. Rock is, however, a sharply racialized and gendered terrain with a well-established image as music for young white men. Contemporary black women working in the genre of rock, therefore, face a series of challenges that threaten to exclude them from full participation and acceptance in their chosen genre. Like white women they are viewed as intruding in male space and like black men, they are considered to be treading on white territory. As artists whose race and gender doubly marginalize them from the rock mainstream, they have to
fight for recognition and respect as legitimate rock performers. This paper draws on interview and participant-observation research with vocalists, instrumentalists, songwriters, and promoters who are part of a loosely constituted, multiracial network of artists working in New York City’s current rock scene. I will discuss the processes through which black women create performance opportunities, produce recordings, and disseminate music that falls outside mainstream genres of black music production (e.g., rap and R&B). I will also describe the musical aesthetics, performance styles, and venue choices that these performers deploy in order to illustrate the ways they reconfigure prevailing images of black women’s musical performance and to indicate the compromises and contradictions that emerge as they strive to keep rocking.

Workers, Middlemen and their Masters’ Voice: Korean SPs from the Japanese Occupation Period
Roald H. Maliangkay, (Australian National University)

In Korea, the recording industry that emerged during the Japanese occupation period combined influences from all kinds of “players” in the field: technology developers from the West, Japanese producers and entertainers, Korean entertainers and their middlemen, and a consumer market comprised of Japanese and Koreans. Perhaps just as unique, however, was the fact that the new media broke through the traditional social and cultural boundaries of Korea. Japanese entrepreneurs and their Korean associates used middlemen to approach an arsenal of mostly folk singers from the lower classes of society. The many SPs that were produced combined elements that traditionally belonged to more stratified forms of entertainment. The new media carriers were more than a technological and cultural revelation; they came to constitute an area where Korean identity was reinvented and standardized by both Koreans and Japanese from different social classes. In this paper, using historical documentation, old recordings and recent reissues, and a wealth of material collected over the last decade, I describe how the background of the various players and the influence of technology served to dramatically change both the sound and concept of Korean music during the colonial period until the late 1930s (when Japan and its colony moved to a war footing). In doing so, I hope to show that the aspect of commercialism was only one of many factors.

Steady Diet of Nothing: Affinities, Sacrifices, and Change at Record Fairs
Andrew Mall, (University of Chicago)

How can participating in a record fair as a dealer alter one’s attitude toward music, recordings, and fandom? In his 1991 Cultural Studies article “Systems of Articulation, Logics of Change,” Will Straw recognizes an overlap between members of alternative rock cultures and collectors interested in the historical documentation of popular musics. Indeed, record fairs attract both collectors largely uninterested in current music and younger fans newly negotiating historical archivism as a cultural value. Navigating between a continually discriminating level of connoisseurship on one hand and a consistently shrinking secondary market for vinyl records on the other, dealers must strategically rotate their stock to cater to fans of many genres. As events, these record fairs occur at large temporal and geographic intervals, yet dealers regularly travel hundreds of miles to attend fairs with little promise of financial remuneration. At what point does this repetitive participation become quotidian?

How does the shift of recording as artifact to commodity affect dealers’ identity as fans? What sacrifices must dealers make as they continue participating in record fairs? How do relationships among dealers differ from those between dealers and customers? Building on Straw’s confluence of cosmopolitanism (“attentiveness to change occurring elsewhere”) and connoisseurship in his study of communities within popular music, this paper explores issues of everyday practice and changing identity through an ethnography of record dealers—individuals who act both as mediators and audience members within popular music exchange—using record fair events as the primary public cultural space.
Musiking in Post Genocidal Cambodia: Starting from Nowhere?

Stephen Mamula, (Independent Scholar)

From 1975-1979 Cambodia’s notorious Khmer Rouge government exterminated over two million inhabitants – including ninety percent of the country’s musicians. Such rapid and systematic elimination of a peoples’ basic way of life - their customs, rituals, belief system and so on – produces a unique form of cultural change. How are musical traditions decimated by political genocide and war rebuilt in the age of 21st century mass media, technology, and globalization? Does such political aftermath present a virtual clean slate upon which outside (mainly Western) forces may more efficiently assert cultural hegemony? Or, are these Western forces organically integrated into indigenous culture? How do conventional mechanisms of musical change such as syncretism manifest differently? These questions are approached in this initial research phase, based on fieldwork in Phnom Penh and Siem Reap during the summers of 2004, 2005, and 2006 (forthcoming). Political conditions in peninsular Southeast Asia – Viet Nam, Laos and Cambodia - have severely hampered ethnomusicological research in recent decades, rendering a current assessment so essential. Additional analysis of diasporic popular music in the U.S. serves to clarify recent historical trends and influences, listening demographics and emic categorization of genre.

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

Noriko Manabe, (City University of New York Graduate Center)

As Asia’s economies continue to grow, Asian influence on global popular culture is also rising, aided by a key enabler of growth – technology. This panel examines the impact of two technologies - mobile phones and interactive gaming - where Asia has a leading edge and where Asia’s pioneering experience in their applications to music provides a looking-glass into the implications for other regions. Such implications include the impact on the culture industry; in Japan, where the majority of the population has broadband Internet access through mobile phones, downloads of songs to handsets have grown to a significant percentage of music sales, changing consumer behavior and shifting power structures in the music industry. Technology provides new means of expression; in the Philippines, ringtones have become popular as political statements, inviting increased government censorship. Furthermore, global access to the Internet, rapid dissemination of content, and increased awareness of Asian culture has resulted in a more globalized popular culture that incorporates influences from multiple regions and markets. Such factors have led to global phenomena such as the ringtone character Crazy Frog, with its Asia-influenced content and European market. A game such as “Taiko Drum Master” - originally considered suitable only for the Japanese market - can be repackaged for an American market fascinated by Japanese culture. This panel thus explores how technology enables, redefines, and transforms musical expression, and how Asian innovations are contributing to an increasingly globalized popular culture.

Ring My Bell: The Impact of Cell Phone Technologies on the Japanese Music Market

Noriko Manabe, (City University of New York Graduate Center)

As the global leader in cellular phone technologies, the Japanese market has often foreshadowed the usage of new applications in other parts of the world; for example, polyphonic ringtones were already widely popular in the 1990s. At the end of 2005, half of Japanese mobile phone subscribers had 3G services allowing downloads to cell phones at broadband speeds, a primary application of which is the downloading of chaku-uta, or sampled songs. Downloaded for listening pleasure rather than as functional ringtones, shorter samples allow users to buy only their favorite parts of songs and share the latest hits with friends. Despite limited availability and technical issues, the chaku-uta market has grown to over $180 million, comprising over 10% of music sales in Japan. Further growth is expected as more operators offer the service, handsets containing hard disk drives are launched, the downloading of a wider catalogue of whole songs becomes available, and users exchange music files with hard drive-equipped music players. This
paper will analyze the behavior of consumers, record companies, portal operators, and artists to assess how chaku-uta and downloading are changing what music is heard, how it is heard, how it is marketed, and the relative power of the various players. The paper will conclude by examining the role of the unique aspects of the Japanese business and social environment in the development of this market and the possible implications for other regions.

West African and African American Collaborations in New York City
Timothy R. Mangin, (St. Lawrence University)

Collaborative jazz performances between West African and African American musicians in New York City offer a valuable lens to examining the articulation of a black cosmopolitanism. How do musicians from different cultures and musical histories communicate in performance? What are the similarities and differences in performance practice and how are they mediated? What social and cultural issues arise in these collaborations? This paper address these questions based on fieldwork in New York City’s jazz scene between Senegalese and African American musicians. I challenge the popular assumption that African American and West African musics are mutually intelligible mainly because of concomitant musical features such as rhythm. I argue that successful fusions between Senegalese and African American musicians occur from constant collaboration and the ongoing transatlantic flows of new technologies, media, and sounds.

Cracks or Doorways? The Changing Legal Framework for Research
Larisa Mann, (University of California, Berkeley)

New technology alters research practices, but also increases the ability of others to scrutinize practices (like recording, collecting, storing), and make legal claims to restrict them. Changing technology appears to weaken the legal edifice that had bracketed/supported research, but may offer opportunities to frame the importance of research: changes in legal arguments also provide new avenues for assertion of positive rights. Thus while digital rights management technology enables monitoring and restriction of activities hitherto invisible or private, it also raises new questions for courts and lawmakers about the contribution of research to the public good. New or heightened risks require more than a defensive posture towards law: re-examination of the value of access to knowledge can help us make specific claims about rights and needs with respect to research. This paper draws on analogous research dilemmas from sociology of information and medical research communities as well as from popular music studies, to highlight some of the competing claims individuals, societies, and knowledge communities make over the use of knowledge, and their value to ethnomusicological research. These claims can both inform and be informed by the experience and observations of ethnomusicologists, who are well situated to contribute to larger understanding of the value and functions of music and music use, and to make claims to law about these values and functions. As the (inter)national intellectual property system is currently changing, especially around music use, we should be making these claims.

Shaping, Breaking, and Taking Research: Intellectual Property Law Dilemmas and Challenges from the Field
Larisa Mann, (University of California, Berkeley)

Scholars in the humanities and social sciences appear to face multiplying legal quagmires around the ways they conduct and present their research. From strictures of Human Subjects Committees, to threats of litigation, to ethical concerns -- conflicting and contradictory rights to access, use, and collect information have become common forces shaping our work. For music scholars in particular, salient issues have emerged in recent years, particularly around the question of what constitutes “fair use” under the current copyright regime, as well as questions regarding transcription, use of audio files online and in classrooms, and the degree to which we might unwillingly or unwittingly serve as informers on our informants. Given many publishers’ and universities’ risk-averse approach, the contemporary climate can seem downright antithetical
to the principle of sharing our research and to cultivating open conversations about the ideas and practices we study. This panel aims to develop responses to the way law currently shapes or contradicts research practices. Panelists will outline some of the primary issues facing music scholars and suggest new frameworks through which researchers and other actors can make claims on and possibly reshape legal institutions. As bodies such as the U.S. Congress, nations in the Global South, and the World Intellectual Property Organization are currently seeking guidance on such issues, and as concerted challenges to the status quo continue, now is the time for scholars, musicians, and other cultural actors to share information and make new claims for music use.

Political and Sexual Expression in East African Taarab
Margaret K. Marangu, (University of Alberta)

This paper investigates women’s participation in East African (Kenya, Tanzania, and Zanzibar) Taarab i.e. sung Swahili poetry), a musical practice that formerly excluded women. Today female performers express aspects of sexuality and gendered identity through these songs. These performers and their reception by men and other women are informed by the political dynamics of the region. I also address the place of Taarab music in Islam, the religion with which most performers are affiliated with, and the influential role of the Arab, Egyptian and Indian Diaspora communities in the region. My analysis draws on both historical material and personal experience/fieldwork in Mombasa, Kenya.

“How ‘Ladies’ Also Sing”: Gender Politics in Post-1990 Biraha, A North Indian Folk Music Tradition
Scott Marcus, (University of California, Santa Barbara)

In c. 1990, women began to perform biraha, a long-standing folk music genre of the Bhojputi region of northern India. An exclusively male genre up till this point, women’s presence has grown in the last 15 years so that, today, some 25% of performances feature a woman singer. Indeed, a few women presently rank among the genre’s most popular performers. Many in the Bhojputi region are thrilled that women have entered the genre; many, however, think it inappropriate that women have entered into this male domain. As the only woman at events attended only by males, in the 100s and often the 1000s, the women’s actions explicitly confront traditional patterns of “appropriate” gender behavior. Along lines presented by Judith Butler (1988, 1999), I argue that as the women’s performances subvert traditional gender roles, the women are creating dynamic gender transformations in the present day. The women singers are themselves keenly aware of the gender-bending nature of their activities and have adopted a number of adaptive strategies in response to the many conflicts their actions raise. After discussing representative strategies, the paper notes that, these strategies not withstanding, the women have had to pay a high price for the successes they have achieved. Based on fieldwork conducted from September through early December 2005, my paper seeks to investigate the complex actions and interactions that have occurred and continue to manifest as women in the Bhojputi region step beyond traditional gender-defined confines, seeking and realizing successful careers as biraha singers.

Islamic Talismans, Catholic Prayers, and the Preparation of Cuban Bata Drums for Orisha Worship
Michael Marcuzzi, (York University)

The economy of ‘medicine-making’ among orisha devotees both in Cuba and Nigeria has always been a competitive arena. Beginning with the voyages of Clapperton and the Lander Brothers, journal records note a propensity for various types of talismans and amulets—objects included under the emic category of oogun (‘medicine’). This paper looks at some of the technologies of medicine making in the linear connections between orisha worshippers in Nigeria and Cuba. Of particular interest is the nineteenth-century competition recorded between traditionalist orisha medicine specialists (adahunse, babalawo, onisegun) and the techniques of Islamic specialists in southwestern Nigeria. Islamic amulets, known as tira among the Yoruba, are constructed using various techniques, but most often they include Koranic verses and esoteric designs
written and wrapped inside. In Catholic Cuba, many orisha medicines came to include a parallel technique of wrapping names, Catholic prayers, and petitions to Catholic saints inside medicines made effective by the power of the orisha. This paper examines the use of ‘script’ in the preparation of the Cuban bata drums, which protect of the sacred materials housed inside the drums. The paper looks to the continued practice of painted ‘designs’ on the drums’ interiors in Cuba—the exact arcane meanings of which has been lost—and how this practice indexes a north-of-Yorubaland provenance of the Ayan-bata drum complex in Cuba, a suggestion which is put forward by many drumming experts without reference to the non-Yoruba provenance of the internal designs of the drum.

**From Ottoman Empire to Modern Turkey: Music and Islam**  
*Irene Markoff, (York University)*

Religion both with its social features and its practices has a significant influence on society as well as on music. The music of modern Turkey and the attitudes toward music with its roots in the Ottoman Empire is also affected by Islam. Although the Ottoman sultans were the caliphs and the orthodox Islamic traditions hesitate about the legitimacy of music, Islam produced its own musical repertoire which has great contribution to general musical culture. Its trace can be found in contemporary Islamic music and also having correspondence with the current popular music trends in terms of musical instruments, scales, sound ranges and other features. Islamic music found in both Ottoman Empire and modern Turkey proves that there is a Turkish type of Islam which results in conflicting practices of the performers in each extreme. This panel will focus first of all on the reflections of Islam on music historically, next on the comparison of the traditional religious music and contemporary Islamic music, and on how the Turkish type of Islam understands music and dance in modern Turkey.

**Roma Rule in the Chalga/Popfolk Groove**  
*Irene Markoff, (York University)*

This paper will investigate the crossover success experienced by two Bulgarian chalga/popfolk vocalists who have raised the profile of Rom culture in a transitional, post-socialist society that has embraced cultural and aesthetic sensibilities referencing a Balkan/Ottoman legacy laced with Western technological and commodity-driven advances. The discussion will focus primarily on the unrivalled popularity of cross-dressing, Rom artist Azis, whose creativity and showmanship reveal an astute entrepreneurial orientation. This is not untypical of traditionally marginalized Rom musicians whose strategies for survival are clearly informed by the markets they serve. Azis has achieved megastar status not only through his eroticized brand of “shock” popfolk and recent collaborations with hip-hop, DJ, and other artists, but also as a result of his political candidacy for the Euroroma Party in the 2005 Bulgarian elections. The increasing legitimization of Rom culture will be corroborated further with the example of Rom chalga star Sofi Marinova who will compete in the 2006 Eurovision semi-finals with her singing partner Slavi Trifonov whose decision to withdraw from the 2005 semi-finals was incited by controversy arising from the appropriateness of potential Rom representation of Bulgaria. Trifonov, Bulgaria’s top TV personality, exhibited his fascination with Rom culture in the 1990s with the Roma TV project and continues to draw from Rom sources for his Kuku Band repertoire. CD and DVD examples will accompany the presentation that draws from research conducted in Bulgaria and the Canadian diaspora from 1994 until the present.

**Cross-Cultural Transmission and Variability in Children’s Musical Play: A Case Study**  
*Kathryn Marsh, (University of Sydney)*

With few exceptions, most notably Blacking’s analysis of the music of Venda children, ethnomusicological study has traditionally focussed on adult musical endeavours. It has only been in recent decades that interest has begun to shift towards the exploration of children’s
Music in varying contexts (Segler, 1992). This paper reports results of an ethnographic cross-cultural study of children’s musical play in multi-ethnic settings in urban, rural and remote schools in Australia, the UK, Norway, west-coast USA and Korea. Forms of play include playground singing games, the sung and chanted games which are owned, spontaneously performed and orally transmitted by children in the times and spaces in which they are not subject to adult direction. Music, text and movement are integral to this form of play which is performed by children in many different cultures. In this paper I will discuss factors affecting transmission and variation processes in children’s playground singing games with specific reference to one game genre which, although exhibiting multiple textual and melodic variants, can be identified as a single entity by its idiosyncratic kinaesthetic patterns. The genre is characterised by a high level of semantic redundancy in the text, a factor contributing to its textual variability and apparent ease of transmission across cultures. This paper discusses the manner in which processes of formulaic construction are enacted in this game, enabling patterns of flow and disjuncture which embody forms of subversion of and resistance to adult norms.

**Rural & Urban Musical Narratives and the Politics of Cultural Identity in Contemporary Mongolia**

*Peter K. Marsh, (American Center for Mongolian Studies)*

Drawing upon the works of Levin (1993, 1999) and Rees (2000), this paper investigates the on-going cultural politics involved in defining the boundaries of the national musical culture in Mongolia, examining in particular the conflicting ideas it presents in how rural and urban Mongolians define their national and ethnic identities at both communal and national levels. This is, in short, an examination of local cultural responses to both national and global cultural forces. Recent ethnomusicological studies emphasize the positive role musical hybridization plays in mediating between national and global cultural traditions. As scholars have shown, appropriating and reworking global musical traditions is a common strategy through which local communities redefine and protect the boundaries of their national musical and cultural traditions, thus actively counteracting perceived threats of cultural loss through globalization. In small and developing countries, like Mongolia, the national cultural elite and cultural institutions typically play a powerful role in defining the boundaries of national musical tradition, processes which, as Turino (2000) has shown, are often framed at the national level by cosmopolitan ideologies of modernity that privilege the so-called national, progressive and authentic. This study examines the plight of rural and community-based music-makers, focusing on those from the nation’s far western provinces, who seek to define a place for musical traditions that are fundamentally different in style, performance, and aesthetics than those promoted as Mongolian by the national elite. It shows how national strategies aimed at cultural protection may actually accelerate the loss of cultural diversity.

**What Is Stolen? What Is Lost?: Sharing Information in an Age of Litigation**

*Wayne Marshall, (University of Chicago)*

How does one discuss sample-based hip-hop, "versioning" in reggae, or mashups without becoming an accomplice to so-called "sample sniffers" and other copyright cops? How can one approach such questions as the invocation and revision of tradition, the implications of record-based repertories, or techniques of transforming source materials without being able to name the examples in question or even, in an era of risk-averse publishers, to present robust representations (e.g., transcriptions, waveforms, altered audio samples) of such examples? Should certain scholars, in particular those seeking to discuss - but not indict - musical practices that challenge or present alternative conceptions of music as "property," forego the customary openness of academic inquiry so as not to reveal possible instances of "infringement"? Although pragmatically justifiable, such a strategy should be cause for concern among a community which prizes the open exchange of information in the name of the broader scholarly conversation and in order to build on each other's research. These pressures around concealing data can create grave lacunae in our collective scholarship, and yet there appear to be no easy answers about how we should approach such
issues as concerned individuals or as a society of scholars. This paper considers the ethical and practical challenges of writing about music that goes against the grain of copyright law, offering suggestions for exercising "fair use" rights and for finding ways to pursue such subjects without becoming informers on our informants.

Cesária Évora, “Barefoot Diva”: The Symbolic Construction of a Musical Community
Carla Martin, (Harvard University)

This paper considers the symbolic construction of a musical community across generations and boundaries, both imagined and real. I argue that the symbolic ethnicity and the symbolic construction of a community need not assume the common descent or generation of an ethnic population or a population's full, “native” understanding of a symbol. I examine a musical community symbolically constructed around “the barefoot diva” (singer Cesária Évora), a symbol of what it is to be Cape Verdean and to live a Cape Verdean experience that can be understood by those of Cape Verdean descent and by those who empathize with an imagined “Cape Verdean-ness” or shared human experience. In the ten years since Cesária’s rise to global stardom, “the barefoot diva” has become a marker of ethnicity, a political symbol, a vocal symbol, an artistic symbol, etc. This symbol is employed and understood in powerful, diverse ways in Cape Verde and its diaspora and in the World Music community as a means to express a shared experience. The resulting musical community comprises multiple ethnic groups, multiple generations, and multiple, complementary understandings of “the barefoot diva.” I conducted interviews backstage and in the audience at a series of five sold out Cesária concerts at Paris’ huge Grand Rex, filmed by a French television channel for a “barefoot diva in concert” DVD (Live D’Amor 2004). This paper has the potential to be significant because it uses a study of a community’s icon to inform the study of tensions and boundaries in that community.

Telling Individual Lives as Alternative Modernities: Socio-musical Mobility and Subaltern Politics in Kerala, India
Kaley Mason, (University of Alberta)

The south-western Indian state of Kerala is renowned for social development achievements in literacy, health, gender equity, and participatory democracy. Following India’s Independence in 1947, the narrow coastal region elected a communist government whose modernist project tested the limits of democratic socialism. How did these regional dynamics influence Dalit musicians' status? Sweeping land reforms and wider access to education contributed to a more equitable distribution of wealth and opportunities, creating emancipatory possibilities for individuals from hereditary performing castes formerly stigmatized as untouchables by an oppressive feudal system. Singing for political gatherings became an important avenue for improving one's socio-economic standing. Equipped with exceptional oratorical assets associated with their traditional occupation as performers of teyyam spirit-medium ceremonies, individual men and women from the Hindu Malayan caste used their musicality to amplify political ideologies while continuing to provide ritual services to former landholding patrons. Drawing on the life history of a prominent Dalit performer and politician, I argue that recognition garnered through political singing empowered his family to pursue social mobility by affirming rather than disavowing subaltern ritual heritage. His stories insist that the apparent contradictory coexistence of neo-feudal and Marxist roles is more compellingly understood as the lived reality of a distinctive modern social imaginary: one that carefully honors the feudal relations, ancestral lineages, and religious worldview that underpin the very artistic intuition mobilized to expand and dignify Malayan identities in Kerala's public sphere.

Turkish Ghosts and Haunted Tunes: In Search of Turkish Influences in the Music of the Balkans
Martha Mavroidi, (University of California, Los Angeles)

Mavroidi, Martha (University of California Los Angeles)“Turkish Ghosts and Haunted Tunes: In Search of Turkish Influences in the
Music of the Balkans” Although there has not been a systematic research on the historical development of modal phenomena in the Balkans, scholars and musicians alike often refer to the existence of Turkish influences in the music of the Balkans. Taking into consideration the fact that the Balkans formed part of the Ottoman Empire the arguments seem to be based on common sense. However, the discourses on Turkish elements in Balkan musical styles, particularly in local contexts, often participate in nationalistic debates. Traces of Turkish modality in a composition of a national composer, for example, have been an anathema for the cultural authorities of the newly established Balkan states. What, exactly, are those traces? What does the notion of ‘Turkish influence’ consist of and how is it identified in the sound itself? By referring to Turkish musical influences as ghosts my intention is not to confer a judgment upon their existence or nonexistence, but rather, to point to the ways this issue is treated by academics and non-academics and allude to the semi-transparency of the arguments for or against the presence of Turkish elements in contemporary Balkan music practice. Through a juxtaposition of the discourses of scholars, musicians and cultural authorities, my intention is to show how nationalist ideology as well as ethnomusicological theories on nationalism inform different interpretations of the sound, and compare those to a musicological analysis of Balkan modality.

Ethnomusicology Pedagogies I: Pedagogy is Such an Ugly Word: Social and Political Implications of Teaching Styles in Ethnomusicology

Anthony McCann, (Independent Scholar)

As educators and academics, perhaps our greatest influence happens in the company of our students, yet pedagogy tends to remain largely tacit rather than explicitly expounded in our departments, our writings, and our research. This panel will explore the social and political implications of different kinds of pedagogies in ethnomusicology. For example, what are the social and political implications of different kinds of textbooks and popularising texts as pedagogic instruments in ethnomusicology? What might be the social and political implications of different kinds of "World Music" pedagogy in the light of critiques found in other disciplines of survey courses in the long shadows of colonialism and academic expansion? Do we dare speak about the everyday politics of unspoken (or spoken) pedagogic conflicts and contestations within ethnomusicology departments? Do we adequately address the consequences of contesting pedagogies and conflicting epistemologies in our teaching practices? Are there any lessons to be learned in ethnomusicology from the literatures and practices of radical/critical pedagogy and elsewhere?

Music of the Puerto Rican Community in Lancaster, Pennsylvania

Ann L. McFarland, (West Chester University)

When one thinks of Lancaster County Pennsylvania, one conjures up images of horse-drawn buggies and Amish quilts, fastnachts and shoo-fly pie. Unbeknownst to many, Lancaster County, once a predominantly Germanic community, has over the past several decades become a destination for many Latino peoples. Results of the 2000 census for the city of Lancaster (population 56,348) indicate that nearly one-third of city residents are Latino, with Puerto Ricans comprising nearly 25% of the total population. Between the year 1954 and the present day, the Puerto Rican community in downtown Lancaster has increased 20-fold: from 700 to almost 14,000. The city now boasts a Spanish-language radio station with National Public Radio affiliation, a bilingual newspaper (La Voz Hispana), and an annual Puerto Rican Festival. The purpose of this study is to investigate the music-making practices of this closely-knit community of first-, second-, and third-generation Puerto Rican immigrants. Specific questions of this study are as follows: What kind(s) of music are prominent within this Puerto Rican community? When and where does music taking place? What has remained intact from their island heritage? What has changed? How? Why? As an elementary music specialist, I am especially interested in the music-making of second- and third-generation children. What kinds of songs and games are being played on city sidewalks and school playgrounds? This poster session will include video- and audio-footage as well as text, musical transcriptions, and photographs.
The Ingenues and the Feminization of Mass Culture in the Sound Film Era
Kristin McGee, (University of Groningen)

The internationally acclaimed 1920's and 1930's all-girl jazz band, the Ingenues became one of the most popular featured attractions of the multi-faceted American stage show performances to be showcased in combination with the new sound films. The Ingenues, like other mass mediated white all-girl jazz performances, remained intimately connected to the mediums of silent film, vaudeville and variety revue as well as the controversial chorus girl spectacles. During the jazz age, the seemingly remarkable appearance of all-girl jazz bands was not unprecedented but rather culturally prepared by a particular consumerist presentation of gender and sexuality promoted during these highly transformative decades. By connecting the various discourses surrounding all-girl jazz bands to the earlier and more commodified feminine spectacles of ‘girl-acts’ introduced in variety revues and vaudeville, I reveal how the immense popularity of the Ingenues in the transformative vaudeville/film combinations was in part facilitated through the careful construction of a ‘feminine novelty’ which codified notions of innovation, versatility, sexuality and musical amateurism. Finally, I illuminate how the increased presence of all-girl bands in the public spaces of America’s expanding mass culture industry greatly threatened the aspirations of both modernists and culture preservationists who lamented the erosion of vaudeville’s ‘autonomous,’ male and largely European American foundations. Ultimately women’s unexpected success became implicated in modernist debates about the demise of vaudeville much in the way that jazz critics later bemoaned the presence of all-girl swing bands during World War II.

Reevaluating Roots: Music of the Ancient Southeast Asian Sanskrit Cosmopolis
Andrew McGraw, (University of Richmond)

The musical ecology of Southeast Asia prior to the coming of Islam and colonization remains largely unknown. Far-flung and complex cultural and musical connections are suggested by the rapid diffusion of bronze drums beginning around the 2nd century BCE and the later diffusion of Indian cultural elements beginning by the 5th century CE. By the 12th century similar orchestras are found depicted in the iconography of Borobudur, Angkor Wat, Cham and Dvaravati sites. Recent characterizations of the premodern history of the region are quite different from the models of Indic colonialism and imperialism sketched by authors such as Majumdar and the musical studies by authors such as Kunst (1973) and Hood (1988), influenced as they were by models of Indic imperialism/colonization, have yet to be reappraised. Recent anthropological research portrays a complex scene in which a volunturistic cosmopolis (Pollack 2000), with (often localized) Sanskrit as its lingua franca, developed between the major coastal polities of pre-modern Southeast Asia. The interactions between these polities encouraged openness, cultural cosmopolitanism and receptivity toward distant contacts and fostered a sense of being part of a borderless world. Today, musicians and dancers involved in their vitalization of such ancient traditions as the Thai pin-pia heart luteidealize the musical iconography of this Sanskrit cosmopolis as a root and model for contemporary neo-traditional creation. In this paper I will reevaluate what is known about this world based upon recent research and evaluate its potential as a comparative model for contemporary, globalized cultural change and influence.

Island Idol: The negotiation of Hawaiianess in American Idol
Katherine Meizel, (University of California, Santa Barbara)

Each year, auditions for Fox Television’s singing competition American Idol are held in several cities across the U.S. The 2004 itinerary included Honolulu, and the subsequent success of several Hawai’i residents, accompanied by an unprecedented regional interest in the show, illuminated certain problems of representation. In the interactive context of American Idol’s audience voting system, Hawai’i’s viewers exerted impressive effort in support of finalists Camile Velasco and Jasmine Trias. In turn, the local connection to the show contributed to a boost in tourism and Hawaiian businesses. This dynamic commercial dialectic was perpetuated through the
onscreen performance of highly essentialized symbols of Hawaiianaess, and their interpretation among viewers. Perceptions of ethnicity played an important part in these processes—the singers’ regional Hawaiianaess competed with their Philippine heritage, and viewer discourse even expanded their roles to include the broader representation of Asian Americans in general. It was not only at home, but also abroad, that this negotiation of identity took place. Fans watching the show from the Philippines, though they were not allowed to vote, posted electronic messages of encouragement for Trias, Velasco, and their supporters in the U.S., who did have the power to participate in the election of the American Idol. This paper explores the ways in which the 2004 season of American Idol both highlighted and reinforced the complex connections between locational and ethnic identities in the mediated construction of Hawaiianaess.

Beyond Ethnomusicology - Thinking the Archive
Julio Mendivil, (University of Cologne)

Since the 1960s the concept of the archive has become a central instrument in dealing with culture outside ethnomusicology. Poststructuralists, such as Foucault and Derrida, employ the archive in order to explain cohesion and tradition in culture. Writers with a postcolonial impetus such as Edward Said and Stuart Hall attack the hegemonial power of archives. From the perspective of media studies scholars such as Friedrich Kittler and Wolfgang Ernst emphasize the determining force of archives. Up to this point ethnomusicologists researching music through archive studies have addressed similar problems, but they rarely made full use of these concepts.

This paper reflects ethnomusicological research in archives on the background of the writing on archives outside the narrow canon of ethnomusicology.

Gamelan in British prisons: Narratives of Otherness, and the ‘Good Vibrations’ of Educational Rhetoric
Maria Mendonça, (Bowling Green State University)

2003 saw the launch of ‘Good Vibrations’, a project involving gamelan workshops in five men’s prisons in the UK, with the aim, according to the evaluation report, of assessing their ‘effectiveness in enhancing prisoners’ self-esteem and developing certain basic and key skills’. The success of this pilot project with both inmates and prison authorities has attracted funding and expansion: it is now in its fourth year, with one participating prison planning to purchase a set of instruments to develop an independent program of work. Though clearly an innovative project, Good Vibrations also represents an extension of several narrative strands underpinning gamelan’s considerable expansion in different areas of British music education since the development of the National Curriculum for Music in 1990. This paper, based on fieldwork conducted in 2006, explores the particular contribution of ‘Good Vibrations’ to the rhetoric surrounding gamelan in Britain, focusing on notions of otherness and exoticism and their relationship to community, self-expression and cultural ownership.

Archives as Agents - the Construction of Tradition in Romanian Ethnomusicology
Maurice Mengel, (Berlin Phonogramm-Archive)

If archives are not simply storehouses of objective observation, but agents imposing something of their own on the domain they describe, a music archive not only reflects changes in music tradition, but also changing concepts of traditionality. It may even initiate changes of the tradition counteracting its traditional legitimation of preservation. This paper will test this hypothesis by regarding the music archive of the Folklore Institute in Bucharest folk music archive of the Institut de Folclor and its successor in Bucharest in the period of the People’s Republic (1947-64). By answering the following questions referring to the construction of tradition—habitually neglected in the study of Romanian music—the role of tradition in the context of Romanian ethnomusicology is analyzed:
Do the music traditions described by the archive change in this period and if so how? What is the underlying concept of tradition in the archive’s practices? How does the concept of traditionality change with respect to earlier periods? How is the concept of traditionality utilized by the state, e.g. in the cultural policy of the communist state?

Reconstruction Reframed: Negotiating Space for Folk Orchestras in Post-Soviet Uzbekistan
Tanya H. Merchant Henson, (University of California, Los Angeles)

During the 1930s, Soviet “instrumentologist” Ashot Petrosiants and his colleagues reworked Uzbek instruments into new forms and created folk orchestras. Following the Soviet rhetoric of "modernization," these orchestras were designed to play arranged folk music and other repertoires that represented an “international standard” (i.e. that of Western classical music). Folk orchestras have been an important aspect of Uzbekistan’s sonic landscape since then, and have enjoyed prominent placement in various media outlets. In the post-Soviet era, folk orchestras have faded from the public view in many of the former-Soviet republics. In Uzbekistan, however, musicians and conductors in these ensembles are fighting to retain their prominence and develop a sense of purpose within independent Uzbekistan. This paper focuses on two ensembles: the Sogdiana Chamber Orchestra and the Tuxtasin Jalilov Orchestra. These two ensembles have successfully negotiated a space for themselves in the musical institutions of present-day Uzbekistan by incorporating nationalist rhetoric into their missions, focusing on new repertoires with a wider range of instruments. Drawing on seventeen months of fieldwork in Uzbekistan from 2002-2005, this paper provides an example of how ensembles at risk of being considered obsolete are changing and adapting to the post-Soviet context. It examines various perspectives that influence the discourse surrounding these orchestras, and how musicians seek musical and rhetorical change to justify their chosen professions. This presentation locates Uzbek musicians within a global, post-Soviet context where various gazes toward Central Asia are relevant to Uzbek musicians’ and ensembles’ identity negotiations.

Hybrids and Hierarchies: Institutionalizing Musical Traditions in the Middle East and Central Asia
Tanya H. Merchant Henson, (University of California, Los Angeles)

Papers on this panel will address the issue of placing “traditional” music in Middle Eastern and Central Asian cultural institutions in an effort to demonstrate the implications of institutionalization in its various forms. The first paper will investigate two contrasting efforts attempting to preserve the traditional music of the Qatari pearl diving community—the Qatar National Folklore Troup and the folklore-themed operetta al Qaffaal. The next paper will discuss two of Uzbekistan’s most prominent folk orchestras, the Sogdiana Chamber Orchestra and the Tuxtasin Jalilov Orchestra, and their prospects for continued relevance in the sonic landscape of post-Soviet Uzbekistan. The third paper of the session will explore the Kazakh National Conservatory and its contradictory role in both the preservation and transformation of Kazakh traditional music. These three investigations, all based on extensive fieldwork, concentrate on areas of the world rarely examined in ethnomusicological projects. The cultural institutions under analysis all vividly demonstrate how drastic changes in a nation’s political and socio-economic circumstances directly affect approaches to its traditional music. In Qatar, these changes owe to its sudden emergence as one of the world’s richest nations; in Uzbekistan and Kazakhstan, to the past cultural constraints of the Soviet Union and the unique challenges of the post-Soviet condition. This panel provides examples of the negotiation of “tradition” in post-colonial nations, which have relevance to larger issues such as representation, identity, and canonization within Asia and the Islamic world.

Hidden Dangers of Ethnomusicological Field Research: Possible Responses
Gerald Florian Messner, (University of Vienna)

Ethnomusicological fieldwork is often carried out in isolated areas where researchers are thrown on their own resources while at times having to face unexpected hostile circumstances. How should one react when disaster strikes? This presentation addresses fieldwork
situations actually encountered, ranging from the unpleasant to the life threatening, and puts forward practical and proven strategies for solving the problems. Three individual incidents from field studies in different socio-cultural environments and geographically distant areas are chosen to develop a set of guidelines for prospective researchers. The first occurred in communist Bulgaria where jealous high-ranking colleagues refused official research approval for a study that was then carried out despite the lack of endorsement. The strategy of lobbying and networking learned here became a helpful tool in Indonesia where local cultural administrators repeatedly lured researchers unfamiliar with local practices and terrain into wasteland by falsely promising possibilities for attending indigenous performances. Finally, in Papua New Guinea, a joint Austrian research project turned sour when the leading anthropologist deserted the ethnomusicologist who had suffered a malaria attack, taking funds, camping and medical equipment with him. Rescue strategies, backed by determination and luck, saved the researcher and the project. Based on practice and theory, such as Johan Galtung’s “Transcend,” a global network of experts trained in conflict analysis who do fieldwork in various trouble spots, and Daisaku Ikeda’s Conflict Resolution Research, this presentation wishes to provide helpful information for the pursuit of ethnomusicological fieldwork.

“21st Century Gypsy:” Musical Collaborations as a Path to a New Identity
Brana Mijatovic, (Christopher Newport University)

“To be a 21st Century Gypsy in Serbia involves navigating a potentially explosive cultural and social minefield,” begins a review of the latest album by Serbian Roma band Kal. With a conscious effort to change the prejudices and clichés toward Roma, the leaders of this band mixed traditional and urban elements in an unprecedented way. They collaborated with the renowned Balkan (non-Roma) rock musician Rambo Amadeus, appearing as guests on his latest album Oprem Dobro (2005) and returning the favor on their album Kal (2006). Two years prior, the Croatian (non-Roma) band Cubismo teamed up with a renowned Serbian Roma musician Saban Bajramovic for two tunes on their album Amigos/Cubismo and World Stars United (2003). These collaborations are unique both because of their multicultural/multiethnic aspect, as well as for crossing the genre boundaries. While Goran Bregovic is considered a pioneer of the “gypsy music” revival, he has not, in effect, changed either the traditional repertoire or traditional perception of the Roma musicians. In contrast, by redefining the cultural landscape in terms of ethnicity, class, and cultural expression, I will explore the ways in which alliances such as these in popular culture represent a mark of a new consciousness on the part of both Roma and non-Roma musicians, and discuss their potential to challenge and change the prejudices and stereotypes about Roma in mainstream society.

Musical Pathways: Refiguring Roma Identity in the 21st Century Europe
Brana Mijatovic, (Christopher Newport University)

Traditionally portrayed through music, literature, and movies as exotic “Others” whose lifestyle held equal parts of fascination, idealization, fear, and loathing in European cultural imagination for several centuries, Roma have generally been treated as “exemplary pariahs, outcasts, as the very bottom of international hierarchies throughout Europe” (Zivkovic, as cited in Iordanova, 2001: 217). While being the largest minority in Eastern Europe, due to particular historical reasons, Roma lacked the protection of a nation or a state power acting as their advocate, and were thus the region’s “most misunderstood, most persecuted, and maligned minority.” (Silverman, 1995: 43). Recently, however, the policies of exclusion and forced assimilation have begun to give way to a number of EU initiatives that have the potential to improve the social and political situation of Roma. Parallel with these “top down” efforts, the “Roma music craze” of the 1990s, spurred on by the popularity of Kusturica’s movies and Bregovic’s music by Roma bands, has brought Roma music and musicians worldwide attention. However, while their success abroad has brought more performance and recording opportunities to Roma musicians in their countries of origin, the political struggles for cultural representation and discrimination have continued. The papers in this panel will
illuminate these tensions at the level of popular culture in Romania, Bulgaria, and Serbia. They will analyze new ways of self-positioning by Roma musicians in the 21st century, as well as the ways in which this impacts the relationships between Roma and the mainstream societies to which they belong.

