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SEM Honolulu 2006 - Experience the Spirit of Aloha!!

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

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

Waikiki, once the summer playground for the ali‘i (royalty), is famous for its climate, white sand beaches, and scenic ocean and sunset views. The Waikiki Beach Marriott Resort & Spa is located in the heart of Waikiki. It is within walking distance to Waikiki’s establishments and shopping district, the Honolulu Zoo, Aquarium and Diamond Head. Other major cultural attractions in Honolulu include the Bishop museum, Honolulu Academy of Arts, Iolani Palace, Chinatown, Plantation Village, and the Polynesian Cultural Center. Honolulu has much more to offer than what meets the tourists’ gaze. The Local Arrangements Committee wishes you a fruitful and pleasant stay in Honolulu.
### SEM 2006 Board of Directors

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University of Oklahoma

Amy Stillman  
University of Michigan

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University of Hawai‘i at Mānoa

Byong Won Lee  
University of Hawai‘i at Mānoa

Jane Moulin  
University of Hawai‘i at Mānoa

Barbara B. Smith  
University of Hawai‘i at Mānoa

Ricardo D. Trimillos  
University of Hawai‘i at Mānoa

### SEM Business Office

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Lyn Pittman, Business Office Coordinator

### Conference Management

Indiana University Conferences

Kevin Knerr, Director  
Jennifer Gentry, Senior Conference Coordinator  
Mary Morgan, Senior Conference Coordinator  
Tawana Green, Executive Assistant  
Melissa Kocias, Registrar

### Silent Auction

Student Concerns Committee
Exhibitors and Advertisers

Alexander Street Press*
American Folklife Center, Library of Congress*
Applied Ethnomusicology*
APSARA Media*
Association for Recorded Sound Collections
Bedford St. Martin’s
EVIA Digital Archive Project*
Eye for Talent*
Gary Thal Music, Inc.
Global Voices*
Indiana University Press*
International Library of African Music*
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McGraw-Hill Higher Education*
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Notes Quarterly Journal
Oxford University Press*
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Popular Music Section
RILM Abstracts of Music Literature*
Routledge*
Smithsonian Folkways/Global Sound*
Society for Ethnomusicology Business Office*
The Scholar’s Choice*
T.M. Hoffman
Tufts University
UCLA Ethnomusicology Publications*
University of Chicago Press*
University of Illinois Press*
University of Maryland
University of Michigan
Wesleyan University Press
Wilfrid Laurier University Press

* = table in book exhibit area

Acknowledgements

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

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


Meetings

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

Program Supplement

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

Disabled Persons

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

Activities Table

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

In Case of Emergency

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

Internet Access

Wired and wireless internet access is available in every sleeping room. For a wired connection, there is a data port on the desk equipped with a cord to attach to a laptop. For wireless access, it is recommended that you charge the fees to your room in order to maintain in-house support, if necessary. Please ask the hotel desk staff for more information. Fees are $13.40 inclusive per 24 hour period.
Registration
On-site conference registration will be held outside Milo IV, located on the second floor of the Paoakalani Tower of the hotel, unless otherwise noted.

Registration Hours are:

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
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<tbody>
<tr>
<td>Wednesday, Nov 15</td>
<td>7:30 am - 9:00 am</td>
</tr>
<tr>
<td>Thursday, Nov 16</td>
<td>6:00 am - 6:00 pm</td>
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<td>Friday, Nov 17</td>
<td>6:30 am - 4:00 pm</td>
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<td>Saturday, Nov 18</td>
<td>6:30 am - 12:00 noon</td>
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<tr>
<td>Sunday, Nov 19</td>
<td>6:30 am - 7:30 am</td>
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Meals
With the exception of the Welcome Reception on Thursday evening, all meals will be on your own. The Waikiki Beach Marriott Resort & Spa houses 6 restaurants.

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

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

Book Exhibit Hours are:

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<tr>
<th>Day</th>
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<tr>
<td>Thursday, Nov 16</td>
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<td>Friday, Nov 17</td>
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<tr>
<td>Saturday, Nov 18</td>
<td>8:00 am - 4:00 pm</td>
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Silent Auction
The Silent Auction is located inside the book exhibit. Proceeds from the auction will benefit student travel to participate as presenters in future SEM meetings. The auction is open during book exhibit hours. The end of the auction coincides with the closing of the book exhibit on Saturday afternoon at 4pm. Items you win must be paid for and retrieved on Saturday between 4pm-6pm. The Student Concerns Committee is unable to accept credit cards, but will accept cash and checks. They are unable to mail sold items. Join in the fun and friendly competition for a worthwhile aim of supporting the professional development of our student members and future colleagues.

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

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

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

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

Job Interviews
Interview times and sign-ups are posted on the bulletin board at the registration desk. The SEM Board of Directors discourages interviews from being conducted in sleeping rooms.
Wednesday, November 15, 2006

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

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

Sponsored by the University of Hawaii at Manoa
Ethnomusicology, Music Department

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

Moderator: Ellen Koskoff

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

11:00 – 11:15 am Break
11:15 am – 12:45 pm Paper Session I

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

12:45 – 2:00 pm Lunch
2:00 – 4:00 pm Paper Session II

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

4:00 - 4:15 pm Break
4:15 – 5:00 pm Summary & Roundtable Discussion
6:45 pm Free shuttle from hotel to Orvis Auditorium

Wednesday, November 15, 2006

International Shakuhachi Masters Concert
Orvis Auditorium*, 7:30 pm
Music Department, University of Hawaii at Manoa

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

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

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

Thursday, November 16, 2006

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

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

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

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

Music performances by Members of the UH Hawaiian Ensemble, led by Chadwick Pang
Friday, November 17, 2006

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

Appreciating Hawaiian Movement: Hula Workshop for Ethnomusicologists

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

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

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

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

Sponsored by the University of Hawai‘i Ethnomusicology Program

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

Saturday, November 18, 2006

SEM Banquet
Pualeilani Terrace, 8:00 – 9:15 pm

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

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

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

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

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

The Solomon Islands nation has been dealing in recent years with political divisiveness and instability, and the traditional performing arts, particularly panpipe ensembles, serve as a common element that bridge the nation’s diverse islands. This group’s music, dance, and body decoration all convey the joy and exuberance that is integral to Melanesian cultures.
Saturday, November 18, 2006