**Copenhagen '62: Denmark's Seminal Reception of American Free Jazz in Europe**  
*Mike Heffley, (Independent Scholar)*

When the American free-jazz movement ignited its counterpart in Europe, the consensus shared by its principal American and European historians (Litweiler, Jost, Berendt) was that it flared and caught on most brightly in England and the Continental countries. Scandinavia, by comparison, contributed some important players (Sven-Ake Johansson, John Tchicai, Jan Garbarek and others) but no comparably notable scenes. Yet the Jazzhouse Montmartre in Copenhagen was the first site of European performances, in 1962, by Cecil Taylor, Albert Ayler, and Sunny Murray; Archie Shepp and Bill Dixon played in Helsinki around the same time. What factors made these venues more open to the new and then controversial voices and sounds? This paper will present accounts from some of the abovementioned musicians and others involved with those first dates. It will cite from the press about them, focusing on Danish scholars and journalists (Eric Wiedemann, Torben Ulrich) to get a sense of the reception of the new music. It will frame the discussion in the context of Scandinavia’s, and specifically Denmark’s, singular relationship to folk music in the national (“Nordic”) musical identity portrayed by its own and other writers in both its classical tradition and its engagements with the jazz tradition. It will conclude with a look at the post-free-jazz course of jazz and improvised music there for its adherence to or departure from that national persona in the larger European community.

**Other Postmodernities/Postmodernisms in Asia**  
*Jennifer Milioto Matsue, (Union College)*

One of the challenges in discussions related to Postmodernity (as a condition of life today) and Postmodernism (as an aesthetic response to High Modernism) is that both concepts assume very specific meanings regarding historical trajectory and worldview. This raises some obvious questions regarding other places in the world that have felt the affects of globalization (the global circulation of technology, money, ideas, etc.). Can these other regions in the world be postmodern in the same way as, say, southern California? Can the idea of postmodernity be modified enough to be relevant in places with different histories and worldviews? What if intellectuals and artists in other regions of the world embrace postmodernity and postmodernism but adapt them to the unique historical contexts of their own societies? In other words, are there other postmodernities, other postmodernisms? This panel will explore the idea of the Postmodern and its relevancy in the cross-cultural study of music, particularly in relation to new forms and performance contexts within Asia. Each panelist thus problematizes postmodernism in a particular context: from the postmodern critique of traditional musical categorizations in Japan, to the role of playback in creating a postmodern public culture in India, to transnational digital musical culture’s creation of a postmodern digital subject and lastly, Indonesian artist’s own confrontation with postmodernism’s possible post-colonial agenda. These four papers in turn broaden the idea of the Postmodern, often invoked yet seldom critically examined, as a relevant concept to the field of ethnomusicology.

**Problematicizing Postmodern 'Popular' Musics in Modern Japan**  
*Jennifer Milioto Matsue, (Union College)*

Roy Shuker (1998) describes postmodern popular musics as blurring boundaries between art and commercial, resisting traditional categorizations, and resulting in new “postmodern popular” genres that either share similar stylistic qualities yet exist distinct from mainstream musics, or conversely, commodify “serious art” musics.
The postmodernist project further questions such taxonomies as "art," "traditional," "folk," and "popular" throughout the world. As more and more individuals find a passion for taiko (traditional Japanese drumming), for example, can the style continue to be labeled "traditional"? Conversely, can a small, mountaintop rave featuring popular styles of electronica, but with only 100 people in attendance, truly be considered "popular"? And should the increasingly well-known performer, Agastsuma, who recreates the classic shamisen (Japanese three-string lute) through combining traditional elements with popular styles, be labeled as "traditional," "popular," or indeed "postmodern"? Long established definitions of the "popular" — either as mass-produced and mass-consumed, or as defined by musical quality — may no longer express the nature of these arguably postmodern musical practices. Drawing on ethnographic research in Tokyo, Osaka, and Kyoto spanning the past decade, this paper problematizes a postmodern read of the labels "popular" and "traditional" in relation to several genres of contemporary Japanese music. Exploration of the expansion of Japanese drumming globally, the highly intimate techno-raving, and finally, the recent fusion of classic instruments with modern styles — reveals the inadequacy of these labels for categorizing the breadth of musical forms expressed daily in modern Japan — ultimately complicating our read of popular music itself.

**Indonesian Musik Kontemporer and the Issue of “Western Influence”**  
*Christopher J. Miller, (Wesleyan University)*

Western influence is commonly regarded as a major factor in the existence of contemporary art music in Asia. Yet in the case of musik kontemporer by traditionally-based Indonesian composers, several observers have commented on the apparent lack of influence from Western new music. Conversely, acknowledging a long colonial history and forces of modernization, scholars such as Becker, Sutton, and Sumarsam have drawn attention to conceptual and technological forms of Western influence on Indonesian music. These discrepancies follow in part from disciplinary understandings of influence. The humanities focus on individual artists, texts, and matters of style, while the social sciences give greater attention to social and cultural forces and phenomena. I argue, with reference to musik kontemporer, that it is crucial to be specific about the kind and extent of influence, the path that influence travels, and most importantly the degree of what I term “ethnological valence.” For example, sound amplification is arguably less Westernizing and more ethnologically neutral than the symphony orchestra, though both are Western inventions. More complex in this respect and most pertinent to musik kontemporer are the concepts and attitudes associated with avant-gardism. Having traveled to traditionally-based and Western-oriented scenes by distinct and parallel paths, avant-gardism is variously abstracted or associated with Western models and practices. Specificity and conceptual clarity are thus crucial to the evaluation of the role of Western influences on modern arts in postcolonial contexts, in order to avoid reinforcing the notion of the all-powerful West without resorting to simplistic disavowal.

**Altitude Affects Amplitude: Musical Multiplicity, Economics, and the Touristic Culture of Asheville, North Carolina**  
*Heather L. Miller, (University of Maryland)*

Located in the Blue Ridge Mountains of North Carolina, the city of Asheville boasts a profitable multi-million dollar tourist industry that welcomes millions of visitors to the region every year. The tourist trade has generated employment for thousands of people and has created ideal conditions for the prospering of the city’s musical life. Business owners, responding to tourist demands for active nightlife, now offer a wide variety of musical styles and other entertainment to their patrons. Musicians cater to the diverse tastes of tourists by providing anything from Top 40 popular music to jazz, in addition to the region’s traditional music. Thus, this scene not only involves a large number of local musicians for whom Asheville serves as a home base, it also attracts many artists from outside the city to perform at the local venues and festivals. Through ethnographic research this paper investigates the reciprocal relationship between the music and tourist industries in Asheville by exploring the dynamic between local and visiting artists. Specifically, I address musical performances that occur during
Asheville’s three-day summer Bele Chere Festival and offer a survey of the diverse musical genres presented during the event. Additionally, this paper addresses the situation of a scholar, returning to a place of former residence, who is now confronting the issues of being a tourist and subsequent outsider to the current musical culture of the city.

From Immigrant to Emigrant in the Pacific Rim: Indo-Fijian Music and the Forging of a Transnational Community
Kevin C. Miller, (University of California, Los Angeles)

The island nation of Fiji, a former sugar colony of the British Empire, is today unique among its Pacific neighbors for its particular postcolonial predicament. Two dominant ethnic groups share the islands: Indigenous Fijians, who maintain land ownership and political paramountcy (52% of the population), and Indo-Fijians, who dominate the economic life of the nation (41%). The majority of the latter trace their origins to the British indenture system active between 1879 and 1916. However, vocational aspirations in combination with recent political crises (including three coup d’êts) have prompted the emigration of over 150,000 Indo-Fijians to various Pacific Rim locales. Based on fieldwork in Fiji and California, this paper analyzes the role of music in the constitution and contestation of the heterogeneous and widely dispersed Indo-Fijian “community.” The performance of local music amidst the consumption of transnational musics, such as Bollywood hits, serves as an index of various communal divisions (and confluences) along lines of ethnicity, religion, class, and regional origin. Crucially, I treat Fiji itself as a transnational locale linked in diasporic terms to India as an ancestral homeland, but joined in transnational terms to modern South Asia, its diaspora, and a network of “twice migrated” Indo-Fijian communities. To explore these connections, I focus on the mandali, informal singing groups that perform the devotional repertoire of Hinduism, common both to Fiji and its diaspora. As a live, participatory genre, mandali singing presents a compelling complement to the consumption of mass-mediated Indian music that dominates the Indo-Fijian community network.

Jacking the Dial: The Radio in Grand Theft Auto
Kiri Miller, (University of Alberta)

The Grand Theft Auto videogame series has sold over 45 million copies and has attracted considerable media attention for its violence and sexual content. Nevertheless, few have explored the crucial role of music in the GTA gameplay experience. Virtually all of GTA’s music is presented through the medium of “radio stations” within the game. This paper investigates the development of the radio across several versions of the game and addresses its special qualities in GTA:San Andreas, in which the player inhabits Carl Johnson, a young black gang member in an early ‘90s west coast urban landscape. When CJ is driving stolen cars, the player can simultaneously explore the geographical terrain of San Andreas and the cultural terrain of its 11 radio stations. My ethnographic work shows how GTA players use the radio as they engage in an experimental occupation of a social and moral context governed by the norms of stereotypical black masculinity. The GTA radio tells a specific story about hip-hop authenticity and the gangsta rap canon, and players engage with this story as they identify with CJ and immerse themselves in the game world. Their control over the radio dial becomes a means of shifting between a distanced, touristic experience of L.A. gangsta life and an emotionally and politically charged identification with a sympathetic avatar who is a native of that world.

From Cuba to Trinidad: Topics in Caribbean String Band Music
Rebecca Miller, (Hampshire College)

Widespread throughout the Caribbean, and, until recently, largely understudied by scholars, string band music merges elements of Western European, African, and Afro-Caribbean musical aesthetics and instrumentation, epitomizing the notion of syncretic cultural expression. As much a relic of European colonialism as it is representative of the African diasporic experience, the genesis of Caribbean string band music parallels that of the region, underscoring a history of enslavement, forced migration, colonial
rule, and (in some instances) independence. But Caribbean string band music also offers a powerful example of local innovation and creativity, resulting in idiosyncratic performance practices that vary (sometimes greatly) from island to island.

This panel will examine issues common to string band music from Cuba, Puerto Rico, Jamaica, Carriacou (Grenada), and Trinidad and Tobago. The panel will focus in part on the inherent sonic and aesthetic adaptability of string band music in various Caribbean island cultures as well as string bands as a site whereby post-colonial identities can be forged, tested, and publicly expressed. Other unifying themes of this panel include the impact of festivals and competitions on string band music (significantly, the Parang Festival in Trinidad and Tobago as well as Carriacou Parang); the influence of the recording industry on cultural memory and on the performance practice of string band music; and string band music as expressions of nationalistic sentiment, regional solidarity, and cultural autonomy in the face of encroaching globalism on small island cultures throughout the Caribbean and elsewhere.

**Carriacou String Band Music: Performance, Change, and Identity Formation**  
*Rebecca Miller, (Hampshire College)*

In Carriacou, an outer island of the Caribbean nation, Grenada, string band music, a syncretic genre that combines string instruments with a variety of percussion, has long provided an aural backdrop for social and life cycle events as well as entertainment for tourist audiences. String band musicians play a repertoire that reflects profound local, regional, and global influences, with music ranging from traditional tunes and songs to adapted hymns and popular calypsos to North American folk, popular, and country western musics. Despite Carriacou’s small size and population, there exists two distinctive string band playing styles, a reality that underscores local geographic and racial divisions.

In this paper, I argue that the changing significance and use of string band music for Carriacouans since the early 1960s is reflective of Carriacou’s recent history as its population has negotiated political and cultural change wrought by neo-colonial rule, revolution, and invasion by American troops in the early 1980s, as well as the contemporary impact of globalism. Through an analysis of repertoire and performance styles, I demonstrate that it is string band music’s inherent adaptability that has contributed to its historic and contemporary vitality. I also argue that this vitality has been informed by the transformation of string band music from a largely community based expression to a staged competition at the annual Carriacou Parang Festival, an event where musicians routinely assert through lyrics and music the need for cultural autonomy while simultaneously voicing a regional affiliation and solidarity with the greater Caribbean.

**Musical Mobilization and Alternative Futures in Imperial Japan**  
*Richard Miller, (University of Wisconsin, Madison)*

The Japanese government’s efforts to establish and develop western-style music in the years between the Meiji Restoration of 1867 and the end of World War II have often been described in terms of mobilization, first for citizenship, then for empire, and finally for war. While this is a reasonably accurate picture of the general trajectory of government-led programs, it does little to reveal the conception, volition, and agency of private individuals participating in those efforts. For example, many western classical art song composers and performers moved from the individual expressivity of German Romanticism at the turn of the century to compositional experimentation and creation of “national” color by the time war in China began in the early 1930s. When the authorities called upon these same individuals to concentrate on composing and performing simple, often maudlin patriotic songs, Japan’s major musical intellectuals responded with enthusiasm - so much so that some later found themselves in the crosshairs of postwar purges of artists regarded as collaborators. How should we understand the roles taken by creative intellectuals in mobilization programs which demanded they restrict their own creative freedom and deny their own critical values? In this paper, I draw upon the works of
prominent musical thinkers such as Yamada Kousaku and Fujii Kiyomi to investigate whether their participation in war mobilization necessarily implied acceptance of official goals and rationales, or if there was space within those projects for alternative visions of Japan's future.

Ballroom Dance and the Development of Popular Music in Thailand

Terry Miller, (Kent State University (Emeritus))

By the mid nineteenth century Bangkok already had a substantial Western community, and many Thai, including Kings Rama IV and V, were curious about Western culture. When Thai first saw Westerners dancing in closed position, touching each other, they were amazed and appalled. To accompany their balls, the Western community brought in musicians from Hong Kong, the Philippines, and Malaysia, but by the third decade of the 20th century some Thai musicians had learned to play this music too. From 1935 onwards Thai actively played arrangements of Western dance music and began arranging their own, some based on Thai classical melodies. Suntharaphon, then the pace-setting dance band, remains popular today. Ballroom dance music came to be called phleng luk krung in contrast to the development of less sophisticated, and often critical songs, called phleng luk thung, though in fact many of these were in cha-cha-cha tempo. Most of the compositions by today’s king, Rama IX, are in ballroom tempos. After students began returning from study in Britain and the United States in the later 1950s, the ability to do ballroom dance became an expectation of all educated people and upper level civil servants. University students routinely celebrated graduation with ballroom dance accompanied by a live band. With the coming of American soldiers on R&R from Vietnam in the 1960s and 1970s came new influences from America, and Thai popular music began growing in new directions. Ballroom dance and its music, however, remain popular in Thailand today.

Traffic Culture: Music and Intimacy in Tehran’s Taxicabs

Niloofar Mina, (New Jersey City University)

This paper concerns the traffic of culture in Iranian transport networks. Based upon an extended period of field research (2004-2006), the paper examines the place of music and intimacy in Tehran’s taxicabs, communal space where middle class passengers spend a considerable portion of their daily lives stuck in the nightmarish limbo of traffic. Here, communal cabs are officially permitted to transport up to five passengers of mixed sexes. Inside, passengers listen to contraband music, breath air saturated with exhaust fumes and endure the indignity of physical proximity with complete strangers. Given the disturbing nature of this experience, intimate and candid conversations often arise among the occupants, conversations that frequently concern the perceived social chaos in the city and the political ineptitude of the government. Although officially sanctioned, these casual encounters encourage social intercourse that is prohibited by the Islamic Republic’s code of social conduct. This suggests that taxicabs are viewed as liminal spaces by the government and citizens alike. Private and yet public, they seem to function as mobile sanctuaries where restrictive regulations and social boundaries are routinely transgressed. They serve as public forums held in private, allowing ordinary citizens to share personal desires openly and to resolve seemingly contradictory experiences that characterise everyday lives, that of social resignation and individual defiance.

Strategies of Survival– Traditional Music, Politics, and Music Education among Two Minorities in Finland

Pirkko Moisala, (Åbo Akademi University)

The paper presents strategies regarding the maintenance and transmission of oral traditional music among two language minorities of Finland, the Sami and the Finland’s Swedes, both striving to keep up their oral musical traditions in changing cultural and political circumstances. Finnish folk music is taught at different levels of music education, for the past two decades even at the foremost school of music, in the Sibelius Academy. Folk music is
mainly taught by oral transmission supported by notes. Students are also encouraged to learn to improvise both freely and within the style in question. Although these kinds of folk music studies are available for all citizens in Finland, they do not provide equal opportunities for students coming from different minorities for whom ethnic identity together with traditional music relate closely with language. In this educational and political context, the language minorities are striving to find ways and means to support their traditional music in their own terms. They look for ways to combine resources and methods of mainstream music education supported by the state with local means of music transmission which requires careful balancing between different kinds of conceptualizations of music. Financial support for music is also sought from tourism and even from outside of Finland, from the European Union. As for the theoretical background, the paper combines ideas relating to Gilles Deleuze’s and Felix Guattari’s concept of “assemblage” with theories of social movements.

**Elusive Points of Departure: Variation and Repetition in Senufo Balafon and Hard Bop**

*Ingrid Monson, (Harvard University)*

In this paper I compare the accompaniment parts in the Senufo balafon music of Neba Solo to patterns used in hard bop of the late 1950s and early 1960s in light of issues raised by Eric Chary (2000) and Marc Perlman (2004) about musical variation and its conceptual processes. Both Perlman and Chary have added significantly to our understanding of improvisation and variation by questioning the common idea that there is always a core idea or model that is elaborated to produce variation or improvisation. Chary argues that it is better to consider the kumbengo in Mande kora playing a “bundle of options” that includes a range of variation, rather than to think of it as a variation on something fixed. Likewise, Perlman, argues that the balungan in Javanese gamelan, which functions as an implicit melody, is not a singular thing, but a variety of responses to the problem of melodic guidance. Even though variation and repetition are strong components in both Senufo balafon and hard bop, their cultural meanings and historical contexts are different. If jazz improvisation was articulated in a cultural and aesthetic context that viewed too much repetition as evidence of lack of originality, in the Senufo context, the ability to find repeating patterns that are progressively transformed into other repeating patterns is at the very core of the improvisational style. The examples from Neba Solo are based on my ethnographic research conducted in Sikasso, Mali in 2005.

**Conversations with Balinese Musician I. Nyoman Suadin and the Value of the Biographical Approach in Ethnomusicology**

*Rebekah E. Moore, (Indiana University)*

In 2001 editors of The World of Music released a special issue entitled “Ethnomusicology and the Individual,” in which contributors assessed the motives for and consequences of the increasing number of biographical accounts in ethnomusicological publications. This resulted from three factors: the emphasis on individuality commonly encountered in musical performance; the influence of reflexivity, and a move toward documenting the experience of real individuals in current ethnography—a move away from cultural holism; and interest in individual agency in musical performance (Stock). This understated shift is prevalent in both writing and research methodology, but ethnomusicologists have always engaged with individuals in their work. Therefore, as ethnographers more consistently write themselves into their texts, individual consultants, performers, and teachers begin to receive greater consideration throughout the ethnographic process. In this paper I examine the techniques and implications of recent biographical accounts in ethnomusicology. I argue for the legitimacy of the approach, for it is not through cultural generalizations, but through individual stories that we learn from and engage with cultural and musical significance. Through an ethnography of an individual, Balinese gamelan master and my teacher and friend, I. Nyoman Suadin, I advocate for disciplinary acceptance of this approach. Over thirty years ago Geertz said that ethnographers will only contribute to understanding cultures if they move past cultural tags and “descend into detail,” of individuals as well as groups (Geertz 1973). The 2006 conference theme, “Ethnomusicology and the Individual,”
demonstrates that this is a lasting trend in the discipline and warrants investigation.

Empowering Musical Diversity: Master Musicians, History, Ritual, and Philosophy as Collaborative Research in Bali
Rebekah E. Moore, (Indiana University)

This panel encompasses the 2006 conference's primary theme, “Whose Asia-Pacific?”, by addressing contemporary ethnography in Bali from several perspectives. Contributors direct their experiences to issues of diversity in ethnomusicological research by empowering academic dialog from the perspective of master musician, history, ritual and philosophy. The panelists’ individual research projects reflect a shared passion for Balinese music and dance, years of practical gamelan experience, respectful student-teacher relationships, State-side conversations, and a collaborative research trip to Bali in 2005 by three of the panelists. The first presenter in this panel examines Hindu-Balinese philosophy and its crucial link to understanding music in its socio-religious context. This presenter is complemented by a paper that examines the biographical approach in ethnomusicology and argues for its validity. In order to illustrate the efficacy of this research and writing method, she presents an ethnography of Balinese gamelan master I Nyoman Suadin. Our next presenter explores the history and policies that have contributed to the present state of the genre lelambatan. The last presenter's case study concentrates on the Baron Rangda dance-drama as a ritual affecting both insiders and outsiders and its relationship in collaborative fieldwork. All of the papers seek to demonstrate the importance of continued collaboration with musicians and scholars to empower diversity through the local perspective. Although Balinese music has received extensive scholarly attention, each new encounter contributes a fresh perspective on familiar music, and consequently a more nuanced interpretation of musical and cultural significance.

Analysis of a Tratado for Obatalá, “King of the White Cloth”
Robin Moore, (University of Texas at Austin)

Scholars have written increasingly about Afro-Cuban batá drumming since the 1980s; collections of transcriptions, created by non-Cuban drummers to analyze rhythmic complexes and document the extent of the repertoire, are increasingly available to the general public. To date, however, the deliberate musical techniques drummers use in interactive performance settings to create effective ritual accompaniment have remained unexplored or underexplored. Batá drummers and akpwones (ritual song leaders) make instantaneous choices about repertoire, improvising within tight constraints in order to intensify music making based on the needs of participants.

This presentation analyzes one five-minute recording by the Cuban group Obá Ilú (“King of the Drum”) of a song-and-drum sequence for Obatalá, the orisha of peace, serenity, and coolness. As a studio-recorded segment, it does not replicate exactly what would be heard in a live setting, yet the music derives from and imitates a typical sequence from sacred repertoire. Our goal is to enumerate a few of the techniques for variation/elaboration used by drummers Mario Jauregui Francis, Pedro Pablo Martínez Campos, and Máximo Duquesnes Martínez in support of and in dialogue with singer Marta Galarraga. Analysis focuses on voice-drum interactions, an unexplored area within the current literature, noting the ways in which they restrict and yet complement each other’s improvisations in the course of performance.

Moving Through Discomfort in Kathak Dance
Sarah Morelli, (Harvard University)

The lore surrounding many dance cultures is filled with stories of dance masters’ harsh methods for disciplining students’ bodies. This may be particularly the case in India, where both dance and music gurus are remembered and often lauded for their strict teaching methods. However, in the transnational movement of these art forms to foreign contexts, tradition-bearers (once the students of such strict
disciplinarians) have often encountered problems continuing in this style of transmission. For example, in writing about the renowned Bharatanatyam exponent T. Balasaraswati, Cowdery states, "Her guru had often used strict discipline, even humiliation, to make her try harder. She occasionally used such tactics with her American students... but Bala realized that most Americans would not respond well to this teaching style, however traditional it was in India" (52). In contrast, Kathak dance master Pandit Chitresh Das has been more resistant to modifying this style despite having taught in America since the early 1970s. This paper will consider the uses of physical and emotional discomfort in the training of members of the Chitresh Das Dance Company based in San Francisco, California. It will examine the issues that arise for Kathak dancers who are approaching or enter into a guru-disciple relationship, focusing on conflicting ideals of Indian discipleship and American principles of selfhood and autonomy. This paper draws upon extensive training and fieldwork with Pandit Chitresh Das and the Chitresh Das Dance Company from 2000 until the present.

But We're Tenors and Basses, Not Men: Trans Voices and Issues of Gender in GALA Choruses
Pamela Moro, (Willamette University)

Over the past 25 years, gay and lesbian/feminist (GALA) choruses have emerged as prominent community arts organizations in the U.S. From their inception, the choruses have been activist as well as celebratory, though their missions have varied somewhat across time and across the nation. Paralleling shifts in political and social advocacy movements, some choruses have adopted a "GLBT" identity. Outside of the very few choruses whose membership is exclusively trans, transgender singers have prompted choruses to face issues ranging from membership criteria to programming to vocal technique. The mere presence — the voices and the sight-- of transgender singers underscores and complicates the counterhegemonic message of GALA choral singing and queer musical activism, within the ensembles themselves and as they face the public performance. This paper considers the transgender voice, both literal and figurative, within the context of GALA choruses today. The ethnographic research is based on a chorus in Oregon in which transgender participants have played a pivotal role as founders, leaders, and loyal supporters. Also drawing on first-person accounts from elsewhere in the U.S, I nestle my immediate focus within the broader picture of gender and GALA choruses. Humorous gender bending, the reframing of familiar repertory, and the renegotiation of performance "rules" (for example, that women must sing soprano or alto) contribute strongly to the position of GALA choruses as activist forces. The paper draws musical examples from newly commissioned choral works as well as standard GALA repertory.

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

This paper illuminates the work of Joseph Cooper Walker (c. 1761 – 1810), The Historical Memoirs of the Irish Bards (1786), which is considered to be the first book on Irish music. The book’s transcriptions of fifteen melodies also mark it as one of the earliest collections of its kind. Despite its unprecedented nature, Walker’s work has gone largely unnoticed by the musical community. My theory is that this is mostly due to a damaging and biased review by British musicologist Charles Burney in 1787, as well as the later music collections of Edward Bunting. Although greatly disregarded by musicologists, Irish Bards has been mentioned in several contemporary analyses of late eighteenth-century Ireland. General consensus has been that Walker was an amatuer, and that his greatest contribution was to Irish literature for his presentation of Charlotte Brooke’s Irish poetry. The consensus stems from scholars failing to recognize that they were working with Walker's posthumously published second edition, significantly altered by an anonymous editor. Based on Walker’s collection methods and presentation, I will argue that his melodies are as significant, if not more so, than his collection of Brooke's poems. I will also argue that critics cannot make a fair judgment of Walker’s work unless they focus solely on his first and unaltered edition. Overall, this paper analyzes that which has cast Walker into the shadows of history, and
Consumer Fantasies, Fantasies of Consumption: Suddenly Last Summer as Colonialist Text
Mitchell Morris, (University of California, Los Angeles)

In 1959, Columbia Pictures released the film Suddenly Last Summer. Based on the astonishingly florid play by Tennessee Williams, the film climaxes with a lurid story of American tourists, homosexuality, and cannibalism in a seaside Spanish village. Although the anxieties of the play may at first seem to center on the representation of sexual difference in Cold War America, upon closer examination it is clear that uneasiness about race, nationality, and colonialism are perhaps even more important to the story's action. In the film, especially, both diegetic and non-diegetic musics work to define a number of crucial spaces of action: “nature,” “civilization,” and circulating between them, “the primitive/colonial.” This last category is particularly noteworthy in Suddenly Last Summer, because its very generality creates a topological complex in which “nonwhiteness” and “the primitive,” sexuality and economics, become surrealistically conflated. Adding to the richly contradictory text are the purposeful disbalances created by the excess of innumerable details of mise-en-scène, acting, dialogue, and music. These confusions are in part responses to material conditions that shapes the “Pax Americana” after World War II, of course, but with the use of recent discussions in postcolonial and critical race theory, I will show how the very extravagance of Suddenly Last Summer, especially in the music of its climax, can be seen to offer a queer critique of the conditions it so melodramatically represents. I will conclude with a consideration of what ethnomusicologists can gain by deciphering the colonialist impetus in such seemingly non-colonialist texts.

Music Making, Identity, and Preservation of Cultural and Religious Heritage among a Lebanese Diasporic Community in the United States
Guilnard Mofarrej, (Independent Scholar)

This paper is concerned with a Lebanese diasporic community living in Easton, Pennsylvania, since the last decade of the nineteenth century. The community consists exclusively of Maronite Christians, an indigenous religious ethnic group based in Lebanon. Over the years, the community has remained faithful to its cultural and religious heritage. Moreover, it is characterized by a strong sense of communal identity and solidarity, mostly because the members of the group are either descendants of the same village in northern Lebanon (Kfarshhab) or are married to Lebanese descendants of the village. In this paper I explore different strategies employed by the community to express its identity and preserve its cultural and religious heritage. I refer specifically to an annual festival celebrated at the local Maronite church and to the music and liturgy used during worship. The festival constitutes the biggest fund raising event for the church. It consists of different activities including performance of folkloric dance, live performance by a professional musical band, and making and selling of Lebanese food. Moreover, I discuss the role of music and dance in connecting the community and helping produce vital links with the homeland. For instance, last year’s festival emphasized the community’s celebration of Lebanon’s freedom from Syrian occupation. Furthermore, applying Thomas Turino’s (2004) notion of the simultaneous use of static-homogeneous and fluid conceptions of identity, I discuss how this approach contributes to a better understanding of the community’s interpretation of identity.

A Sea of Islands: Encounters with Time, Space, and the Other - Panel 3
Jane Freeman Moulin, (University of Hawai‘i at Mānoa)

Far from viewing their homelands as isolated dots of land in a vast ocean, Pacific Islanders embrace a vision of the sea as an open highway with islands as connection points that link them to their
ancestors, their kin, and their neighbors—through history, across space, and between cultures. This series of three panels devoted to Pacific music and dance explores how, in a similar way, Islander musics voyage though time, distance, and “otherness” to link generations, locales, ethnic groups, and performing artists in ways that enrich life and provide meaning in Pacific Islander societies. Taking advantage of the conference location in the piko (navel) of the Pacific and the presence of several international scholars of Pacific music, the sessions highlight Pacific Islands research for the SEM membership and contribute to the uniqueness of the Honolulu conference. The panel “Encounters with Time” explores confluences of tradition and modernity, the use of historical events and oral tradition to inform contemporary knowledge, and the role of musical ideologies and social reality in remembering the past. This second panel, “Encounters across Space,” turns to biography/autobiography as an ethnomusicological tool by examining the processes and musical results of connections across distance and by exploring methodologies for developing an ethnomusicology of the individual. “Encounters with the Other” addresses performing arts in a wider world—as international cultural commodity, colonial encounter, and post-colonial show. The combined sessions present a range of topics focusing on Pacific issues that both intersect SEM conference themes and stretch beyond them.

A Sea of Islands: Encounters with Time, Space, and the Other - Panel 1
Jane Freeman Moulin, (University of Hawai‘i at Mānoa)

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Selling Tahiti: The Performing Arts and Cultural Consumption
Jane Freeman Moulin, (University of Hawai’i at Mānoa)

Throughout much of the twentieth century, Tahiti relied on its music and dance mainly for local celebrations, tourist entertainment, and as a way for young Tahitians to travel abroad and see the world. Increasingly, however, Tahitians are transforming their performing arts into packaged forms of culture that travel far beyond Tahiti’s shores to find viable and flourishing international markets. Moving beyond the presentation of culture to passive tourists, Tahitians now aggressively “sell” their culture to outsiders as music and dance instruction with a host of entrepreneurial by-products. International workshops, overseas music and dance schools, concert tours, and festivals geared to non-Tahitian participants (both on the island of Tahiti and in foreign cities) are part of this readjustment in focus and the current ideology of buying and selling intangible culture as a commodity. Viewing this expansion as an aspect of the economics of music, as well as both real and “imagined” markets, this paper analyzes the types of consumerism Tahitians promote to outsiders, explores the processes that contribute to the globalization of Tahitian performing arts, and examines how Tahiti’s present “culture of consumption” in turn informs and shapes Tahitian ideas about music and dance culture as a transnational asset. No longer content to sing and dance on cue, Tahitians are increasingly sophisticated partners in a global market geared to cultural curiosity and reliant upon artistic capital.

Reality and Ideology -- Barrier and Bridge
Richard Moyle, (University of Auckland)

Memorial songs for the recent dead on the remote Polynesian-speaking island of Takuu in Papua New Guinea are explicitly intended as kii ahu te tauait ‘to praise a fishing leader’, and the lyrics predictably focus on men’s fishing success. Dead women and children are routinely accommodated within the poetic stereotype as having caused tuna to conveniently appear in the ocean for male relatives to catch. Public singing presents and endorses this idealized image to the community of 600 persons. With community knowledge, but not always unanimous approval, lyrics may deliberately change recent history to create the appearance of normalcy if an individual has continually under-achieved in real life. However, the deaths of Takuu people in the last twelve years caused Takuu’s poets, singers and audiences to acknowledge and resolve a major expressive problem when the gap between reality and the ideal was too great to bridge in conventional song poetry. The one was a severely handicapped youth unable to participate in any economic or social activity, and the other was a known criminal. The sacrifice of reality in the interests of an ideology that is musically expressed was replaced by the abandonment of the ideology in favor of a higher order of reality. Uniquely and explicitly the songs identify the principle of egalitarianism underpinning Takuu society itself.

Lelambatan in Banjar Wani, Karambitan
Rachel Muehrer, (University of Maryland)

The ceremonious music genre lelambatan originated in the gamelan gong gede orchestras in the courts of Bali. The once luxurious gamelan gong gede, funded by the rajas, has long departed as a result of Dutch colonization, democratization, and Indonesian independence. Today the music is still played for ritual occasions, but in a new context. Gamelan gong kebyar instruments, melted down and rebuilt from those of the gong gede and handed down to the villages from the courts, are utilized because of their versatility and popularity for the new kebyar musical style. The result is
remarkable: music from a feudalistic past that represents the lavishness of the rajas is played with reverence by the common class on gamelans literally recast to accommodate a democratic environment. A case study in Kambitan, Bali examines the lelambatan music that has survived despite, or perhaps with the assistance of, history and cultural policy. This work compares recent recordings (Summer 2005) of lelambatan in Kambitan with documentations and accounts of the genre and its fortitude by McPhee, Tenzer, and Gold. The paper explores the representation of lelambatan on a musical, social, and political level, and the way in which meanings have been compromised.

Japanese--->honkyoko<--American
Rachel Mundy, (New York University)

In 1928, Henry Cowell began to study the shakuhachi, or Japanese bamboo flute, with Kitaro Nyoshou Tamada, a first-generation Japanese American. Over the next several decades, Cowell and Tamada promoted traditional Japanese music to a diverse audience, ranging from John Cage to Japanese Americans in a WWII internment camp. Since Tamada and Cowell, the repertoire for shakuhachi, known as honkyoko, has been at the center of an ongoing collaboration between Japanese and American musicians in what is often a literal exchange of bodies as musicians cross the Pacific from both sides to study, teach, and perform. Today, elements of honkyoko thrive in both American and Japanese art music. From Toru Takemitsu's 1967 premiere of "November Steps" to the more recent invention of the "flute-o-hachi," a double lineage redefines the boundaries of traditional music on both sides of the Pacific. Thirty years' worth of correspondence and other documentation from the Henry Cowell Collection at the New York Public Library offer a tantalizing glimpse of Tamada's successful advocacy of Japanese music and culture in the midst of his work as a farm laborer and internee during World War II, while living musicians today offer a rich oral and performed history that traces between Japan and the United States. These histories show three generations of collaboration between Japanese and American musicians that is virtually unknown within mainstream scholarship. This paper examines some of the music resulting from that exchange, a music that walks the line between colonization and true camaraderie.

Regional Musics as a Hostage of US Corporations
Clifford R. Murphy, (Brown University)

Over the course of my research on the subject of New England Country Music, I have found that many of the brightest lights of this
region’s music were recorded by major record labels. Some of these recordings influenced entire generations of New England country musicians, but have been commercially unavailable for decades. Attempts by the recording artists to gain the rights to their long out-of-print recordings have been rebuffed repeatedly and the aural history of New England Country Music has largely vanished over time. In a parallel development, industries have grown up around the legacies of other regions – a process of historical editing by powerful corporations – that has created the impression in many parts of the world that musical styles and traditions come solely "from away." Is it ethically right for corporations to hold unused recordings hostage? Is it possible to enact legislation that requires corporations to make cultural documents available to the public either by returning the masters to the artists' estates or by making them available through some publicly accessible archive? Does the repatriation of recordings by the Federal Government to indigenous peoples create a precedent for the repatriation of all cultural documents? During the course of my lecture, I will suggest some avenues applied ethnomusicologists might take to repatriate cultural documents to their home communities.

Improvisation in Khaen Music
Priwan Nanongkham, (Kent State University)

The khaen, a bamboo free-reed mouth organ, is a traditional musical instrument among Lao people both in Northeast Thailand and in Laos. The instrument developed over thousands of years before it lost its traditional function during the last quarter of the twentieth century due to the impact of westernization and modernization. Khaen music is better known as an accompaniment for lam, vocal music, rather than as strictly instrumental music. In Northeast Thailand, however, khaen repertoire reached the pinnacle of its indigenous development. Lai khaen, an instrumental music did become significant, although not to the same degree as with the lam forms. Khaen music is based on oral/aural tradition where improvisation is the primary musical practice. This lecture performance will describe the meaning of improvisation in khaen music both in instrumental music and in vocal accompaniment. I will demonstrate the improvisational techniques for modes, scales, vocabularies, ornamentations, variations, rhythms, and repertoires that constitute the Lao musical improvisational boundaries. This presentation may be useful for one who is interested on the improvisational diversities of world music.

John Napier, (University of New South Wales)

“You should only listen to this Jogi. He is the most knowledgeable in all Alwar district,” said my young colleague in Lacchmangarh. “I would be cautious about concluding too much based on how just one performer tells this story,” said my older, urban-based social scientist friend. These words of advice have compelled me to examine the interaction between the exceptional performer and his milieu, as part of a larger effort to examine issues of Pan-Indic and local interaction, heteroglossia, subalternity and conservativism, and listening modes in the performance praxis of the Mahadevji ka Byavla, an extended local version of a well-known Indian mythological story. (Unlike all other performers, Kishori Nath accesses literary based, Pan-Indic versions of the story). Through examination of both text and audience response, I suggest that there is substantial heteroglossia apparent in all performances of this story, and that textually, performers use at least five modes of address: synoptic, interpretative, didactic, devotional and diversionary. Whereas most Jogis will perform the kathā using only one or two melodies, Kishori Nath uses a vast array of melodies of varied lengths, overlaying the textual heteroglossia with a musical one. Since the choice of melody also varies from performance to performance, each series of nights on which the kathā is sung exemplifies a unique and telling interaction between text and tune. Thus I argue that it is not only possible, but essential to examine individual performances by single performers as such, not merely as instances of, or deviations from, type.
Haul and Pull Up: Mento and the Sale of Jamaica’s Musical Roots
Daniel T. Neely, (New York University)

Over the last decade, the international market for vintage records of the traditional string band music called mento has surged. I ask whether the overseas sale of these objects interrupts the figurative groove of Jamaican cultural memory. In Jamaica, interruption can be read as an enactment of history. When a deejay in a dancehall lifts the needle in the middle of a record to replay it from the beginning - a practice called haul and pull up- it is a culturally-grounded act of intentional fragmentation that perpetuates a dance groove despite the interruption. Many record collectors, both in Jamaica and abroad, also think of the haul as something one winds up with after having been out buying records. Indeed, the best hauls contain the same kinds of “boss” records deejays favor for re-play at dances, and no comprehensive collection is without many. Although the haul of record collecting is similarly a means of accessing historical memory, it is an act against fragmentation, one that seeks objects over the evocative in the pursuit of historical integrity. While creating a global engagement with traditional Jamaican music on one level, the sale of these records may also be seen as part of a process of de-contextualization that favors the aesthetic of a particular historical moment. For contemporary mento groups, this circumstance raises questions about their role in tradition: is the international trade in vintage records a new form of cultural interruption, or a circumstance within which the groove of historical memory is silenced?

The Philadelphia Russian Sher Medley: Viewing the Jewish Immigrant Experience through a Musical Text
Hankus Netsky, (New England Conservatory of Music)

Jewish celebrations have long been known for their dance medleys, fifteen to twenty-minute strings of tunes that bring the party to an unforgettable fever pitch. One of the pivotal Jewish dance medleys of the immigrant era was the Russian Sher medley, a sequence of lively tunes played to accompany the quadrille variant that epitomized the European roots of the traditional American Jewish wedding. Preserved through manuscripts, recordings, and oral tradition, the particular sher medley that emerged in twentieth-century Jewish Philadelphia was, in its own right, an innovative, evolving organic musical composition of considerable magnitude. Rich in its deeply embedded historical layers, it stood out as a complex musical tapestry, a grand and cohesively crafted ingathering of “exiled” melodies drawn from disparate European communities, an elaborate musical monument to a massive and seemingly permanent new diasporic home. In this paper, I will look at how the music played for the Philadelphia Russian Sher Medley evolved over the course of over fifty years, extracting the story it tells us about the musicians who created it and the community that reveled to it during their celebrations.

Seaman Dan Presents 'Saltwater Songs: Indigenous Maritime Music from Tropical Australia'
Karl Neuenfeldt, (Central Queensland University)

The Torres Strait region between Australia and New Guinea was a crossroads of Oceania during the boom in the maritime industries in the late 19th century. Migrants came from Polynesia, Melanesia, Asia, the Caribbean and Europe and it has always had a ‘world music’ scene. Henry (Seaman) Dan is a 76 years old Torres Strait Islander elder who sings and writes traditional maritime songs in Indigenous languages as well as blues, hula and ‘slow-jazz’ songs in English. His repertoire reflects his adventurous working life as a deep-water pearl diver and boat skipper. Although he did not start recording until he was 70 years old, he now has four CDs and is widely recognised in Australia as a unique artist. In 2005 he won the Australia Council for the Art’s most prestigious award for Indigenous artists, the Red Ochre Award. In 2004 he won an ARIA Award (Australasian Recording Industry Award) in the World Music Category for ‘Perfect Pearl’. In 2001 he won Screen Sound Australia's inaugural National Folk Recording Award for ‘Follow the Sun’. His music and working life is the focus of the one-hour lecture/demonstration ‘Saltwater Songs: Indigenous Maritime Music from Tropical Australia’. It combines live music, archival
photographs (Powerpoint) and stories about the people, places and performance culture of Torres Strait. It is interactive as the audience is encouraged to ask questions and examine pearl shells and buttons. Torres Strait is a unique part of Oceania and Seaman Dan’s music celebrates its musical and cultural diversity.

From Native Informant to Celebrity: Technology, Nation and the Hindustani Musician
Dard Neuman, (University of California, Santa Cruz)
This essay characterizes the discursive placement of Bade Ghulam Ali Khan (1902-1968), who I argue is Hindustani music’s first celebrity. The story of Bade Ghulam Ali Khan is significant because through him we can read India’s incorporation of Hindustani music and the hereditary musician as national treasures. Though musicians were made to sit uneasily with that celebrated status they had nonetheless traveled a long way from their reviled status as outcast and native informant for the nationalist class. As such, Bade Ghulam Ali Khan’s life story encapsulates the transformations, complexities, hopes and contradictions of the emerging nation-states in South Asia, newly independent and traumatically cleaved. Like many prominent musicians of twentieth century India, Bade Ghulam Ali Khan lived through several eras—the court, the gramophone, the radio and the concert stage. His disks were popular and his broadcasts were common. But something unique happened after 1947 with the way he was heard; the concert stage emerged and he appeared before the public in person. I examine the consequences of this deferred appearance, a pattern I take as emblematic of the post-colonial musical encounter. For only when the musicians’ body came on stage in 1947 after 50 years of recorded encounters via gramophone and radio, did his music become experienced as a disembodied entity. The musician’s voice, now detached from his disgraced body at just the point he appeared on stage, enabled a national celebration in ways previously denied

Indigenizing Gregorian Chant: Vincent Lebbe and the Musical Representation of the Catholic Church in China in the Early 20th Century
Ng Ka-chai, (The Chinese University of Hong Kong)
Vincent Lebbe (1877-1940) was an active Catholic missionary in China in the early 20th century fighting for an indigenous Catholic Church that belonged to the Chinese people. In the process he tried to disassociate the Catholic religion in China from Western imperialism. Lebbe founded a monastery for Chinese Catholics in Northern China in 1928, and many of its decorations, such as the architecture, altar and paintings were in Chinese style, since he thought that Western architecture and painting appeared imperialistic on Chinese soil. Further, the Chinese monks performed their Divine Office in Chinese instead of Latin, and Lebbe arranged Gregorian chant to suit the Chinese translation of the Roman Breviary. He wished that once the vernacular was permitted in the liturgy officially, his chants could be used throughout China. His positive view of Gregorian chant contrasted sharply with his attitude towards other Western religious art. Based on his and his contemporaries’ music and writings, as well as other writings concerning the Catholic Church in China, I will demonstrate that Lebbe was influenced by the Solesmes revival of Gregorian chant. The “ancient” Gregorian chant was not associated with contemporary Western imperialism, and its sound was able to represent the “universal” religion, ready to be transplanted onto different cultures through adapting different languages. This paper will also examine the cultural identity and significance of Lebbe’s Chinese chant by comparing different types of Catholic music used in China, and analyzing their respective national-cultural-religious representation, in an age of both imperialism and evangelism.
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 Sook-Lynn Ng, (University of Michigan)

Scholarly discussions on music and globalization tend to focus more on the ways musicians utilize the broad range of musical resources now available, while paying less attention to the ways non-musicians react to the wider access to music from abroad. This paper looks at the ways the Chinese audience of Filipino bands engages with unadulterated Anglo-American pop music, the most globally disseminated music of all. At the Paulaner Brauhaus in Shanghai, Filipino bands play predominantly Anglo-American pop to an audience comprising mostly of locals. Their audience can sing portions of the 'oldies' and the latest hits on the British and American music charts although most cannot speak much English. They enjoy pop songs from the 1960s and 1970s, a period when China was not welcoming of Western pop musical influences. China is presently one of the biggest importers of Filipino bands in Asia, with Filipino musicians playing in many large and small cities throughout China. By briefly tracing the history of Western popular music in China from the 1900s to the present and citing interview with Filipinos performing there, this paper explores the motivations behind the engagement of the Chinese audience of Filipino bands with mainstream Western pop music and proposes some reasons for the change in attitude of the Chinese government towards this music. Beyond emulating the West, this paper will show some ways pressures and enticement beyond one's borders impact economic, political, cultural and musical decisions within one's borders in the global era.

Swedish folk music and Dance – Two Parallel Rivers that Sometimes Meet 2
Mats Nilsson, (Dept. of Ethnology, University of Gothenburg)

The second paper on Swedish folk music and dance deals with movements, dances and dancing on and of the beat, and how emic and etic concepts and perspectives differ when the dancing goes on in the informal settings. Dance types and music types with the same label appear together in the most shifting combinations. In local traditions, what dance scholars call foxtrot is danced to polka music, polka to polska – and waltz to nearly any music... This mix can have many explanations. One important point is the actual meeting between music and dance. In this paper we try to show how – and if – the dance and music, the dancer and the musician, really meet. I argue that the tension created by the confluences between folk music and dance in Sweden changes the phenomenon from revival phenomena, to a living subculture, and as such a part of the contemporary, popular culture.
dimensions of revivalism and activism, and the intimate connection between place, music, and power in the central Appalachian region.

**Islam, Politics, and the Dynamic of Contemporary Music in Indonesia**  
*R. Franki S. Notosudirdjo, (The Sacred Bridge Foundation)*

Over the past two decades, Indonesia has witnessed the rise of contemporary music that was heavily influenced by Islam. This phenomenon emerged at the time when Indonesia experienced a boom in the economic sector that has contributed significantly to the development of media and entertainment industries from the mid 1980s to the late 1990s. In turn, these industries were responsible for changing the image of the dynamic Islamic contemporary culture from traditional and rural into urban and progressive. By early the 1990s, Indonesia also witnessed the rise of political Islam that has a strong influence in the intellectual world and progressive Islamic music. Empowered by the economic boom, media and entertainment industry development, and political movements, Muslim musicians, intellectuals, politicians, and religious leaders strove to push Islam to the forefront of the national culture and political debate. As a result, Indonesia became a highly dynamic arena of struggle between various ideological and cultural forces that strongly reflects our global situation in the postcolonial era. I would argue that this dynamic made it possible for Indonesia to engage in the issue of (post)modernity from a local perspective. My presentation will be enriched with audiovisual materials taken from my fieldwork in 1992-98. I will also approach this subject from an insider perspective.

**A Silence Beyond Culture: Improvising Universalism in a Local Japanese Genre**  
*David Novak, (Columbia University)*

Beginning in the late 1990s, a new improvisational music developed in a tiny room in Tokyo, which exhibited distinct enough features to appear as an emergent local genre in its transnational reception.

Onkyo is typically performed with adapted electronic instruments, and is predominated by silences, pauses, and quiet sounds. Perhaps most importantly, onkyo began with a specific group of musicians in the spartan Off Site, a “livehouse” that became the focus of intense international appreciation. North American and European listeners championed the Off Site group’s silent improvisations as a Japanese style. Back in Tokyo as well, onkyo began to be described as a stylistic “school” (onkyo-kei) based in local aesthetics of silence. But while circulating as a local genre, onkyo was created in a spirit that echoed the universalism of the avant-garde. In response to overseas reception, its creators refused the name altogether: onkyo simply means “sound,” they argued, and was no more specific than that. This paper will describe onkyo as part of a historical strategy of experimentalism – marked by the fraught postwar exchange around the compositional material of “silence”—that culminated in a strategic effort to harness native appreciation of silence (in the ethnopoetic concept ma). By tacking between two different ontologies of “silence,” these musicians move beyond models of strategic essentialism, experimental “freedom,” hybridity, and interculturality. Onkyo resonates with the power and mobility of unnamed sounds in a transnational genre that doesn’t originate in cultural sources, but reverberates “off site” as a silence beyond culture.

**Sheena is a Punk Rocker: Constructions of Masculinity Among Female Karaoke Singers**  
*Jason Lee Oakes, (Columbia University)*

Punk Rock Heavy Metal Karaoke (PMK) is a weekly event held in New York City where willing participants sign up to sing in front of a live rock band. The song list at PMK is made up overwhelmingly of songs originally performed by male musicians and sung from what might be considered a hyper-masculine perspective. Nevertheless, there are almost as many women who are regulars at PMK as there are men. Female performers convey established markers of masculinity in a manner similar to their male counterparts—through a vocal style based in both "noise" and nuance, and a stage deportment that conveys aggression and rage while maintaining a
certain cultivated distance. Some female regulars insist that the women at PMK generally perform "masculinity" in a more effective and appealing manner than male singers. Is there something transgressive going on at PMK with the burlesquing of established gender roles? Or do such masquerades only reinforce stereotypes? Or perhaps it is all only a pastiche, with gender as an empty signifier. As a years-long regular at the event, I will draw on a combination of participant-observation, performance analysis, and direct inquiry to uncover the perspective that is taken on masculine gender by participants. The gendered identifications made at PMK depend on long-established and sometimes-reactor gendered identities, while at the same time they rely on the transcending of these identities through imaginative play and projection. It is in this conflicted realm that the architecture underlying gender construction can perhaps most fruitfully be examined.

**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)

In June 1990, the Japanese government implemented its Revised Immigration Law, which favorably and exclusively accepts foreign descendants of Japanese emigrants (Nikkeijin) and their dependents for unskilled occupations. As a result, an influx of a large number of Nikkeijin immigrant workers, most of whom originated in Brazil, reached more than 280,000 in these fifteen years and quickly became the third largest group of foreigners living in Japan (Zainichi Gaikokujin), after Koreans and Chinese. These recent immigrants from Brazil have diversified the cultural demography of Japan and challenged the myth of its ethnic homogeneity. Yet these immigrant populations are not necessarily embraced by the Japanese society. Many struggle to find their own space and voice, grappling with the sense of non-belonging and the multiple identities of Brazilian, Nikkeijin, Zainichi, and Japanese. Based on my observations in the recent fieldwork in the Brazilian communities in Japan, this paper will examine how musically people have responded to these issues and negotiated their cultural space and identities in the contexts of a local Matsuri summer festival in Oizumi. It will particularly focus on the transnational music scenes of multilingual (Portuguese, Japanese, and English) hip-hop and sertanejo (Brazilian country music) as important creative outlets of Zainichi and Nikkei Brazilian artists and their complex identity politics.

**Musical Becoming in Times of Cruelty**

Ana Maria Ochoa Gautier, (New York University)

In the past decade, different social and artistic movements in Latin America have espoused the idea that music can serve as a means to address violence. How this relation between music and political mobilization is enacted varies greatly from one group to another, generating heated debates about the political validity of different modes of action through music. This paper seeks to go beyond the instrumental approach to the relation between politics and culture that underlies much discussion on the uses of music for peace by exploring the relation between temporality and being in prolonged conditions of extreme exclusion and violence. Such conditions generate a particular knowledge about sounds that I am calling an acoustemology of violence. This term refers to the way practices of violence are echoed in soundscapes and musical practices and how the appropriation of this knowledge, in turn, is used to radically redefine or alter people's sense of being and belonging in these contexts. In particular, I want to explore how and why music enables a sense of becoming that cannot be understood by recourse to ideas of culture. Exploring a sense of becoming as crucial to the relation between music and the social, I highlight both the temporal dimensions of music and of our being in the world that link experiences in the past to ideas of futurity. I do this by contrasting experiential aspects of the uses of music in different social movements in Rio de Janeiro.
The Culture in Traffic: Urban Sounds and Transitional Spaces in the Islamic World
John Morgan O’Connell, (Cardiff University/ University of Limerick)

This panel concerns the place of music in public spaces. In particular, it concerns the reception of music in urban contexts, with special reference to the everyday experience of ‘non-places’ in the Islamic world. Drawing upon contemporary studies of transitional spaces in urban contexts, the panel will examine how music confirms and/or contests cultural norms in a number of urban contexts, showing how local experiences of modernity are revealed through an ethnographic interrogation of aesthetic preference. Referencing different examples in the Islamic world, each panellist will discuss the distinctive manifestations of music in public spaces, drawing attention to the multiple ways in which music calls into question established social boundaries in the economic and political domains, in the behavioural and the cognitive realms. By inverting a sense of place, music may allow for the realisation of new social relations in the public sphere both within and beyond the purview of orthodox sanction. Further, music may operate as a sound barometer of cultural change, disclosing the local reception of conflicting discourses that concern the correct manner of social interaction in day-to-day life.

Bazar Sounds: Street Music in Istanbul.
John Morgan O’Connell, (Cardiff University/ University of Limerick)

This paper concerns the place of music in transitional spaces, with specific reference to street music in Istanbul. In particular, it concerns the ways in which different sounds demarcate distinctive social spaces, a heterogeneous soundscape that reflects the complex cultural fabric of this vast metropolis, a city with a population of about fifteen million people. Focusing upon different sound producers in the transient suburb of Aksaray, I will show how street music calls into question the monocultural representations of Turkish identity advocated by municipal bodies and presented in municipal institutions. In this matter, I argue that street music often provides an immediate experience of locality, ways of belonging to an imagined place both within and outside Turkey. As a means of transcending the alienating character of urban life, I also contend that street music recovers moments of intimacy in the public sphere, providing a sonic marker of privacy that invites participation. Further, I suggest that street music encodes a multitude of semantic possibilities that depend upon highly variable temporal and spatial considerations, a bricolage of sound experiences that betrays a complex web of interpretative positions. Simply put, I maintain that street music helps make sense of urban living, transitory sounds shaping everyday experiences in Istanbul.

A Cambodian Performing Artist: Creativity and the Impact of Diasporic Experiences
Yoshiko Okazaki, (University of the Sacred Heart, Tokyo)

Among numerous ethnomusicological studies of Southeast Asian performing arts, few focus on Cambodian artists. An estimated 80 to 90 percent of artists and intellectuals were killed during the Khmer Rouge reign. Some classical dancers and musicians who survived the genocide are attempting to revive the vanishing repertoire, and are training successors within and outside Cambodia. This paper analyzes the unique works of a classical dancer and choreographer, Sophiline Cheam Shapiro, who is recognized internationally for her dance works based on Cambodian classical expression. Having survived the genocide, she trained in classical dance at the Royal University of Fine Arts in Phnom Penh, toured internationally with the dance troupe, and migrated to the United States, where she not only teaches classical repertoire to children of the diasporic community, but also reinterpretsthe tradition by infusing her choreography with contemporary themes of exile, identity crisis, and insider/outsider consciousness. While Shapiro’s work derives from her personal experiences of genocide, culture shock, and social injustice, the message it conveys is universal and powerful. James Clifford has argued that “diaspora consciousness” is constituted both negatively and positively and that “constitutive suffering coexists with . . . stubborn visions of renewal” (1994:311). This paper applies Clifford’s dual lens to Shapiro’s work to examine the ways in which her political and migratory experiences impact the themes of social justice and identity in her choreography, and illustrates how her
work intersects with resonant themes in the diasporic community at large.

Coming Back to Hungary—Bridging Cultures through Táncház

Judy Olson, (American Hungarian Folklore Centrum)

From its beginnings in the 1970's to the present, Hungarian Táncház has engendered a multi-generational, multi-ethnic, transnational community. This paper will focus on the Eastern United States and Canada, exploring how this segment of the Táncház world functions as a part of the whole, and factors contributing to the nature and continuation of this group.

Táncház in this area began through a combination of the efforts of American teachers repatriating from Hungary and those of post-’56 Hungarian immigrants, seeking new material for their existing dance groups. The community is fostered by a network of first and second-generation Hungarian immigrants and supported by the interest of many Americans, Hungarians, and Hungarian-Americans who move back and forth between American and European cultures. The group is characterized by long-distance friendships and sharing of materials, both within itself and the global Táncház community.

I will explore the personal significance of Táncház to various participants, as well as shared attitudes toward authenticity that affect how Táncház participants approach learning dance and music and the community. I will also discuss aspects of dance and musical content that have contributed to the popularity and longevity of this movement and to its international character.

At Táncház, participants do dance cycles from Hungarian villages in Transylvania, Hungary, and other areas to live music in a social evening where everyone who comes is welcome to join. Dance and music are improvised in relation to each other.

One Face, Many Phases: Fifty Years of Victor Olaiya’s Highlife Music in Nigeria

Omojola, Bode, (Northeastern University, Boston)

The significance of popular music as a creative response to social and political developments in West-Africa has been studied by scholars such as Collins (1989) and Waterman (1990). In his study of juju music, for example, Waterman examines the relationship between social and political structures and “localized micro-processes” of musical practice. In the period before and after Nigeria gained independence in 1960, the main challenge for politicians was how to forge a political platform that would facilitate the process of uniting diverse ethnic groups. In the 1950s and 1960s, Highlife music, in its national outlook, represented an artistic correlate of that platform. This paper focuses on Victor Olaiya, a pioneer and one of the longest-practicing highlife musicians in Nigeria. Although the Nigerian political environment has changed considerably since 1960, and the musical terrain significantly variegated through the emergence of more recent idioms like juju and afro-beat, Olaiya, who started his career in the 1950s, remains active as a musician. Relying on interviews, live performances and recordings, this paper examines the different phases of Olaiya’s unique highlife music as conditioned and shaped by the evolving nature of the political landscape and social dynamics in Nigeria. The paper generates further insight into the dynamic nature of musical identity in twentieth century Africa, with special reference to how musicians have responded to, and musically configured the dynamics of social and political change.

Blackfoot Flag Song: Praxis, Performance and Purpose

Kreisha/Christine Oro, (University of Alberta)

The “reflexive turn” in ethnomusicology has, among other things, simultaneously opened a window for the scholarly study of western vernacular music-cultures, while significantly turning the blinds on
continuing research topically based on pre-reflexive ethnomusicographic collections of Native American music. Is there room for upcoming indigenous scholars, informed by post-modern critiques and alternative methodologies, to "re-orient" the study? Centering on Blackfoot music performance from an emic perspective of Blackfoot educational process, this lecture-demonstration will deliver guidance entreated from Siksika nitsitapiikwan (Blackfoot spiritual leaders) concerning the appropriate collection, access and use of these Native American musical practices. By adopting research protocols that engage consultants (in this case, spiritual leaders who, by secular standards, 'play music') as necessarily active --not passive-- authorities in scholarly cultural music research and/or production, asymmetries of power in scholarly approach are defused, alter interpretive frameworks are meaningfully recognized, and pre-reflexive ethnomusicographic musical collections may once again regain their relevance to a living musical tradition. The Blackfoot Flag Song/National Anthem will be performed as a demonstration of the appropriate collection, access and use of this cultural music, as entrusted and designated by the Blackfoot consultants and as earned by the researcher. The researcher is Filipina-born, Canadian-raised, and adopted nitsitapiikwa in 2003.

**Unknown Intervals or Unknown Identity: Is the Disagreement on Specific Intervals Between Iranian Musicians a Simple Diversity of Opinions or an Identity Crisis?**

_Bahram Osquezadeh, (University of California, Santa Barbara)_

As part of a larger project seeking to explore the roots of contemporary Classical Iranian Music, a team-research project conducted in Iran in the 1990s measured fret spacing and pitches produced on 30 tar and setar instruments of a number of the greatest masters of present-day Iranian music. This research reveals a few places where there are large differences for the fret placement of specific pitches. Musico-logical reasons for these differences might include (1) disagreement between the performers on how to name the frets in question; (2) different intonations based on taste, different abilities to tune precisely, and on the context of the Dastgah performed; and (3) an "equal temperament effect," resulting from the worldwide spread of westernized music that is changing the taste of both musicians and listeners. Yet, another interpretation is possible, one that highlights an identity crisis that musicians have experienced through recent history (last 200 years) and especially since the 1979 "Islamic revolution." The post-revolution government showed a minor support of traditional Iranian classical music that has led some musicians to look to past practices. By bringing about a return of previously existing practices, these musicians might be seen as melding themselves in keeping with a new sense of a "post-revolutionary" identity. In my paper, I demonstrate that the evidence suggests that all of the above mentioned factors have a role in creating the observed phenomenon of intonation differences.

**Constructing Body Appeal: Ejagham Maidens and the Moninkim Ritual**

_Marie Agatha Ozah, (University of Pittsburgh)_

Lifecycle ceremonies are vital aspects of most African cultures. This is true of the Ejagham people of Cross River state, Nigeria. The Ejagham view the body as an object of beauty and through the moninkim ritual, which celebrates the passage of a maiden from girlhood to womanhood, the beautified body is integrated with music and dance to express sexuality, power, and socio-cultural dynamics. This transition begins when the maiden—moninkim, is secluded from the community and confined to a place locally called the “Fattening Room,” where she is pampered and expected to gain much weight. In this “room,” she is instructed in Ejagham values of womanhood and, significantly, she is also taught how to dance. On the day she leaves the fattening room, the young girl, together with other maidens who have undergone the same process, dance moninkim before a public audience. The moninkim dance emphasizes flexibility and grace, attributes which are aimed at attracting the admiration of the opposite sex—usually their future husbands. As they dance the maidens engage in a dialogue with the drummers while older women sing songs that, among other things, provide advice on relationships between men and women. By investigating various facets of moninkim this paper explores Ejagham definitions of beauty and how music and dance are used to
construct body appeal. It also discusses the reasons so much attention is paid to the body, and examines the transformations that take place in moninkim music and dance when it is performed in contemporary society.

Cante Comigo Galera: Popular Music Performance, Singing Subjectivities, and the Aesthetic of Participation in Salvador da Bahia, Brazil
Jeff Packman, (University of California, Berkeley)

Ethnomusicology has a long history of emphasizing the importance of audiences in musical practices and research on popular music industries has demonstrated that music is not produced independent of consumers. Nevertheless, scholars still tend to treat performers and audience members at the moment of performance as discrete entities with distinct subject positions, thus privileging the “artist” (e.g., The Singer or The Composer) as the conveyor of musical meaning. This paper brings the assumption of such a division into question through an examination of two popular music practices in Brazil: axé music and MPB, Música Popular Brasileira. Drawing on fieldwork conducted in Salvador da Bahia, Brazil, I will argue that audience member involvement in music making is so prevalent that their physical participation, especially singing along at performances, works as an aesthetic with important implications for both music makers and audiences. This aesthetic of participation and its related politics shape not only how performances unfold, but also how music makers plan and prepare for them, how they construct their performing selves, and what audiences expect from particular musical events. Furthermore, the simultaneous embodied participation of “audiences” and “artists” singing together moves the subject position of a “listener” closer to that of a “performer,” creating an opportunity for the reinvention of identities and profoundly impacting how a piece of music or even a performance is listened to and understood.

Moving Musics and Subjectivities in the Americas
Jeff Packman, (University of California, Berkeley)

Subjectivity is a growing concern in ethnomusicology as we continually move away from “objective” definitions of music. While working through a variety of practices and methodologies, the four papers in this panel address two primary notions: that subjectivities are relational and in flux and that participation in music and dance can be a site for their negotiation. The first presentation engages with subjectivity through gender. It argues that within the highly structured organization of a São Paulo, Brazil samba school, participants transgress norms of music making and dancing to create alternative spaces for their particularly gendered selves. The second paper, also based on fieldwork in Brazil, explores subjectivity in relation to audiences and performers of commercial popular music. It argues that in the city of Salvador, the act of singing along at performances blurs distinctions between music makers and listeners, merging their subject positions with important implications for all participants. The third paper addresses the subjectivity of a music researcher in Panamá. A close reading of a 1930 collection of folk songs shows how the author’s subject position informed choices of inclusion and exclusion with a lasting effect on discourses about music and race in Panamá. Finally, archival research and movement reconstruction are used to examine the subjectivities of ragtime dancers in early twentieth century New York. The author of this paper argues that by dancing, participants embodied allegiances to a symbolic differentiation of races despite integrating European and African elements in their choreographies.

Sophiline Shapiro and the Khmer Arts Academy: Innovation, Tradition and Performative Identity in a Diasporic Community
Colin Pearson, (University of California Riverside)

The problem of innovation is one of increasing importance for performers of traditional arts. As modern life seems to leave older traditions behind, artists often struggle to remain relevant, while remaining true to teachings of their forbears. I address the work of
Sophiline Cheam Shapiro, examining some of the larger cultural implications of her pedagogy and performance in both the local community and the global stage, and the ways in which she makes tradition and innovation complementary. A Cambodian-American living in Long Beach, California, Sophiline is a master teacher of Cambodian classical dance. She brings her expertise to the youth of Southern California while simultaneously creating new works for the international stage. Her innovations celebrate the fluidity of her own cultural identity. At once traditional and provocative, her works deal with issues of gender discrimination, personal culpability for Khmer Rouge genocide and the culture shock of transnational migration, while still meeting the approval of the Cambodian Ministry of Fine Arts. Even as her visibility and influence increase in the Long Beach community, she remains an active and influential force in Cambodia, where her work has received acclaim and provoked controversy. I will show how this traditional artist innovates within the confines of traditional performing arts, and the ways in which explorations of diasporic cultural identity are of ever-increasing importance.

Experiencing Cambodian Music and Dance: Resettlement and Resilience in the United States
Joanna Pecore, (Freer Gallery of Art, Smithsonian Institution)

The desire to preserve and document Khmer classical music and dance has motivated many important studies. Most of these treat music and dance independently of each other and describe music through Western notation, repertoire lists, and in terms of its physical properties. Many also associate quality with the geographical designation, Cambodia. Such static, one-dimensional depictions misrepresent an art form distinguished by layers of sounds and movements. Although recent studies in ethnomusicology have endorsed the significance musical encounter, existing studies of Khmer music and dance overlook the issue of experience, address it as a peripheral topic, or present it only in relation to dance. In contrast, this paper explores the individual experiences of Cambodian master musicians and dancers who have migrated to the Washington, DC area over the past decades. Through their voices; it shows how musical processes are central to their tradition. The artists reflect upon their endeavors in the diaspora. They discuss the disintegration of the concept of music and dance as a unified whole; shifts in the balance of traditional power relationships; and their efforts to teach about the complex network of personals socials and cosmological relationships which form the basis of their tradition. Their thoughts about various aspects of the art form suggest that a personal search for knowledge, embodied memory, and following role models with sincerity are keys to uncovering the meaning of Khmer classical music and dance.

The Film Director as Ethnomusicologist: The Problem of Musical Migration
Erkki Pekkilä, (University of Helsinki)

The Finnish film director Aki Kaurismäki often uses pre-existing songs in his films to give them a local color, the songs being old Finnish schlagers, tangos, and rockabilly songs. Even though the songs are typically Finnish, they often have an international origin. For instance, "twang guitar" or "surfing music" that Kaurismäki uses on his soundtracks, is an international musical genre that is known everywhere. One might ask what happens to musical meanings when a song or a musical genre travels or migrates from one culture to another. It seems obvious that there are two ways of reading musical cues using popular music. To use Richard Middleton’s terms, on a primary level music can be understood merely within the context of the film, the reading being similar everywhere. Here the focus is mainly on musical genres. On a secondary level, however, the songs can be understood in the cultural and historical setting of the local culture, this leading to a reading that could be regarded as an ethnographic or ethnomusicological one. Here the focus is on individual performers, on the lyrics of the songs, and on their cultural meanings. I will exemplify my points by discussing a number of musical cues in Kaurismäki’s films where Finnish songs with an international origin are used.
The “Treacherous Woman” and the Canción Ranchera
Manuel Peña, (California State University, Fresno)

A significant portion of the Mexican canciones rancheras of the twentieth century were thematically centered on the theme of the treacherous woman. If we were to interpret the theme at face value, we might conclude that Mexican women were manifestly a cruel and debased lot, and that Mexican men were emotional weaklings who readily succumbed to alcoholism to obliterate their sorrows. Neither of these conclusions would be correct. This paper proposes that a latent, more powerful and more convincing meaning hides behind the manifest one. It argues that the prevalence of the treacherous-woman theme, particularly in the first half of the twentieth century, signified both an inversion of gender relations and an ideological displacement of class conflict among men. Alternatively, the image of the treacherous woman served as a mechanism that conflated the antagonism hidden in class relations with that present in gender relations, in this way retarding class consciousness while heightening the male sense of superiority over women.

‘Dreaming Indians’: Rethinking Notions Of Authenticity And American Indian Pow-Wow Music
John-Carlos Perea, (University of California, Berkeley)

Early American ethnomusicologists highlighted the spiritual foundations of American Indian music-cultures, exhibited through practices such as the reception and composition of a song through a dream and subsequent communication with sacred beings. I will argue that this historical characterization has been imported into contemporary ethnomusicological discourse without having been adequately problematized with regard to its origins in modernist American thought. While no doubt true in specific cases, the characterization of the ‘dreaming Indian’ also has the potential to function as a stereotypical “expectation,” referencing notions of “oppressive authenticity” and maintaining unequal power relations between ethnomusicologists and American Indian communities. I will explore and critique the concept of the ‘dreaming Indian’ via the theoretical frameworks of “expectation and anomaly” and “oppressive authenticity,” drawing on Phillip Deloria and Jeffrey Sissons respectively. Then, using contemporary intertribal pow-wow music as a reference point, I will present alternative perspectives to the ‘dreaming Indian’ rooted in urban American Indian musical culture and stemming from both my scholarly and professional musical experience within the San Francisco Bay Area pow-wow arena. My intent is to historicize early ethnomusicological characterizations of American Indian musical practice and to illuminate the need for a decolonized and decolonizing ethnomusicological discourse that acknowledges urbanization and hybridization of urban American Indian communities and their musical practices.

Variability’s Destabilizing Potential: A Comparative Approach
Marc Perlman, (Brown University)

In Nettl’s influential comparative framework for understanding musical variability (1974), every performance is a version of a “model” that circumscribes variation more or less tightly. (For example, the notated Western score constrains the performer more than does the Indian raga). I argue that this “model-centric” approach to variability, while useful, is incomplete; the relation between “model” and performance is less one of constraint than of mutual constitution. The “model” is not a given but a social construct, though the work of construction is usually rendered invisible by social consensus. I present three case studies in which this consensus breaks down, exposing the work of interpretation—and the potential for contestation—hidden in the “model.” In traditional Irish dance music, musicians typically group certain tune variants together as “settings” of the same tune. However, different musicians can do so using different criteria, a situation I illustrate by analyzing a disagreement between four musicians as to whether two jigs are the “same” tune. In Javanese gamelan music, musicians elaborate on a core melody, a “model” that supposedly defines the limits of improvisation. But performers can disagree on the location of those limits, and as a result differ in their concepts of the core melody. Finally, some Western theorists appeal to variability to
reshape the social dynamics of Western art music performance.
Wishing to undermine the hegemony of the reified “artwork,” they
raise the status of performance and of the performer, to make the
concept of the composition less “monotextual” and more dialogical.

The Cultural Meanings of Musical Variability: Case Studies in Performance
Marc Perlman, (Brown University)

Variability in performance has long been of interest to
ethnomusicologists, and there is now a large body of work
documenting the extent and limits of such variability; yet this work
often leaves questions about its cultural meanings unanswered. In
this panel we examine musical variability as it functions in the
cognitive, affective, spiritual, and geopolitical worlds of musicians
and their audiences. We use comparative, ethnographic, and
analytic methods to explore the following questions: What are the
social and cultural connotations of musical variability? What uses of
variability do performers recognize and exploit? How do performers
and audience members distinguish between legitimate and
illegitimate kinds of variability? Finally, what social positions and
institutional forces have a stake in determining the parameters of
musical variability? In the Ottoman tradition of Turkey, improvised
genres seem to function as symbols of emotional sincerity. In Afro-
Cuban Santería performance, where specific rhythmic patterns
represent particular orichas (deities), the meanings of variability
range from historical references to the colonial period, to racialized
notions of the divine, to hallmarks of personal style. In Hard Bop,
variability is tied to notions of originality, whereas in Senufo balafon
music variability functions rather to weave repeated patterns into a
larger evolving process. And while musicians often conceptualize
variability by positing a basic form or “model” that underlies all
variants, variability eludes such attempts at domestication,
ultimately rendering such models indeterminate. Yet this very
indeterminacy can be used to challenge the established power
structures of a music culture.

Seeing How We See: Transparency in the Decolonization of
Ethnographic Field Videos
Alex Perullo, (Bryant University)

Technological changes in our work environments over the past ten
years, such as the widespread use of digital cameras, high speed
Internet connections, and large digital storage capabilities, have
made it possible for scholarly videos to move out of the closet or
archives and into very public places. Scholars now stream their
videos online, offer burned DVDs to colleagues, and send copies to
their research informants. Widespread access to these videos has
numerous potential consequences for ethnomusicologists conducting
research. While some of these consequences are promising, such as
the possible expansion of comparative based research, several are
more controversial in highlighting hierarchical approaches to
ethnomusicological research. For instance, what do these publicly
available videos show us about the ways ethnomusicologists see
other people? How do these videos essentialize or objectify their
subjects? And, how will greater access and knowledge about these
videos from the people we work with alter our approach to future
recordings? In this presentation, I discuss how digital video
courages researchers’ to alter their relationships with their
materials. In particular, I highlight the transparency that digitized
field videos may offer in allowing other scholars and informants to
see the videographers approach and ways of seeing other
communities. This increased transparency in scholarly video has the
potential for decolonizing ethnographic video projects. Further,
access to field videos can encourage ethnographers to rethink the
ways they use videos as a means of turning cultural events into
ethnographic data and encourage new ways of documenting our
research.

Anatomy of a Sell-Out: the Black-Eyed Peas from Behind the
Front to Monkey Business
Camille Cecelia Peters, (University of California, Berkeley)

In the American music industry, the term “sell-out” is leveled at
musicians who have allegedly sacrificed their art for financial gain.
Such usage is predicated on the concept of recognizable artistic authenticity, and it also indicates that making money and making art are incompatible. Yet in many African-American communities, the term sell-out has a different, though related meaning. Any black person who tries to “act white” (often for cultural capital if not actual monetary gain) can be branded a sell-out, a traitor, an “Oreo.” Such racial authenticity is assumed to be self-evident. How does one decide how a real black person should act? How can actions, rather than ancestry, determine one’s racial identity? These two meanings of the term “sell-out” collide in the career of the Black-Eyed Peas. The Peas, a multi-racial hip-hop group, perform in a genre usually considered to be black. They went from being considered “conscious” rappers with a social message to top-forty stars. The addition of Stacy “Fergie” Ferguson played no small role in their new success, and with that success came the charge of being sell-outs. In this paper, I attempt to unravel the group’s changing reputation by discussing interviews, sales, reviews, and on-line forums. What are the racial and gender assumptions underlying the use of the term sell-out for the Black-Eyed Peas? How has their music changed, if at all, from the early, leaner days? How can this case illuminate the larger phenomena of musical and racial selling out?

Prepared for Conflicts in the Field? Some Suggestions on how to Improve the Efficiency of Ethnomusicological Fieldwork
Svanibor Pettan, (University of Ljubljana)

Based on fieldwork experiences in three different geographical and cultural contexts, this paper brings to attention three distinctive issues and provides arguments for various solutions. The first issue, set in Tanzania under peaceful circumstances, points to a situation in which a simple lack of fieldwork experience may lead to unexpected disputes with local authorities. Patient negotiations are advocated as a strategy towards satisfactory dispute resolution. The second issue, set in Egypt, refers to vulnerable position of a foreign researcher, not sufficiently aware of the tensions underlying the seemingly settled-down political relations with the neighboring countries. How to act when a domestic scholar under such circumstances accuses foreign colleague for using fieldwork to mask his/her non-scholarly illegitimate activities? The actual solution chosen at the time is critically addressed against the other possibilities. The third issue, set in the territories of what was Yugoslavia, refers to the changing conditions for fieldwork at the various phases of war. The challenges for an ethnomusicologist obviously differ in the eve of war, at times when the front lines are firmly established, and in the period following the end of military confrontation. What kind of responses to the unfavorable conditions may bring best results? Rooted in the growing body of literature on conflict resolution, this presentation seeks to apply both theoretical and practical knowledge and understanding for the improvement of the efficiency of fieldwork and to advocate stronger emphasis of fieldwork training in the education of ethnomusicologists.

On the Dark Side of the Field: Fieldwork under Special Circumstances and Strategies that Make it Possible
Svanibor Pettan, (University of Ljubljana)

Ethnomusicologists conduct fieldwork in world-wide contexts and situations that can for a variety of reasons and to various degrees be considered challenging and sometimes even threatening. Ideological and political disputes, involvement of the subjects in illegal economic activities, wars and refugee crises are just some of the contexts in which fieldworkers have to respond to serious challenges and create efficient strategies. Strangely enough, such situations that reflect “the dark side of the field” from the title of this panel most often do not find place in ethnomusicological literature. The case of the Tibetan ethnomusicologist Ngawang Choephel who was arrested while doing fieldwork in the mid 1990s and publications such as Shadows in the Field (1997) point to the importance of this subject. Each panelist is asked to evaluate his/her fieldwork strategies from the distance in time and place and provide possible alternative solutions that might have been better in addressing the given challenges. The panel thus not only addresses the existence of “the dark side of the field”, but being rooted in real experiences of established ethnomusicologists also provides useful suggestions on how to increase the safety and quality of ethnomusicological
fieldwork. The panelists are of various origins, age groups and educational backgrounds within ethnomusicology and discuss fieldwork experiences from different parts of the world.