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

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

Adrienne L. Kaeppler, Smithsonian Institution

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

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

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

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

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

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

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

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

Adrienne Lois Kaeppler brings years of stewardship and a wealth of experience “back home” to Hawai‘i. Welina e Adrienne—he noio ‘a’e ‘ale no ke kai 1oa (Greetings to Adrienne, the tern that treads upon the waves of a distant sea).
### Wednesday, November 15, 2006

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<th>Event</th>
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<tr>
<td>Registration</td>
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<td>Kaimuki Foyer</td>
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<tr>
<td>Pre-Conference</td>
<td>9:00 am – 5:00 pm</td>
<td>Kaimuki Room</td>
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### Thursday, November 16, 2006

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<td>8:45 – 10:45 am</td>
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<td>11:00 am – 12:30 pm</td>
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<tr>
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<td>Exhibit Hall Open</td>
<td>12:00 – 6:00 pm</td>
<td>Kona Moku A</td>
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<tr>
<td>Paper Session 4</td>
<td>1:30 – 3:30 pm</td>
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<tr>
<td>Paper Session 5</td>
<td>3:45 – 5:45 pm</td>
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<tr>
<td>First-timers’ Reception</td>
<td>6:00 – 6:30 pm</td>
<td>Pualeilani Terrace</td>
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<tr>
<td>Welcome Reception</td>
<td>6:30 – 7:30 pm</td>
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### Friday, November 17, 2006

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<td>Plenary Session 1</td>
<td>10:15 am – 12:15 pm</td>
<td>Kona Moku Ballroom</td>
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<tr>
<td>Evening Concert</td>
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### Saturday, November 18, 2006

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<td>Paper Session 9</td>
<td>9:15 – 11:15 am</td>
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<td>SEM Business Mtg</td>
<td>5:00 – 6:30 pm</td>
<td>Leahi Ballroom</td>
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<td>Seeger Lecture</td>
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### Sunday, November 19, 2006

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<tr>
<td>Plenary Session 1</td>
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Society for Ethnomusicology  
November 15-19, 2006 • Honolulu, Hawai‘i
Kaimuki Room, 9:00 am - 5:00 pm

Pre-Conference Symposium

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

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

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

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

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

Presidential Suite
SEM Board of Directors Meeting, 8:00 AM – 12:00 PM
### Kona Moku Ballroom - Salon B

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

### Waikiki Ballroom – Salon 2

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

### Waikiki Ballroom – Salon 3

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

### Waikiki Ballroom – Salon 1

**1B**  
**South and East Asia**  
Chair: Charlotte J. Frisbie, Southern Illinois University at Edwardsville  
- **7:00**  
  The Kathavacaks of Uttar Pradesh: Ancient Tradition as Ongoing Creation  
  Margaret E. Walker, Queen's University at Kingston  
- **7:30**  
  The Role of Music in Ritual of Hua-Su: Discussing the Melody of Invocation about “Five-Camp” in Taiwan  
  Shang-Yun Ma, National Taiwan Normal University
Kaimuki
1E  Shaping, Breaking, and Taking Research: Intellectual Property Law Dilemmas and Challenges from the Field
   Chair: Larisa Mann, University of California, Berkeley

   7:00  Cracks or Doorways? The Changing Legal Framework for Research
   Larisa Mann, University of California, Berkeley

   7:30  What Is Stolen? What Is Lost? Sharing Information in an Age of Litigation
   Wayne Marshall, University of Chicago

   8:00  Silencing Music as a Function of Copyright Law? The Case of Rebecca Clarke
   Liane Curtis, Brandeis University

Milo III
1F  Tourism, Politics, and Gender in Music
   Chair: Mark DeWitt, Independent Scholar

   7:00  Music, Tourism, and Recovery in New Orleans
   Elizabeth Macy, University of California, Los Angeles

   7:30  Tourism, Reconstructed Ethnicity and Indigenous Politics in Mexico
   Ruth Hellier-Tinoco, University of Winchester, UK

   8:00  Lilith Fair: A Celebration of Whom?
   Jennifer Taylor, York University

Milo II
1G  Music in the African Diaspora 1
   Chair: Oliver Greene, Georgia State University

   7:00  American Marimba Music and the Americanization of the Zimbabwean-Style Marimba
   Carol Reed-Jones, Boston University

   7:30  Archetype as Aesthetic: Meaning and Significance of African Water Deity Themes in African Diasporic Popular Music
   Aja Wood, University of Maryland

Break, 8:30 – 8:45 AM
### Oahu Room
#### 2A Music in the Jewish Diaspora
Chair: Mark Slobin, Wesleyan University

**8:45**  
*Learning from Sephardim*  
Jim Samson, Royal Holloway, University of London

**9:15**  
*Orpheus in Yiddishland: Iconographic Meanings of the Violin in Diasporic Yiddish Culture*  
Joshua Walden, Columbia University

**9:45**  
*Sophiline Shapiro and the Khmer Arts Academy: Innovation, Tradition and Performative Identity in a Diasporic Community*  
Colin Pearson, University of California, Riverside

**10:15**  
"Beyond Klezmer": Exploring the Radical Jewish Culture Movement  
Jeff Janeczko, University of California, Los Angeles

### Kona Moku Ballroom - Salon C
#### 2C The Cultural Meanings of Musical Variability: Case Studies in Performance
Chair: Marc Perlman, Brown University

**8:45**  
*Variability, Sincerity and Spiritual Authenticity in Ottoman Music*  
Robert Labaree, New England Conservatory

**9:15**  
*Improvisation and Its Discontents: Geography, Race, and the Meanings of Musical Variability in Afro-Cuban Batá Drumming*  
Katherine Hagedorn, Pomona College

**9:45**  
*Elusive Points of Departure: Variation and Repetition in Senufo Balafon and Hard Bop*  
Ingrid Monson, Harvard University

**10:15**  
*Variability’s Destabilizing Potential: A Comparative Approach*  
Marc Perlman, Brown University

### Waikiki Ballroom – Salon 1
#### 2D Hawaiian Music in Motion: Representation, Mediation and the Sonic Articulation of Identity
Chair: James Revell Carr, University of California, Santa Barbara

**8:45**  
*Native Hawaiian Performance and its Reception in California, 1792-1862*  
James Revell Carr, University of California, Santa Barbara

**9:15**  
*Paniolo Country: The Hawaiian Steel Guitar and the Politics of Nostalgia*  
Kristina Jacobsen, Columbia University

**9:45**  
*Musically Defining an Affinity Group: Hawai’i and the California Surfing Community*  
Timothy Cooley, University of California, Santa Barbara

**10:15**  
*Island Idol: The Negotiation of Hawaiianess in American Idol*  
Katherine Meizel, University of California, Santa Barbara
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<tr>
<th>Time</th>
<th>Session 2, 8:45 – 10:45 am</th>
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<tr>
<td>8:45</td>
<td><strong>New Approaches to Musical Communities</strong>&lt;br&gt;Chair: Kay Kaufman Shelemay, Harvard University</td>
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<td>8:45</td>
<td>Rethinking the Collective in Music: Communities of Descent, Dissent, and Affinity&lt;br&gt;Kay Kaufman Shelemay, Harvard University</td>
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<td>9:15</td>
<td>Cesária Évora, “Barefoot Diva”: The Symbolic Construction of a Musical Community&lt;br&gt;Carla Martin, Harvard University</td>
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<td>9:45</td>
<td>“You Oughta Hear From the Pipets”: The Harvard Union of Clerical and Technical Workers as a Musical Community of Dissent&lt;br&gt;Sheryl Kaskowitz, Harvard University</td>
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<td>10:15</td>
<td>Jam Sessions in the Boston Improvisation Scene: Building and Binding a Musical Community with Free Improvisation&lt;br&gt;Marc Gidal, Harvard University</td>
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**Waikiki Ballroom – Salon 3**

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<th>Session 3, 8:45 – 10:15 am</th>
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<tr>
<td>8:45</td>
<td><strong>Jazz in Denmark</strong>&lt;br&gt;Chair: Leslie C. Gay, Jr., University of Tennessee</td>
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<td>8:45</td>
<td>Jazz and Danish Modernity in the Film <em>Danmark</em>&lt;br&gt;Leslie C. Gay, Jr., University of Tennessee</td>
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<td>9:15</td>
<td>Copenhagen '62: Denmark’s Seminal Reception of American Free Jazz in Europe&lt;br&gt;Mike Heffley, Independent Scholar</td>
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<td>9:45</td>
<td>1960s Copenhagen: The South African Jazz Connection&lt;br&gt;Carol Muller, University of Pennsylvania</td>
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<td>10:15</td>
<td>Jazz Re/Bordered: Nationalism and Cultural Policy in Danish Jazz&lt;br&gt;Christopher Washburne, Columbia University</td>
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**Kaimuki**

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<tr>
<td>8:45</td>
<td><strong>Music as Intangible Heritage</strong>&lt;br&gt;Chair: Tara Browner, University of California, Los Angeles</td>
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<td>8:45</td>
<td>A Global-Local Interface: Cambodia and UNESCO’s “...Intangible Heritage...” Proclamation&lt;br&gt;Toni Shapiro-Phim, Philadelphia Folklore Project</td>
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<td>9:15</td>
<td>Music as Intangible Heritage: Ethnomusicological Policy Studies&lt;br&gt;Brett Pyper, Wits University, Johannesburg</td>
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<td>9:45</td>
<td>This Land Is Bootlegged: A Case Study of Politics, Mash-Ups and Copyright Infringement&lt;br&gt;M. Sam Cronk, Canadian Museum of Civilization</td>
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**Milo III**

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<tr>
<td>8:45</td>
<td><strong>Ethnomusicology of the Individual: South and Southeast Asian Masters</strong>&lt;br&gt;Chair: Regular Qureshi, University of Alberta</td>
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<td>8:45</td>
<td>From Native Informant to Celebrity: Technology, Nation and the Hindustani Musician&lt;br&gt;Dard Neuman, University of California, Santa Cruz</td>
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<td>9:15</td>
<td>Telling Individual Lives as Alternative Modernities: Socio-musical Mobility and Subaltern Politics in Kerala, India&lt;br&gt;Kaley Mason, University of Alberta</td>
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<td>9:45</td>
<td>Gaps in the Lineage: Modeling Toba Batak Hybridity&lt;br&gt;Julia Byl, University of Michigan</td>
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<td>10:15</td>
<td>Bapak I Wayan Loceng: Master of Balinese Gendèr&lt;br&gt;Brita Heimarck, Boston University</td>
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| 8:45  | Spirited Away: Buru as an Ancestral Music in Jamaica and the World  
Kenneth Bilby, Smithsonian Institution |
| 9:15  | "Rebati kay la / Rebuilding the Nation": Negotiations of Power through the Musical Voice of Haiti’s Ti Neg Yo  
Rebecca Dirksen, University of Surrey Roehampton |
| 9:45  | Capoeira, Kalinda, and Mosh Pits: Community Building through Ritualized Violence  
E. Jabali Stewart, University of Washington |
| 10:15 | Africans and Arawaks: Vulgarization and Classicization in Haitian Art Music  
Michael Largey, Michigan State University |
Ka Chai Ng, The Chinese University of Hong Kong |
| 9:15  | Carving Out a Tongan Catholic Identity: The Indigenized Hymnody of Sofele Kakala  
David Kammerer, Brigham Young University-Hawai'i |
| 9:45  | "Voicing Spirits": Music as Religious Expression and Social Practice in a Mi’kmaq Church  
Gordon Smith, Queen’s University |
| 8:45  | Seaman Dan presents “Saltwater Songs: Indigenous Maritime Music from Tropical Australia”  
Karl Neuenfeldt, Central Queensland University |
| 9:15  | Blackfoot Flag Song: Praxis, Performance and Purpose  
Christine Joy Oro, University of Alberta |
| 8:30  | Supporting Musicians, Changing Beliefs: The Impact of Applied Ethnomusicology in Zimbabwe  
Erica Azim, MBIRA |
|       | Music of the Puerto Rican Community in Lancaster, Pennsylvania  
Ann McFarland, West Chester University |
|       | Sacred Music of the Kurdish Ahl-i Haqq of Guran  
Partow Hooshmandrad, University of California, Merced |

**Break, 10:45 – 11:00 AM**
### Oahu Room

**3A Producing Consumers: Media, Popular Music, and the Construction of Desire**  
Chair: Timothy Taylor, University of California, Los Angeles

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

### Kona Moku Ballroom - Salon C

**3C Female Maestros of South Korea: Women’s Perspectives, Women’s Legacy**  
Chair: Heather A. Willoughby, Ewha Womans University