**Considering the Fate of Tài Tứ Music: The Last Guardian of Tradition**  
*Phong T. Nguyen, (Institute for Vietnamese Music)*

This paper, accompanied by new video footage, focuses on Master Nguyễn Vĩnh Bảo (b. 1918), considered "the last guardian" of tài tứ music of Vietnam. He is the only living musician with a life-long career who survived the war. Later he became increasingly withdrawn but continues to work on the most influential repertoire. His philosophy of life reveals a deep attachment to the aesthetics of sounds. His challenge from modernity has resulted in the modification of the Vietnamese đàn tranh zither and the creation of several tunings for southern Vietnamese instruments. Born into a middle-class family with a comfortable life, he became a minstrel traveling throughout the Mekong Delta and to Phnom Penh (Cambodia) where he played and learned with over two hundred fellow musicians, now honored as his teachers. He was one of the first musicians to experience recording technology in Vietnam in 1938. The author conducted ethnomusicological research on this artist in Ho Chi Minh City during January-February 2006. Critical of the modern way of institutionalizing traditional music, his confrontation with the authorities resulted in a retreat to a small dwelling in an unknown neighborhood but this made him difficult to locate. Considering the fact that tài tứ music has lost its original contextual setting during modern times, it is he who took on the responsibility to safeguard its aesthetics, training, and repertoire.

**Sound Targets: Music and the War in Iraq**  
*Jonathan Pieslak, (The City College of New York, CUNY)*

The relationship between music and war has a long and distinct history. For as long as war has been waged, music played an important role—Joshua used horns to strike fear in the people of Jericho, fife and drum corps rallied the soldiers of the American Revolution, and pop musicians like Jimi Hendrix and Jim Morrison provided the musical backdrop for the so-called “first rock and roll war” in Vietnam. The present American war in Iraq is no exception. Soldiers have the capability to listen to music in tanks and humvees while carrying out military operations against insurgents, which provides an active, real-time soundtrack to combat. Music is also used as a psychological tool to break the will of Iraqi detainees who are forced to listen to metal music if they refuse to answer questions. Even more, music has become the voice through which soldiers express their feelings about wartime experiences; the rap group, 4th25, comprised of American soldiers, released the first album written and recorded entirely in Iraq. My presentation examines the ways in which music plays a crucial role in the war with Iraq, and specifically focuses on the popular music genres of metal and rap. Metal and rap are part of a larger system of cultural beliefs that project certain power relations, or ideologies, and my study examines how aspects of metal and rap ideology, such as aggression, hyper-individualism, violent fantasy, and “me vs. you” antagonism, operate within the context of music in the Iraq war.

**“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)*

Composed and performed by Romani (Gypsy) musicians, the vocal-dance genre known in Romania as manea (pl. manele), incorporates elements of Romani, Middle-Eastern, and Balkan pop-folk styles. The genre has attracted a wide following but is also the subject of harsh criticism, primarily from ethnocentric, Romanian urban elites who frame the music as foreign (“oriental,” “Gypsy,” “Ottoman,” even “Creole”) and detrimental to Romania’s national identity. With the manea’s increase in popularity after the revolution of 1989 that toppled Ceausescu’s Communist regime, the music has been widely debated as a major issue of indigenous politics in Romanian culture. For instance, referencing Turkey’s bid to join the European Union, one critic sarcastically remarked that manele would assist Romania...
to “bellydance into an Islamized Europe.” Most recently, an internet-based group self-identified as “The Anti-Manele Campaign” calls for a nation-wide ban on manele, and some anti-manele activists have gone so far as to spread a computer virus that isolates and destroys downloaded files of this music. My presentation examines how Romanian and non-Romanian scholars have situated their research on this topic in light of its central place in Romanian politics, and how they have engaged wider issues connected to the reception of manele, such as minority rights, European integration, and national identity.

Ethnomusicology and Music Beyond Culture
David Novak, (Columbia University) and Josh Pilzer, (University of California, Santa Barbara)

Communities of musical practice and performance, emplacements of genre and style, local conditions of production and reproduction, and relationships of migration and identity are often described in cultural terms-- as "music cultures," or as processes of inter- or trans-culturality. But "culture" is not always the definitive category for musical origins, realizations, and movements. Ethnographies often reveal that processes attributed to the coherence of culture are rather impermanent, mediated, liminal, and representationally imbalanced. The sounds, identities and social alliances created in the transnational media circulation of music often rely on a strategic play with local cultures to reframe aesthetics as universally global or avant-garde, and hence dialectically resist the category of culture. The culturalist perspective is similarly decentered in the case of musical responses to modern traumatic experience and social violence, which undo coherences as they regiment social lives. In both contexts, subjects often become critical of totalities of culture, and averse to their enclosure of individual, local, and aesthetic concerns. In this panel, through ethnographic studies of transnational circulations of new musical genres and musical responses to trauma and social violence throughout East Asia, Latin America, and the Middle East, we seek to articulate commonalities and differences between these relatively discrete discourses in order to consider the possible stakes of an “ethnomusicology beyond culture.” We explore how, in the midst of the simultaneously integrative and fragmentary circulations of first and third-world modernities, musicians make use of unnamed sounds, strategic uncertainties, and other incoherences to create senses and selfhoods beyond culture.

Music and Reconciliation Beyond Culture: Bae Chunhui, a Singer Who Survived Japanese Military Sexual Slavery
Josh Pilzer, (University of California, Santa Barbara)

South Korean survivors of Japan’s system of military sexual slavery during the Asia-Pacific War (1930-45) show a markedly diversity of attitudes towards Japan and towards otherness, attitudes they have arrived at through encountering others during their transnational experiences of the war and its aftermath, and through struggling to reconcile themselves to these experiences. These ways of reconciliation often contrast with the cultural nationalism of postcolonial South Korea and the social movement that has represented the women since the issue broke in 1991. The women have cultivated these processes of resolution in opaque but popular realms such as song and prayer. Bae Chunhui’s story took her from wartime Manchuria through the Soviet occupation of Northern China, and the Chinese Revolution; she crossed to Japan during the Korean War (1950-1953), and lived there for decades as a cabaret singer. In the 1980s she returned to South Korea, eventually moving into a rest home at the center of the “comfort women grandmothers movement.” Along the way she acquired three more languages and learned to sing hundreds of Japanese, Chinese, Russian, North and South Korea songs. Bae Chunhui used her skill and her repertoires, in their transnational circulation, to understand her own colonial and postcolonial movements and her sense of otherness in both Japan and South Korea. Blurring notions of self and other, she created spontaneous socialities that evidenced a magical real beyond cosmopolitanism and beyond culture. This was the stuff of reconciliation that had evaded Northeast Asia ever since the war.
Boundary, Power, and 'Impure' Gods in the Music of Afro-Brazilian Candomblé
Daniel Piper, (Brown University)

Cultural "hybridity" implies the existence of cultural "purity", the flip-side of a conceptual pair with complex ideological significance in Brazil. With few exceptions, interpretation of Afro-Brazilian religion and ritual music has only contributed to reifying the conceptual polarity. Bahian Candomblé is usually described as an Afro-Brazilian religion in which initiates are possessed by African spirits (orixás). This image, though propagated by a politically potent discourse of neo-African purity, is incomplete: it ignores the presence of caboclos (non-African spirits of Brazilian "Indians" and "cowboys") in the traditional centers of Afro-Brazilian religion. When scholars have acknowledged the worship of caboclos, they have usually dismissed it as a hybrid practice tarnishing the progressive project of black cultural and political consciousness. Practices perceived as authentically African are equated with "resistance" while those of local extraction are considered degenerate hybrids, uncritically nationalist, or both. Yet despite the strict boundary markers of neo-African discourse, caboclo "hybridity" and orixá "purity" coexist in Candomblé, and seem to be thriving together. We need, therefore, to understand the terms of their coexistence. I suggest that music and dance play a key role in orchestrating the spiritual ecology of these practices, characterizing the African and Brazilian spirits and making tangible their different styles of interaction. By structuring ritual time, playing with boundaries, and defining different modes of participation, music and dance render the ideological categories of purity and hybridity palpable, and enact the power relations between them.

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

For generations, gospel singers have testified through songs, incorporating such phrases as, “He picked me up, turned me around, and placed my feet on solid ground.” While these performers have often been specific in their spoken testimonies and song introductions about the sins from which God has delivered them, they have not historically utilized explicit sexual content. However, during the last decade, gospel artists have addressed a range of heretofore taboo topics, among them pre-marital sex, masturbation, homosexuality, and the addiction to porn. This disruptive crossing of lyrical sacred/secular lines has been attempted by locally-based Christian rappers as well as by some of contemporary gospel's most celebrated names, one of whom has marketed what is reported to be the first gospel CD to carry a parental advisory. This paper examines sex and sexuality within contemporary gospel song lyrics and places them in three categories—1) exhortations to avoid specific practices, 2) confessions coupled with narratives of deliverance through Christ, and 3) sacred yet sensual love songs for the married Christian. Using interviews and testimonies from the artists and close textual analysis, I argue that gospel songs with explicit sexual content have emerged as a response to the sexually charged music and videos to which the audience is exposed, as a specific ministerial outreach to those grappling with the issues specifically named, and as a vehicle of catharsis and healing for the artists themselves.

Silencing Sound: Jazz Historiography and the Sixties
Steven F. Pond, (Cornell University)

Jazz historians can't seem to make sense of the Sixties, the decade in which jazz “ceased to follow an evolutionary handbook” and began inhabiting a “state of permanent diversity” (e.g., Szwed 2000: 209). Historians correctly see disjuncture in harmonic, rhythmic, formal, and melodic approaches during that time, but their attentiveness to them distorts the picture. Fusion's attraction at the decade’s end, for example, must have been its pandering to mass audiences, since its harmonies were “uninteresting” and it “didn’t swing” . One element, though, did draw modalists, hard boppers, free improvisers, Latin jazz players, and cool players together musically: an avid exploration of expressive timbres. In fact, jazz musicians have always strived to achieve a personal, identifiable basic sound, as well as to coax expressive timbres in the moment. “Having a sound” is an
overarching concern among jazz performers. Small wonder, then, that Miles Davis and other jazz figures would come eventually draw from that wellsprings of timbre, rhythm-and-blues, and to its rock, soul, and funk derivatives. Did the Sixties truly see a stylistic fragmentation, or have we simply not been attentive to an important, perhaps signal, element in jazz? Why have the Sixties not sparked significant historical and analytical discourses on timbre? The portrayal of Sixties jazz’s lack of stylistic cohesion reveals more than a perceptual problem; it is a historiographical one, and ultimately, a colonizing act. The failure to notice timbre in our historical narratives speaks volumes about what counts as musically significant.

Hattori Ryōichi and the Course of Exoticism in 1930s Japanese Popular Music
Edgar W. Pope, (Hokusei Gakuen University)

The period from the late 1920s to the Pacific War saw a wide proliferation of musical exoticism in Japan. Genres such as jazz, Hawaiian music, tango, French chanson, and rumba were introduced, and their exotic associations established, through records, films, and live performance. As domesticated Western influences gave shape to “modern life” in urban Japan, new arrangements of imported songs and new compositions based on elements of imported genres came to play a major role in Japanese popular music, evoking a wide range of exotic atmospheres and imagined foreign places. Toward the end of the 1930s, as imperialist expansion and denunciation of Western culture increased, the referents of exotic songs were increasingly directed away from the West and toward the Asian continent. Acting within a music culture that had already been transformed by Western influences, Japanese musicians drew heavily upon those influences, as well as upon Japan’s own traditions of exoticism, in their representations of continental Asian countries. Hattori Ryōichi was one of the leading popular songwriters of this period, and one of the most adept at fusing various exotic elements into works with broad appeal to Japan’s record-buying public. Examples of his songs from the 1930s illustrate how he, like other songwriters of the time, adapted his exotic creations to the changing ideological climate while continuing to pursue aesthetic and commercial goals.

Diaspora or Not Yet – Indonesian Christians in the USA
Marzanna Poplawska, (Wesleyan University, Music Department)

This paper is concerned with the newly emerging diasporic community of Indonesian Christians in the United States. Analyzing the case of two Indonesian Catholic communities in Atlanta and Washington DC (members of the KKI-USA, a nation-wide network of Indonesian Catholic Communities, created in 2002), I discuss the origins, structure and mechanism of operation of Indonesian Christian communities in the USA, laying emphasis on the musical activities carried out within the churches. Indonesian Christians in the USA can be viewed as an instance of composite diaspora constituted by tripolar relations. Defined by their Indonesian nationality, mostly-Chinese ethnicity and Christian religious conviction, they become simultaneously “aliens” and “compatriots” to the Americans. Carrying the complexities of their status in the home country – as ethnic and religious minority group – they maintain their compound identities abroad. Differences in age, background, reasons for immigration, time spent in the USA, and views on the extent of cultural compromise to be undertaken in relation to the host-country correspond to the varying interests in maintaining “Indonesianess,” determining also the types of musical religious expression. Indonesian Catholics conduct special services in Indonesian, assisted mainly by Indonesian priests currently studying in various cities in America. Navigating through different tastes and preferences of their diverse population, they construct a musical repertoire which varies from Indonesian songs to contemporary English Christian repertoire.

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

Pandora.com is an on-line “music delivery service designed to help you find and enjoy the music that you love.” Entering the site, one
provides the names of favorite artists or songs; Pandora then creates (and plays) a list of “musically similar” pieces. The playlist is derived through a process Pandora.com names the “Musical Genome Project,” which assembles “literally hundreds of musical attributes or ‘genes’ into a very large music Genome.” Pandora.com promises to deliver musical pleasure; it argues that the means to do so is an apparently scientific analysis of music itself. Pandora.com thereby implicitly distinguishes itself from parallel phenomena such as demographically-driven radio station playlists by arguing that taste is recoverable from a fine-grained analysis of musical attributes, an analysis locatable within the world of scientific scrutiny, yet customizable to the individual. This paper addresses two issues related to Pandora.com’s marketing claims. First, it considers, via interviews with the site’s developers, those attributes singled out for examination by the “Musical Genome Project” in comparison both to standard musicological and lay analyses of significant musical elements. Second, it reports on a small-scale study with college student users of the site, examining their critiques of the fit between their musical taste and Pandora.com-generated playlists. Finally, I argue that Pandora.com provides an important case-study of Baudrillard’s claim that contemporary consumer culture is predicated upon the belief that products should conform to our needs and wishes, and a concomitant belief in the power of science to achieve that end.

Music and the Politics of Place in the Mongolian Landscape: Kazakh Musicians in Western Mongolia
Jennifer C Post, (Middlebury College)

[par]In the western provinces of Mongolia, Kazakh musicians use locally constructed instruments to play narrative melodies depicting their environment, sing songs that describe local scenes, and share place-based stories to introduce their music. This mapping of their landscape not only reinforces their connection to place and lifestyles they value but expresses their claim to this, their homeland. In this study I explore the intersection of musical and geographic identities by connecting place-making actions of Kazakh musicians and instrument makers of Western Mongolia with their recent struggles to maintain local identities after the exit of the Soviets in the early 1990s. [par]For several generations many Mongolian Kazakhs have maintained an attachment to a pastoral nomadic lifestyle in this mountainous terrain. Their music and instruments have not only reinforced a Mongolian Kazakh identity, they have helped them to remember and imagine histories that connect them to three countries they identify with through ancestral ties: China, Kazakhstan, and Mongolia. Yet today their music also strives to solidify their shared connection to the Mongolian landscape and contributes to the mobilization of their communities in urban and rural contexts as they respond to invitations to repatriate to Kazakhstan, to new styles presented through the media by Chinese Kazakhs in Xinjiang, and to Mongolian nationalizing forces that often exclude elements of Kazakh identity. This research is informed by my fieldwork conducted in Mongolia between 2004 and 2006.

Miyagi Michio: The Father of Modern Koto Music
Anne Prescott, (University of Illinois, Urbana-Champaign)

After the Meiji Restoration of 1868, the Japanese people looked to the West for musical inspiration, and traditional Japanese music suffered a great decline as the Japanese became consumers of Western music. Miyagi Michio (1894-1956) believed that sōkyoku (koto music) had a rightful place in modern Japanese society, but that it had to change with the times. In this paper, I will argue that Miyagi’s contributions to koto performance, composition and education made him the most important traditional Japanese musician in the first half of the twentieth century. I will examine how Miyagi capitalized on the interest in Western music to transform sōkyoku and restore popularity to the art, while at the same time maintaining continuity in the tradition by preserving the core traditional elements of sōkyoku. I will then demonstrate the impact his works and innovations have had on the koto world and beyond, as his influence extended to composers and performers in other traditional genres, inspiring the reformation and development of the entire traditional music world. Finally, I will show how Miyagi’s influence was felt on the social structure of Japanese music as practiced both in Japan and abroad.
João Gilberto is considered Bossa Nova’s foremost interpreter, although when he appeared, his unique way of performing was immediately misunderstood as “anti-musical” and inexpressive. Born as an elite form of samba, Bossa Nova appealed to a sophisticated group of musicians due to its poetic lyrics on urban themes and its jazzy harmonies. Interestingly, Gilberto’s contributions are not associated with either. He is mainly responsible for the rhythmic sophistication with which he performed traditional sambas. As Ruy Castro has commented in Bossa Nova: The Story ..., the psychological response to Gilberto’s batida [beat] was one of bafflement. In order to understand this peculiar batida, we will analyze some of Gilberto’s original recordings and live performances using sound manipulation software. The resulting data will show that in any song interpreted by Gilberto, be it a new work or one of the many traditional sambas he recorded, there are moments where melody and accompaniment are out of synchronization, yet they never fall apart. These misalignments produce a metric dissonance between melody and accompaniment, a factor that distinguishes between authentic and merely bravely attempted interpretations. This presentation will consist of three parts: (1) a short historical account of the Bossa Nova and a review of the criticism it received; (2) a comparison of performances by Gilberto and others with a graphic presentation of the data; and (3) a summary of the musical differences between performances. We will conclude that it required a superior mind and a good foot to tackle the Bossa Nova style.

Hollywood “Liebestod”: Music and Masculinity in Jean Negulesco’s Humoresque
Stephan Prock, (New Zealand School of Music)

During the 1940s Hollywood produced a number of films in which classical musical performance figured as an integral element of the plot itself. One of these, Jean Negulesco’s Humoresque (1946), starred Joan Crawford as Helen Wright and John Garfield as the aspiring concert violinist Paul Boray. At first glance, Boray’s performances, almost all of which intersect Helen’s and Paul’s most charged emotional exchanges, seem entirely conventional and melodramatic, simply a means for underscoring and inflating the film’s narrative of desire and death. On another level, however, these performances (interacting with visual, narrative and dramatic elements) operate as musical metaphors for the crisis of masculinity in postwar America. Though at first positing the performance of classical music as inherently feminizing, the film gradually redefines Paul’s performances as authentically masculine by resituating their role within the film’s heterosexual gender relations. The film thus provides important insights into attitudes regarding gender and performance in mid-century America.

Some of the musical strategies the film employs include: consistently aligning Paul with the creative authority of the composer, continually asserting Paul’s musical authority over the film’s women, and rewriting the original texts and contexts of specific European classics to redress gender imbalances inscribed within the film’s narrative. Most crucially, Paul’s performance of “his own transcription” of the “Prelude and Liebestod” dramatically rewrites Wagner’s narrative of tragic love. In this final musical performance all these strategies finally combine to upend the “Liebestod” entirely, literally drowning female subjectivity in an epiphany of masculine transcendence over feminine desire.

Music Archives in Practice - Making a Path through the Data Jungle
Polina Proutskova, (Hochschule für Musik und Theater Hannover)

For hundreds of years the west has collected the music of the other. Since the invention of the phonograph, ethnomusicologists have literally made millions of recordings. In almost every country of this world music archives have been established each of them documenting music in its own way. This wealth of recordings and documents has brought up new challenges: Information on the archive's holdings and sometimes even on the archives themselves is
not easily available. Especially non-ethnomusicologists and scholars outside of the established communication networks in the west have to cope with these obstacles. Providing access to information on the musics of this world has become a research field itself.

Recent changes in global information society have had an impact on the information policies of archives and provided new channels of communication, especially the internet. To make use of this development, a new user oriented access infrastructure for music archives has to be created.

The presentation gives a summary of current projects and initiatives aiming at improving access and retrieval in music archives (Global Sound, National Sound Archive in London, DISMARC, etc). It also throws a glimpse at the use of the internet and database technologies in other disciplines such as linguistics and biology, which might provide us with insights on possible future scenarios for ethnomusicology.

Jazz, Technology, and the Redefinition of Community: A “Technography” of Jazz
Ken Prouty, (Indiana State University)

In this paper I engage in a critique of the ways in which the development of pedagogical technologies has impacted the community of learners in jazz. Historically, jazz was learned through informal mentor-apprentice relationships, with critical experience gleaned through on the job performance. Communities in urban areas of New York, Philadelphia and Detroit, for example, were magnets for musicians from across the country. Nevertheless, technology has often been an important element of the learning experience for young jazz musicians, especially with regard to the use of recordings as source materials for improvisational development. More recently, however, developments in pedagogical technologies, as well as the increasingly prominent place of jazz in higher education, have redefined the roles of teachers and learners in jazz, in addition to shifting the geographic primacy of traditionally significant jazz centers. Such technologies, including "play-along" records, method books, and more recently, interactive digital technologies in the form of computer programs such as SmartMusic and Band-in-a-Box, have de-emphasized the importance of such environments, representing a "de-migration" away from established jazz centers such as those referred to previously. I argue that developments such as these have radically reshaped jazz as a community of musicians, placing somewhat less emphasis on professional contact, and more on the abilities of students to learn jazz performance skills on their own, an idea that would have been deemed impossible a half century ago. This shift also has profound implications for the identity of jazz as a traditionally urban, African American idiom.

Ethnomusicologist at Work, Part VI
Mark Puryear, (National Council for the Traditional Arts)

Ethnomusicologists work in a variety of settings: many kinds of academic departments in universities, libraries, museums, archives, historical associations, arts councils, the publishing industry, concert producing organizations, funding agencies, governmental agencies, the tech industry and as freelance consultants to name a few. The need for the expertise of ethnomusicologists has been increasingly acknowledged throughout society. This yearly forum is sponsored by the Applied Ethnomusicology Section. The forum will focus on the topic of career possibilities for ethnomusicologists by looking at individuals who are active in a variety of applied ethnomusicological work. Each year we hope to continue to cover an ever-broadening range of applied work that ethnomusicologists find themselves doing. The forum is structured with short 15-minute presentations from three ethnomusicologists who work in the applied arena. Their presentations will be followed by moderated discussion about these and other career possibilities and the challenges, in and outside of the field, encountered when pursuing and engaging in applied work. This year's panelists include: Nora Yeh, Ethnomusicologist, Archivist, American Folk Life Center Library of Congress, Steve Grauberger, Ethnomusicologist, Alabama Center for Traditional Culture, and Jay Junker, Instructor at the University of Hawai'i.
The Creation of Classical: Nationalism, Regionalism and Dance in Andhra Pradesh, India
Rumya S. Putcha, (University of Chicago)

This study focuses on two dance styles from the state of Andhra Pradesh in South India: Kuchipudi, the recognized classical dance style of the region, and a related tradition called Andhra Natyam. Through tracing the histories of these dance forms, this paper demonstrates that the transformation of Kuchipudi, rather than Andhra Natyam, into a classical dance style indexes the tension and slippage between the concepts of folk and classical as well as regional and national in India. This paper argues that the political process of classicalizing dance forms such as Kuchipudi was the manifestation of a move to promote regionalism for the purposes of fostering Indian nationalism. Some of the questions this paper explores are: what did nationalists believe dance, both as a symbol and as a set of cultural practices offered to the formation of a nation and its citizens? What did the idea of classicality achieve for the goals of such propaganda? What does the classicalization of certain regional dance forms, rather than others, reveal about the nature of and relationship between regionalism and nationalism in India? In addressing these questions, this paper attempts to nuance our understanding of classicalism as a contested space for identity formation in post-colonial India.

Music as Intangible Heritage: Ethnomusicological Policy Studies
Brett Pyper, (Wits University, Johannesburg)

The work of researching, documenting and disseminating culture has long been undertaken in a variety of institutions outside academia. Yet the global era has marked both the extension and the centralisation of such initiatives under the auspices of transnational organisations like UNESCO. Given the latter’s prominent role in providing national governments with models for cultural policy, contemporary attempts to define and promote “cultural heritage” are increasingly global in their scope, if potentially remaining open to more localised inflections. The notion of “intangible heritage” has recently assumed particular currency as cultural practitioners have been declared “living national treasures,” or whole genres as “masterpieces of oral and intangible heritage of humanity” through such mechanisms as the International Directory of Intangible Heritage. As George Yudice argues in The Expediency of Culture, such initiatives are often constrained by particular institutional and political imperatives, but they also arguably provide new conceptual and pragmatic frameworks for research traditionally conducted in such disciplines as anthropology and ethnomusicology. In this paper, I focus on the impact of these broader transnational policy frameworks on a particular sociopolitical transition: the post-apartheid South African government’s current efforts, under a decolonizing rationale, to promote indigenous song and dance. Taking up Barbara Kirshenblatt-Gimblett’s insight that heritage is a mode of representation that confers a “second life” on once-quotidian cultural expressions, I reflect on the ways in which conceiving music as intangible heritage produces new meanings and potentially alters the relationships of its practitioners to the expressions that they perform.

Trinidadian and Non-Trinidadian Perspectives Toward Steel Band Music in the United States
Gee Rabe, (California State University, Northridge)

How can you play that music, your skin is the wrong color, said the older white woman to my steel drum trio, as we played in a Macy’s department store in Southern California. Our confused patron was accustomed to the image of steel drums played by black people, not those of us with lighter complexions. This presentation represents my work as a non-Trinidadian educator and performer of Trinidadian steel band music since 1986. In 1997, I began my ethnographic fieldwork documenting both Trinidadian and non-Trinidadian steel bands in Southern California. Eight years later, as more non-Trinidadians appropriated the tradition, steel band identities have
changed. These changes are in part due to the proliferation of steel bands in universities and the economics of the music industry. Four points will be discussed. First, I will give a brief history of the development of the steel band in Trinidad and its arrival to the United States. Second, I will talk about the American exposure to steel bands, primarily in educational institutions, and how universities have made an impact on the tradition. Third, I will allow non-Trinidadian students of university steel bands to speak about their experiences performing the music. Last, audio, video, and photographic examples from my field research in 1997 will be compared to what is happening today. There could be ethical ramifications involved with those of us who attempt to play music from cultures other than our own and sometimes I self-debate whether or not I am helping or hurting the tradition.

Symbolizing Otherness: The Snake Charmer in Western Imagination
A. J. Racy, (University of California, Los Angeles)

Cultures tend to project their sense of the “other” through various means, ranging from evocative narratives to symbolic sounds and images. In the West, the snake-charming theme, which usually entails both musical performance and visual representation, is often used as an emblem of Easternness or at times, otherness in its exotic form. Moreover, in American popular lore, the idea of charming the serpent through music seems to take on a “domesticated” form, for example when it is used metaphorically for insinuating wizardry, absurdity, bizarreness, and brinksmanship, or when the charmer is heard playing the pseudo-Oriental Hoochy-Koochy tune. In this paper, I examine the Westernized snake-charming motif in its various musical and visual manifestations—in cartoons, music textbooks, Hollywood films, TV advertisements, and so on—but also in terms of its diverse connotations. I also consider related theoretical views on symbols and their multi-vocal nature, in the writings of Charles S. Peirce, Roy A. Rappaport, Catherine Bell, and others, and look into relevant perspectives from the modern Orientalist critique, for example when Edward Said speaks of the Orient as “imagined geography.” My aim is to better understand why certain musical and visual symbols become so appealing and whether or not their appeal can be attributed to their multifaceted thematic structures and to the ambivalence of their acquired connotations. Eventually, I hope to demonstrate how cultures create expressions of otherness through inter-cultural translation and reinterpretation.

Communicating the Collective Imagination: The Socio-Spatial World of the Mexican Sonidero
Cathy Ragland, (Temple University)

Among Mexican immigrant workers, the sonidero (DJ) emerges as a subversive and powerful figure facilitating and framing individual agency within new social spaces, blurring boundaries that once defined "home" and "abroad." This paper considers the role of the sonidero in mediating connections between immigrants in New York and New Jersey and sending communities in Mexico. At weekend social dances incubs and bingo halls -- featuring light shows, sound manipulation, and cumbia music -- sonideros talk constantly over the mix, reciting poetic shout-outs written on the spot by mostly undocumented young males. CDs of each sonidero's set are duplicated and later mailed to Mexico. In the social dance space, the sonidero serves simultaneously as entertainer, as a vehicle for communication between distant parties, and as a quasi-heroic figure traveling the same migrantpaths as his audience. Since most sonideros and attendees here are from the southern state of Puebla, references to local villages are capriciously located in NY boroughs. Likewise, regional and national identities are equally "mixed-up" (i.e. "Puebla York" or "Manhatitlan"). Simultaneously in Mexico, dances are held in outdoor plazas (and often financed by New York-based immigrants from the same villages), where residents of all ages compose shout-outs that are mailed to the US. In the sonidero-mediated social dance space, the exploitation of technology evokes a newly constructed social life in the US that is built on a shifting of location, sounds, and images. It disrupts borders, displacement, and marginality and bypasses the mainstream political economy of music and global markets.
Acoustic Ecologies and Indigenous Politics in the Symphonic Tradition  
Tina K. Ramnarine, (Royal Holloway University of London)

Ethnomusicologists have been attentive to acoustic ecologies, analysing the ways in which environments shape musical concepts and creative processes. This paper discusses the case of Saami vocal music, which centres on the joik, a genre in which the performer sings something rather than singing about something. Saami are nomadic pastoralists spread across the Nordic countries and the Russian Kola Peninsula, and joiks are performed for animals and land as well as for people. Joik performance thus points to a complex set of relationships between music, personhood and environment, providing a rich forum for exploring the intersections between creative expressions, landscapes and indigenous politics. While modern joik performers like Mari Boine, Wimme, and Angelin Tytöt turn our attention to the ways in which media technologies and global music markets have been used in promoting indigenous politics, this paper will examine how joik has featured in the symphonic tradition of Western art music. With reference to two symphonies composed in the 1990s – the Joik Symphony and the Bird Symphony - I will explore the connections between authorship, politics and environment in the ‘acoustemologies’ of northern Europe’s fringes, as well as consider the contribution of ethnomusical perspectives on Western art music to the ‘decolonization’ of ethnomusicology.

Taratil: Songs of Praise and the Musical Discourse of Nostalgia Among Coptic Immigrants in Toronto, Canada  
Carolyn M. Ramzy, (Florida State University)

Broadly, this paper explores the integral role of taratil, the most prevalent genre of non-liturical devotional music among Coptic Orthodox Christians. Specifically, this study concerns the function of taratil in evoking nostalgia, which, through the discourse of individual memory and collective remembrance, helps immigrants relieve homesickness and construct an idealized “home” away from home in Toronto, Canada. As a vernacular genre, taratil are intimately tied to personal worship. Unlike formal church services, which are generally sung in the Coptic language, taratil are sung in Arabic, the first language of most Coptic Christians. They are imbued with highly expressive texts and draw upon a wide repository of recurring symbols and metaphors, which, upon immigration, are reinterpreted within their new contexts. Taratil not only allow participants to dialogue through their memories, but they also become an efficacious vehicle of reconciling homesickness through the public commemoration of home. In doing so, taratil play a key role in facilitating a healthy transition for recent or older immigrants as they join the diaspora. Through the musical and textual analysis of metaphors and symbols, this study will explore how the performance or the listening to taratil stimulates both individual and collective remembrance, evokes a “home” away from home, and distinctively mediates Coptic-Canadian homesickness. This study is based on field research conducted in the St. Mark’s Coptic Orthodox Church community in Toronto, Canada.

The Kurmangazy Kazakh National Conservatory and its Role in Preserving and Transforming Kazakh Musical Culture  
Megan Rancier, (University of California, Los Angeles)

Founded in 1944 during the rise of Soviet influence over cultural development in the Central Asian territories of the USSR, the Kurmangazy Kazakh National Conservatory functioned as Kazakhstan’s cultural fortress, with strong programs in both Kazakh traditional and Western classical music. Although the Conservatory’s folk music faculty succeeded in preserving and propagating the musical heritage of Kazakhstan through pedagogical excellence, the effect of Soviet cultural policies on its approach to musical education also helped to transform Kazakh music by creating previously unknown elements that continue to influence Kazakh traditional and contemporary performance genres today. In my paper, I will briefly review the Conservatory’s most significant artistic contributions—among them the promotion of folklore ensembles, organization of ethnomusicological expeditions, modernization of folk instruments, and replacement of traditional student-teacher relationships with institutional pedagogical methods—while
identifying their historical ties to the unique cultural demands of the Soviet era. I will further show how even fifteen years after Kazakhstan’s independence from the Soviet Union, the Conservatory and its students maintain the legacy of this earlier era through institutionally-inspired cultural practices. Have the benefits provided by the institutionalization of folk culture in Kazakhstan come at the price of a certain level of cultural stagnation, or does the persistence of these institutional practices merely prove that they continue to serve an important function in Kazakh music? My observations will draw upon original fieldwork completed at the Kurmangazy Conservatory in Almaty, Kazakhstan during 2005-2006.

Supaya Ramai: Orality, Islam and the Asian Aesthetic of Noise
Anne Rasmussen, (The College of William and Mary)

In the European-American West, oral tradition is construed as hearsay, folklore, or, at best, "local knowledge". Prestige is conferred upon those who are literate and that which is written. In the Arab Middle East, however, the prestige of literacy is balanced by a trust in orality. The recited Qur'an epitomizes the primacy of hearing as knowing in part because of the circumstances of its original revelation. In Southeast Asia, and more specifically, urban Indonesia, the recited Qur'an resounds where the aesthetic of “busy, crowded, festive, noisiness” or ramai prevails. China and Malay Southeast Asia are well known for their “pro-noise” policies – something that can assault the oral and physical domain of the individual with alarming immediacy. In Indonesia, amplification, the distortion that accompanies it, and the public broadcast of both, serve to further aggrandize performative acts, separating them from non-performative behavior and sharing them with an un-demarcated public. I suggest that the combination of the Indonesian/Javanese (and more broadly Sino/Malay) cultural aesthetic of ramai with the fundamental orality of Islamic ritual and philosophy of knowledge provide fertile ground for the public aural/oral experience of Islam. Whether received as a signifier of identity and history or as sonic wallpaper, indulging oral/aural expressivity has encouraged overlapping textures of information in Indonesia allowing diverse peoples to claim public space. As modernist Muslim trends and rational modernism expand expectedly, the noisy festivity of the multitudes may be forced, predictably, to yield to control by the few of "Islam in the atmosphere".

The Eroticization of Bikutsi: Media Politics in the Defining of Ethics in Cameroonian Music
Dennis M. Rathnaw, (University of Texas at Austin)

This paper examines the development of the Cameroonian music bikutsi from traditional song form to site of contestation between local media officials and an increasingly more internationally influenced and liberalized media. Bikutsi is a style that belongs to the mendzian balafon tradition, and is linked to the cultural traditions of the Betti people of central Cameroon. However, from the time of its exposure on Cameroon Radio and Television (CRTV) in the early 1980s, it has developed into a highly eroticized, even pornographic music, sometimes referred to as the "songs of Sodom and Gomorrah." This phenomenon instigated a crisis of cultural and media ethics, resulting in government media bans and television programs such as CRTV's "Deviance," hosted by communications director Mendo Ze from 2003 to 2005. I analyze the experience of bikutsi as mediated by media, politics and external and internal views and consumption. As the Cameroonian media undergoes a process of democratization highly influenced by foreign media streams, local musicians and video artists become actors in a conflicted and uncertain environment. On the one hand are issues of nation-building and cultural development in the face of dominant foreign media, and on the other, the multitude of images, sounds and forms of popular culture that people attach themselves to in their daily imaginings. My research specifically analyzes the different levels, aside from the musical, on which bikutsi plays. I pay attention to this “public speaking”, and to the shifting roles that musicians play in the current struggle for media democratization.
Capturing the Locus of the Exotic and the Erotic in “Waikiki”  
*Anthony T. Rauche, (University of Hartford)*

The paradise of the Hawaiian Islands has long lured composers and poets, and the American composer Charles Tomlinson Griffes was no exception. The song, “Waikiki,” was the second of three songs he composed in 1916. It is a setting of a text by Rupert Brooke that is richly evocative with reference to “warm perfumes,” “the night’s brown savagery,” and “of two that loved—or did not love.” But what is even more compelling is the experimental music itself that Griffes composed that combined tonal obscurity and dissonance with elements of Impressionism and Orientalism, and Griffes followed these songs with his “Five Poems of Ancient China and Japan,” Op. 10, continuing his interest in exotic themes. The geographic and historical separation of Hawai’i has allowed outsiders to assume mystical and mythical qualities about its own distinctive musical traditions. Western composers, like Griffes, have presented these real—or assumed—qualities in their music and in doing so, their personal interpretation projects an image that outsiders come to regard as reasonably authentic, and attractive. While ethnomusicologists have studied the music of “the other,” we have sometimes neglected how that music has been interpreted in Western music. Beyond mere musical analysis and compositional speculation, this study attempts to consider how “Waikiki” functions as an iconic portrayal of the exotic and the erotic in Western musical thinking, aspects of authenticity in such a portrayal, and how Hawai’i became identified with the music of “the other.” The presentation will include a performance of the song.

“Promises of the Cameleon”: Reggae as Resistance in Conflict-Ridden Côte d’Ivoire  
*Daniel B. Reed, (Indiana University)*

From the movement for multipartyism in 1990 through the present civil war, popular music has played central roles in political conflicts in Côte d’Ivoire. Throughout the 1990s, reggae artists such as Tiken Jah Fakoly released songs criticizing the country’s rulers, especially the discriminatory policy of “Ivoirité.” In 2001, Fakoly released a song entitled “Promesses de Caméléon” (Promises of the Cameleon), which sharply criticized then president Robert Guei. Built around a taped broadcast of the first speech given by Guei’s following his seizure of power in a 1999 coup, “Promesses de Caméléon” offers a stinging critique of Guei’s rule. Following the song’s release, Fakoly was harassed to the point that he fled Côte d’Ivoire for neighboring Mali, where he has lived in exile ever since. From his new base in Bamako, Fakoly’s regional fame has grown and he has become linked in the popular imagination to the rebels who have controlled the northern half of Côte d’Ivoire since the outbreak of civil war in September 2002. In interviews with me in Bamako in 2003, Fakoly articulated a sense of his music as a strategic tool for power contestation. This paper will explore his characterization of reggae as a form of resistance to the oppressive Ivorian regime. The paper will conclude by exploring commonalities between Fakoly’s discourse and that of mask performers in in western Côte d’Ivoire, who, like Fakoly, use performance to contest power structures that are linked to the national identity debates that have led to the Ivorian civil war.