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

### Kona Moku Ballroom - Salon B

**3B From Ottoman Empire to Modern Turkey: Music and Islam**  
Chair: Irene Markoff, York University

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

### Waikiki Ballroom – Salon 1

**3D Music of Europe: Andalusian, Basque, and Global Pop**  
Chair: Roe-Min Kok, McGill University

- **11:00** Flamenco Festero: Social Affirmation, Artistry and Collectivity in Andalusian Social Celebrations  
  Loren Chuse, Northern Arizona University
- **11:30** Decolonizing “My” Ethnomusicology: Working with the Basque Nationalist Left in a Study of Txalaparta  
  Maria Escribano, University of Limerick
- **12:00** Ghurba, or Living as a Stranger: Global Pop at the Fringes of Europe  
  Roberto F. Catalano, University of La Verne
### Waikiki Ballroom – Salon 3

**3E  Canvassing, Constructing, and Celebrating the Body in African and African American Ritual Contexts**  
Chair: Mellonee Burnim, Indiana University

- **11:00** Constructing Body Appeal: Ejagham Maidens and the *Moninkim* Ritual  
  Marie Agatha Ozah, University of Pittsburgh

  Clara Henderson, Indiana University

- **12:00** The Body at Rest: Homegoing Celebrations of African American Gospel Musicians  
  Mellonee Burnim, Indiana University

### Kaimuki

**3F  The Hawaiian Guitar**  
Chair: Keola Donaghy, University of Hawai‘i at Hilo

- **11:00** Amplifying the "Hawaiian Guitar" and Its Consequences  
  Isami Uchizaki, Otani University

- **11:30** In Search of the Lost Tuning: 19th Century Spanish-Mexican Influences on the Hawaiian Slack Key Guitar Tradition  
  Randall Kohl, Universidad Veracruzana

### Milo III

**3G  Music in Constructed Spaces: Prisons and Nursing Homes**  
Chair: Roger Savage, University of California, Los Angeles

- **11:00** Prometheus Sings: Mythology, Metaphor, and Meaning in Prison Music  
  Benjamin Harbert, University of California, Los Angeles

- **11:30** Gamelan in British Prisons: Narratives of Otherness, and the “Good Vibrations” of Educational Rhetoric  
  Maria Mendonca, Bowling Green State University

- **12:00** The "Remembered" Song and the "Demented" Mind: How Music Creates Meaning for the Caregivers of Patients with End-Stage Dementia  
  Theresa Allison, University of California, San Francisco

### Milo II

**3H  Globalism, Music, and Diasporic Studies**  
Chair: Margaret Kartomi, Monash University

- **11:00** Globalizing Tradition: Orkes Gambus Music in Arab-Indonesian Communities  
  Birgit Berg, Brown University

- **11:30** Unmoored: Contemporary Mediations of Moroccan Music in Granada, Spain  
  Brian Karl, Columbia University

- **12:00** From Immigrant to Emigrant in the Pacific Rim: Indo-Fijian Music and the Forging of a Transnational Community  
  Kevin Miller, University of California, Los Angeles
### Milo I

**3I Film**

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

**3J A Sea of Islands 1: Encounters with Time**

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

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<td>Local Values Meet Contemporary Identity: A New Urban Performance Style in Kiribati</td>
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<td>Mary Elizabeth Lawson Burke, Framingham State College</td>
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<td>11:30</td>
<td>Encounter of Myth and Dance on Tanna</td>
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<td>Raymond Ammann, University of Basel, Switzerland / Vanuatu</td>
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<td>12:00</td>
<td>Reality and Ideology -- Barrier and Bridge</td>
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<td>Richard Moyle, University of Auckland, New Zealand</td>
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### Kaimuki

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

### Milo III

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

### Milo II

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

### Honolulu

**EVIA Digital Archive Meeting, 12:30 – 1:30 PM**
**Oahu Room**

**4A Traditions of Change: Music and the Filipino Narrative in the Homeland and Beyond**  
Chair: Christi-Anne Castro, University of Michigan

1:30 The Transnational Native Who Became Modern: Issues on Authenticity and the Traditional Contextualized Within the Specificities of the Philippine Kulintang Music’s Global/Local Traffic  
Pamela Costes-Onishi, University of Washington

2:00 Filipino Contemporary Composers: Transcultural Connections  
M. Arlene Chongson, Pennsylvania State University, Abington

2:30 Lost in Translation: Diasporic Community, Multicultural Chic, and the Problems of Keeping It Real among Filipino Fans of the Black Eyed Peas  
Rachel Devitt, University of Washington

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**Kona Moku Ballroom - Salon B**

**4B Asian Interpretations of Global Popular Musics**  
(Sponsored by the Society for Asian Music)  
Chair: Gavin Douglas, University of North Carolina at Greensboro

1:30 The Slide Guitar in Post-Colonial Burma: Local Adaptations to a Global Instrument  
Gavin Douglas, University of North Carolina at Greensboro

2:00 Ballroom Dance and the Development of Popular Music in Thailand  
Terry Miller, Kent State University (Emeritus)

2:30 How Does Hanoi Rock? The Way to Rock and Roll in Vietnam  
Jason Gibbs, Independent Scholar

3:00 Re-defining the Aesthetics of Hip Hop Music in Hong Kong  
Li Wai-chung, The Chinese University of Kong Kong

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**Kona Moku Ballroom - Salon C**

**4C Colonialism(s) and Musical Reforms in the 1930s: Rhetoric and Mediations in Egypt, China, Turkey and the U.S.**  
Chair: Michael Tenzer, University of British Columbia

1:30 Arab Music on Trial: Foreign Expertise and Local Sovereignty at the 1932 Cairo Conference  
Anne Elise Thomas, Brown University

2:00 The "Grand Chinese Evening" Concert (1933) and Chinese Essence in Semi-Colonial Shanghai  
Joys Cheung, University of Michigan

2:30 "Never Completely European": Nationalism, Cultural Alliances, and the Roles of Foreign Composers in Turkish Musical Reforms  
Kathryn Woodard, Texas A&M University

3:00 An "American" Musical Education for the People  
YouYoung Kang, Scripps College

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**Waikiki Ballroom – Salon 1**

**4D Perspectives in Systematic Musicology: Intersections with Ethnomusicology**  
Chair: John M. Hajda, University of California, Santa Barbara

1:30 Intersections: Hermeneutics, Ethnomusicology and the Discourse of Power  
Roger Savage, University of California, Los Angeles

2:00 Why the Autonomy of Music is an Ethnomusicological Issue  
Angeles Sancho-Velázquez

2:30 Theory and Applications of Empiricism to Musical and Ethnomusicological Issues in the 21st Century  
Roger A. Kendall, University of California, Los Angeles

3:00 The Worlds of Music: Culture-dependent Emotional Reactions to an Improvisation on the Mijwiz  
Pantelis Vassilakis, DePaul University
Waikiki Ballroom – Salon 2

4E Workshop: Ethnomusicology Pedagogies I: Social and Political Implications of Teaching Styles in Ethnomusicology

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

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

Discussant: David Harnish, Bowling Green State University

Waikiki Ballroom – Salon 3

4F Gendered Performance Strategies at Work
Chair: Jonathan T. King, Columbia University

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

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

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

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

Kaimuki

4G Ethnomusicology of the Individual: Vietnam, Japan, and Arab America
Chair: Nguyen T. Phong, Institute for Vietnamese Music

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

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

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

Milo III

4H "Troubling the Waters": Negotiating the Word and the World through Musical Performance
Chair: Monique Ingalls, University of Pennsylvania

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

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

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

3:00 My Funny Valentine: Sex, Sexuality and the Contemporary Gospel Song
Deborah Smith Pollard, University of Michigan-Dearborn
Session 4, 1:30 – 3:30 pm

Milo II

4I Nationhood, Identity, and Gender in South African Choral Music
Chair: Diane Thram, International Library of African Music

1:30 Can We Sing Together? Performing Nationhood through Choral Festivals in South Africa
Thembela Vokwana, Wesleyan University

2:00 Singing South African-ness: The Construction and Negotiation of Identity Among South African Youth Choirs
Nicol Hammond, University of the Witwatersrand and New York University

2:30 Mothers of the Church: The Music of "Coloured" Women's Societies and South African Gender Issues
Marie Jorritsma, University of Pennsylvania

3:00 Music and Dance: Sites of Power in Rituals of Xhosa Healer/Diviners and the Zion Church in South Africa
Diane Thram, International Library of African Music

Milo I

4J Film/Video

1:30 Strategies for Renewing Endangered Traditions
Ahmed el Maghraby, Egyptian Center for Culture and Art

2:30 Music for a Goddess
Amy Catlin-Jairazbhoy and Nazir Jairazbhoy, University of California, Los Angeles

Honolulu

4K From Cuba to Trinidad: Topics in Caribbean String Band Music
Chair: Donald R. Hill, State University of New York, Oneonta

1:30 Haul and Pull Up: Mento and the Sale of Jamaica's Musical Roots
Daniel T. Neely, New York University

2:00 Parang: Finding a Place for Spanish Creole Identity in the Trinidadian National Calendar
Amelia Ingram, Wesleyan University

2:30 Carriacou String Band Music: Performance, Change, and Identity Formation
Rebecca Miller, Hampshire College

3:00 Discussant: Donald R. Hill, State University of New York, Oneonta

Kou

4L A Sea of Islands 2: Encounters Across Space
Chair: Stephen Wild, Australia National University

1:30 Ethnomusicology of the Individual: A Biography of Rapanui Master Musician Kiko Pate
Dan Bendrups, University of Otago

2:00 Ethnomusicology of the Individual/Music as Autobiography: Ka 'Upu Aloha-alone with my thoughts
Aaron Sala, University of Hawai'i at Mānoa

2:30 “This is my life”: Biography, Identity and Narrative in “New Zealand Born” Pacific Rap Songs
Kirsten Zemke-White, University of Auckland, New Zealand

Break, 3:30 – 3:45

Kona Moku A

3:30-5:30pm Routledge Reception
At their booth in the Exhibit Hall
Oahu Room
5A Ethnomusicology of the Individual: East Asian Master Instrumentalists
Chair: Anne Prescott, University of Illinois Urbana-Champaign

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

Kona Moku Ballroom - Salon B
5B Hybrids and Hierarchies: Institutionalizing Musical Traditions in the Middle East and Central Asia
Chair: Lorraine Sakata, University of California, Los Angeles

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

Kona Moku Ballroom - Salon C
5C Empowering Musical Diversity: Master Musicians, History, Ritual, and Philosophy as Collaborative Research in Bali
Chair: Made Mantle Hood, Monash University

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

Waikiki Ballroom – Salon 1
5D African Popular Music
Chair: Kwasi Ampene, University of Colorado at Boulder

3:45 Political and Sexual Expression in East African Taarab
Margaret K. Marangu, University of Alberta
4:15 The Eroticization of Bikutsi: Media Politics in the Defining of Ethics in Cameroonian Music
Dennis M. Rathnaw, University of Texas at Austin
4:45 African Regional Localized with Western Construction and Reception of Benga and Zilizopendwa: A Study of Daudi Kabaka Masika's “Western Shilo”(1966) and Ayub Ogada's Subsequent Cover Version (1993)
Everett Igobwa, York University
5:15 Modes of Cultural Representation: Koo Nimo's Song-Tales as Rhetoric, Innuendo, and Double-Entendre
E. Kwadwo Beeko, University of Pittsburgh
Waikiki Ballroom – Salon 2
5E Deconstructing History in Ethnomusicology: Issues in Theory and Representation
(Sponsored by the Historical Ethnomusicology Special Interest Group)
Chair: Paula Conlon, University of Oklahoma
3:45 Music As Commodity
Timothy Taylor, University of California, Los Angeles
4:15 Thrice-Told Ruth (Crawford Seeger)
Roberta Lamb, Queen's University, Kingston Ontario
4:45 Ethnological Histories and the Ethnographic Present in Ethnomusicological Research
Michael Birenbaum Quintero, New York University
5:15 Kubandwa Musical Rituals and Shared Expressive Culture in Interlacustrine East Africa
Peter Hoesing, Florida State University

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

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

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

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

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

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

Benjamin Koen, Florida State University

Milo I
5J Film/Video Program

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

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

Honolulu
5K Lecture Demonstration

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

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

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

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

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

5:15 Discussant: Beverley Diamond, Memorial University
### Thursday, November 16

**Evening Block, 6:00 – 10:00 PM**

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

**Leahi Ballroom**  
Welcome Reception, 6:30 – 7:30

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

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

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

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

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

**Waikiki Terrace**  
University of Michigan Reception, 8:00 – 10:00 PM

**Oahu**  
UCLA Reception, 9:00 – 11:00 PM

### Friday, November 17

**Breakfast Block, 7:00 – 8:00 am**

**Friday, November 17, 2006**

**Breakfast Block 7:00 – 8:00 AM**

**Kaimuki**  
Chapters Meeting, 7:00 – 8:00 AM

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

**Milo II**  
Publications Advisory Committee, 7:00 – 8:00 AM

**Milo III**  
Ethics Committee, 7:00 – 8:00 AM

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

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

**Breakfast presentation**  
7:00 am – 8:00 am

Publishing within Music Online: A new collaborative community for music scholars  
Tim Lloyd, Alexander Street Press (Chief Operating Officer)  
Elizabeth Dutton, Alexander Street Press (Music Editor)