American Marimba Music and the Americanization of the Zimbabwean-Style Marimba  
*Carol Reed-Jones, (Boston University (online doctoral student, Music Education))*

Since the late 1960s, Zimbabwean-style marimba music has been an emergent American music in the making, in a process of subtle modification from its introduction in the United States. At the heart of this movement are two streams of performance and composition practices, sometimes parallel, sometimes divergent: the traditional Shona music, arrangements and style; and its Americanized derivative, with different tunings, instrumentation, and formal structures. I will describe the beginnings of Zimbabwean marimba music at Kwanongoma College of Music in Bulawayo in the early 1960s, and its introduction in North America in 1968 by the late Dr. Abraham Dumisani Maraire. Maraire is the first and chief influence on the current culture of marimba music in North America, and his American students in turn taught others. I will describe some characteristics of Shona music in marimba arrangements, and show
how these are corrupted, subtly and more obviously, into another form of music with features unrecognizable to Shona musicians. To do this I will make an introductory examination of American marimba music in its varied forms and expressions, and discuss the subtle changes that make this music American rather than African. Finally, I will discuss a relatively new altering influence, the introduction and teaching of American-composed marimba arrangements, recorded and published in standard notation, to children in school marimba and Orff xylophone ensembles.

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

A flurry of recent publications has focused long overdue attention on the biographies, individual impacts, and personal experiences of prominent musicians, and on the place of individual agency in shaping cultural trajectories. Studies of "greats" such as Umm Kulthum (Danielson) and Tito Puente (Loza) productively examine the lives and art of household names, while Rice's "modern world system" is the catalyst for exciting, subject-centered musical ethnographies, often predicated on unprecedented levels of migration and globalization. Representatives of canonical Asian traditions such as gamelan and Indian classical music are now profiled even in textbooks; among Chinese artists, Peking Opera star Mei Lanfang, iconic folk musician Abing, and Inner Mongolian singer-songwriter Tengger have all generated sophisticated person-centered treatments. Less narratively compelling, perhaps, but of equal cultural significance, are life-stories of countless stay-at-home farmers, teachers, and local entrepreneurs who maintain micro-traditions crucial to the soundscape of China's impoverished hinterland. Among the Confucian-affiliated amateur Dongjing associations of southwest China, for example, each county has its own ritual and musical repertoire, often kept going by a few dozen experienced performers, of whom maybe two or three are true experts capable of passing the torch. Even in the genre's heyday, before 1949, lines of transmission could be frighteningly attenuated, and individuals' sense of responsibility correspondingly great. This paper examines the distinctive dynamics that arise when just a few master musicians hold in their hands the fate of a tradition imbued with great cultural capital in their own locale, but totally irrelevant and unknown outside it.

Sexuality, Imaging, and Gender Representation in the Music of Albita Rodriguez
Mario Rey, (East Carolina University)

A central force in Cuban popular music, émigré artist Albita Rodriguez intersects multiple social identity categories. Departing from traditional representation of Cuban women, Albita negotiates the complex politics of sexuality and cultural ideals through her performative persona, exploiting the often-contradictory meanings associated with gender, class, ethnicity, and immigrant identity. Albita challenges social stereotypes and subverts conventional gender expectations, informed by contemporary acculturative influences and socialist enculuration, through a self-constructed, non-conformist gender identity and the deployment of sexuality that becomes empowering and counter-hegemonic. The physicality of her performances and constructions of femininity, pitted against the idealized and hypersexualized images of the female promoted by the Latin recording industry, afford an exploration of how concepts of gender representation in music are affected by the female appropriation of characteristically male performance techniques. This paper will examine how sexuality and gender affect and are affected by musical performance and production through analyses of body representation and imaging, musical examples, and interviews with the artist. The presentation will also address Albita's reception among disempowered groups, including young gay Cuban-Americans who are not necessarily responding to the experience of exile, and her transcendence from lesbian iconicity to a broader symbol of exile subculture, expressing communal solidarity and nostalgia for pre-revolutionary Cuba. Her complex encoding of these discourses via highly accented signifiers defies simple deconstruction. Albita navigates the popular-rural music continuum and masculine-feminine binary in a manner that cannot be decontextualized from
the constitution of class, race, ethnicity, and other axes of power relations that constitute identity.

The Ethnomusicology of the Individual: Music Masters on China's Periphery
Timothy Rice, (University of California, Los Angeles)

This panel responds to the call for papers on "Asian and Pacific music masters: An ethnomusicology of the individual" (theme 5). The two core presentations profile individual musicians from traditions on China’s periphery. One examines the crucial role of a very few individuals in the preservation of micro-traditions that normally pass well below the radar of those outside the southwestern region where they are located. The other provides a biographical sketch of a beloved pop musician in the west of the country as a synecdoche for larger issues of collective identity in the spaces between traditional and modern and national and regional. These core presentations are bracketed by an opening paper that looks more generally at how the ethnomusicology of the individual has been treated in musical-ethnographic writing during the last 25 years and a discussant who will synthesize the papers’ key points and reflect on general issues confronting the seemingly growing interest in the ethnomusicology of the individual.

Limitary Conditions of Blackness: Narcisco Garay’s “Creolization” of the Panamanian Tamborito
Francesca Rivera, (University of California, Berkeley)

In this paper, I do a close reading of Narcisco Garay’s Traditions and Songs of Panamá to assess how Panamanianess and blackness—and the relationship between the two—have come to be constructed. In 1930, Garay, a Panamanian composer/folklorist/stateman, published the first book-length documentation of folk songs, dances, foods, clothing, and theatre in Panamá. His work established the paradigms by which future writers would discuss Panamanian musical practices, regional politics, and racial formations. Like most folk song collections of the time that promoted nationalism within the new nation, Garay's work was broad in scope and included many cultural traditions. Unlike other contemporaneous folk song collections from the Americas, Garay does not address African-derived practices. In fact, he avoids any mention of blackness despite a sizeable Afro-Panamanian population. This critical omission omits an analysis of Panama’s national dance, the tamborito, in which he ignores any obvious African cultural influences. By analyzing the cultural politics that informed Garay’s own subjectivity, I highlight the various and often contrasting stakes for people involved in folk-music collecting. I also argue that studying writings about music can be an important way to understand the relationships between culture and power, as cultural practices (and by extension, music) become both a target of power and a means of discipline.

Okinawan Diasporic Dance and the Process of American Music
Marta Robertson, (Gettysburg College)

Udui Kuwadisa, a choreographic icon of contemporary Okinawa and its diaspora, dates from the 18th century when the southern-most Japanese prefecture was the kingdom of Ryukyu, an important Asian trading center with a distinct culture and language. Studying Kuwadisa through performance and an ethnography of my dance master, my insights on Okinawan classical dance in its Pennsylvania diasporic community, in comparison to Okinawa and Hawai’i, frame a larger exploration of the process of American music. What do we learn about the “immigrantization” of the iconic, as well as diasporic, by shifting from a repertoire of “American” products to the process that is American music? First, considering American music as a process complicates our understanding of its icons while demystifying its “imports.” Both are subject to the same process of Americanization, with American cultural icons participating in the same diasporic process that characterizes Kuwadisa. Second, Kuwadisa reveals multiple Okinawan diasporas, kaleidoscopic moments shifting with geography, immigration and generational history, and population size. The first English-language ethnomusicological study of Okinawan dance, this project draws
methodologies from research on South American Okinawan diasporas, the transmission of hula and nihon buyo, and Japanese American generational literature, adding analysis of affiliation and dissent. Finally, I propose a heuristic—or “topography”—that extends ethnomusicological analysis of process to musicalological analysis of product and confluences of music and movement in general. This ethnomusicological approach advances the decolonization of American(ist) musicology, placing even elite Euro-American products within the larger diasporic process.

Performing American: Ragtime Dancing as Figurative Minstrelsy
Danielle Robinson, (York University)

This presentation considers ragtime dancing within the contexts of minstrelsy, migration, and immigration. Based on extensive archival work interpreted through several contemporary theorists of minstrelsy, I argue that ragtime operated as a form of figurative minstrelsy among the European immigrant youth of New York City during the opening decades of the twentieth century. As such, it successfully differentiated participants from African Americans, their fellow members of the working classes, thereby facilitating their strategic assimilation as “Americans.” Although the movements of ragtime dancing were an integration of European-American and African-American dance traditions, I am arguing that, as practiced by immigrant youth, social dancing was in actuality part of segregation efforts of the period. The mounting racial tensions of this cultural moment, which were fueled by escalating immigration and migration, pushed minstrelsy off of theatre stages and onto public dance floors. There, participants could embody their own allegiance to a symbolic differentiation and separation of races. I suggest that in so doing, immigrant ragtime dancers used their moving bodies to challenge categorizations that marked them as “foreign.”

“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)

The rancheras, chamamés, and valseados that constitute la música criolla are widely recognized as having held a central presence in the Región of Aisén, Chile since the early 1930’s. Voices from within and outside the region, however, have long disagreed on the terms in which this music and its audience may be conceived. Local musicians and listeners, “foreigners” (transplants to Aisén from central Chile), musicians from Argentine Patagonia, and members of the local and national Chilean governments have variously described la música criolla aisenina as the unique patrimony of the area, a Patagonian tradition, shared with family members and friends from southern Argentina, part of a gaucho folklore that extends from Brazil to the tip of the southern cone, a pale copy of Argentine folk music, and a detestable threat to Chilean national security. These diverse, mutually exclusive, and forceful definitions of this music reflect the close proximity of irreconcilable conceptions of Aisén and its culture. An equally complicated and contradictory set of visions for an audience or set of audiences for this repertoire indicates music’s importance in forming individuals’ conceptions not only of communities, but also of regions, nations, and the boundaries between them. An examination of the música criolla of Aisén and some of the discourses that surround it will provide intimate insights into conceptions and creations of groups as well as the frontiers that separate them within and across the national border in southern Chile.

Framing the Genre Debate: Categorization and Contemporary Bluegrass Music
Joti Rockwell, (University of Chicago)

Any “traditional” music is subject to internal ontological challenges—forces which, though coming from the tradition, push outside of it. The ensuing debate over what should and should not belong can at times overwhelm the discourse of a musical genre; witness Dylan’s infamous electrifying in 1965 or, conversely, the
controversy surrounding the classicizing tendencies of Ken Burns’s jazz documentary. Such genre debates quickly become dead horses, failed attempts at establishing boundaries which are naturally indeterminate. The present study puts a positive spin on the issue of defining musical traditions. It takes as its case study bluegrass music, which is noteworthy for its hackneyed, inconclusive, and sometimes heated ontological debates. This paper does not attempt to answer the question of genre definition in bluegrass; instead, it examines the discursive and musical means by which this debate is framed. I view the genre debate in bluegrass as a competition between various processes of categorization. Work in cognitive semantics, pioneered by Eleanor Rosch and explored more recently by George Lakoff, helps explain the differing ways the category “bluegrass” is conceptualized. After discussing the genre debate in these terms, I analyze excerpts from contemporary bluegrass performers Alison Krauss, Bela Fleck, and Chris Thile, focusing on aspects of their music which complicate category membership. I argue that these musicians, in fueling debate about bluegrass music, both invigorate and sustain the genre.

Arapaho Individual Song Transcriptions
Brenda M. Romero, (University of Colorado at Boulder)

As a move away from the colonizing tendency, this presentation is presented collaboratively with a linguist specialized in Arapaho, at whose request I transcribed the songs to begin with. We will present the transcriptions collaboratively, he on linguistic analysis of structure and cultural meanings, and myself on the musical analysis based largely on our discussions and my own observations of the correlations between language, content, and musical gesture. Linguist and ethnomusicologist collaborate in seeking to reveal the extent to which language drives the music in six Arapaho individual songs and how the songs’ meanings affect musical elements, and in forming comparisons between these songs and better-known and documented genres. Finally, the transcriptions indicate observable musical gestures like idiomatic phrasing and the like, stock elements that are used in the performance of individual songs.

Decolonizing American Indian Transcription
Brenda M. Romero, (University of Colorado at Boulder)

Transcription has come in and out of favor among ethnomusicologists for many years. In a conference that is centrally focused on “decolonizing ethnomusicology,” it is appropriate to consider carefully the underlying assumptions that drive the process of transcribing Native songs conceived orally into Western notation. This panel presents transcriptions that seek to maintain congruence with Native musical conceptualizations. The first panelist is an ethnomusicologist who has worked closely with the Lakota for many years and has family connections there. Her transcriptions have been guided by a Lakota musician. Another panelist is the director of a university indigenous language center, and a linguist who has worked closely with the Arapaho. This has revealed genres of individual songs not previously discussed by ethnomusicologists. The third panelist is an ethnomusicologist who has worked collaboratively with the linguist in transcribing the Arapaho songs, and the two scholars will collaborate in the presentations, so that the connections between language and music might be clear.

Making the Scene: The Politics and Pleasures of Rock in the Americas
Timothy Rommen, (University of Pennsylvania)

This panel brings into dialogue historical, anthropological, and ethnomusicological approaches to thinking about rock music in the Americas, thereby interrogating some of the musical and disciplinary implications of this year’s conference theme, “decolonizing ethnomusicology.” The presenters’ diverse disciplinary backgrounds are brought to bear on papers exploring the rock counterculture in Mexico (La Onda), popular music and politics in Belo Horizonte, Brazil, the political implications of ethnicity in the Trinidadian rock scene, and the activities of black women rockers in New York City. By interrogating such localized musical moments—performed as they are in quite divergent socio-cultural and political contexts and at various points across the last forty years—this panel brings into sharp comparative relief the consistent role that rock music has
played in the political imaginary throughout the Americas. And yet, while these papers collectively confirm some of the overarching and unifying themes driving rock music in the Americas, the particulars that emerge out of each presentation serve further to illustrate the need for careful, localized readings of rock music. Just how these local readings take shape, however, remains open to debate in this panel, for juxtaposing these papers—papers written from very different methodological perspectives—instantiates an interdisciplinary dialogue about how we might talk about and research rock music in the Americas. This panel, then, represents both a timely, comparative exploration of rock music’s places in the Americas, and an opportunity to explore in a close, comparative context a range of methodological approaches to the subject.

“Localize It:” Rock Music, Cosmopolitanism, and the Social Imaginary in Trinidad
Timothy Rommen, (University of Pennsylvania)

Trinidad has, since the 1970s, played host to a growing, if marginalized, rock music scene. Not surprisingly, opinions differ widely about what rock music might mean in Trinidad. Is rock best conceptualized as participation in the global mainstream or does it serve as a vehicle for the promotion of local sounds and ideas? Is it possible effectively to combine both of these extremes or, most defiantly, are these questions even relevant in this context? Although these types of differences continue to animate discourse about rock music in Trinidad, some important unifying aspects work to keep the scene from splintering apart, one of the most striking of which concerns ethnicity. Significantly, participation in the rock scene by members of the Chinese, Syrian, Caucasian, and mixed minorities is quite high. Musicians and audience members hailing from these relatively small minorities form a rather large percentage of the total participants. What might this mean when considered against the, often tumultuous, backdrop of race-relations in Trinidadian society? In this paper, I will briefly trace the history of Trinidad’s rock scene, and then focus specific attention on the music and careers of three bands—jointpop, Incert Coin, and Orange Sky. In so doing, I will interrogate the significance of the scene’s demographics and question the importance of authenticity, identity, and style. I will then suggest some ways in which imagining oneself as part of the rock scene in Trinidad contributes to a cosmopolitan approach to the nation that stands in contradistinction to more nationalist perspectives.

“Act Normal—That’s Crazy Enough!”: Teaching and Learning Early Music in the Dutch Conservatory System
Kailan Ruth Rubinoff, (Wilfrid Laurier University)

Since the late 1960s, the Netherlands has been a major center for the study of historical performance. The state-funded Dutch conservatories, whose faculty have included such esteemed performers as Leonhardt, Brüggen, and the Kuijkers, have attracted students from all over the world. They have been instrumental in raising the standards of period-instrument performance to a par with the Classical music mainstream. While historical performers have embraced such institutions as conservatories, orchestras and recording companies as a means to achieve a legitimate position in mainstream cultural life, the impact of these organizations on the Early Music movement has not been systematically examined. My study of one such institution, the Early Music Department of a major Dutch conservatory, explores how a formalized approach to music instruction affects the contemporary practice of historical performance. Using Bourdieu’s work in educational sociology and his practice theory, I analyze how institutional constraints shape Early Music instruction in the conservatory, the social relationships among musicians, teachers and administrators, and the process of musical transmission to a new generation. Central issues include how Early Musicians distinguish themselves from mainstream Classical musicians; the master class (“Block”) system of instruction, which tends to highlight the teacher’s authority; the conservatory’s discourse of professionalism, which conflicts with the movement’s origins in amateur music-making; and the kinds of historical information (e.g., choice of pitch, instruments, editions and treatises) prioritized over others. By successfully navigating these constraints, young musicians make the transition from student to professional performers, becoming enculturated into the Early Music field.
Truth in Music: Doo-Wop Group Name Ownership and Oldies Circuit Performance Practice
John Michael Runowicz, (New York University)

One of the recurring themes in the history of rhythm and blues vocal group music, also known as “doo-wop,” has been the instability of vocal group personnel. It was not uncommon in the vocal harmony world of the 1950s for singers to change groups often; frequently, the histories of several groups from the same neighborhood would be intertwined. After doo-wop’s initial demise in the early 1960s, many group leaders sold the rights to their group name to managers or other music business people. These new rights owners subsequently capitalized on the oldies circuit marketability of the names of such well known groups as the Drifters, the Coasters and the Platters – often employing singers obviously too young to be original members. Recently, some singers have organized to combat what they believe to be not only a public deception, but also serious competition for their share of the oldies market, where “fake” groups often underbid groups with “original” members. Pertinent legislation has been proposed in various states, including the “Truth in Music Act” in Pennsylvania. Based on data culled from over ten years of research in the doo-wop/oldies community, this paper will explore the complexity of this performance milieu and seek to answer the following questions: Who is entitled to, and what is the nature of, “ownership” of this music? Who is an “original” member? And should oldies concerts be framed as events for the recognition of the singers’ historical importance and authenticity, nostalgia for a particular time and music, or both?

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

This paper examines the role of individuals in book-length musical ethnographies written in the last quarter century. It places itself in a literature that has investigated the somewhat paradoxical position of the individual in ethnomusicology. The field shares with anthropology a focus on society and culture, and yet we often gain our primary insights by working with individual musicians. Individuals in turn are necessarily construed in social and cultural terms. These paradoxes led Timothy Rice to “remodel” ethnomusicology to ensure the inclusion of individuals in the field’s basic research questions. Jonathan Stock, seeking “an ethnomusicology of the individual,” examined the factors accounting for the apparent recent rise of biography (and history) in ethnomusicology. To respond to the fragmentation and deterritorialization of societies and cultures in late modernity, Mark Slobin constituted the individual as a subculture and Rice situated individuals as “places” on a continuum of such traditional social locations as villages, regions, and nations. With these and other interventions in mind, this paper examines: (1) the theoretical and narrative purposes served by individuals in musical ethnographies; (2) why and how treatments of the individual have changed quantitatively and qualitatively over this time period; and (3) what is gained and what is lost when individuals are included in or excluded from musical-ethnographic narratives. The paper does not resolve the paradoxes identified by others, but analyzes how they have been treated in one of the most important genres of writing in ethnomusicology.

“God is Everywhere”: Negotiations of Faith and Space in Memphis Music
Jennifer Ryan, (University of Pennsylvania)

It’s the same thing—people rolling on the floor, shouting at church—people rolling on the floor here [at the juke joint]. In African American music of the last century, the crossover of styles, repertoires, genres and musicians between sacred and secular music has been pervasive. Religious musicians have frequently found themselves faced with a choice: should they use their talents only to “glorify God” or should they cross over into blues, soul and rock and roll? Throughout my fieldwork in Memphis, Tennessee, I have found that musicians continually face this very old struggle. Some musicians maintain the laissez-faire view expressed in guitarist James Bonner’s quote above, believing as one musician has told me that “God is everywhere.” Many others, however, determine
personal solutions to their struggles as people of faith. They refuse to play in certain venues, such as juke joints, which have a reputation for some musicians as sinful spaces, choosing to perform only in the tourist clubs of Beale Street, or they eschew secular music altogether. Often it is audience and venue—not repertoire—that makes a performance situation acceptable for a musician. In this paper I will consider similarities and differences between various sacred and secular music venues by comparing repertoires, audiences, dance styles, and locations of the spaces. Further, I will examine ways in which musicians negotiate, through prayer, personal reflection and consultation with church communities, where they position themselves as Christians in a secular musical world.

Ethnomusicology of the Individual/Music as Autobiography: Ka ‘Upu Aloha—Alone with My Thoughts
Aaron J. Sala, (University of Hawai’i at Mānoa)

As a recording artist trained classically in voice and piano and a native Pacific-Islander ethnomusicologist trained academically, my world embraces contrasting and sometimes conflicting approaches, expectations, and responsibilities. Using my recent CD release as an “autobiographical statement,” this paper takes a reflexive look at the notion of encounter by analyzing music from different perspectives—as a confluence of cultures, a synthesis and yet delineator of musical styles, and an intersection of the island world with the academy and the global marketplace. Using examples from the CD Ka ‘Upu Aloha—alone with my thoughts, I examine how “encounters with the self” inform my musical ideas, my song texts, and my presentation of music as culture. I also explore the use of the recording industry as a vehicle both for articulating the deep-rooted indigenous values I have as a native ethnomusicologist and for maintaining a competitive position as an artist in today’s global world. Drawing inspiration from Pacific writers such as Witi Ihimaera and Albert Wendt, who use literature as an autobiographical tool, this paper brings a Pacific voice to the discussion of the individual and offers insights into the way Pacific Islander musicians encounter time, space, and the “other” to create expanded opportunities and new markets for the unique sounds of today.

Learning from Sephardim
Jim Samson, (Royal Holloway, University of London)

Part one of this paper discusses two hypothetical stories about the population flow caused by the mass expulsion of Iberian Jews to the western Ottoman lands. One describes a ‘transplanted Sephard’, the other a steady process of acculturation. Sephardic repertories in the Balkans---synagogal, paraliturgical and secular---will be evaluated in light of these two stories, with a particular focus on Salonica and Sarajevo. Documentary accounts, early collections and early recordings will all be adduced in an attempt to create a balanced picture of Sephardic musical practices prior to World War II. But the revival of these repertories in recent times will also be discussed. Part two of the paper will tease out some issues of methodology that arise from this brief account of Sephardic music in exile, with a focus on two themes. The first concerns the power of place. Here I will look at the philosophical roots of the two hypothetical stories outlined above. At the root of the first story lies the assumption that everyone has a proper place. At the root of the second story is the assumption that we are creatures of the places we inhabit, shaped more by our present than our imagined past. The second theme evaluates the competing claims of structures and agencies in understanding historical change. Methodologically, the challenge here is to find an accommodation between two very different representations of the dynamics of cultural history, between Dahlhaus’s kairos and Badiou’s ‘event’.

Why the Autonomy of Music is an Ethnomusicological Issue
Angeles Sancho-Velázquez, (California State University, Fullerton)

In recent years musicologists and philosophers of music have criticized the concept of the autonomy of music (see for instance the work of Christopher Small, Susan McClary, or Lydia Goehr). According to this long-held musicological tenet, music exists, and should be studied independently from social and cultural contexts. In challenging this tenet musicology has thus moved closer to the approaches and goals of ethnomusicology and its emphasis on the study of music in culture. However, whereas this move was long
overdue, it has introduced a new problem—the disappearance of the aesthetic from musichological discourse. In this paper I will argue that this problem also concerns ethnomusicology, which, having a scholarly tradition strongly associated with ethnological and anthropological approaches, has neglected the aesthetic side of the musics it investigates. I suggest that recovering a sense of the autonomy of the aesthetic is important because this is what ultimately explains music’s power to be culturally meaningful, contribute to social change, create identity, and, in sum, fulfill roles that are the object of much ethnomusicological work. This (relative) autonomy, which has its roots in the creativity of a people or of individuals, is what allows music to be able to add something different to reality, not just reproduce it. I will conclude by suggesting that an in-depth reflection on the possibility of both studying music in culture and preserving a sense of its autonomy is as important a task for current musicology as it is for current ethnomusicology.

Non-Normative Genders and Renegotiated Performance Processes: Part II - Reconfigured Gender Identity through Popular Music Performance
Boden Sandstrom, (University of Maryland)

This panel explores how popular music performance can create a space for challenging hegemonic concepts of gender, sexuality, and eroticism within different cultural contexts. Through three different popular music genres, performers redefine and reconfigure the gender roles and sexual moirés of their cultures. “Gender is a kind of public and private performance used throughout the planet to expand, contract, or normalize social structures and their undergirding belief systems” (Carolina Robertson, “Gender and Performance in Cross-Cultural Perspective,” Enciclopedia della Musica Einaudi, 2005). The papers examine the significance of gender performance in relation to social and cultural contexts, political and religious forces, transnational experiences, and community discourses. In each case study, Dominican Merengue típico, post-Soviet-Georgian rock, and contemporary U.S. blues, women stretch the gender, sexuality and genre boundaries of their cultures. The first panelist deconstructs the relative success of women instrumentalists in Dominican típico and how this new role brings into question issues of sexual power and masculinity. The second panelist analyzes the advancement of female-led rock bands in Georgia and how they enact behaviors not carried out in everyday social life. The third panelist applies theoretical ideas about community to how contemporary blues women redefine the community’s assumptions in regards to sexual signifiers through performance. They defy concepts of feminine body types, sexuality and address class and race issues in their performances. The performances in all three genres suspend normative constructions of femininity, masculinity, gender roles and sexuality, creating a liminal space/experience with transformative powers.

Techno Ustad: A.R. Rahman’s Iconoclastic Compositions and India’s Cinematic Soundtrack Conversion
Natalie Sarrazin, (Stanford University)

For decades, the film song compositions and soundtracks of Indian cinema, although extremely popular, remained relatively static, relying on traditional instrumentations, standardized musical-iconic film codes, aesthetics and clichés. Few composers were able to change its signature sound in any considerable way, except for gradual alterations in the soundtrack formula. In the early 1990s, however, a number of social, political, and economic factors converged, creating an atmosphere suitable for change. Beginning with a single South Indian film, Tamil composer A.R. Rahman was able to transform the language of India’s cinematic soundscape. As the most popular composer in decades, Rahman is known for his meticulous sound design and application of technology, relying heavily on the use of synthesizers in particular and reassigning codes of traditional Indian instruments. In addition to his instrumentation and unique style, however, he transformed Bollywood’s monolithic film sound by dispensing with traditional tropes, and “modernizing” aesthetics by subverting popular global sounds. The result created new musical meanings easily identified and consumed by a rising Indian middle class and diasporic audience. Through personal interviews and musical analysis, I will...
examine Rahman’s distinct musical and stylistic contribution, as well as his position as sonic iconoclast, destroying codes of a well-entrenched traditional genre. Beyond his work as a composer, I posit that it is Rahman’s own personal religious and cultural identity that allows himself to be the literal embodiment of the globalized new sonic matrix he helped to create.

Art forms and Ethnomusicologists in Asia as Bridges between Local, National, and Global Communities
Todd and Mary Saurman, (SIL International)

Hundreds of minority groups across Asia are experiencing various degrees of language, music, and culture shift in unprecedented proportions. Generational rifts have formed as these communities have come in contact with national education programs, modern technology, and other dominant cultural influences. For over eleven years, we have drawn on our training and experience in music therapy, ethnomusicology, intercultural studies, and linguistics to encourage people from older and younger generations to engage these cultural influences in ways that result in reviving their cultural life, rather than allowing them to destroy their collective cultural identities. In our work with over eighty minority groups throughout Asia, in partnership with several non-governmental organizations, we have seen groups create new space for their art forms as they have composed songs in the areas of literacy, community development, health education, and cultural promotion. We will provide examples from these community-run activities, demonstrating how music and other art forms can serve as effective and culture affirming bridges into national and global life.

Intersections: Hermeneutics, Ethnomusicology and the Discourse of Power
Roger Savage, (University of California, Los Angeles)

The tradition of hermeneutical thought brings new perspectives to the questions that arise from ethnomusicology’s practice of self-reflexivity. During the 1980s, the crisis of representation motivated ethnomusicologists to address differential power relations between ethnographers and geographically dispersed social groups. Through foregrounding the role that power plays in the formation of identity, this crisis posed a disciplinary challenge that laid the ground for revisiting a community’s capacity to preserve its sense of itself within a changing transnational order. Intersections between hermeneutical and ethnomusicological discourses on power hold out the promise of productive exchanges that would enlarge their mutual interdisciplinary scope. The challenge that questions of power and identity pose for ethnomusicological research provides the starting-point for my explorations into ethnomusicology's intersections with hermeneutical practices. By briefly rehearsing the tradition of hermeneutical thought, I intend to recover the sense of power a community exercises through maintaining its cultural heritage in the face of a sometimes uncertain future. Cultural self-representations evince the self-constancy that is an expression of the will of a cultural group of people to live together in a meaningful community. The identity that corresponds to the cultural and political expression of this will is irreducible to the social position of any particular group. The difference between a community’s power to act and the power exercised over it by others distinguishes the capacity to creatively mediate between expectations and heritages from the occasion of violence, thereby enlarging the discourse of power through a hermeneutics of cultural self-representation.

Nineteenth-Century Stage Bodies and the English Adaptation of Bellini’s La sonnambula
Blase S. Scarnati, (Northern Arizona University)

In this paper, gendered readings of the English-language adaptation of Vincenzo Bellini’s La sonnambula, one of the most frequently performed sentimental operas in early to mid-nineteenth-century America, are developed through the evidence of conflicting gender codes and cues in nineteenth-century American musical theater.

Men and women in the audience of La sonnambula (1835-1850s) could have heard and seen performances of the opera quite differently. For women, who attended the opera in unprecedented
numbers, *La sonnambula* served as an exemplar of sentimental opera in which a moral heroine endures unjust persecution and gender-based sexual double standards to triumph over adversity. The opera referenced ideas that were discussed and developed in eighteenth-century British moral philosophy, the sentimental novel, nineteenth-century American sentimental women’s fiction, and the contemporary sexual politic.

The 1833 translation and musical adaptation of *La sonnambula* by London playwright and librettist Samuel Beazley, Jr. and composer Henry Rowley Bishop was rife with male sexual codes, puns, double entendres, sexual colloquialisms, and visual sexual cues that offered an alternative reading of the opera that ran parallel with one of moral sentiment. Pornography and the erotic expectations for the theater and theater district further sexually objectified and eroticized the stage woman. Within this context, the paper explores the sexual slang of the Beazley-Bishop adaptation and examines representative cover illustrations of the opera’s sheet music published in the United States that convey the image of the sexualized stage body of the opera’s heroine.

**A Song Everyone Can Sing?: World Music, Globalization, and the Olympics**
*Justin Schell, (University of Minnesota - Cultural Studies and Comparative Literature)*

Since their modern revival in 1896 by Pierre de Coubertin, the Olympic Games have been offered as a cultural site to bring the world’s nations together. Given the voluminous literature centered on the Games produced since that time, it is surprising that few thorough studies of Olympic music have been undertaken. Music is heard throughout the Games and is integral to constructions of cultural, and especially national, identity. In recent decades, planners have incorporated the emergent genres of “world music” and “world beat” into the cultural spectacle of the Olympic Games. In this paper, I will examine Olympic music from the last decade, found both in the Opening and Closing Ceremonies as well as on the official commercial albums documenting a particular Games’ music, in order to articulate the tension between the Olympic ideal of global unity and its actual embodiment via the discursive categories of globalization and world music. While recent Games have offered viewers a new incarnation of the Olympic ideal of global unity, often resonating with contemporary neoliberal ideologies of the nation-state’s dissolution, the music chosen to represent these Games simultaneously exposes the asymmetrical power relationships within the contemporary global order.

**Musical Invigoration of Cultural Dynamism in a Bamiléké Dance Association**
*Brian Schrag, (SIL)*

The Bamiléké people of Cameroon essentialize themselves as highly disciplined, hard-working, and successful in commercial ventures, qualities captured popularly in the phrase "le dynamisme bamiléké." Given that music is commonly regarded as an entertainment and pasttime and thus perhaps as distracting from discipline and hard work, the way in which traditional musical performance permeates the village and urban life of a subgroup of the Bamiléké, the Ngiemboon, comes as something of a surprise. In this paper, I argue that musical performance in fact contributes to and is consistent with Bamiléké dynamism rather than detracting from it. To make this argument, I focus on an organized dance group called DAKASBA (Dansé Kanoon du Secteur Baléna). Through an exploration of the physical, musical, and social infrastructure undergirding DAKASBA’s communicative strategies, I show that musical performance does indeed invigorate Bamiléké culture, not only in affective arenas, but in economic and material areas as well. In particular, I argue that music powerfully mediates and energizes reciprocal communication with givers, enforcers, and protectors of traditional Ngiemboon values and social structures, both living and dead. I further suggest that this musically invigorated communication creates physical and symbolic feedback resonance, thereby helping to perpetuate, strengthen, and extend le dynamisme bamiléké.
The Performer Classes of Punjab: A Regional Case Study
Gibb Schreffler, (University of California, Santa Barbara)

In South Asia, one's ethnicity often strongly determines the particulars of one's daily life, including, of course, what one does for a living. It follows that the professional performance of music and related arts is generally confined to specific ethnic groups. However, while some ethnic communities are associated primarily with performance, many more also perform. Studies of Indian music often lack details about the ethnicity of who performs, and usually ignore the peripheral groups. This is due to several factors, including the complexity, constant change, and awkwardness associated with caste and other such social groupings. Because the groups that include performance as one of their occupations continue to be marginalized as "unclean," "criminal," "tribal," or "low class," they fall beyond the pale of most writers and remain near invisible to cultural outsiders. While the study of caste groups may evoke old-fashioned colonial obsessions (the British are known for their censi and the tendency to divide and classify), the subject remains relevant, as caste has a significant impact on the consumption, maintenance, and style of music traditions. The enormous size and diversity of these phenomena make large-scale mapping impractical. The aim of this paper is to circumscribe the performer groups within a specific region of focus—the Punjab. In the process, manner of classification and fieldwork issues are problematized. This paper offers one model for working through these problems, while suggesting a framework that elicits comparisons to social environments elsewhere.

Challenges with Global Music in the Digital Domain
Amy Schriefer, (Smithsonian Global Sound)

Technological advances in the digital distribution of music offer increasingly greater access to musics from around the world. This roundtable joins representatives from Smithsonian Global Sound, Smithsonian Folkways Recordings, Calabash Music, and MSN Music to discuss current issues in the digital distribution of world music around the world. The presenters are each actively engaged in the practice of music distribution using cutting edge technologies and have a unique insight into the benefits and challenges of these new modes of distribution. We hope this roundtable will benefit the current and future course of presenting global music through emerging methods of digital distribution. This discussion will address several questions: What do these new modes of dissemination mean for archival material and new field recordings? How do digital music providers catalog and present recordings and their metadata? How can digital distribution best be used to encourage greater understanding and appreciation of cultural diversity? What is the value of increased access to music from around the world and how to we take this emerging "global jukebox" beyond the digital divide? What is "fair trade music?" How can digital distribution benefit efforts to compensate performers of music?

Technological Mediation, Record Collecting, and Cultural Capital in Sacred Harp Performance
Brigita Sebald, (University of California, Los Angeles)

Sacred Harp, a folkloric genre of communal singing borrowed from the rural South, is a tightly woven subculture in Maryland, Virginia, and southern Pennsylvania based on a common activity and shared aesthetic values. Its primary appeal is an egalitarian social structure and supposed transmission through direct, personal interaction. In actuality, though, singers collect recordings to learn repertoire and performance techniques. Because of the introduction of technological mediation, singers conceptualize Sacred Harp recordings as part of their general record collection alongside other favorite genres; subsequently they use rehearsals to trade many different kinds of recordings. These other genres in turn influence local performance practices. The effect of recordings on local repertoire is largely ignored in the literature on Sacred Harp. In the Mid-Atlantic, one organizer of a group of new singers disseminated homemade CD compilations to quicken the learning process and cultural assimilation into the community. In addition to Sacred Harp, a few selections of other kinds of vocal music were included on the CDs. These recordings spread among many singers throughout the region, influencing the musical tastes of performers. This paper, based on eighteen months' fieldwork, uses Bourdieu's concept of cultural
capital to determine which genres singers juxtapose with Sacred
Harp, how knowledge of them conveys status, the process by which a
common taste in music is formed, and the effect these other genres
have on performance practices. It will provide an example of the
ways subcultures develop cohesiveness outside the main purpose of
their formation.

Turkey, the EU and Roman/Çingene: Racing Ethnicity across
Trans/national Terrain
Sonia Seeman, (University of California, Santa Barbara)

In noting the increasing power of transnational institutions, scholars
and cultural policy makers are calling for the reconsideration of
cultural practices (cf. Pottier, Bricker, Sillitoe 2003; Rao and Walton
2004; Anthropology News December 2005). While engaged in
research, policies of these institutions in turn implicate researchers’
contribution to these processes. Recent developments---and
discomforts---in Turkey suggest the efficacy of studying these
developments as applied to definitions of “ethnicity” at the moments
of their emergence. These studies reveal the processes by which local
practices, national policies engage AND collide with new
transnational discourses. In Turkey, sedimented state-mandated
cultural policies sought to shape the national identity as monoethnic
since the founding of the new Republic of Turkey in 1923. Such
policies were aimed at creating a homogenous national identity
based on Turkish roots, mediated by features of European
“civilization.” Such policies have conflicted with myriad Turkic and
non-Turkic practices, contributing to an uneven process of
homogenization. Turkey’s recent acceleration towards accession to
the European Union as of October 2005 has been accompanied by a
series of transnationally-supported initiatives that overturn these
homogenizing intents. In particular, musical practices of Roman
(Gypsies) have been marked for promotion by state and non-
governmental non-profit institutions. Drawing from fieldwork and
media observations since the mid 1990s, this paper flags emergent
formations in the wake of EU accession. In addition to musicians,
community members, state and NGO bureaucrats, I also consider

the agency of conference organizers and researchers in shaping
cultural responses to these emergent discursive formations.

Imagining Europe: Musical Variations on the Theme of
UNESCO and the European Union
Sonia Seeman, (University of California, Santa Barbara)

Recent studies of indigenous politics focus on the interactions
between localized practices and transnational institutions via
national and structures. How do discourses for new transnational
belongings (EU, UNESCO) affect indigenous responses in musical
and extra-musical terrains, such as festivals, conferences, education
and tourism? How are local practices shaped through the mediation
of transnational institutions that work through national
frameworks? These papers view musical practices as nexus for the
negotiation between diverse and competing trans/national
institutional expectations. Drawing on her work in her native
Portugal, Corte-Real traces the impact of performing practices and
UNESCO’s recommendations in informing elementary school
pedagogical programs and processes in order to foster individual
creativity. By discussing the reshaping of music and dance practices
on the “cultural heritage” stage. Engelhardt traces the impact of
UNESCO’s cultural diversity project in shaping expressions of
national identity in music festivals held in the recently independent
Baltic nation states of Latvia, Estonia and Lithuania. Seeman
studies the new political pertinence of emergent sites in Turkey in
the EU accession process. Here, Roman (“Gypsy”) cultural practices
are re-signified as a significant ethnic minority in contradistinction
to Turkey’s national ideology of a mono-ethnic state. By focusing on a
range of sites through which music is performed (festivals,
pedagogical programs, conferences, websites) we can see a variety
of indigenous responses that mediate—or resist-- national and
transnational discourses. These responses can be heard/seen in
various performative utterances that signify belonging to a “Europe”
produced by transnational and national imagining.
A Global-Local Interface: Cambodia and UNESCO’s ‘...Intangible Heritage...’ Proclamation
Toni Shapiro-Phim, (Philadelphia Folklore Project)

In late 2003 UNESCO officially designated the “Royal Cambodian Ballet” (Cambodian or Khmer classical dance) a “masterpiece of the oral and intangible heritage of humanity.” This paper will explore the local cultural and political interpretations of this global declaration. In its “action plan,” the UNESCO document calls for, among other things, an expansion of the classical dance repertoire. Yet in early 2006, when a Cambodian choreographer set a new classical piece on dancers and musicians there, officials from the Ministry of Culture and Fine Arts cited UNESCO’s pronouncement as reason to critique her attempt at innovation within the strict classical cannon. And though her creativity did not exceed the bounds of what others had done at other points in history – to some extent – with the musical accompaniment and the dance, because this art form has been honored by an international body, the officials argued, the choreographer has no right (i.e. power, authority) to play with its definition and practice. Scholars and artists have noted (and sometimes stirred up) controversy regarding national and international treasure systems that recognize “living” or “intangible” aspects of culture. This paper will look at these critiques and analyses as a way of throwing into relief the specifics of the Cambodian situation. It will examine, from an ethnographic perspective, the global-local interface with reference to understandings of the notion of a “masterpiece of... intangible heritage,” and of the responsibilities of and to an art so designated, given Cambodia’s history and present economic, political, and social circumstances.