Tiki’s Grill and Bar  
ResortQuest Waikiki Beach Hotel, Second level  
2570 Kalakaua Avenue, Honolulu, HI 96815
### Oahu Room

#### 6A Ethnomusicology and Music Beyond Culture
(Sponsored by the Popular Music Section)
Chair: Martin Stokes, University of Chicago

**Friday, 8:00 – 10:00 AM**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>8:00</td>
<td>Musical Becoming in Times of Cruelty &lt;br&gt;Ana María Ochoa Gautier, New York University</td>
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<tr>
<td>8:30</td>
<td>Music and Reconciliation Beyond Culture: Bae Chunhui, a Singer Who Survived Japanese Military Sexual Slavery &lt;br&gt;Joshua Pilzer, University of California, Santa Barbara</td>
</tr>
<tr>
<td>9:00</td>
<td>A Silence Beyond Culture: Improvising Universalism in a Local Japanese Genre &lt;br&gt;David Novak, Columbia University</td>
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<tr>
<td>9:30</td>
<td>Discussant: Martin Stokes, University of Chicago</td>
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### Kona Moku Ballroom - Salon B

#### 6B Asian Musicians, European Musics: Negotiating Identities and Musical Lives
Chair: Su Zheng, Wesleyan University

**Friday, 8:00 – 10:00 AM**

<table>
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<tr>
<td>8:00</td>
<td>Reframing a Voice: How Tomijiro Asai Disclaimed Orientality in New York, ca. 1918 &lt;br&gt;Robert Lancefield, Wesleyan University</td>
</tr>
<tr>
<td>8:30</td>
<td>The Race of Musicians: Asians in Western Classical Music and the Making of an &quot;Asian&quot; Identity &lt;br&gt;Mari Yoshihara, University of Hawai‘i</td>
</tr>
<tr>
<td>9:00</td>
<td>&quot;Her-story&quot;: Confucianism and Colonialism in the Making of European Classical Musicians &lt;br&gt;Roe-Min Kok, McGill University</td>
</tr>
<tr>
<td>9:30</td>
<td>Discussant: Su Zheng, Wesleyan University</td>
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</table>

### Waikiki Ballroom – Salon 1

#### 6C Samba
Chair: Thomas George Caracas Garcia, Miami University of Ohio

**Friday, 8:00 – 10:00 AM**

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

#### 6D Ethnomusicology of the Individual: Zimbabwe, Korea, Cuba, and Portugal
Chair: Michelle Kisliuk, University of Virginia

**Friday, 8:00 – 10:00 AM**

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<tr>
<td>8:00</td>
<td>Kutambarara (Shona: “Spreading”): Dumisani Maraire, His Music and Legacy &lt;br&gt;Claire Jones, University of Washington</td>
</tr>
<tr>
<td>8:30</td>
<td>A Tradition Maker: Chung In-sam, the Master of Korean Farmers' Band Music &lt;br&gt;Yong-Shik Lee, Hanyang University</td>
</tr>
<tr>
<td>9:00</td>
<td>Sexuality, Imaging, and Gender Representation in the Music of Albita Rodriguez &lt;br&gt;Mario Rey, East Carolina University</td>
</tr>
<tr>
<td>9:30</td>
<td>Haunted by a Throat of Silver: Amália Rodrigues in a Post-Amália Lisbon &lt;br&gt;Lila Ellen Gray, Columbia University</td>
</tr>
</tbody>
</table>
Friday, November 17

**Session 6, 8:00 – 10:00 am**

**Waikiki Ballroom – Salon 2**

**6E**  
**Diasporic Music of the U.S.: Southeast Asia**  
Chair: René T. A. Lysloff, University of California, Riverside

- 8:00  
  Innovation in the Guise of Tradition: Music Among the Chin Population of Indianapolis, USA  
  Heather MacLachlan, Cornell University

- 8:30  
  Intercultural-ising Lineage: Two Southeast Asian Teaching Legacies in the U.S.  
  Gina Fatone, Bates College

- 9:00  
  A Cambodian Performing Artist: Creativity and the Impact of Diasporic Experiences  
  Yoshiko Okazaki, University of the Sacred Heart, Tokyo

**Waikiki Ballroom – Salon 3**

**6F**  
**Music of the East Asian Diasporas 1**  
Chair: Byong Won Lee, University of Hawai‘i at Mānoa

- 8:00  
  Between Korea and China: Music of Korean Ethnic Minority in China  
  Sunhee Koo, University of Hawai‘i at Mānoa

- 8:30  
  Okinawan Diasporic Dance and the Process of American Music  
  Marta Robertson, Gettysburg College

- 9:00  
  Crossing Multiple Boundaries, Performing Diasporic Attachments: The Music of North Koreans in Japan  
  Youngmin Yu, University of California, Los Angeles

- 9:30  
  Contemporary Transnational Musical Dynamics in Northeast Asia: The New Presence of Japan in Korea and the Repackaged Presence of Korea in Japan  
  Eun-Young Jung, University of Pittsburgh

**Kaimuki**

**6G**  
**Engaging Our Data: Questions of Access, Methodology, and Use with Ethnomusicological Field Video**  
Chair: John B. Fenn, University of Oregon

- 8:00  
  Bringing it to Life: New Technologies and the Shaping of Ethnomusicological Practice  
  Lisa Gilman, University of Oregon

- 8:30  
  Seeing How We See: Transparency in the Decolonization of Ethnographic Field Videos  
  Alex Perullo, Bryant University

- 9:00  
  Field Video, Access, and Applying Internet Technologies  
  John Fenn, University of Oregon

- 9:30  
  Discussant: Alan Burdette, Indiana University

**Milo III**

**6H**  
**Analyzing World Music**  
Chair: Gordon Thompson, Skidmore College

- 8:00  
  Transcription Analysis as a Method for Contextualising Gnaoua Music Performance  
  Maisie Sum, University of British Columbia

- 8:30  
  Could Systematic Analysis Engender Self-Aware Thinking About Music?  
  Benjamin Breuer, University of Pittsburgh