“Drinking From the Wellspring”: the Marketing of Heritage in Pernambuco, Brazil
Dan Sharp, (University of Texas at Austin)

Pop musicians in Northeast Brazil consider "drinking from the wellspring” – learning traditional repertoire from older rural musicians – to be musical homage. This presentation complicates this view; examining the volatility of the interpreter/source relationship in a place where performances once considered homages became viewed as theft. In Arcoverde, Pernambuco, the repertoire of artpop group Cordel do Fogo Encantado and their musical mentors playing Samba de Coco quickly shifted after the groups entered the circuits of commerce and state-sponsored tourism. Meticulously footnoted cd booklets, authorship disputes, and the establishment of competing museums claiming ownership over the Samba de Coco musical tradition all speak to an anxious tension underlying the marketing of heritage. I argue that this anxiety has steered musicians away from playing older songs whose authorship could be disputed. For pop group Cordel do Fogo Encantado, the risk of battles over intellectual property rights contributed their movement away from interpreting local songs and towards a theatrical approach that critically engaged with sedimented layers of literary and cinematic representations of the desert region. Meanwhile, Samba de Coco musicians began performing for tourists, as they were held up as the postcard image of Arcoverde, their faces emblazoned on billboards attracting visitors. The career arcs of these musicians provide a case study of the musical and social effects of commodifying place, heritage and authenticity.

Rethinking the Collective in Music: Communities of Descent, Dissent, and Affinity
Kay Kaufman Shelemay, (Harvard University)

Ethnomusicologists study and write about musical collectivities. Yet, beyond explorations of music as a marker of ethnic identities and ethnic boundaries, there have been few efforts to theorize a fuller range of these groupings. In recent years many ethnomusicologists have avoided the term “community” altogether, adopting and adapting terminology from a variety of disciplines, including Hebdige’s subculture, Beckers’s art world, Finnegans’s musical pathways, Straw’s scenes, and various iterations of what began its life as Schaefer’s soundscape. Only occasionally has the notion of community been invoked (Lornell and Rasmussen 1997; Shelemay 1998) and even more rarely has the concept been interrogated critically (Straw 1991). The explosion of American musical pluralism...
over the last several decades as well as the global flows that cross-cut musical collectivities in any single time or place have both complicated this area of inquiry and rendered it more urgent.

This paper argues that ethnomusicologists have discarded the term “community” prematurely and that it may be recast in ways that transcend a static, geographically-fixed notion that has outlived its utility. Drawing on examples from the Ethiopian-American musical diaspora, the paper proposes focusing on processes of musical creativity that give rise to a specific collectivity and ascertaining what meanings are ascribed to an emerging group both by participants and observers. In conclusion, the paper suggests that most musical collectivities arise from processes of descent, dissent, and affinity.

**Shifting Nostalgia: A Case Study of Hapa Haole Music in Early Twenty-first Century Hawai‘i**
*Masaya Shishikura, (University of Hawai‘i at Mānoa)*

Incorporating American culture, *hapa haole* (literally half white) music appeared as a genre of Hawaiian music in the early twentieth century. With the growth of American interest in Hawai‘i, hapa haole music maintained great popularity providing exotic-romantic nostalgia to American audiences in the first half of the twentieth century. The decline of hapa haole music occurred through the 1950s and 1960s. In the following decades, a decolonizing movement sparked a resurgent interest in traditional Hawaiian culture, known as the Hawaiian Renaissance. During this movement, hapa haole music was marginalized because of its emphasis on perceived American elements. Although the impact of the renaissance movement can be recognized in the present-day, some Hawaiian music practitioners still consider hapa haole music as a part of Hawaiian cultural traditions. This paper examines the nostalgia of hapa haole music expressed in an annual event entitled “Hapa Haole Hula & Music Festival” presented by the Pa‘i Foundation. The Pa‘i Foundation was established in 2001 to preserve and perpetuate Hawaiian cultural traditions for future generations. Although the Foundation’s activities can be recognized as an extension of the Hawaiian Renaissance, it presents hapa haole music as Hawai‘i’s cultural heritage in this event. From the faraway gaze of American longing for the exotic-romantic Hawai‘i, this nostalgia shifts to accommodate a new context in early twenty-first century Hawai‘i. Embracing a sentiment of “past Hawai‘i,” hapa haole music is celebrated in this Festival as part of Hawaiian cultural traditions.

**Fela’s Foundation: Revolutionary Spirit and Protest Songs of Funmilayo Ransome-Kuti**
*Stephanie Shonekan, (Columbia College Chicago)*

The world is well aware of the impact and genius of Fela Anikulapo-Kuti. His impact on revolutionary music around the world has been obvious and is most recently evident in the music of contemporary hip-hop and neo-soul artists. The numerous books and articles focusing on Fela’s music cite the US Black Power movement as well as funk and soul music as the influences that led Fela to create afrobeat. This paper will contend that while these were powerful ingredients in Fela’s music, the initial and essential influence came from Fela’s mother, Funmilayo Ransome-Kuti, and the Abeokuta Market Women’s movement of 1940s Western Nigeria. Led by Kuti, these women succeeded in overturning the traditional and colonial systems of power in Abeokuta (also known as Lisabi). To aid their struggle, these women composed and sang over 200 powerful protest songs that directly opposed the hegemonic structure of their environment and overtly encouraged feminist ideas of empowerment. Translated from the Egba dialect of Yoruba, these songs reveal the unrestrained defiance and the lyrical devices that are later seen in the music of Fela. This paper will examine the musical, thematic, and textual aspects of these songs, setting them in the context of 1940s Western Nigeria. Ultimately, this presentation will illuminate the important influences that Funmilayo Ransome-Kuti and the Abeokuta Market Women’s Movement had on the philosophy, ideology, and music of Fela Anikulapo-Kuti.
(Re)sounding Beirut: Sites of Musical Memory and Urban Imaginaries
Shayna Silverstein, (University of Chicago)

Recent studies of postwar Beirut analyze urban erasure as a symptom of the city’s process of reconstruction. Structures of forgetting are negotiated by individual experiences of space and place that collectively produce a cultural amnesia of wartime experiences. As musicians in Beirut seek to anchor these experiences in the dynamic topography of a city continuously wounded by civil war (1975-1991), they generate particular imaginaries that contribute to discourses of national and urban identity. I will look at how processes of remembrance generate memory practices which circulate in the public spheres of Beirut. I will draw from recent ethnographic research conducted in the spring of 2006 that encounters postwar-generation musicians from tarab and alternative music scenes as they converge in participant networks and civic arts projects. How do differing fields of cultural production generate musical idioms that signify the city’s reconstruction? Do these idioms produce nostalgia for pre-war experiences, silence the war years, or construct narratives and imaginaries I have yet to encounter? How does a post-war generation locate the self within historical consciousness? In particular, I hope to suggest how cultural amnesia creates an object of loss, civil war, that itself generates urban imaginaries. By investigating Beirut’s landscape as a site of musical memory, I hope to offer ways in which everyday musical practices and urban geographies negotiate cultural memory.

Fieldwork beyond the Dark Side of the Eye: Considering Participation, Involvement, Academic Curiosity, and Safety in the Field
Helena Simonett, (Vanderbilt University)

In the early morning hours on March 27, 1997, minutes after the musicians had finished their performance at a local baile (dance event) in the rural area south of Mazatlán, Sinaloa (Mexico), the roar of discharging guns disrupted the calm night. A group of forty hooded gunmen, disguised as agents of the federal police and heavily armed with assault rifles, stormed the scene where an alleged drug trafficker had enjoyed the music of his favorite band, Banda El Limón. The village, which had been claimed as territory by a rival drug clan, turned into a killing field. I wasn’t there. But I could have been. While conducting fieldwork for my doctoral dissertation I have attended many of such village bailes. Ignorant of the fact that the popular dance music scene I had proposed to study had been “infiltrated” by money stemming from dubious and illegal activities, I accidentally stumbled into the shady underworld of Mexican drug trafficking. Why didn’t I just leave this dangerous field and limit myself to studying archival documentation? And maybe equally important: Was the result worth the risk? For prospective ethnomusicologists the fieldwork phase is probably the most crucial part of their learning experience, in terms of “initiation” to the discipline and future basis for ethnographical writing. In this presentation I will reflect on “the dark side” of my fieldwork, ponder about research strategies, assess the value of my experiences, and suggest ideas for improving the training of young ethnomusicologists.

Festivals of Pacific Arts, 1972-2004: Encounters with Time, Across Space, and with Others
Barbara B. Smith, (University of Hawai'i at Mānoa)

The Festival of Pacific Arts (the first three of which were called South Pacific Festival of Arts) is the preeminent recurring event for the presentation and sharing of Pacific performing arts. This paper begins with comments on the first of these gatherings and the ways in which this Pacific-wide event encountered time, space, and others. Then, as a stimulus for a general discussion of the panel themes, it uses specific examples from the eight subsequent festivals to highlight ways in which noteworthy encounters with time (both specific to a given festival and/or performing group, and change throughout the years of the festivals’ existence), across space (both the geo-cultural locus of the host country, and design of performance venues), and with others (both highly desirable and problematic) continue to shape the performing arts of the Pacific.
“Voicing Spirits”: Music as Religious Expression and Social Practice in a Mi’kmaq Church
Gordon E. Smith, (Queen’s University)

The community of Eskasoni on Cape Breton Island, Nova Scotia, is the largest Mi’kmaq community in Atlantic Canada. Music plays vital roles in identity affirmation, social interaction, and ritual observation in this community. In Eskasoni, ideas of soundscape (Schafer; Shellemay) are linked to ideas of landscape. Mi’kmaq land (known as Mi’kmaki – or space of friendship) is understood by Mi’kmaq people as the place of Mi’kmaq experience in its complex entirety. Landscape may be understood not just as a conception of surface topography, but as being profoundly intertwined with Mi’kmaq history, lore, and relations. In this paper, I focus on how music functions as a symbol of tradition, change, and creativity within the context of the Holy Family Roman Catholic Church, a pivotal site of history and power in Eskasoni. Drawing on my fieldwork, I explore syncretic musical practices, as well as orality and literacy, and transmission processes. I also consider models of interpreting this soundscape, such as that of Appadurai, who delineates global culture as a set of five overlapping landscapes, and that of Slobin, whose comparative trilogy of subculture, superculture, and interculture, can serve as a means of looking at music as “interplay” and “cultural counterpoint.” Throughout, I discuss how music in the context of the Holy Family Catholic Church is intrinsically linked to religious liturgy and expression, and how music functions as social practice as well as religious expression.

The voice of the land: National and indigenous identity and authority in Australian Country Music
Graeme Smith, (School of Music, Monash University)

Australian Country music makes insistent claims to national representativeness and authenticity. It has been a greatly favoured music of rural and urban Aborigines and it is often suggested that this reflects the focus of the genre on locality, place and land. From its emergence in the 1930s the genre has implicitly engaged in the politics of class, nation and race. In the past two decades, the claims of both Aboriginal and settler performers to national authenticity and performer authority have been mediated by the politics of indigenous land rights and national legitimacy which have permeated Australian politics since the mid 1970s. This paper will contrast the strategies of two key country performers, one settler and one indigenous, John Willamson and Troy Cassar Daley in relation to these issues. By comparing several of their songs it will examine the way in which each have negotiated the relationship between individual, community and nation while enacting the discourses of indigeneity and nativism.

Marketing Miles: Technology, Authenticity, and the Body in Miles Davis’s Early Fusion Period
Jeremy A. Smith, (Duke University)

Is it possible to combine the body, technology, and jazz? A 1971 ad in Downbeat magazine for Miles Davis’s fusion album A Tribute to Jack Johnson asks just such a question. This ad features a full profile of Davis accompanied by a text that argues for the audible presence of Davis’s body and the audible absence of technological mediation on the album. It articulates a mistrust of technology by presenting the unmediated body of the performer as a signifier of musical authenticity and by constructing technology as the negation of that authenticity. In so doing, it offers valuable insight into the reception of Davis’s early fusion music. Much has been written from an ethnomusicological perspective on the rhythmic implications of the body in African-American music, and much has been written from a feminist perspective on the relationship between technology and the body. This ad, though, offers a unique opportunity to explore the body not as rhythm but as rejection – specifically a rejection of technology through the ad’s implicit discursive construction of authenticity. I use this ad, then, along with a close reading of the production techniques for Davis’s tunes “Right Off” and “Yesternow” and critical readings of the reception of those tunes by traditional jazz fans, to offer a new perspective on the roles of the body, technology, and discourses of authenticity in the reception of Davis’s early fusion music. This presentation thereby engages in ongoing
ethnomusicological discussions around jazz and the social and creative aspects of studio production.

**Dreaming in Public: Music, Dance, and the Representation of Aboriginal Culture in Contemporary Australia**  
*Gabriel Solis, (University of Illinois)*

Aboriginal Australians are often described as having “the world’s oldest living culture.” While this description may be valuable to Aborigines in arguing for respect for themselves and their arts, it is problematic inasmuch as inscribes a fundamentally static notion of Aboriginal life and art. Many Aboriginal performers have emerged in the past thirty years who represent indigenous music and dance styles to Australia at large and to the world. Some performing groups, such as Bangarra dance theater and the Tjapukai dancers have done so with great success. In every case, much has changed in both the form and meaning of the original performance traditions. The literature on folklorization, including works by Robin Moore, Donna Buchanan, Timothy Rice, Barbara Kirschenblatt-Gimblett, and Katherine Hagedorn offers rich theoretical starting points for analysis, but no case studies from Australia. Based on fieldwork with NAISDA, an indigenous dance college in Sydney, this paper argues that a great deal is at stake in understanding these changes and in understanding how, in the process of folklorization, musicians and dancers have played a role in the development of pan-Aboriginal consciousness and identities. Moved by what Renato Rosaldo dubbed “colonialist nostalgia,” the reiteration of tropes of great age, timelessness, or distance from the modern, cosmopolitan world of urban Australia, keeps Aboriginal people at the margins of Australia’s power structure—a decorative stripe of color in a shiny, happy nation. The work of contemporary Aboriginal artists offers the hope that performance can ultimately offer more substantive change in post-colonial Australia.

**Ethnomusicology Pedagogies II: Texts, Contexts, and Pretexts in the Teaching of World Music Survey Courses**  
*Ted Solis, (Arizona State University)*

We examine theoretical and practical issues involved with teaching world music, especially in the class survey context. We are concerned both with outreach to general studies college/university/public communities and inreach to pre-professional music majors. Our concerns with representation, epistemologies, and critical pedagogy inevitably reflect ethnomusicology’s inherent interdisciplinarity.

**Performing the Squeezebox: Coding Gender in Timbre and Style**  
*Maria Sonyvetsky, (Columbia University)*

What does a musical instrument say about the musician who chooses to play it? Musical instruments have a long history of being spoken about in gendered metaphors (i.e., the phallic protrusion of the guitar neck, the womanly curves of the cello). Yet the accordion, with its boxy figure, has traditionally not elicited the same comparisons that characterize instruments more easily accessible to anatomical comparison. In terms of gendered metaphors, the accordion is more ambiguously gendered, and its palette of sounds can range from a bull frog-like chirp to a warm wash of organ-like sonority to a high reedy warble, offering a multitude of timbral associations frequently coded in gendered terms. This paper focuses on two solo singer-accordionists – one male, one female - whose performances bring questions of gender performativity to the front. Applying the idea of codes and competences (Brackett 1995, Burns 2002) to vocal and instrumental timbres that evoke gendered associations, I will assess how these musicians conceptualize their own performance of gender through their relationship to the physical and sound-making accordion. In this paper, I argue for a new brand of culturally situated interpretive organology. By considering the musical instrument as a critical element that contributes to how meaning is made in musical performance, I suggest that the sound-making object can function both to inform and challenge given notions about
how gender is performed in certain musical styles or by specific subjects.

**Griffes's Javanese Songs: Whose Authenticity?**  
*Henry Spiller, (University of California, Davis)*

In 1919, Charles T. Griffes set "Three Javanese Songs" for Eva Gauthier, using melodies and texts Gauthier putatively collected during her four-year stint in Java (1910-14). Gauthier was a smashing success singing arrangements of Javanese songs (clad in Javanese costumes) in her early New York recitals; Griffes was eager to capitalize on her reputation as an authority on Asian music to legitimate his own Orientalist experiments. However, Gauthier cancelled her premiere of the songs in 1920 and prevented Schirmer from publishing the songs after Griffes died. Griffes probably was never aware that another composer, German-trained long-term Dutch East Indies resident Paul J. Seelig, used the same materials in his own compositions. Gauthier likely had "collected" the melodies and texts directly from Seelig, with whom she collaborated on many occasions in Southeast Asia and whose Javanese music experience was far deeper than her own. Seelig, Gauthier, and Griffes all regarded these melodies as a font of authenticity which could lend credibility to their artistic endeavors and further their individual identity projects. In this paper, I explore the different authenticities that each artist extracted from the same materials. These differences become especially clear in a comparison of Griffes's and Seelig's markedly different approaches to setting one of the songs ("Kinanti"); while Griffes accompanied the melody with ostinati, parallel fourths, and other stock Orientalist gestures to represent its exoticism, Seelig used chromatic harmonies and a chorale-like texture to ground the melody in the familiar and translate, rather than represent, its Otherness.

**Dancing the Peace: Music and Movement of the Mangali Gangsa Genres**  
*Glenn Stallsmith, (SIL International and Bethel University)*

This paper will present two dance-music genres, namely *tadok* and *tupayya*, of the Mangali Kalinga of the northern Philippines. I will analyze performances of these genres as they occurred during a Mangali peace-pact celebration in April 2005. A peace-pact gathering is a three-day event in which two ethnic groups renew their bonds and establish terms for maintaining smooth relations. Obvious morphological and timbral differences distinguish the flat bronze gongs (*gangsa*) from the bamboo instruments of the Mangali people. In addition, the Mangali talk about the imported *gangsa* differently than the locally-made bamboo instruments. For example, adding an *aN*-prefix to a bamboo instrument name (X) changes the word from a noun to a verb: "S/he is playing X." However, the *gangsa* cannot be spoken about in this way – the singer-dancers "*anadok*" or "*anupayya*" rather than "play the gongs." These gong-based performances provide the only culturally sanctioned mode for dancing, and dancing is a mandatory component of performance practice in both genres. Moreover, an analysis of collected ethnographic data will reveal that the *gangsa* play a central organizing role in a folk taxonomy that illustrates a bronze-bamboo divide. The juxtaposition of "traditional" and "innovative" *tadok* performances consist of processes of Mangali identity creation and negotiation vis-à-vis the visiting rival ethnic group. Themes of authenticity, modernization, and the making of place will also be explored for this agricultural group.

**Strategic Hybridity and the Popularity of Theodorakis's Epitaphios**  
*Yona Stamatis, (University of Michigan)*

The songs of the Greek Communist composer Mikis Theodorakis are repeatedly chosen to represent Greece: They are often packaged for tourists and were played over loudspeakers at the 2005 Summer Olympic Games in Athens. Who is Mikis Theodorakis and why do Greeks identify with his music? Theodorakis is a political activist
and a celebrated composer. As a Communist, he led the resistance against the German Occupation during World War II and against the seven-year military junta (1967-74). As a composer, he is renowned for his Greek "popular art songs," in which he set modern Greek poetry to music that combined Greek musical idioms with Western compositional technique. To demonstrate the structure and meanings of this music, I analyze the song cycle *Epitaphios* (1959), Theodorakis's first attempt to compose "popular art music." Borrowing Bakhtin's notion of "strategic hybridity," I argue that one major cause for Theodorakis's success was his engagement in "strategic composition," through which he appealed to the highly stratified Greek society with hybridized musical expressions. His Western compositional technique gratified the elite who looked to Europeanize Greece; his inclusion of Eastern music idioms/references appealed to those who emphasized the Greek, Turkish, and other ethnic elements of the society. In *Epitaphios* as well as in his other "popular art songs," Theodorakis created a musical means for the Greek people to construct a united national identity.

*Sean-Nós Cois Locha: Irish-Language Song in America and its Return Home on Disc*

*Erin Stapleton-Corcoran, (University of Chicago)*

In this paper I will examine Irish-language sean-nós singing and theorize its place and importance in the contemporary Irish American soundscape. In Ireland sean-nós was traditionally performed at community gatherings within rural, Irish-speaking localities, but today the majority of sean-nós performances can be found on the public stages of competitions and festivals in Ireland as well as abroad. In addition, sean-nós is implicated in global music cultural production, circulating via media technologies such as radio, sound recordings, and the internet. I argue that these two phenomena—the festivalization of Irish-language music and song and its dissemination through audio technologies—have fostered a new performance space for Irish-language song in Ireland as well as America; one that is polyvocal, reflexive, and episodic, all conditions that facilitate more active and dialogic spheres of engagement between singers in Ireland and America and ultimately endow agency and voice to Irish Americans and Irish immigrants immersed in the singing tradition.

I will focus my discussion on the CD *Sean-Nós Cois Locha* (*Sean-Nós by the Lake*) a compilation recording that emerged from *Sean-Nós Milwaukee*, an annual singing festival established in 2003 by the University of Wisconsin-Milwaukee. Featuring performances by singers with disparate backgrounds and orientations, this compilation provides data regarding the acquisition and circulation of sean-nós singing in America, while the act of recording and releasing the disc into the global music marketplace is a significant action in itself, for it locates Milwaukee within the diasporic sean-nós singing community.

*Capoeira, Kalinda, and Mosh Pits: Community Building through Ritualized Violence*

*E. Jabali Stewart, (University of Washington)*

It is my belief that through the lenses of performance and play theory we can arrive at a better understanding of how ritualized violence organized by music and dance can benefit humans by creating and binding communities. This can be shown through a comparison of Brazilian capoeira, Trinidadian kalinda, and punk rock mosh pits; all three traditions being dance-like forms of combat, which use varying degrees of violence. By doing this it is possible to show a connection between seemingly disparate musical-dance traditions (such as depicted above), as well as provide further evidence of a creative human process in response to certain social circumstances. This work can also serve in extending the dialogue regarding the negative effects of music, especially rock; offering a counter point to Bishop Alexander Mileant's idea that while music is a means by which the soul is comforted, “rock ... creates the exact opposite effect on the listener: quiet people are driven to violence, rage and malice.” I submit that statements such as this are not complete in their analysis especially when one considers anthropologist Göran Aijmer's notion that violence “has no conditions, it is a phenomenon of the world offering itself to human use.” Rock music (or the music of capoeira or kalinda) can instead be seen as facilitating a necessary channel of repressed transgressive
violence born of societal iniquities, through performances of
ritualized constructive violence, while generating the element of fun.

Migrating Femininities: “Village” Sexuality and “Urban”
Propriety in Nepali Dohori Git
Anna M. Stirr, (Columbia University)

The past three years of intensified conflict in Nepal have seen an
increasing number of migrants from rural to urban areas. With this
increase in migration, diverse rural practices of question-answer
improvised singing have begun to coalesce into a new recorded genre,
known as dohori. Dohori originated in rural settings and has
migrated to the restaurants, nightclubs, and recording studios of
Kathmandu, then back again to an even wider rural audience
through the mass media. In this way it parallels the movement of its
main performers and fans—migrants who leave rural areas for work
in major cities, then return, still recognizable but changed. Among
these migrants are an unprecedented number of single women.
Dohori is often advertised using the language of cultural heritage
and development, described as representing the raw essence of
Nepaliness, worthy of appreciation and preservation. This
valorization of dohori has opened up new space of acceptability for
migrant women to make a living as musicians upon arriving in
cities. However, recorded dohori lyrics often represent particularly
conservative ideals of women’s proper roles. This paper looks at
recorded dohori and its relationship to discourses of heritage and
authenticity in rural and urban Nepal, examining music, lyrics, and
singers’ careers to explore how this new genre contributes to
women’s independence and mobility while simultaneously asserting
conservative gender ideologies.

A Comparison of Two African American Sacred Steel Guitar
Musical Traditions
Robert L. Stone, (Florida Folklife Program)

The plaintive sound and characteristic glissandi of the steel guitar
are usually identified with country-and-western music. Pedal-steel
guitars are routinely found in some white country gospel groups and
church worship “praise bands.” Yet the steel guitar is almost
unheard of in African American churches, with the striking
exception of the House of God and the related Church of the Living
God, where the steel guitar as lead instrument has reigned supreme
for decades. The electric steel guitar was introduced into the
churches in the late 1930s by members who studied with or were
inspired by professional Hawaiian musicians. They successfully
adapted the instrument to play music which suited their spirited
Holiness-Pentecostal worship services and eventually the steel
guitar became the dominant instrument and an important element
of worship services in both churches. Due to a variety of factors, the
House of God and Church of the Living God traditions each
developed distinct characteristics. After briefly tracing the origins
and early development of the steel guitar traditions of both churches,
I explore the differences between the two traditions in terms of
melody, harmonic structure, timbre, tempo and the type of
instruments preferred. The steel guitar music also shaped the way in
which holy-dancing or “shouting” is practiced in both churches. I
compare the two manners of holy-dancing and explore possible
sources of the differences. The presentation is augmented by audio,
video and photographs.

Preserving the “Creative Gap:” Lessons from Historical, Non-
Western, and Contemporary Performance Practices
Janet Sturman, (University of Arizona)

Critics of the so-called authenticity movement have lamented
the ossification of performer’s options in contemporary performances
of western music from previous eras. In “Other Authenticities”, Peter
Kivy describes the closing of the gap between text and sound
production as “the collapse of performance practice into text.” While
Richard Taruskin laments: “A movement that might have shown the
way back to a truly creative performance practice has only furthered
the stifling of creativity in the name of normative controls.” Is a
similar collapse of practice in store for nonwestern music
performance in American conservatories and concert halls, or does
non-western performanceresrepresent a new opportunity to invigorate
western concert performance? While Ted Solis and others in "Performing Ethnomusicology" address the often uncomfortable fit between the goals nonwestern performance ensembles and the music schools that frequently host them, there has been relatively little discussion of how, or if, non-western performance might promote creativity in western concert performance. Western composers or directors have, of course, been inspired by music practices from around the world, but, in general, performers have not been encouraged to engage such options. Drawing upon a comparative set of solo and small ensemble situations, this author builds upon Kivy's view of the performer as an "arranger" with responsibilities for completing any composition, and draws conceptual connections with practices built upon oral tradition. This presentation will offer an initial framework for discussion, development and instruction of modern performance approaches in ways that link historical musicology and ethnomusicology.

Everyday in the City: Music and Identity among Central Asian Groups in London.
Razia Sultanova, (SOAS)

Central Asian residents living in London experience the cruel reality of supermodernity. Coming to the United Kingdom over the last decade, they experience impersonal 'non-places' (such as transport networks, economic hubs and media sites) that are very different from traditional spaces in their homeland, locations that are full of historical meanings and associations. In this paper, I examine the ways in which music helps preserve the identity of relevant Islamic communities in London, an urban context consisting of "crowded places where thousands of individual itineraries converge for a moment, unaware of one another" (Auge 1995:3). I argue that these groups share an interest in perpetuating traditional customs and traditional musics despite the proliferation of popular music media, audio-visual representations of home that have achieved a wide circulation among immigrant groups. In this respect, rituals, ceremonies and games have acquired a greater cultural value in London, activities that require group participation especially significant in diasporic contexts. Based upon ongoing field research, the paper focuses on the calendrical events, the religious rituals, the familial celebrations and the social occasions that characterise the everyday experiences of Uzbeks, Kazakhs, Kyrgyz and Tatars living in London.

Transcription Analysis as a Method for Contextualising Gnaoua Music Performance
Maisie Sum, (University of British Columbia)

Originally from Sudan, Gnaoua communities throughout Morocco are comprised of master musicians (maalem> – also considered initiators, healers and mediators), accompanying metal castanet players (also the choral group), clairvoyants, mediums and their followers. For centuries they have performed music rituals that praise and call upon saints and prophets for mainly therapeutic purposes such as healing and propitiation. With a changing socio-economic and political climate in Morocco, these traditional social functions now coexist with new secularised ones that have emerged in response to the tourism industry, economic needs and pervasion of capitalism among Gnaoua communities. Furthermore, the popularisation of Gnaoua music has increased in the last thirty years, so that the maalem have now acquired a high social status beyond the Gnaoua community, despite their low economic and political status in the Moroccan national context. A few studies in anthropology and ethnology on the Gnaoua have given attention to symbolic and social significance of the music in the ritual process (Paques: 1991), however, the music itself remains understudied. In this preliminary study, I shall use analytical transcriptions of macro and micro-periodicities to examine musical processes and structural variations based on two performance contexts of the ritual piece Sidi Mousaka (Saint Mousaka).
In Search of an Avant-Garde in Contemporary Javanese Music: Two Gamelan Music Masters  
R. Anderson Sutton, (University of Wisconsin, Madison)

Following experiments with traditional forms in the 1980s and hybrid combinations with other Indonesian musical traditions in the 1990s, Javanese musicians have recently begun taking more daring steps, both within the safe haven of academic institutions and in public performances and various mass media. This paper explores the recent music of two master innovators: Rahayu Supanggah, former director of the Indonesian Arts University in Surakarta (STSI), and Ki Mantep Soedarsono, super-star puppeteer famous throughout Java. Both masters grew up steeped in received tradition, but have created music that breaks sharply with the music they learned. Supanggah’s remarkably varied output has its primary audiences among Indonesian academics and overseas artistic elites. In contrast, Soedarsono is an artist with broad popular appeal, whose shadow puppetry performances and accompanying music have gained wide exposure through countless live performances as well as mass media. In this paper I explore the paths taken by these two masters, identifying important points of similarity and contrast, and questioning the extent to which either can be understood as “avant-garde.” Neither would seem to follow a pattern typical of Western avant-garde composers, whose radical musical activities, almost by definition, are scorned by the general public and help to reify their status as both marginal and elite. The artistic philosophies of these masters, on the other hand, would seem to be more accommodating, less exclusive, and motivated by locally-generated social and cultural conditions.

Historical Anthropology and the Anthropology of Sound: Sacred Music, Collective Violence, and the Historiography of Riots in Colonial Ceylon  
Jim Sykes, (University of Chicago)

In his recent book The Audible Past, Jonathan Sterne argues that conceptions of sound underwent a ‘rationalization’ in nineteenth-century Euro-America: sound became objectified and separated from the other senses, technologies for isolating sounds developed (like the stethoscope), and conceptions of space and time – particularly notions of public and private space – were significantly altered. In this paper, I apply Sterne’s idea to a radically different context: colonial and ethnic social relations in late nineteenth and early twentieth century Ceylon (now called Sri Lanka). Through an investigation of how processions of sacred music instigated the two most important riots in pre-independence Ceylon, I argue that colonially-influenced conceptions of sound – in particular, what counts as ‘sacred music’ and what counts as ‘noise’ – had crucial ramifications for the development of ethnic consciousness, ethnonationalist movements, and the transformation of festivity and public space in Ceylon. In the process, I extend Sterne’s thesis to argue that the ‘rationalization of sound’ was not just bound up in emergent technologies for objectifying and commodifying sound, but also in notions of the sacred and colonial systems of governance. Rather than reduce the cause of the riots to economic factors, as most historians have done, I use the riots to show the power of sound to facilitate collective action. In the process, I argue that a reorientation towards ‘sound’ – as opposed to ‘music’ – constitutes a crisis for music historiography, one that challenges it to consider the ethical relationship between sound, causality, action, responsibility, and legitimacy.

Falsetto and Yodel in 19th Century Honolulu: A Speculative History  
C. K. Szego, (Memorial University)

The Hawaiian Renaissance – a period of extraordinary cultural revitalization and political activism among Native Hawaiians – has focused renewed attention on a number of indigenous practices, including falsetto singing (lo ki'eki'e). Today, falsetto singers draw much admiration, often as soloists and usually as part of a Hawaiian "combo" - a small ensemble of (male) singer-instrumentalists. Related to falsetto is yodeling, practiced by a far more select group of men and occasionally women. Though different in many ways, these performance applications share some continuity with practices of the 19th century: Evidence points to falsetto voices being integrated into
the fabric of choral part-singing, the latter a legacy of American Protestant missionaries. Yodeling, also associated with choral singing in places like Honolulu, was typically the domain of solo specialists. Little work has been done on falsetto and yodeling since Tatar’s entry on falsetto in the encyclopedic *Hawaiian Music and Musicians* (Kanahele 1980). There she points to a number of possible origins for both in indigenous and foreign vocal cultures. This paper adds to and elaborates the multiple influences that reinforced each other at different moments in the 19th century. I examine possible contributions of the “alpine song” movement promulgated via 19th century American sheet music as well as traveling minstrel groups and mixed-gender quartets that performed in Hawai‘i in the middle and later parts of the century. Finally, I examine the New England university glee club tradition that cultivated yodeling and was transplanted to Honolulu in the late 1880s.

‘Ritualizing’ Barong & Rangda: Repercussions of Collaborative Fieldwork in Karambitan, Bali

Xóchitl Ysabela Tafoya, (University of Maryland)

This work explores the well-documented ritual of the Barong and Rangda dance-drama and the effect this ritual had on my collaborative fieldwork in South Bali, Indonesia. The Barong and Rangda drama is a common and well-practiced performance tradition in many villages throughout Bali, and has also been appropriated for cultural tourism. This work illustrates three specific Barong/Rangda ‘performances’ of Banjar Trista in Karambitan, Bali. These three performances were ‘authentic’ (in that they were not performed in a tourist context) enactments of the battle between the lion Barong and the witch Rangda. During this performance, audience members fall in to trance, stabbing Rangda and cleansing themselves of evil. This paper explores the frame of ‘ritualizing’ defined by Ronald Grimes. This ritual does not end when the performers leave and those in trance ‘wake,’ but continues through its effect on the community. Additionally, the continuum created by the ritual has an effect on village members, those in trance, musicians and cultural outsiders alike. Barong and Rangda are a part of the lifecycle breathing throughout Br. Trista. This paper reflects on the repercussions of the ritual in the cycle of our collaborative fieldwork, including individual reactions and constructions around this dance-drama.

Migration and movement in Cantonese Opera

*Suk Yan Tai, (The Chinese University of Hong Kong)*

After the Word War II, there was an influx of capital and talent into Hong Kong from the mainland, transforming the territory into a melting pot of the best of north and south. The film industry also benefited from this mass migration. Southbound filmmakers began to engage feverishly in transplanting the Mandarin cinema to their newfound home. However, the political turmoil in the mainland in 1949 has decimated the budding cinema. In contrast, its Cantonese counterpart has taken a great leap forward since the war, riding on the wave of the Cantonese opera craze. There were many reasons attributed to the bloom, among which was the abundant supply of capital from pre-sales to Southeast Asian countries and the well developed Cantonese opera circuits. My paper is a study on the Hong Kong Cantonese opera librettist Tang Di-sheng’s works from the 1950s, examining how Tang re-constructed Chinese history and re-interpreted plays of an earlier period, yet at the same time created a Hong Kong identity. Tang Di-sheng (1917-1959) is the most significant playwright of Hong Kong Cantonese opera in the 1950s, whose works such as Mu Dan Ting Jing Mong (1956), Liu Yu’ Xu (1956), Di N¹ Hua (1956) and Zi Chai Ji (1957) have become the core repertory of contemporary Cantonese operatic performances. He borrowed ideas and plots from operatic works of the Yuan, Ming and Qing dynasties and at the same time, cultivated a unique Hong Kong identity in his operatic libretti.
Master Drummer, Master Dancer? Fashioning African Identities in the Diaspora  
*Patricia Tang, (Massachusetts Institute of Technology)*

African performing arts have become an increasingly successful economic niche for African artists settling in the U.S. in recent years. A growing number of Africans offer drum and dance classes, workshops and performances in most major urban areas and at many college campuses. Who are these artists, what are their motivations for coming to the U.S., and what are they teaching to American students? Drawing upon several years of ethnographic research, this paper will examine the lives and creative output of West African musicians and dancers in the greater Boston area. In particular, it takes a critical look at the transmission of African performing arts, focusing on specific drum and dance repertories (namely sabar and djembe) as transmitted in the North American context. In this paper, I examine the presentation and representation of the artists themselves and their art forms, problematizing the labels “master drummer” and “master dancer.” I also address issues of authenticity and creativity that occur during the transformation of music and dance styles, looking at the ways in which these artists have constructed these new identities, oftentimes perpetuating an idealized Africaness through their art forms.

Lilith Fair: A Celebration of Whom?  
*Jennifer Taylor, (York University)*

Lilith Fair was an all female music festival that toured North America during the summers of 1997, 1998 and 1999. Its founder, Sarah McLachlan, hoped that Lilith Fair would demonstrate the "great and diverse music being made by women." What was immediately apparent in the inaugural 1997 tour, however, was the predominance of white singer/songwriters. As a consequence, the festival did not celebrate a diverse range of women musicians, but rather a particular "women’s music" community informed by the patriarchal ideology of “Woman” and respectability. The white, middle class, heterosexual woman performer was the norm at Lilith Fair; in addition, the predominance of singer/songwriters guaranteed a particular construction of the body: contained and constrained. Locating Lilith Fair in ideologies of gender, sexuality, race and class, this paper will examine how the music and extra-musical activities of Lilith Fair constructed this particular “women’s music” community. By considering the festival's relationship to the notion of respectability, the problems of representation this invokes are explored, especially with respect to the position of women musicians in popular music. Finally, through an examination of the vocal and instrumental music as they relate to the use of the body, I will argue the musical performances provided a site in which Lilith Fair performers were able to negotiate the respectable “woman” the festival symbolically represented. In doing so, this paper investigates a festival not yet paid ethnomusicological attention and the politics of representation that were so visibly, and even invisibly, played out in Lilith Fair.

Music as Commodity  
*Timothy Taylor, (University of California, Los Angeles)*

As global capitalism increasingly encroaches on local economies, the question of the commodification of music has become increasingly salient for ethnomusicologists. Yet this extremely complex phenomenon has scarcely been sorted out in the literature. This paper provides a first step to a theoretical understanding of the first stages of the mass-commodification of music, drawing on classic and contemporary writings to argue that music, even after its industrialized production, does not at first exist as a free-standing commodity but has to be commodified. The commodification of music is inextricably linked to its means of reproduction, and at the moment that music first becomes industrially produced, it is the means of reproduction that are advertised and marketed initially, which in turn plays a significant role in commodifying music. This process reifies music, making it something apart from its production by live musicians, which thus enables the marketing and selling of reproduction technologies, whether player pianos or iPods. Reification allows reproducing technologies to be sold as the servants of this reified music, a maneuver that disguises music’s commodity status, permitting its means of production, or music itself.
concretized as a recording, to be fetishized as meaningful objects in-and-of themselves apart from the social labor that produced them. This theoretical argument will be made with a case study of the player piano in early twentieth century American culture.

Categorizing Periodicity
Michael Tenzer, (University of British Columbia)

In this paper I propose that the rubric of musical periodicity is a viable and flexible schema on which to begin to build fruitful collaborations between ethnomusicology and music theory pedagogies. The strongest motivation for pursuing this is to move towards a future deeper integration of ethnomusicology subject matter into the practical undergraduate training of all musicians, a move which aspires to nudge ethnomusicology out of its longstanding disciplinary status as (mainly) enrichment to the overall music curriculum and bring it to the core of musicianship and theory education. Categorizing music according to periodicity types is, however, fraught with disciplinary and semiotic complexities that need to be isolated and disentangled. Among these are the classic ethnomusicological mistrust of "cold" analysis, as well as residual music-theoretical skepticism that "non-linear" musics outside the modernist canon can really yield analyses worth their salt. On the positive side, techniques needed to analyze music via periodicity are available and readily adaptable from their original applications to Western repertoire.

Kill All the White Man: Youth Agency and Resistance in the Hawai‘i Punk Scene
Stephanie Nohelani Teves, (University of Michigan. Ann Arbor)

When people think of music from Hawai‘i often the first images that come to mind are of brown natives happily dancing hula, performed in a pastoral setting, inviting visitors to their shores. This fantasy has endured for decades, masking the reality that Hawai‘i is not a “paradise” where the resident population lives in harmony. Punk rock, to many, is synonymous with discordance and resistance.

Beyond resistance, punk rock is about harnessing the discontent of the youth in a particular community. My study focuses on the power of punk rock to instill a sense of agency in the lives of its participants—politically, socially, creatively—in the context of Hawai‘i. I argue that the utilization of punk music by the youth of Hawai‘i is a means by which the youth are able to comment on Hawai‘i’s current socio-political climate. The existence of punk music in Hawai‘i then, calls into question what has been written about Hawai‘i, revealing and speaking about the disconnect between the experiences of people in Hawai‘i—the youth in particular—and what those experiences are imagined to be. In short, the highly hybridized youth population in which I am referencing is harnessing a Western form to critique westernization. Through the narratives of the youth involved in Hawai‘i’s punk scene, I add their experiences to the history of Hawai‘i, and by extension “Hawaiian” music, analyzing the levels of agency and resistance that involvement in a punk community affords the youth in modern Hawai‘i.

Arab Music on Trial: Foreign Expertise and Local Sovereignty at the 1932 Cairo Conference
Anne Elise Thomas, (Brown University)

Partha Chatterjee has suggested in The Nation and Its Fragments that despite fundamental similarities in the institutions of nationalism worldwide, colonial nationalist movements in Asia and Africa have defined themselves culturally in terms of essential difference from their colonizers. They have done so by delimiting a domain of sovereignty in which they undertake, free from colonial influence, efforts “to fashion a ‘modern’ national culture that is nevertheless not Western” (6) It is in this so-called “spiritual” domain – a domain that includes art, literature, education, and family – that nationalist elites have defined a distinct cultural identity even before political struggle for independence began. At the 1932 Conference of Arab Music, Egyptian cultural nationalists invited scholars from Europe, Turkey, and the Arab world to discuss an agenda for Arab music’s elevation. The reformers’ concern for defining and preserving an essential nature of Arab music supports Chatterjee’s theorization of nationalist movements in colonial
contexts; however, their openness to foreign expertise challenges Chatterjee’s suggestion that sovereignty in this domain was crucial. How are we to interpret the colonial and postcolonial dynamics represented in the participation of European scholars (a group which included Sachs, Hornbostel, Bartok, and other figureheads of comparative musicology) in the study and reform of Arab music at the 1932 conference? I consider this question in view of articles printed in Egyptian periodicals of the 1930s in which disagreements between Egyptian elite reformers and local musical practitioners were aired and debated.

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)

Predominantly female Xhosa healer-diviners (amagqira) of the Eastern Cape of South Africa enjoy a rich expressive life marked by active participation in singing, dancing, and elaborate oral recitations and divinations that form the core of Xhosa indigenous religion. In addition they earn increasingly elaborate costumes as they progress through their training to become fully initiated healer-diviners. These costumes, worn at ritual occasions, serve as potent markers of identity, personal agency and power. This paper presents evidence from field research that demonstrates how practices integral to amagqira ceremonies have been carried into worship services of independent churches such as the Zion Church. Videographic documentation from ceremonies and church services demonstrates the ways in which the expressively rich ceremonial life of the healer-diviners and officiants of the Zion church is not only empowering in terms of personal agency and identity, but also has healing efficacy. This research shows how amagqira ceremonies and indigenized church services, as arenas where elaborate costuming and performance of music and dance surround worship, divination, and healing procedures, are sites where the healing power of group expression for individual participants is particularly evident.

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)

The arrival and spread of steel pan in the United States arose from a handful of seeds. Rudy King, Ellie Mannette, Jimmy Leyden, Al O’Connor, the Narell family, and the United States Navy Steel Band are only a few of the significant branches in this musical growth from Trinidad. Although pan often entered the United States by way of Trinadian culture bearers, it also spread through the country by circumstances lacking direct historical or cultural ties to Trinidad. Today steel drums have taken a direction of their own in the United States, such as in rapper 50 Cent’s P.I.M.P.. Many directors and musicians are only vaguely familiar with Trinadian musical styles and traditions that have influenced the initial development of pan. As the only acoustic instrument family invented in the twentieth century, in a period of increasing mass media and globalization, pan has quickly been adapted to numerous music cultures around the world. While many studies have tackled pan as a diasporic phenomenon on outside of Trinidad, such as by Ray Allen in 1998, this paper will discuss distinctive historic, cultural, and musical aspects pan has developed and embodied in the United States. Based on original research, I will present these unique contributions, as well as comprehensive cultural and musical implications for pan.

“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)

The music of the Balinese Gamelan Gong Kebyar is meticulously composed. Fast, florid instrumental lines elaborate on slower melodies in strict, preordained ways that are not altered from performance to performance. What little latitude there is for improvisation is generally reserved for solo instruments. Yet one melodic elaboration technique on the reyong, a row of tuned gongs played simultaneously by four people, breaks this pattern. This
virtually unstudied style of elaboration, reyong norot, is not fixed, but exhibits instead a seemingly limitless array of improvised variations. Although a Balinese musician will say that there is total freedom in norot, mistakes occur and are recognized, indicating undefined limitations to that freedom. This presentation will consider many of the myriad reyong norot possibilities, based on norot improvisations played by Balinese musician Dewa Ketut Alit. After establishing a cellular (two-beat) norot template based on Balinese vernacular music theory, I will create a set of categories which explain the elaborations that do not adhere to this model. I will also explore how these categories are used in longer musical phrases. Thus, I will demonstrate, primarily at a syntactically local level, an inherent set of rules for allowable reyong norot realizations. I will then close with a brief discussion of the relevance of this kind of analytical work within the larger context of ethnomusicology.

Sustainable Music
Jeff Todd Titon, (Brown University)

Sustainability has become important as a cross-disciplinary concept and practice: agriculture, housing, economies, communities. What would a sustainable music look like? Here we consider music as a renewable human cultural resource, and theorize the practice of sustainable music.

DeWitt proposes that grassroots public cultural displays like Cajun house parties are an integral part of a civil society, and that informal activities such as these have contributed as much or more than institutional features like clubs to the renewable social capital that sustains this community. Wilckén considers the potential of agreements between government and business to address problems of music distribution in the global market, and the role that ethnomusicologists might play in that theater. Her case in point is a $10 million payola settlement to New York State not-for-profit organizations in support of music education and appreciation targeted in part to underserved populations and underrepresented music.

Turino proposes four distinct fields of music making: participatory, presentational, high fidelity, and studio audio art. Each is differentiated by frame, aesthetics, responsibilities, practices, and conceptions of music. He argues that particular attention should be paid to the special character and potentials of participatory musics for bonding and sustaining communities.

Titon theorizes music as a renewable and sustainable human cultural resource. Current strategies aimed at encouraging musical diversity by embracing economies through commodified products are critiqued in favor of community partnerships encouraging collaborative, small-scale, amateur, face-to-face music-making without mediation or display.

Theorizing Sustainable Music
Jeff Todd Titon, (Brown University)

In Theory and Method in Ethnomusicology (1964) Bruno Nettl wrote, “Ethnomusicology has begun to show that music the world over is more than artifact, but that it is, even in the simplest cultures, an essential part of human life.” If music is an essential part of human life, a sustaining part of human life, then perhaps we ought to be thinking about it as a resource. What kind of a resource is it? We live in an age which is increasingly resource-conscious; what about musical resources?

This paper theorizes a variety of ways that music can be profitably thought about as a human cultural resource, both renewable and sustainable through particular interventions. As ecological systems, musical cultures appear sustainable when in a dynamic equilibrium that enables both diversity and choice, one that celebrates music’s deeply affecting power without regard to its extra-musical usefulness or cash value, and one that values long-term renewability over short-term productivity. Current strategies aimed at encouraging musical diversity by embracing economies through festivals, heritage, cultural tourism, and various commodified products in the consumer media mix are critiqued in favor of community partnerships.
encouraging collaborative, small-scale, amateur, face-to-face music-making without mediation or display.

Reclaiming Heritage through Music and Dance: Nostalgia, Representation, and Cultural Tourism along Virginia's Heritage Music Trail
Cheryl A. Tobler, (University of Maryland)

Southwest Virginia is a sparsely populated and economically depressed area of Appalachia known for its traditional music and dances. It is referred to as the birthplace of country music and the home of old-time and bluegrass music. Dozens of legendary performers of these genres have lived in this region of Virginia. In January 2002, several residents developed the concept for a project entitled “The Crooked Road: Virginia’s Heritage Music Trail.” Unlike many cultural tourism projects, however, this one was created, developed, and implemented solely by people within their own region. Their aim was to generate tourism and economic development in the Appalachian region of southwestern Virginia by focusing on their unique local music and dance heritage. In the process, the residents have portrayed their own view of their regional identity, reclaiming a true image of their culture within the dubious world of real versus imagined musical communities. This paper explores how these artists have marketed themselves both nationally and internationally and gages how successful such self-promotion has been. Furthermore, it investigates how the region has confronted an imagined ideal of authentic folklore based largely on the nostalgic view of informal performance. Finally, this paper gives an account of the author’s return to the musical culture in which she was raised, but where she is at times considered an outsider.

Musical Structure and Cosmology: Ngarinyin Junba Composition/Performance
Sally Treloyn, (Charles Darwin University)

The compositional processes that underlie Aboriginal song performance in the Desert and Kimberley regions of Australia are informed by ‘extra’-musical creative and social activities. Research into these songs is, therefore, benefited by examination of both musical structure as well as ‘extra’-musical elements. However, because of the complexity of musical construction in these regions, together with the diversity of compositional/performance styles, studies that incorporate both approaches are limited. This, I suggest, contributes to a general lack of recognition by the wider Australian community of the importance of contemporary Aboriginal creative activity in relation to land, and the connection of people to it. The studies that have incorporated both approaches have focused on how melodies expand and contract to accommodate text and, most recently, how text is modified to accommodate melody. These studies find that melodic and textual ‘irregularities’ indicate broader principles underlying the mechanisms of expansion, contraction and modification. These principles include aesthetic preferences, and demonstration of performance rights and, by extension, relationships to land. Following this model, I will identify principles that underlie the compositional/performance methodologies of Ngarinyin junba composer/performers, indigenous to the Kimberley region. This examination will demonstrate how analysis of a compositional/performance style is benefited by ethnomusicological research that engages with analysis of both musical and ‘extra’-musical elements. The examination also addresses the noted lack of recognition of the importance of contemporary Aboriginal creative and social activity, by showing how beliefs that are fundamental to an Aboriginal cosmology are enacted in the contemporary moment of composition/performance.
Performing Masculinity: Cross-Dressing and Male Impersonators in Cantonese Opera
Priscilla Pui-sze Tse, (University of Hawai‘i at Mānoa)

Cross-dressing -- one of the defining qualities in Chinese operas -- is widely practiced yet variously achieved among different regional genres. Where in Peking opera it was embodied through the female persona dan played by renowned actors, in Cantonese opera the equivalent is often the male role-type wenwu sheng, invariably impersonated by celebrated actresses who are also outstanding vocalists and acrobats. This paper focuses on the characterization of wenwu sheng in Cantonese operas of twentieth-century Hong Kong, and concerns the operatic construction of ideal manhood through dramatic and musical impersonation. Drawing from examples of Yam Kim-fai (1912-1989) and Koi Ming-fai (b. 1960s) -- acknowledged to be the most distinguished wenwu sheng performers in Cantonese opera -- I examine the issues of on- and off-stage images, public acceptance, and gender performance in relation to the changing performance practices during the twentieth century. Seeing the practice of cross-dressing as indicative of the shifting significance of wenwu sheng in Cantonese opera, I suggest that Yam and Koi have presented their own unique forms of gender performance; while Yam's consistent on- and off-stage personality as male impersonator has made him an object for sexual desire among her supporters, Koi consciously distances herself from the on-stage male personae in private occasions.

Reproducing and Transforming Gender Practices in the Post-Soviet Georgian Rock Music
Nino Tsitsishvili, (Monash University)

The aim of this paper is to show how newly emerging female rock artists in post-socialist Georgia renegotiate established gender relations, by means of a comparison of earlier community and popular music performances which are based on the ideals of nation, honour and modesty with those of one female-led rock band which diverts from these ideals. Two theoretical-conceptual frameworks are outlined. The first analyses political and cultural reasons for the advancement of young females in the rock music scene of post-Soviet Georgia. The ubiquitous male precedence in traditional forms of polyphonic singing and popular music and men's absence from rock music as a genre of subversive counter-culture in Soviet Georgia left opportunities for young women to explore the new genre of rock, and through it, new approaches to self and gender. The second analytical frame outlines three separate discourses and performative practices, interaction between which constitutes the background for the negotiations and transformations, as well as reproductions, of earlier gendered and cultural sensibilities in this female band's rock performances. While formal discourses at formal social occasions reveal deference to tradition and societal ideals, informal discourses and conversations may explicitly criticize traditional gender conventions. The third discourse, namely musical performance per se, yet serves as the most powerful emotional-artistic medium through which the women-musicians project idiosyncratic approaches to culture and enact behaviors that are impossible to carry out in everyday social life situations.

The Traffic in Indigeneity: Andean Musicians and the Global Public Sphere
Joshua Tucker, (University of Chicago)

Over the last two decades, burgeoning indigenous movements and the spread of multicultural politics have allowed Quechua-speaking peoples of the Andes to claim an ever greater role in public cultural life. Musicians have often been at the forefront of such action, affirming bases of identification or challenging ossified perceptions of indigenous peoples. However, the trappings of culture can become "expedient" (Yúdice 2003) for groups at all points on the spectrum of hegemony. As a complex discursive position constructed against and within global as well as local contexts, indigeneity is regularly coopted to legitimate the activities of various actors, including states, local elites, and the global culture industries. Thus when indigenous musicians attempt to "speak" on their own terms in the public ecumene, they often find themselves contending with pre-existing essentialisms. I explore such complexities by focusing on the music, careers, and performative styles of two Peruvian groups. The
Quechua-speaking heavy metal band Uchpa, dedicated to revitalizing Quechua language and culture within Peru, and the Cologne-based world music group Alborada, reach different audiences by using radically distinct imagery. However, each struggles to define a unique vision of Andean culture, and argues for its continuing relevance by couching their efforts in an aggressively globalized idiom. Tracing the changes wrought by Alborada upon Uchpa’s hit song Ananao, in their attempt to capture a world music audience, I suggest how the global circulation and commodification of indigeneity both empowers such agents to speak, and pressures them to adopt essentializing poses.

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

This paper focuses on the life histories of Zhu Zhonglu, who spent much of his time since the early 1940s singing Hua’er songs in Northwest China. Analysis of published stories and oral versions from fieldwork reveals the ways Zhu connects his personal history to the histories of Hua’er songs, of Chinese folk music, and of social-political change in the PRC. While songs are one organizing principle for recounting his life, his stories also are organized around narrative patterns that follow periodization schemes and characterizations of Chinese national histories, and they parallel themes in the scholarship on folk music. For each recognized period over the last sixty years, Zhu has a song he sang then or a song he says reflects "the spirit of the times." It makes sense that the story of a musician's life should be tied to music, but in Zhu’s case, this connection is contextualized more broadly in Chinese society. Zhu’s life stories have been shaped by the songs he sings. But through his experiences living and singing within the changing conditions of China, his stories also have been shaped by dominant national narratives that have interpreted such changes. As a form of expressive culture, Zhu’s life stories link the personal, local, musical, and national. And they can be analyzed as a case study of the intersection of biography and autobiography with regional music history and twentieth-century national history.

Four Fields of Music Making and Sustainable Community
Tom Turino, (University of Illinois, Champaign-Urbana)

I propose four distinct fields of music making. Each is differentiated by frame, aesthetics, responsibilities, practices, and conceptions of music. Participatory music occurs in face-to-face situations with no artist/audience distinctions; the goal is to involve the maximum number of people in some performance role. Presentational music is prepared and created by one group of people, the artists, for a second group, the audience, in face-to-face situations. High fidelity music involves making recordings that index real time performance. Studio audio art involves manipulation of sounds in a studio to create a recorded art object not intended to represent or be related to real-time performance.

Various types of societies and social groups value these fields differently, depending on their broader value systems. Studio art is the domain of the cosmopolitan artistic avant-garde. Driven by industry and professional motives, presentational and high-fidelity musics form the mainstream in capitalist cosmopolitan societies. Small-scale collective societies emphasize participatory music making as do certain “countercultures” and interest groups within the capitalist cosmopolitan formation. While each field offers its own positive potentials, and each should be championed in its own right, particular attention should be paid to the special character and potentials of participatory musics for bonding and sustaining communities. “Folk arts” planning has been (well) intended to support participatory arts, in an effort to sustain distinctive communities but in so doing has typically transformed them into presentational and high-fidelity products. I propose a different way to proceed.

Representation of Diversity on Canadian Community Radio Stations
Gillian Turnbull, (York University)

The study of community radio in Canada demonstrates how diverse identities are mediated through local articulations by musicians and
radio programmers. Radio stations in Alberta and Ontario provide unique cases where community broadcasters attempt to respond to social groups by offering a varied collection of music, commentary, and alternative news sources. However, the difficulties of maintaining a station that generates listener-supported or advertising-derived income necessitates programming decisions that may adversely affect particular individuals and groups. While the usually liberal views of a community station aim to include multifaceted identities in the programming schedule, more often than not the geographical area of a station’s transmission determines what is heard. This tension may be somewhat relieved by the presence of the same community radio stations on the internet. The encroachment of digital media has meant that “the community” is a problematic term both in terms of identity construction and broadcasting audiences. Moreover, local musicians participate in multiple ways in the creation and maintenance of a locally-based identity, often bringing with them the traditions and cultural particularities that intersect with media and the music industry at the community radio level. Community radio’s showcasing of such musicians lends additional meaning to what it means to be local for audiences accessing the stations locally and globally. This paper will examine how CKUA in Alberta and CHRY in Ontario differ in their programming structures due to the diverse nature of the communities they serve.

Amplifying the "Hawaiian Guitar" and its Consequences
Isami Uchizaki, (Otani University)

Hawaiian guitar and "Acoustic steel guitar" are two names for the same instrument. "Hawaiian guitar" was used as an alias for the acoustic steel guitar when its playing, which had begun in Hawai‘i in the late 19th century, spread to the mainland early in the 20th century. When the "Hawaiian guitar" was played with other instruments, its lack of volume was felt strongly and this need forced luthiers to attempt its amplification and specially designed models were developed. This area has been little researched by musicologists: there has been only one previous paper on this topic, and that 25 years ago. I will demonstrate how luthiers made efforts to develop big-sounding devices, in a short time from the late 1910s through the early 1930s. The “Hawaiian guitar” developed quickly—from the original Spanish guitar with raised nut, to the conventional-type "Hawaiian guitar", to the hollow neck model, to the long-body short neck model, and finally to the resonator guitar—a process which took less than a decade, the fastest and most creative evolution in the history of musical instruments. I will explain that the final resonator concept lead to the invention of first the electrified steel guitar and then the regular Spanish guitar: the advent of the electrified guitar was one origin of the present popular music culture. I shall also demonstrate what is to be valued for the sound of the original "Hawaiian guitar" before it developed.

Contemporary Contexts for the Performance of Traditional Qatari Sea Music
Laith Ulaby, (University of California, Los Angeles)

Qatar’s unprecedented economic transformation over the last few decades from one of the poorest countries in the world to one of the wealthiest has had dramatic consequences on Qatari society and culture. This is especially true in regards to the music associated with the sea lifestyle, which has suffered a loss of its original performance contexts. Although the work associated with the sea, especially pearl diving, was incredibly dangerous and arduous it has become an important symbol of nostalgia and a centerpiece of national heritage throughout the Gulf. This paper will compare two efforts to preserve some of the music of the pearl diving tradition by creating new performance contexts. The first, attempts to institutionalize the traditions in the Qatar National Folklore Troup, a government supported ensemble that presents folkloric performances of several traditional music styles both within Qatar and abroad. The second effort is the Qatari operetta al Qaffaal, which reinterprets the traditional sea music traditions in a new performance context. The story of al Qaffaal follows a costal village through the course of the pearl diving season employing the relevant traditional musical forms along the way such as, songs of protection, work, the women waiting on shore and the celebration for the return of the pearling boats at the end of the season. Fieldwork for this
Abstracts

Arts, Organizations, and Social Change: Case Studies from Bosnia and Herzegovina, Suriname, Kenya, and Various Parts of Asia

Kathleen Noss Van Buren, (University of Sheffield, England)

Ethnomusicologists have chronicled historical relationships between artists and diverse sponsors (royalty, business people, politicians, religious institutions, etc.) for cultural, social, political, economic, religious, and other purposes. Bringing together four papers focused on different regions of the world, this panel explores the artistic and social forces at play in contemporary uses of arts/artists by various types of organizations to promote social change. Erica Haskell considers the use of Radio Mir by NATO forces in Bosnia and Herzegovina as a tool to promote democratization, modernization, and westernization. Sathya Burchman examines the efforts of the Maroon Women’s Network, a non-governmental organization in Suriname, to utilize music to raise awareness about HIV/AIDS. Kathleen Noss Van Buren explores ways in which non-profit and community based organizations in Nairobi, Kenya, are drawing upon arts and artists to address a variety of social and development concerns (including poverty, children’s rights, diseases, and the environment). Finally, Todd and Mary Sauman discuss their collaborations with non-governmental organizations and minority groups throughout Asia to help create new performance spaces through compositions in the areas of literacy, community development, health education, and cultural promotion.

Partnering for Social Change: Exploring Relationships between Artists and Organizations in Nairobi, Kenya

Kathleen Noss Van Buren, (University of Sheffield, England)

Music scholars have demonstrated growing interest in examining ways in which music not only reflects but also shapes society. Scholars from disciplines such as non-profit studies and education, in turn, have considered ways in which institutions are shaped by and help shape social contexts. Some sources consider the relationship between organizations and social systems in general, while other sources focus on the relationship between organizations and particular social issues (such as HIV/AIDS). Based on fieldwork in the 1990s and 2004, this paper explores ways in which organizations (non-profit, community based, etc.) and artists are partnering to address social concerns in Nairobi, Kenya. Examples include: the United Nation’s work with diverse artists from Kenya as well as other African nations to promote the Millennium Develop Goals; Childlife Trust’s collaboration with the Talking Drums of Africa to raise awareness about children’s rights; and the Kawangware’s Street Youth Project’s use of music and puppetry to teach children in low income communities about diseases, peer influence, and the environment. I examine: types of relationships formed between organizations and artists/artists; the reasons for and goals of such partnerships; and the development and production of performance as a tool for social change. While I reflect on the role of diverse arts, I focus especially on ways in which organizations are drawing upon music/musicians and on differences between the use of music and other arts.

The Worlds of Music: Culture-Dependent Emotional Reactions to an Improvisation on the Mijwiz

Pantelis N. Vassilakis, (DePaul University School of Music)

Attaching meaningful and emotional qualities to instrumental pieces of music relies partially on experiencing musical tension/release patterns, set up using various sonic and sonic-organization devices. Performance practices outside the Western art musical tradition place increased importance on one such device, “auditory roughness” (or “sensory dissonance”), for communicating expressive intent. For example, the Middle-Eastern mijwiz is constructed and performed in ways that highlight the importance of narrow harmonic intervals, fast trills, and their corresponding rough sounds. We examine systematically the claim that cultural learning and context significantly influence our use of and emotional reaction to musical sounds, infusing them with meaning and significance. We estimated the roughness time-profile of a stylized improvisation on the mijwiz,
Some detractors label the swirling shows as inauthentic, normally both tourists and pilgrims accept them as genuine and attend them for purposes of spiritual rejuvenation. For the ethnomusicologist interested in the emic-etic continuum, this case is particularly important because the cultural outsider typically is not disconnected from the intention of the performance; in fact, the performance is for the outsider. Furthermore, in such instances when the outsider seeks insider understanding, the distinction between the tourist and the scholar, both armed with cameras and recording devices, is also obscured.

**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)*

Both the Egyptian Tourist Authority and the Turkish Ministry of Culture and Tourism have converted the vast religious treasures of their countries into thriving tourist industries. Islamic institutions and practices are of enduring importance in the religious tourist trade and have increasingly captured the fascination of outsiders. Tour groups and budget backpackers now vie with local worshipers and visiting pilgrims for access to mosques, madrassas, shrines, and tombs. Yet this polarity between religious insider and outsider is not always apparent. This paper, based on ethnographic research conducted in Cairo and throughout Turkey, investigates the case of the “whirling dervish show,” a staged performance in which the intersection between religious enlightenment and tourist curiosity is particularly evident. These “shows” are derived from the ritual practice (*dhikr*, *zikr*) of Sufi dervishes (Islamic mystics) who maintain that through music and a characteristic counter-clock-wise “dance” known as *sama*’ (*sema*) one may enter an ecstatic trance state and thereby achieve direct communion with Allah. Although

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**Scholar-Tourist, Insider-Outsider: Issues of Reflexivity and ‘Emitics’ in the Ethnomusicology of Cultural Tourism**

*Victor A. Vicente, (University of Maryland)*

The reliance on music and dance to generate income in the tourist trade raises numerous questions of importance to ethnomusicology including those of authenticity, cultural representation, and the perpetual dilemma regarding the distinction between cultural insiders and outsiders. These issues become particularly acute for the ethnomusicologist who by necessity assumes an ambiguous relationship with the music-culture being documented. The papers of this panel explore three permutations of the tourist-local and insider-outsider dichotomies. The authors explore the complexities that tourism creates within local music scenes and reflexively discuss their own individual experiences as tourists, ethnographers, and other types of outsiders. The first paper introduces the concept of “emitics,” the peculiar state of being simultaneously a cultural insider and outsider. It explains how residents of southwest Virginia have reclaimed their identity and heritage through a tourist music trail that casts into relief the issue of real versus imagined communities. The second paper documents how tourists, serving as patrons of music, have indirectly forged a thriving and multifaceted musical scene in Asheville, North Carolina where local and visiting artists have symbiotic, rather than competitive, relationships. The final paper addresses how the “whirling dervish shows” performed by Islamic mystics of Egypt and Turkey blur the distinction between religious insider and tourist outsider. Thus, the panel articulates...
not only the problems faced by ethnomusicologists as they interact with the communities they study, but it also provides insight into how cultural insiders themselves wrestle with the “emic” issues created by musical tourism.

Raimund Vogels, (Hochschule für Musik und Theater Hannover)

Since independence, in the Federal Republic of Nigeria the foundation of music archives often took place at newly founded universities. Mostly located in the capitals of the states, the universities served as cultural promoter of their respective areas within the large multicultural set up of the Nigerian Republic. The latest of these archives, founded in 1987, is the “Borno Music Documentation Project” (BMDP) hosted at the University of Maiduguri in the most north-eastern state of Borno. The politico-cultural concept “Borno” refers to an entity of almost a thousand years history as well as to the newly founded “Borno State” in postcolonial Nigeria. The Islamic empire of Borno and the secularized state in the Federal Republic, however, are rarely distinguished in the political and cultural discourse.

The presentation discusses how the BMDP works on the concept of “Borno music”. The aim of the archive’s founding fathers was to prevent a most feared “sale out” of Borno culture. Therefore, BMDP serves as an institution which copies field-recordings of music, narratives, oral histories, etc. collected by European and US-American linguists, historians or musicologists, so that documents of national interest would stay at least as a duplicate within the country. Furthermore, the archive’s members of staff actively collect examples of music from all ethnic groups. Thus, they create a concept of “Borno Music” which neither in history nor in presence ever existed and which refers to an acclaimed historical continuity which completely overlooks the colonial and postcolonial past.

Can We Sing Together?: Performing Nationhood through Choral Festivals in South Africa.
Thembela Vokwana, (Wesleyan University)

Based on democratic principles and driven by the ideal of an African Renaissance, the post apartheid dispensation seeks to promote reconciliation and a single national identity. As a form of articulating such an ideal, cultural expression through choral music festivals has attempted to rise to this challenge. Gestures to cultivate unity are evident in the prescription of songs and guiding philosophies behind such events. In comparing currently prominent choral events such as the National Choir Festival, Sowetan Nation Building Festival, Tirisano school music eisteddfod and ATKV, I ask: to what extent do choral music performances succeed in mobilizing active participants and communities towards crafting a single national identity and democratic, nonracial and shared public spheres? In the absence of, or limited, mutual choral performance contexts in the past decade in South Africa, I examine conflicts entrenched in these events and how these might mirror the complexities around an idealized and politically driven collective sense of reconciliation and nationhood. I argue that often, tensions arise from ‘ethnicized’ and/or racialized aesthetic considerations and performance practices. Through this discussion, I hope to reveal the multiple levels at which the idea of reconciliation and nationhood need to be analyzed and interpreted. Furthermore, dialogue around how choral performance can be a tool of cementing a national identity might need to be viewed and understood in critical and more reflexive ways than previously conceived.

Orpheus in Yiddishland: Iconographic Meanings of the Violin in Diasporic Yiddish Culture
Joshua Walden, (Columbia University)

During the decades leading up to World War II, as forces of urbanization, assimilation, and anti-Semitic violence threatened the survival of diasporic Eastern European Jewish communities, many urban European and American Jewish artists sought to perpetuate Jewish culture by representing rural Jewish life in their work. For
these diasporic artists, the use of Yiddish conjured Yiddishland, an imagined Jewish nation whose borders were delineated by language. In artistic representations, Yiddishland took the form of a shtetl, a homogenized version of distinct Eastern European Jewish populations, inhabited by stock folkloric characters. One emblematic character type that grew out of this trend was the shtetl violinist. The violin, with its durable frame, making it a familiar member of klezmer ensembles, and its singing timbre, evocative of the human voice, became an icon of an imagined “authentic” Yiddish culture. This paper explores this icon’s appearance in select examples from composition, film music, literature, and painting. The shtetl violinist resembles Orpheus: his music magically transfigures the world around him; but his character is defined by the loss and fragmentation he suffers after turning to look backwards. Novelist Sholom Aleykhem wrote in 1879, “The Yiddish heart...is a fiddle: one stretches the strings and pulls from them various of the most sad and tearful songs.” Representations of this iconic fiddler, whose mournful music is so often in the minor, betray the ambivalence of diasporic Jewish artists who, even as they promote Yiddish nationalism, find a lost and fragmented world when they look back at Yiddishland.

The Kathavacaks of Uttar Pradesh: Ancient Tradition as Ongoing Creation.
Margaret E Walker, (Queen’s University at Kingston)

The Kathavacaks, hereditary folk performers of rural Uttar Pradesh in North India, present a form of story-telling which combines song, speech, gestures, and bursts of rhythmic footwork. They describe this performance genre as their ancient family tradition, and their urban relatives, the Kathak dancers, point to it as the ancient root of Kathak itself. The rural families’ performing arts also include bhajan, ghazal, Ram Lila, and comic sketches involving bhand and kabbadi. One family unit led by the brothers Ashok Tripathi and Tripurari Maharaj is actively upwardly mobile, and has successfully obtained government recognition and financial support at least in part through their emphasis on the connection to “classical” Kathak dance, and their conscious distancing from the less refined parts of the family art. There is visible tension within the extended family and the clan itself over this, which is witness to a manipulation of artistic identity and status which has probably been ongoing for generations. This paper will examine the relationship between the seemingly disparate genres performed by the Kathavacaks and the claims that Kathavacak is the ancestor of Kathak dance. In placing these rural folk performers in a larger context of music, dance and theatrical traditions, I call attention to the continuing play of power and politics in North Indian performing arts.

A Contrast of Emphasis-Abing’s Performance of Er Quan Ying Yue and that of Present-day Erhu Players
Yuhwen Wang, (National Taiwan University)

The folk musician Abing (1893-1950) is considered occupying a central place in Chinese music. The few pieces that he left through recordings have been widely performed, recorded, as well as rearranged and analyzed, especially his erhu piece Er Quan Ying Yue (The Moon Reflected on the Second Springs). Performers nowadays often play it with great freedom in introducing changes, including deletion of certain passages and alteration of the overall structure, not to mention differences in tuning and note execution. Thus there exists great disparity between the styles of present-day erhu players and that of Abing’s. Some musicians and listeners even deplore Abing’s own style, while ethnomusicologists generally treat him with high significance. This paper tries to explain Abing’s distinctive musical features through comparison of his and subsequent solo players’ recordings of Er Quan. The purpose is not to provide an account for changes introduced by later conservatory-trained musicians, as some earlier studies have shown, but rather to shed some light on how Abing’s own performance might be understood. By comparing the articulation of notes and phrases, tempo, dynamics, overall structures, and other performing choices as revealed in their recordings, I will indicate distinctive features in Abing’s musical practice. These features will then be considered as a whole so that some general aesthetic emphasis may be discovered behind their surface diversity.
Cross-Cultural Elements in the Fantasie for erhu (Chinese fiddle) and Spectra for sheng (Chinese mouth organ)  
Wang Zheng-Ting, (Monash University Australia)

This paper explores two instances of cultural syncretism, the Fantasie for erhu (Chinese fiddle) and Spectra for sheng (Chinese mouth organ), I am using the definition of syncretism put forward by Kartomi (1998/9: 172, n. 6), namely, ‘the result of contact between at least two music cultures and the consequent transformation of the styles in context into a new synthesis of syncretic style’. These two compositions, for traditional Chinese instruments, combine elements of music genres from several cultures and explore the similarities of different fiddle and mouth organ styles. These two pieces stand at a point of intersection in both migration studies and studies of cultures in contact, vividly endorsing Wang Yiyan’s observation (2000:122) that “migration is an intensified cross-cultural experience” offering creative advantages to both the host society and the transplanted or migration society. An analysis of the compositions indicates that, in this modern world, Chinese migrants’ music integration with the mainstream society is becoming stronger. Chinese music in its diaspora ‘no longer tightly territorialized, spatially bounded, historically unselfconscious, or culturally homogeneous’ (Appadurai 1991: 191). In this way, the music of Chinese migrants can enrich both the original culture as well as that of the country they live in. This presentation will be accompanied by a performance demonstration.

Bon Dance in Hawai‘i: Its Development and Characteristics as a Japanese Diaspora Culture  
Minako Waseda, (Tokyo University of Fine Arts and Music)

Bon dance is the most widespread folk dancing in Japan, and there are great varieties in song repertoire and dance styles according to region. It is to welcome and console the spirits of the deceased, who are believed to return to this world in the mid-summer period called obon; yet bon dance has now mostly lost its ritualistic purpose to become a community entertainment. Bon dance was transplanted to Hawai‘i in the late 19th century by Japanese immigrants and continues to be practiced to present day. This paper examines the bon dance in Hawai‘i as an example of Japanese diaspora culture. Diaspora studies concern with the differences between what is practiced in the people’s home and host communities. Then, how does bon dance in Hawai‘i differ from its Japanese counterpart? A close examination reveals such distinct characteristics of Hawai‘i’s bon dance as follows: 1) performed not necessarily during the obon period, but throughout summer weekends, 2) closely associated with Buddhist temples, 3) displays a wide range of repertoire within an event, including both Japanese and American songs, 4) incorporates Hawaiian elements such as lei, 5) involves commercial recordings and professional dance teachers as essential parts of its transmission, and 6) developed an original repertoire reflecting Japanese American experiences in Hawai‘i. The aim of this paper is to describe these characteristics, analyze their causes, and then, illustrate the dynamic process where a diaspora culture is being formed and evolved in response to its home and host socio-cultural and historical factors.

Tourists in a Local World: Traveling Through the Chicago Blues Scene  
Gregory Weinstein, (University of Chicago)

David Grazian (2003) has posited the idea of a “nocturnal self” to explain the romanticized identities that blues patrons construct for themselves while attending Chicago’s blues clubs. In addition to constructing fantastic personas, blues patrons—particularly those from out of town—conceive of the scene as an historically-rooted cultural attraction. Though some have disputed the concept of a tourism industry (Smith 1998), clubs such as Kingston Mines and B.L.U.E.S. clearly attempt to attract out-of-town visitors, and the musicians who play in these clubs consciously posture for the tourists’ conceptions about the racial and geographical heritage of the blues.

How can one enjoy performances in a musical community that emphasizes its history at the expense of its present practitioners?
Moreover, how is one to understand musicians whose historical consciousness seems to make them complicit in their own marginalization? The purpose of this paper will be to explore the historically situated phenomenon of Chicago’s present-day blues scene. Drawing upon my own ethnographic research within the network of Chicago’s blues clubs, I will demonstrate the ways in which expectations of racial stereotypes are enacted in blues performances as a means of perpetuating a tourist culture. Further, I will examine my own position within the blues scene, focusing on the ways in which my research has been aided and obstructed by my ability to self-identify as both a tourist and a local.

Learning as Ethnography in African Ensemble
Ileana M. Weinstein, (University of Virginia)

Much has been written on the philosophical and practical problems that arise during ethnographic fieldwork. As researchers bring their experiences back to American universities by way of teaching world music ensembles, these ethnographic problems widen to incorporate larger issues of performance and pedagogy. As these issues have been elucidated in literature, very little has been written on the learning experience of students who participate in these groups: their musical challenges and ethnographic processes. Using my observations, interviews, and personal experience with a University African Drumming and Dance Ensemble, I argue that, in the classroom, students of this ensemble face similar philosophical and practical problems of ethnography, expanded due to their second degree of removal from the cultural source. I begin by describing students’ musical problems, as classical musicians shift from visual to auditory learning and memory, and they develop new ways of conceptualizing rhythm and movement. I trace the ethnographic difficulties facing students, who learn about African cultures almost exclusively through the music they perform and begin to ask questions about those cultures based on their performance. Through this process, students explore problems of race, religion, modernity, Orientalism, and colonialism. They also face problems of authenticity and their roles as musicians: imitation vs. interpretation, preservation vs. improvisation. I relate these problems to those experienced by ethnographers in the field. Finally, I illustrate how this ethnographic process of learning for these students actually helps them develop larger definitions of their own individuality and their place in the world around them.