- 9:00  
  Sonic Explorations: On the Analysis of Intercultural Experimentalism  
  Andrew Raffo Dewar, Wesleyan University

- 9:30  
  Reduplication in Murriny Patha Djanba Songs in Relation to Musical Patterning  
  Linda Barwick, University of Sydney
Milo II
6I Music and Dance of West Africa
Chair: Lester Monts, University of Michigan, Ann Arbor

8:00 Singing and Dancing for the Spirits of the Lakpa Shrine in Accra, Ghana
Clarence Henry, University of Kansas

8:30 Musical Invigoration of Cultural Dynamism in a Bamiléké Dance Association
Brian Schrag, SIL

9:00 Drums, Headscarves, and Mothers' Dances at Weddings in Bamako, Mali: Local Change on the Margins of Globalization
Nicholas Hockin, Wesleyan University

9:30 Master Drummer, Master Dancer? Fashioning African Identities in the Diaspora
Patricia Tang, Massachusetts Institute of Technology

Milo I
6J Film/Video Program

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

Honolulu
6K Forum/Roundtable

8:00 Ki Ho'alu Beyond Hawai'i: Slack Key Guitar and the Hawaiian Diaspora
Chair: Matthew Allen, Wheaton College

Presenters:
Tamar Barzel, Wellesley College
John Rosa, Arizona State University
Kevin Fellezs, University of California, Berkeley
Patrick Landeza, Pu'unaue Productions

Kou
6L Lecture Demonstration

8:00 The Village of Happiness: The Creative Process of a New Storytelling Tradition
Sumi Kim, Seoul National University

9:00 Cross-Cultural Elements in the Fantasie for Erhu (Chinese Fiddle) and Spectra for Sheng (Chinese Mouth Organ)
Zheng-Ting Wang, Monash University, Australia

Break, 10:00 – 10:15 AM
Friday, 10:15 AM – 12:15 PM
Kona Moku Ballroom
**Plenary 1: Decolonizing Hawaiian Ethnomusicology**
Chair: Amy Kuuleialoha Stillman, University of Michigan

Presenters:

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

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

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

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

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

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Lunch Block, 12:30 – 2:30 PM

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

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

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

Kaimuki
SEM Council Meeting, 12:30 – 2:30 PM

Waikiki Ballroom – Salon 1
Hula Workshop, 12:45 – 2:15
(Co-sponsored by the University of Hawai'i Ethnomusicology Program, the SEM Dance Section, and the SEM Section on the Status of Women)

**Appreciating Hawaiian Movement: Hula Workshop for Ethnomusicologists**
Co-Chairs: Klisala Harrison, York University, Toronto and Clara Henderson, Indiana University

Presenter: Victoria Holt Takamine, University of Hawai'i at Mānoa
Kona Moku Ballroom
Plenary 2: Decolonizing Music Scholarship
Chair and Discussant: Ana Maria Ochoa, Associate Professor of Music, New York University

Presenters:
Decolonizing Forms in Tamil Folk Music
K. A. Gunasekaran, Professor and Head of the Department of Performing Arts, Pondicherry University

Reconfiguring Knowledge and Politics: Learning from/in Plurality
Sonia Tamar Seeman, Assistant Professor of Music, University of Texas at Austin

Te Whare Tapere: Towards Indigenous Theatre and Performing Arts in New Zealand
Te Ahukaramu Charles Royal, Artistic Director, Orotokare: Art, Story, Motion

Paths to Freedom: New Voices in Music Scholarship
Akin Euba, Andrew W. Mellon Professor of Music, University of Pittsburgh

Decolonizing Methodologies: Research Issues and Indigenous Music
Maria Williams, Assistant Professor of Music, University of New Mexico

Break, 3:30 – 3:45 PM

Oahu Room
7A Fast Forward: Impact of Asian Mobile Phone and Game Technologies on Production, Consumption, and Transnational Expression
(Sponsored by the Society for Asian Music and Popular Music Section)
Chair: Noriko Manabe, City University of New York Graduate Center
3:45 Ring My Bell: The Impact of Cell Phone Technologies on the Japanese Music Market
Noriko Manabe, City University of New York Graduate Center
4:15 Convulsions in the Global Ringtone Industry: The Social Determinants of Crazy Frog
Sumanth Gopinath, University of Minnesota
4:45 Go-Go Dancing Taiko Drums and Britney Spears: An Examination of Transnational Popular Music Culture and Technology via Japanese Music Video Games
Lei Ouyang Bryant, Skidmore College

7B Music and Islam: Visions, Performance, and Pedagogy in Egypt, Indonesia, the U.S.A., and Syria
Chair: Sean Williams, Evergreen State College
3:45 A Youthful Vision Realized: Umm Kulthum’s Religious Performances and the Elevation of Public Taste
Laura Lohman, California State University, Fullerton
4:15 Visions of Islam, Voices of Modernity: an Inquiry into Indonesian Nasyid
Dorcinda Knauth, University of Pittsburgh
4:45 Music and Islam in Rural Washington State: Pedagogical Issues in a Time of War
Sean Williams, Evergreen State College
<table>
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<th>Kona Moku Ballroom - Salon C</th>
<th>Waikiki Ballroom – Salon 2</th>
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<tbody>
<tr>
<td><strong>7C</strong> Music Censored and Controlled? Korean Music During the Japanese Colonial Period (Sponsored by the Association for Korean Music Research) Chair: Keith Howard, SOAS, University of London</td>
<td><strong>7E</strong> The Ethnomusicology of the Individual: Music Masters on China's Periphery Chair: Timothy Rice, University of California, Los Angeles</td>
</tr>
<tr>
<td>3:45 Recording and Silencing Korea: Colonialism, Commercialism and Censorship during the Japanese Occupation Period Fumitaka Yamauchi, University of Tokyo</td>
<td>3:45 The Individual Musician in Musical Ethnography: Further Investigations in the Ethnomusicology of the Individual Jesse Ruskin, University of California, Los Angeles</td>
</tr>
<tr>
<td>4:15 Korean Gisaeng and their Performing Traditions under the Impact of Japanese Colonialism Ju-Yong Ha, City University of New York Graduate Center</td>
<td>4:15 Master Musicians of Very Small Traditions: Tales from China's Hinterland Helen Rees, University of California, Los Angeles</td>
</tr>
<tr>
<td>4:45 The Phantom Music School: Japanese Colonialism and Music Education in Korea Koki Fujii, Shimane University</td>
<td>4:45 Musical individuals and urban subjectivities: The Case of a Uyghur Popular Singer in Chinese Central Asia Chuen-Fung Wong, Macalester College</td>
</tr>
<tr>
<td>5:15 Workers, Middlemen and their Masters' Voice: Korean SPs from the Japanese Occupation Period Roald H. Maliangkay, Australian National University</td>
<td>5:15 Discussant: Timothy Rice, University of California, Los Angeles</td>
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<th>Waikiki Ballroom – Salon 3</th>
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<tr>
<td><strong>7D</strong> Music of the East Asian Diasporas 2 Chair: Henry Johnson, University of Otago</td>
<td><strong>7F</strong> Improvisation in Africa and Afro-Cuba Chair: Eric Charry, Wesleyan University</td>
</tr>
<tr>
<td>3:45 Singing for Harmony: The Hong Kong Japanese Club Choir in Transnational Social Space Lam Tin Wai, The Chinese University of Hong Kong</td>
<td>3:45 Analysis of a Tratado for Obatalá, &quot;King of the White Cloth&quot; Robin Moore, University of Texas at Austin</td>
</tr>
<tr>
<td>4:15 (Per)Forming Chinese Cultural Identity at a New Zealand Secondary School: A Case-Study of the Lion Dance Henry Johnson, University of Otago</td>
<td>4:15 Pre-Performance Composition and Composition-in-Performance: Towards a Theory of Improvisation in Akan Nnwonkoro Songs Kwasi Ampene, University of Colorado at Boulder</td>
</tr>
<tr>
<td>4:45 <em>Bon</em> Dance in Hawai‘i: Its Development and Characteristics as a Japanese Diaspora Culture Minako Waseda, Tokyo University of Fine Arts and Music</td>
<td>4:45 Cubism in African Music Improvisation David Locke, Tufts University</td>
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### Kaimuki