Heritage and Importation: Modern Blending of Scandinavian Fiddle Traditions in the U.S.
Elizabeth Becky Weis, (McNally Smith College of Music)

As the influence of Swedish and Norwegian immigrants from the 19th and 20th centuries give way to new waves of immigrant populations, older layers of music heritage traditions and newly imported traditions blend in the Scandinavian-American music community. With diminishing venues of Scandinavian-American communal performance and traditional learning styles, increased intense learning experiences support growth of recreational performers and professional virtuosic performers. Learning situations vary from an informal evening to week long workshops and conservatory style training. Intending to share a heritage and a musical tradition, players share their music through lecture/demonstrations at educational institutions from kindergarten through graduate school, performances at civic events, open rehearsals and jams, and other public and private social events. Sharing, learning and playing settings are open to people with and without Scandinavian heritage. Since these musical traditions are from an earlier European immigrant population, and consciously connected to current traditions in their lands of origin, this music struggles for social and political validity. This paper examines the social, musical and political ramifications of the learning and performing of a musical tradition from the perspective of a performer and ethnomusicologist.
Translation without Words: On Reception and Robert Wilson's *I La Galigo*
Sarah Weiss, (Yale University)

In March, 2004 the world premiere of Robert Wilson’s *I La Galigo* was given in Singapore, and later in Amsterdam, Madrid, Lyon, Ravenna, New York City, and Jakarta, to mixed reviews. Audience members in New York City and Jakarta emerged with different perspectives, describing the production as “phenomenal,” “confusing,” “pretentious,” “an effective fusion.” Renowned as an avant-garde director in the West with a talent for visual effects, Wilson and his predominantly Indonesian colleagues have taken a pre-Islamic epic from Sulawesi, Indonesia, and turned it into a spectacular dramatic event in which music, stunning visual effects, and movement are the primary media for ‘translating’ an ancient Bugis verbal text into a postmodern statement about the future of mankind. The music itself is transcultural, expressing Bugis, Makassar, Javanese, and Western performance traditions. In his *After Babel*, George Steiner argues that translation, the transfer of meaning, is a four-step process involving: trust; aggression; incorporation; and reciprocity. In the mixed reception of *I La Galigo* are reflected all four of Steiner’s stages indicating that the performed ‘translation’ remains incomplete for many viewers. In this paper I interrogate the translation processes in Wilson’s piece. I examine how music functions as a language of cultural translation, one that creates new kinds of Indonesian as well as global sounds. I draw on my own viewings of the production in New York City and Jakarta, as well as interviews with audience members; the composer, Supanggah; members of the creation team, including Rhoda Grauer; and the musical ensemble.

The Drum Will Tell You: Writing Lakota Music
Rachel Weissman, (Independent Scholar)

Transcriptions of American Indian music through the years have been written in Western European notation, using staves, time signatures, etc., despite the fact that American Indian music bears little resemblance to Western music. I have created a method of transcribing Lakota, (Oglala Sioux), music in a way which uses a TUBS-like notation system and focuses on the relationship between the drum and voice. This important relationship, which is the key to knowing what genre of song is being played, has been overlooked by many researchers. Through my transcriptions I can demonstrate how each genre of song has a different relationship between the voice and drum and how some songs which were categorized as different genres have the same voice/drum relationship opening a new understanding of how songs are categorized by the Lakota people. There are also differences in the voice/drum relationship between songs in the same genre recorded in the early 20th century by Frances Densmore and those being played today. As we move into the 21st century, developing new methods of writing and recording music are crucial to cultures who have been trying to preserve their heritage with methods of preservation which are less than accurate.

The Survival of Oral Tradition in a Modernizing Genre: “Oral Notation” in Taiwan’s Peking Opera Percussion Music
Weng Po-wei, (Wesleyan University)

Oral notation in the percussion music of Peking opera is an onomatopoic system in which verbal syllables are used to represent percussion sounds, playing techniques, dynamics and pitches. Applied as a “phonic score,” “oral notation” serves as an important pedagogical means and crucial performance aid. It is considered a special musical "language" used by artists to "speak" of music, transmit musical concepts, and communicate with each other in rehearsals, discussions, and even daily conversations. The process of modernization in the 20th century, along with the emergence of an institutionalized educational system, challenged the practice of the "oral notation" and other oral traditions in Peking opera, which are regarded "backward" and "unscientific." As a consequence of such a general attitude, newly designed written forms have basically replaced oral traditions in the parts of singing and melodic instrumental music. Only "oral notation" in percussion music, however, still remains the primary means of music transmission today. In this paper, I examine how and why "oral notation" survives and remains influential today. Drawing upon twenty years
experience of Peking opera in Taiwan, I will discuss the contents and functions of "oral notation," examining the principles of its application, and the reasons why this system cannot be replaced by written forms. I suggest that "oral notation" will sustain its indispensable role in the percussion music of Peking opera for it is more than merely a mnemonic device, but functions as an extraordinary means for musical conservation, communication, concept transmission, and the relaying of cultural meanings.

I hear ergo I am (here): Place, Rock and Identity in Brasilia, Brazil
Jesse Samba Wheeler, (University of California, Los Angeles)

In discussions of musical meaning it is frequent to defer to cultures, understood as ethnically discrete social or demographic units, for guidance in demarcating the analytical terrain. Places where people live are tacitly understood as the defining, identifying category. Relationships between place and music are largely left uninvestigated. Place becomes, in effect, the silent partner in musical composition, providing inaudible inspiration as the natives' taken-for-granted raison-d'être. The centrality of place can be misconstrued, too: geography can be seen as limiting, demography as deterministic.

Brasilia, the 45-year-old capital city of Brazil, incorporates an intrinsic contradiction of modernism: Despite the inherent "timely" nature of "modernism," its ideologues froze history in their model of an urban utopia. Brasilia's designers reified modernity and progress, thereby essaying to negate its place in both space (ou + topos) and time. In this paper I show how in Brasilia rock music, arguably the most ubiquitous and least place-specific of current musical styles, is spatially and temporally bound up with place. Rock is the closest thing Brasilia has to a tradition, and as the current generation searches for an identity, rock music is uniquely positioned to provide a sense of emplacement in the here and now.

“Pay for Play”: The Redistribution of Payola for Music Diversity in New York State
Lois Wilcken, (La Troupe Makandal/City Lore)

In July 2005 New York State Attorney General Eliot Spitzer announced an agreement designed to end the practice of “pay for play” (also known as “payola”) in the music industry. Under the agreement industry giant SONY BMG Music Entertainment will stop providing payments and lavish gifts to radio stations and their employees in exchange for airplay for the company’s songs. SONY BMG also agreed to pay $10 million for distribution by the Rockefeller Philanthropy Advisors (RPA) to New York State not-for-profit organizations in support of projects in music education and appreciation benefiting state residents. The RPA grant program, called New York State Music Fund, pays special attention to underserved populations as well as to underrepresented music. The Attorney General hopes that this settlement will become a model for the rest of the industry. This story suggests that concerns about global market homogenization and its impact on cultural diversity and the free flow of ideas and images extends beyond the academic disciplines. This paper will reconstruct the story in detail. It will follow the first grant cycle of the New York State Music Fund, which announces awards in June 2006. The writer hopes to generate critical thinking about the potential of agreements between government and big business to address problems of distribution in the global market, and the role that ethnomusicologists might play in that theater—if, indeed, we should. Finally, a review of the dynamics of this story might further our refinement of the notion of “sustainability” in music.

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)

Since the creation of Upper Hutt Posse in 1985 Dean Hapeta aka D Word aka Te Kupu has produced highly controversial and politically charged music. Embryoning an amalgamation of musical styles from
around the world which themselves are expressive of personal and national identities in conflict, Dean Hapeta refuses categorization as to genre, calling his style hip-hop/reggae/rap, adding that he is heavily influenced by “black music in general.” His affinities for music produced by socially and politically aggressive musicians and artists have made his success remarkable, in that as an Aotearoa (Hapeta insists on using New Zealand’s indigenous name) who is loyal to Maori traditions and to his Maori roots, he has alienated and challenged the Pakeha and, yet, has regularly received government support while doing so. In addition to his live performances around the world, he has produced CDs, including the first rap album all in Maori, music videos, and the rapumentary Ngatahi: Know the Links. Hapeta, also a writer and director, asserts that his music is not just music, but is an expression of culture and life-style. I will explore the extent to which Dean Hapeta aggressively and sometimes militantly asserts his Maori identity while gaining attention and respect from the dominant Pakeha culture in which he lives. Explorations such as this may inform larger ethnomusicological explorations, including but not limited to film and media, applied ethnomusicology, and popular music and culture.

Music and Islam: Visions, Performance, and Pedagogy in Egypt, Indonesia, the U.S.A., and Syria
Sean Williams, (Evergreen State College)

Given that Islam is the fastest growing religion in the world today, one might think there is a consensus on how music functions or how music ought to function within this faith. There is not. As ethnomusicologists we have the opportunity to share our knowledge of the local experience of "Islam and music" with others across the globe who have their own experiences of the same. In doing so, we realized vastly different understandings of Islam and music’s role in the community. The papers in our panel explore how four different communities perceive and respond to the relationship between Islam and music. Collectively, our papers focus on artists and communities, and classical, popular and sacred genres. Three cases forefront "Islam and music" in the Islamic world, specifically Egypt, Indonesia, and Syria. The forth paper is based on the experience of an ethnomusicologist who was employed by Washington State to teach rural American communities about "Islam and music." Each paper analyses the complex relationship between Islam and music. As a whole, our panel offers a wide variety of contexts and genres to explore "Islam and music" in the 20th century.

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

Washington State’s Humanities Commission supports “The Inquiring Mind,” a speakers’ bureau with a stable of people prepared to offer lectures on timely and interesting topics. Presenters travel to the farthest corners of the state, speaking to community groups, prison inmates, schoolchildren, churchgoers, and library patrons. After September 11, 2001, the topic of "Islam and Music of the Islamic World" became one of the offerings. This presentation focuses on the issues engendered by presenting Islamic music and the diversity of Islam to people for whom the chance to meet an actual Muslim is remote, and in which followers of Islam are locally thought of as the enemy. In multiple situations, protests surrounding the topic have preceded the lecture, and the sponsoring librarians and local "friends of the library" organizations in particular have come under fire for making this kind of information available to the general public. In addition, newspaper coverage of the talks have included surprising and misleading inaccuracies, in spite of confirming interviews and further questions from the journalists in question. The talks have led to angry accusations of giving "aid and comfort to the enemy" and a focus on the war instead of on musical matters. In addition, Muslims present at the talks have tried to use the opportunity to explain themselves. Ultimately, these talks have resulted in the audience members developing a greater understanding of both music and Islam, but at the cost, in some cases, of deep friction between them.
Kim So-hŭi: Tradition, Transcendence, and Transmission of the Korean Art of P'ansori
Heather A. Willoughby, (Ewha Woman’s University)

In 2000, after the success of the film O Brother, Where Art Thou a concert tour was organized comprised of individuals who had contributed to the soundtrack. One of the implications of the tour’s title, Down from the Mountain, was that it was in the heart of the mountains – the (at least mythological) home of bluegrass – that one could encounter “authentic” folk music. In a similar manner, Korean p’ansori singers have been known to ascend the mountains in order to obtain a high proficiency in their art (called tŭgŭm) as well as to literally reach a state of transcendence. In the case of one such singer, what she brought down from the mountain has not only had a significant impact on me directly, but on hundreds of others as well. Kim So-hŭi legitimized the authenticity fundamental to the genre, but was also remarkably innovative and inspirational. In this paper, or more precisely, multi-media presentation, I will address some of the ways in which Kim So-hŭi opened new doors for other, predominantly female performers; it was her mastery of p’ansori traditions that enabled her to stretch the boundaries not only of the genre, but also some of the prescribed norms and roles of women in Korean society. I will, therefore, discuss the propagation of her legacy by introducing a three generation lineage of performers, who, because of Kim’s inspiration, have likewise maintained tradition while at the same time have sought for innovation.

Female Maestros of South Korea: Women’s Perspectives, Women’s Legacy
Heather A. Willoughby, (Ewha Womans University)

Scholarly discourse on women in music has yet to become an issue in South Korea. Compared to other art forms, this dearth of scholarship is unusual because in contemporary Korean society the majority of music professionals and trainees are women. Although a few notable exceptions (including Min, Lee, and Kim) have investigated the role of female musicians in both traditional and contemporary Korean society, the current state of music education, and discrimination against women in areas such as administration and policy-making, in general, Korean musicologists rarely discuss feminism or its criticism. Equally lamentable is the lack of ethnographic studies on specific performers or composers. Biographic sketches do exist, but they seldom explore the social, cultural, or musical significance and impact of the individual or her work. As a first step to alleviating the vacuity of scholarly work on the role of female musicians, this panel will introduce an integrative review, combining historical and ethnographic methodologies, of three Korean women maestros who have contributed enormously to changing musicscapes, as well as society. The three musicians include a world-renown traditional p’ansori singer whose innovations are making an impact yet today; an Eastman-trained female composer who paved the road in the previously forbidden field of composition; and a young kayagŭm performer and composer who meets the demand of contemporary Korea by combining traditional elements with modern ones. Since their biographical information is scanty, their lives will be examined in conjunction with an analysis of their music, style, and pedagogical legacy.

The Transnational Heritage of a Chinese Regional Genre
James Dale, (Connecticut College)

Traditional Chinese regional musics have been most often portrayed as having roots in either highly local or in pan-Chinese performance practices. I argue that Guangdong Yinyue (Cantonese Music) is a compelling example of a traditional Chinese regional genre that did not grow up in China alone, but which emerged amidst historical transnational flows of people, culture, and capital. I explore this musical genre and its transnational heritage from the perspectives of musicians from the Taishan region of Guangdong Province and from the perspectives of contemporary Guangdong scholars. According to many of my sources, it is impossible to view the development and perpetuation of Guangdong Yinyue as a viable form of cultural expression without acknowledging the transnational milieu that gave birth to it and of which it has always been a part. The genealogy of Guangdong Yinyue and its culturally complex soundscapes articulates the global with the local, the rural with the
urban, and the national with the transnational. I contend that these articulations complicate many Western assumptions about Chinese traditional music even as they complicate much Western speculation about the nature of transnational society. While proposing a more accurate genealogy of Guangdong Yinyue than has hitherto been offered in Western publications, I also examine the political implications of contemporary claims about the history and aesthetics of Guangdong Yinyue. More importantly for ethnomusicologists, the music that I discuss reveals some ways that a people's discourse about the outside world enters into non-verbal zones of communication.

Navigating the Fragrant Musical Harbor: Cultural Identity and Fusion Orchestral Composition in “Postcolonial” Hong Kong

John Winzenburg, (Agnes Scott College)

Contemporary Hong Kong composers are distinguishing themselves through a new repertoire of concertos for Chinese solo instrument and Western orchestra, reflecting their unique transition from British colony to “Special Administrative Region” status over the past two decades. With the handover of sovereignty to the People’s Republic of China (PRC) in 1997, Hong Kong has entered a new stage as arbiter between China and the West, where it now represents the most "Westernized" of economically advancing Chinese territories. On one hand, the latest phase in over a century of cultural ambivalence has, according to Hong Kong musicologists, resulted in a sense of loss and aimlessness, where numerous artists have traded in "pure" musical heritage for commercial gain: as long as practical aims are fulfilled, all lineages can be utilized and fused together, regardless of national origin or degree of "modernity" and "tradition." On the other hand, many composers are serendipitously positioned as bicultural creators of music that is uniquely Hong Kong Chinese. Unlike many PRC composers, they have received advanced musical training in the West, and their upbringing in colonial Hong Kong provided a cosmopolitan underlay to the merger of musical traditions. Indeed, many have created works that are fundamentally "Western," yet they embed certain Chinese musical elements both from the perspective of "insider" and "outsider." This paper will argue that Chinese-Western "fusion concertos" assert Hong Kong’s musical identity apart from—but in relation to—the British colonial past and Mainland Chinese present.

Film Songs, Film Singers, and Participatory Discrepancies: A Cross-cultural exploration

J. Lawrence Witzleben, (Chinese University of Hong Kong)

The success of Bombay Dreams, a collaboration between A.R. Rahman and Andrew Lloyd Webber, reminds us of just how different the Indian film-with-song is from its Broadway-Hollywood-West End counterpart. This paper is an exploration of the ways in which songs, singers, narrative, and film combine, drawing upon the work of Anahid Kassabian and Philip Tagg on music in film and turning to ethnomusicologists such as Alison Arnold and Sue Tuohy for insight on how the two genres intersect in non-Western contexts. Using A.R. Rahman’s songs in the film Lagaan as a departure point, I will also look at examples from Shanghai-Hong Kong (Grace Chang/Ge Lan in Mambo Girl) and Hollywood (Elvis Presley in Blue Hawai’i). Although the phenomenon of "playback singers" (who do not appear on screen) in one sense clearly distinguishes the first example from the other genres being discussed, I will argue that they all rely heavily on varieties of what Charles Keil calls “participatory discrepancies” between the story being told, the “characters” on screen, and the “stars” who convey the songs visually and aurally. Even more than in cinema which does not feature extensive performed musical interludes, the aesthetics of these films require the audience to vacillate between belief and suspension of belief: the narrative by turns attempts to be convincing as story and drama (or comedy) and explicitly reminds the viewer/listener of the real-life “other” people responsible for the songs being heard.
Musical Individuals and Urban Subjectivities: The Case of a Uyghur Popular Singer in Chinese Central Asia
Chuen-Fung Wong, (Macalester College)

This paper is a biographical sketch and personal account of the life and music of the versatile young Uyghur musician Shireli Etiken. Trained as a professional vocalist and instrumentalist in the classical *mugam* tradition at a modern music conservatory, Shireli Etiken is also one of the favorite pop singer-ids today among the younger generation. His commercial popular songs are characterized by the ubiquitous theme of adolescent love, sung over a heavily synthesized soft-rock accompaniment, integrated with melodic idiosyncrasies that are reminiscent of Uyghur traditional music; they often invoke imaginaries of cosmopolitan life in the provincial capital Urumchi against the backdrop of emergent urban Uyghur subjectivities. His life and music also hint at the ethnographic predicament of locating cultural happenings between atomized personal practices and shared collective traditions. Following a rekindled interest among recent musical ethnographies in refocusing ethnographers' attention on the individuals who make music, this paper attempts to use one particular musician as a starting point to look at the tensions between the traditional and the modern, the national and the regional, and the role of individuals in mediating these cliched constructions in modern life. Drawing on revealing audiovisual examples and extensive personal encounters, this paper also reflects on the particularized instances of collective identity in relation to the discursive, practical, and experiential aspects of musical life.

“Returning in Dreams to Tang Dynasty”: Re(Constructing) Chinese Masculinity and Cultural Identity in PRC Heavy Metal
Cynthia Wong, (Stony Brook University)

Tang Dynasty is the PRC’s first longhaired, headbanging, heavy metal band. In the last several decades since China’s opening its doors, many young urban Chinese have naturalized a conception of masculinity that privileges the powerful, aggressive, and virile male. Indeed, many metal bands in the PRC conform to just this model of masculinity. Although on the surface Tang Dynasty seems to adhere to this emergent standard, closer examination of their text, imagery, and performance suggests a presentation of an alternative mode of masculinity, one that references the classical Chinese ideal man, the scholar-warrior (wen-wu). On stage, the band members demonstrate a strong wu (warrior) masculinity: each stands tall, broad shouldered, with a lean muscular build. In performance, the musicians wield their power instruments through the screaming vocals, headbanging to the forceful, relentless rhythm from the drums and bass—all amplified to a near-deafening volume. On closer listening, however, one is struck by the literary quality of the text and imagery, and the use of Chinese classical musical instruments, demonstrating a genteel wen (scholarly) masculinity that reinforces the band's cultural identity. In the whirlwind of social changes brought about by the forces of modernity, Tang Dynasty’s project of reforging Chinese masculinity from classical ideals provides an interesting case study of individuals exploring and crafting specific modes of gender identification by taking cues from their own cultural history.

A Tune for All Occasions: Monothematism in Hani folksongs of Southwest China
Gloria Wong, (University of British Columbia)

*Lalba*, the traditional folksongs of the Hani minority in Yunnan, China, are used in a broad range of ritual and festival contexts. Different types of *lalba* include those used for weddings, funerals, courtship, teaching children and warding off evil spirits. The outstanding feature of Hani folksong culture is its extreme melodic conservativism, demonstrated in the use of one tune type as the basis for all songs within the genre. This paper borrows the concept of monothematism, as identified by Antoinet Schimmelpenninck in her research on Chinese folksongs of eastern Jiangsu province, to discuss the creative processes of textual improvisation and melodic variation within a common tune type. Monothematism is defined as the use of a single tune or tune type to sing many songs of varied texts. Hani singers are conscious of the monothematic nature of
Archetype as Aesthetic: Meaning and Significance of African Water Deity Themes in African Diasporic Popular Music
Aja Burrell Wood, (University of Maryland)

Western scholarship commonly accepts the notion that archetypes can be universally applied to all cultures and musical forms. Yet such an assumption has rarely been tested against non-Western cultural realities. This paper investigates how archetypes may be better understood by focusing on ontology and musical practice within a different cultural context. Using the pervasive theme of African water deities found in Yoruban cosmology as expressed in popular music styles, I test this assumption with the goal of developing a more evenhanded approach. Camille Talkeu Tounouga suggests that there are three models of water representation - life, vitality and abundance - that can be found in African tradition. These representations are apparent particularly within archetypal water deities worshiped throughout Africa and its Diaspora. Such deities as Yemaya, Oshun, Olokun, Mami Wata, and La Sirène, among others, have survived the Middle Passage connecting Africa and the Americas while still embodying their principal characteristics. In this paper, I explore the ways in which the attributes of these deities have entered the context of African Diasporic popular music. This exploration examines their presence by approaching the concept of archetype as musically relevant to its cultures of origin and dispersion. My research has uncovered over 100 recordings of various contemporary genres popular throughout Africa and the Americas that use the theme of African water deities as an aesthetic. Thus, the local meanings and associations of this music help to reconsider the Western concept of archetype as universal.

“Never Completely European”: Nationalism, Cultural Alliances, and the Roles of Foreign Composers in Turkish Musical Reforms
Kathryn Woodard, (Texas A&M University)

The institutionalization of European music was an integral part of the Turkish Republic’s cultural reforms enacted in the 1920s and 30s, and which called for foreign expertise to set Turkish musical life in line with European practices. Specifically, the composers Paul Hindemith and Bela Bartok were invited to Turkey during the mid-1930s to address different aspects of musical reform, such as founding a conservatory and using folk music in composition. This paper will explore how the roles of these two composers reflect the colonialist rhetoric of the reforms, particularly of Ziya Gökalp, which ascribed substantial influence to foreigners and foreign ideas. While some regions rejected the influence of a colonizer when setting up reforms, the government of Turkey shunned its own Ottoman imperial past in order to embrace a new imperial power, Europe, within a colonialist framework. Similar to actual colonies, however, full-fledged acceptance by the “colonizer” was not forthcoming. “Never completely European in musical thought and feeling” was a judgment meted out by Hindemith to describe Turkish composers who would never attain a sought-after European identity. Bartok, however, inspired several composers, including Ahmed Adnan Saygun, who broadly interpreted prescribed practices for attaining nationalism in Turkish music. Bartok’s own standing outside the musical mainstream of Europe is an explanation for his complex influence in Turkey. Turkish composers’ own interpretations of musical modernism in the twentieth century reflect back on those who sought to influence Turkish musical life and complicate our understanding of practices perceived to be of European origin.
Colonialism(s) and Musical Reforms in the 1930s: Rhetoric and Mediations in Egypt, China, Turkey and the U.S.
Kathryn Woodard, (Texas A&M University)

The presenters on this panel explore how actors in four nations (Egypt, China, Turkey, and the U.S.) engaged in efforts to reform local musical practice and create styles reflective of nationalist and/or modernist movements in each region. During the 1920s and 1930s, reformers within these countries institutionalized cultural change in a way that both responded to colonial dominance and imposed new colonizing practices upon practitioners. In each national context, the embrace or rejection of European art music as a standard was central to the justification of the reformers' agenda: an agenda, which appropriated, essentialized, changed, and neglected existing musical practices. How reformers and musicians appropriated rhetorical stances and musical practices of European art music is a subject for discussion in each of the papers. Local reformers' rhetorical use of values promoted by European philosophies may indicate that they embraced these concepts, with or without local conceptual mediations. Practical interventions by musicians, however, complicate the abstract language of rhetoric. The panelists reject the view that musical reforms in the four regions were simple reactions to European influences and explore instead how reformers and musicians exercised self-determination within discourses and institutions premised upon the rhetorical aims of western-oriented reform. To avoid crediting these actors with creative practices that subvert the colonial discourse would continue the practice of colonization in music scholarship. By examining musical reforms as assertions of local agency, the panel engages with the conference theme of "Decolonizing Ethnomusicology."

Performing Identity: Privileging Narratives through Singing and Song from the Polish Tatras
Louise J. Wrazen, (York University)

This paper explores performative meaning and narrative in song by comparing the singing of an immigrant community in the new world present with that of a homeland past. The traditional polyphonic singing of the Podhale region of the Tatra Mountains in southern Poland is characterized by short tunes and texts rather than by longer strophic songs or ballads. These brief songs elaborate a coherent regional narrative on one hand, while also articulating local stories on the other. Sung either alone or with dancing, at one time they epigrammatically offered a personal or social insight while also referencing a common ethos. Many of these texts and tunes have subsequently become part of a canonic repertoire performed by Górale now living far from the Tatars in North America. Most recently, this repertoire has been promoted in the Toronto area of Canada through explicit teaching in community-based folkloric ensembles. Although both performers and audience members may have increasingly tangential links with this Podhale of the past, coherent performance events featuring these songs evoke a compelling landscape and way of life which maintain and strengthen these homeland associations. By exploring the emergent narrative role of these songs, this study considers the continued relevance of these performances within a contemporary environment of transnational networks and deterritorialized media. In so doing, it contrasts the collectively held yet individually articulated narrative which characterized song in Podhale with the continuously unfolding story of dislocation and identity now engaged through singing in Canada.

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)

Beginning in the mid-1990s, a new upsurge in show business, the so-called fanchuan show—a male cross-dressing show—swept across Taiwan’s entertainment industry. The all-male cross-dressing troupe’s organization, politics, representation of females, multicultural programs and selection of various musical materials from around the world highlight the Taiwanese public’s perceptions of sex, sexuality and gender, as well as the democratic hybrid culture in postcolonial Taiwan. Taking a different approach from previous studies which examine the performance of fanchuan show through
interpretations of visual and textual media, my study investigates the subject from a perspective based on primary data collected from live performances and personal interviews with performers, administrators, audiences and relevant institutions. My analysis reveals a concealed reality starkly different from previous reports and studies on the subject. I argue that the performers’ backstage preparations illustrate the performativity and the construct of gender, and that their offstage lives embody the battleground between government authorities, mass media reports, and the performers’ “real-life” experiences with gender ambiguity and issues of homosexuality. By analyzing both the socio-cultural and physical-psychological ways in which the performers utilize and denaturalize their bodies and minds, this case study aims to deconstruct gender elements, to demonstrate the fluidity of gender identities, and to seek an explanation for femininity and performativity in contemporary Taiwanese culture.

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

As any local will tell you, there are venues in New York City for virtually any musical genre or style. This, of course, applies to the performance of Japanese music, whether it is the carefully-presented hogaku concert at Carnegie Hall, the raucous Japanese punk band at Irving Plaza, or the noise artist at a downtown jazz club. All these performances have at least two things in common: the sanctity of venue and the reassuring feel of authenticity. This paper explores the readily-acknowledged “inauthentic” performance of nostalgic Japanese popular music in New York City. While enka, sixties-era group sounds, chindon (street music), Okinawan rock, and obon songs are unfamiliar to many non-Japanese, these same genres are disturbingly familiar to most young Japanese New Yorkers. Who, then, is listening and who is performing? What is the audience experiencing and what is being enacted onstage? Drawing upon theories of the Asian American experience, intercultural performance, and the technique of reflexive writing, this paper will analyze the activities of happyfunsmile (a band that performs nostalgic Japanese and Okinawan songs) and the sixties-era group sound as re-imagined by Gaijin à Go-Go. Both bands strategically augment or diminish identity-markers of the bodies onstage through dress, language, and various demonstrations of acknowledged absurdity. This form of identity play does not exactly jettison the trope of authenticity, nor does it rely solely upon inauthenticity. Rather, as I will argue, authenticity is retained in certain forms, dispensed with in others, and ultimately used to reveal its own absurdity.

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

Since its emergence, the recording industry has been one of the most significant forces to have affected and been affected by musical society. In Korea, not unlike elsewhere, the modern industry in its early stages developed under colonial rule. Monopolistically owned and managed by the Japanese, at a time when western companies had withdrawn but when there remained an absence of indigenous industry throughout Korea, the recording enterprise has often been seen as a colonial project intended to exploit local resources and the local market within a political agenda of assimilation. Accounts of this sort, however, assume a perfect harmony between colonial powers and commercial forces whereas, although the two fields closely interact, they cannot fully account for the recording industry’s complicated relation with politics, society, and creativity. This paper looks at the inherent intricacies and inconsistencies within colonial domination by examining discourses of the regulation of ‘noise.’ First, I explore censorship by the colonial rulers, to argue that the development of a recording industry was less a direct product of the political project of empire building than a result of business engagement with the colonial market. I demonstrate that tension between political silencing and the desires of local recording companies that enforced censorship restricted the commercial use of ‘Koreaness’, leading to what I consider a strategy of capitalizing locality while castrating ethnicity. Finally, I turn to voices from
Korea, discontented with the vulgarity and brashness of recordings, to show how the colonial control of noise was actually entangled.

The Signifying Drummer: Asian/Asian American Masculinity and the Odaiko Solo
Paul J. Yoon, (Emerson College)

The Odaiko solo boasts near-mythic status among most Japanese and North American taiko players. Pared down to the basics, both in costuming and instrumentation, the solo effectively embodies Japanese aesthetics of *shibui*, power, and *ma*. Although a few women successfully perform this genre, the Odaiko solo is predominantly the purview of men. According to Hayashi Eitetsu, the display of Japanese masculinity and aggression during the Odaiko solo is entirely intentional. In part, this is a corrective for the humiliation of lost empire and the growing assumption within Japan that the ideal male prototype is the European male. Recently, new interpretive possibilities have been opened by a younger generation of performers; specifically, Bryan Yamami and his piece *Behind the Odaiko* (BTO). The diversionary or duplicitous acts of “signifyin’” offer a frame for understanding BTO and its relation to Japanese Odaiko soloing. BTO “signifies” off the Odaiko solo by replicating the sound and appearance of the performance while humorously playing with notions of stern masculinity, compulsory heterosexuality, and power. In doing so, BTO pays homage to the original while lending greater complexity to the possibilities of an Asian American male subjectivity. Rather than destroying the notion of the strong Asian man, BTO allows for humor within strength. BTO both comments on the Japanese male aesthetic and answers stereotypes of the (physically, sexually, and socially) inept Asian/Asian American male. Broadly stated, this paper explores imaginations of the Asian male body in Odaiko pieces from Japan and America.

The Race of Musicians: Asians in Western Classical Music and the Making of an “Asian” Identity
Mari Yoshihara, (University of Hawai’i)

Asians in Western classical music such as Yo-Yo Ma, Seiji Ozawa, Midori, Sarah Chang, and Lang Lang have come to form a visible presence and occupy a particular space in the racial and cultural map of contemporary America. On the one hand, the prominence of Asians in classical music is often seen as an index of their successful transcendence of racial and cultural boundaries. On the other hand, Asian musicians are also assigned specific racialized meanings in and outside the music world. Drawing from my ethnographic study of Asians and Asian Americans in Western classical music, this paper addresses three main questions: How are the experiences of Asians in classical music unique from those of other classical musicians? In what ways is—or isn’t—their racial identity relevant to their musical lives? To what extent does classical music really transcend racial, national, and cultural boundaries? The paper discusses the diverse ways in which Asians and Asian Americans experience, understand, and negotiate their "Asian" identities through their pursuit of classical music. The meanings of Asian musicians’ racial, ethnic, and/or national identity are variously defined by different parties: the community of musicians, both Asian and non-Asian; American audiences perceiving their work; ethnic/national communities in the United States; and audiences in their Asian "homeland." The definitions are not always consistent, and the interests of these different parties are sometimes in conflict with one another. In these sometimes uneasy tensions, Asian musicians shape their own understanding of what it means for them to be "Asian."

Crossing Multiple Boundaries, Performing Diasporic Attachments: The Music of North Koreans in Japan
Youngmin Yu, (University of California, Los Angeles)

North Korea’s overseas nationals, numbering around 100,000-150,000, reside solely in Japan. They call North Korea their "home country," while most regard a town of South Korea as their
"hometown." They perform North Korean music and still feel antagonism for Japan, while enjoying South Korean/Japanese popular songs and creating their own songs to express their everyday life in Japan. These multiple attachments of North Koreans in Japan are entangled with the history of colonization, liberation and division of Korea. Most first-generation North Koreans in Japan originated in the southern part of Korea. However, when Korea was divided in 1945, they chose North Korean nationality according to their political affiliation. Since then, they have maintained strong ties with North Korea, while showcasing North Korean "national" music within Japan, i.e., somewhat westernized Korean music performed by a hybridized orchestra of modified, equal-tempered traditional Korean instruments, bolstered by Western instruments. This "deterioralized" North Korean music has also been "reterritorialized," especially by recent sociopolitical changes. The first summit meeting of the two Koreas in 2000 opened channels of communication with South Korea, while North Korea’s admission about abduction of Japanese nationals in 2002 shattered their longstanding trust in North Korea. Furthermore, the third/fourth generations do not feel a strong sense of "long-distance nationalism" as did the first/second generations. They identify themselves as "Zainichi (Japan-resident) Koreans," rather than Chosenjin (North Koreans). My paper explores the process of "reterritorialization" of the music of North Koreans in Japan and their multiple identities embodied in musical performances.

Folksong Collecting caifeng, Performance and History Writing in the Context of Imperial and Communist China
Siu Wah Yu, (The Chinese University of Hong kong)

Folksong has been used consistently by the Chinese government both in dynastic and Communist China. The music bureau yuefu of ancient China, whose main job was to collect folksong, i.e., caifeng from all over China, has been continued through various dynasties and to the present day. Indeed, the Communist regime has taken such activity much further musically and politically than any previous Chinese regimes. The results of folksong collecting have always been reproduced through performances in the court or on the modern stage. The tradition of history writing through performances of such folksongs (including dance) from dynastic China has been reinforced and further enhanced in Communist China. In this paper, the historical and contemporary perspectives of folksong collecting will be explored. In an attempt to reveal why, how and under what circumstances folksong has been collected, censored, rewritten, recycled, reconstructed and used in the Chinese context, examples from the award winning movie The Yellow Earth, the Confucius alleged editorship of the Book of Songs shijing, the famous folksong The East is Red later used as the theme of a grand music and dance epic show of the same name, and to those famous songs and dances believed to be composed by or for the emperors, will be cited and discussed.

Hip-Hop in the Church: Commercial Street Music as Spiritual Capital
Christina Zanfagna, (University of California, Los Angeles)

In the 1990s the black church was suffering a significant crisis – the loss of its younger generation to drugs, gangs, prison and death, in part due to the greater policing and containment of Blacks and Latinos (Kitwana 2002). The past few years have witnessed an explosion of hybrid institutions, organizations and events that integrate hip-hop aesthetics and ethics with overt spiritual objectives. In Los Angeles, the Crenshaw Christian Center holds regular “Hip-Hop Sundays” while hip-hop legend Kurtis Blow leads The Hip-Hop Church in Harlem. The music performed at such gatherings, labeled as Christian rap or holy hip-hop, is a recontextualization of biblical messages into popular musical forms and commercial hip-hop aesthetics into contemporary gospel music. For a new generation of hip-hop churchgoers, rap concert becomes church and church becomes rap concert, integrating religious and secular space within the black public sphere, blurring the distinction between the club and the church, the worldly and the divine. Clergy members, in both storefront and mega-churches, are cashing in on rap’s commercial appeal and ability to conjure spirit. The intertwining of spiritual salvation and material success in American consumer culture and institutional religion is not new. Max Weber
identified this capitalist religion long ago, calling it the "spirit of capitalism" (1905). How does hip-hop, as a highly commercial art form, induce an authentic spiritual ecstasy? I will explore how holy hip-hop artists and clergy members transform hip-hop – a commodity – into something akin to religion through musical, technological, and discursive means.

I'm not a criminal: Emerging Immigrant and Chicano Cultural and Musical Paradigms in response to Anti-immigration Politics
Juan A Zaragoza, (Independent Scholar)

Can music and dance be used as a vehicle to help promote and in some cases, resurrect culture of immigrant communities? The recent influx of Mexicans migrating to the U.S. for better socioeconomic stability and opportunities and the recent anti-immigration policies and resentment has dramatically changed and impacted the lives of many existing immigrant and Chicano communities throughout the U.S., especially in California. In order to assert their existence in the kaleidoscope of multicultural communities that currently exist in California, immigrants, as well as Chicano communities are investing into cultural practices of their rich and diverse heritage. In this paper, borrowing from the Alan P. Merriam's theoretical framework of syncretism, I propose to present on the significant contributions that music and dance from the son jarocho genre are currently making in the process of acculturation. Through newly formed transnational relationships, the current son jarocho community is greatly responsible for the dissemination, promotion and production of immigrant and Chicano music and culture in the U.S. Key scholars and performers have led the effort to eliminate the cultural borders, blatant discrimination toward these minority communities by the majority population on both sides of the border, and the de-colonization of many who still subscribe to the colonizing mentality towards these minorities. I also propose to focus on the use of forums, conferences, workshops, concerts, and festivalization, such as the California version of the Encuentro de Jaraneros, which a major part of their mission or tenet is directed towards the dissemination of cultural practices.

Autumnal Diasporas: Conceptions of the Russian Emigre Community in New York
Natasha Zelensky, (Northwestern University)

The tremendous expansion within the field of Diaspora studies in the last decade has drawn attention to the considerable ambiguity of this concept (Tölölyan, 1996; Anthias, 1998; Safran, 2004). Although a number of music scholars have examined the inception and development of various diasporic groups (Shelemay, 1998; Olsen, 2004), few have studied a diaspora in the late stages of its existence and applied this information toward a theoretical understanding of the label "diaspora." In this paper, I explore this concept by examining the Russian émigré community in contemporary New York City. The fall of the Soviet Union and the establishment of the Russian Federation in 1991 have challenged the very purpose of "Russia Abroad" – the group of Russians and their descendants who fled Russia after the Bolshevik Revolution (1917) – and have caused the members of this community to negotiate between the mythical homeland of pre-Bolshevik Russia and the country as it exists today as sources for their Russian identity. Approaching music as an index of identity, this paper will examine the musical world of the Russian émigré community in New York and its relationship to the group’s self-definition. Using material from interviews, musical events, concert programs, reviews, and posters, this paper will reveal the current status of the Russian emigration and will offer an in-depth examination of the term "diaspora" as it relates to a group that is redefining itself in the long-awaited wake of its homeland.

'This is my Life': Biography, Identity and Narrative in 'New Zealand Born' Pacific Rap Songs
Kirsten Zemke-White, (University of Auckland, New Zealand)

Rap texts offer a candid, creative, and profound discourse not always available from interviews or physical observations. This paper looks at rap texts from Pacific hip hop artists based in Aotearoa. Rap's offer of narrative structure, autobiography, and self-reflexivity (and play) has been used by Pacific artists to express their unique stories and negotiations of identity. Songs from Con Psy, Scribe, Dei Hamo...
and others explain their feelings and epiphanies regarding ethnicity, immigration, identity, religion, family, sexuality and affiliation. In addition to being significant explorations of Pacific and diaspora identities, these rap "stories" also deliberate a hip hop identity and a distinct Pacific hip hop. While the lines between fiction and non-fiction may occasionally blur ("keeping it real"), especially when looking to the verses as autobiography, the personae generated and presented offer a conscious idealized "truth" confirming the use of songs as a means of understanding communities, individuals, and social change.