**7G  Hip Hop, Globalization, and Cosmopolitanism**  
Chair: Cheryl L. Keyes, University of California, Los Angeles

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<tr>
<td>3:45</td>
<td>Rappin’ Ga: Hiplife and Some Myths of Globalization</td>
<td>Barbara L. Hampton, CUNY Hunter College and the Graduate Center</td>
</tr>
<tr>
<td>4:15</td>
<td>“We’ve Got Names”: Immigrants, Individuals, and Identity in African [American] Hip Hop</td>
<td>Catherine Appert, University of California, Los Angeles</td>
</tr>
<tr>
<td>4:45</td>
<td>Folklore and the Cosmopolitan Real: Taiwanese Hip Hop as Historical Practice</td>
<td>D. J. Hatfield, College of William and Mary</td>
</tr>
<tr>
<td>5:15</td>
<td>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</td>
<td>Frances Wildeboor, Curry College</td>
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### Milo II

**7I  Over & Back: Reciprocal Influences Between Diaspora and Homeland Culture**  
(Sponsored by the Europe Special Interest Group and Dance Section)  
Chair: Kate Brucher, Bowling Green State University

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

**7J  Dance: Politics, Gender, and Orientalism**  
Chair: Judy Mitoma, University of California, Los Angeles

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

**7H  Forum/Roundtable**

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker/Institution</th>
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</table>
| 3:45  | National Heritage Fellows from Hawai‘i Talk Story to Ethnomusicologists | (Sponsored by the Applied Ethnomusicology Section)  
Chair: Terence M. Liu, National Endowment for the Arts  
Presenters:  
Ricardo D. Trimillos, University of Hawai‘i at Mānoa  
Genoa Keawe  
Harry Seisho Nakasone  
James Ka‘upena Wong  
Terence M. Liu |
### Honolulu

<table>
<thead>
<tr>
<th>Time</th>
<th>Session Title</th>
<th>Speaker/Institution</th>
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<tbody>
<tr>
<td>3:45</td>
<td>Selling Tahiti: Pacific Performance As Cultural Consumption</td>
<td>Jane Freeman Moulin, University of Hawai'i at Mānoa</td>
</tr>
<tr>
<td>4:15</td>
<td>Encountering Heritage: Music, Colonialisms, and Tradition in Chuuk, Micronesia</td>
<td>Brian Diettrich, University of Hawai'i at Mānoa</td>
</tr>
<tr>
<td>4:45</td>
<td>Festival of Pacific Arts, 1972-2004: Encounters with Time, Across Space and with Others</td>
<td>Barbara B. Smith, University of Hawai'i at Mānoa</td>
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### Kou

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<tr>
<th>Time</th>
<th>Session Title</th>
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<tbody>
<tr>
<td>3:45</td>
<td>Non-Normative Genders and Renegotiated Performance Processes: Part II - Reconfigured Gender Identity through Popular Music Performance</td>
<td>Boden Sandstrom, University of Maryland</td>
</tr>
<tr>
<td>4:45</td>
<td>&quot;Live &amp; Uppity&quot;: Blues Women Creating an Empowered Alternative Community Through Performance</td>
<td>Maria Johnson, Southern Illinois University</td>
</tr>
<tr>
<td>5:15</td>
<td>Discussant: Ellen Koskoff, University of Rochester</td>
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</tr>
</tbody>
</table>

### Evening Block, 6:00 – 10:00 PM

**Kaimuki**

- **Popular Music Section**, 6:00 – 8:00 PM
- **Milo II**
  - African Music Section, 6:00 – 7:00 PM
- **Milo I**
  - Section on the Status of Women Business Meeting, 6:00 – 7:00 PM
- **Waikiki Ballroom - Salon 2**
  - EVIA Digital Archive Information Session, 6:00 – 7:00 PM

**Honolulu**

- Section on the Status of Women Anniversary Reception, 7:00 – 8:00 PM
- **Kou**
  - Oxford University Press Reception, 8:00 – 9:30 PM
- **Leahi Ballroom**
  - Evening Concert, 8:00 – 10:00 PM
  - $15.00 for non SEM members
  - (Sponsored by the University of Hawai'i Ethnomusicology Program)
  - Honoring Our Elders: A Concert by Hawai'i’s National Heritage Fellows
  - Presented by Kaupena Wong, Genoa Keawe, Harry Nakasone and Others
- **Oahu**
  - University of Chicago Reception, 9:00 – 11:00 PM
- **Waikiki Ballroom – Salon 3**
  - Harvard University Reception, 9:00 – 11:00 PM
Breakfast Block 6:00 – 8:00 AM

**Milo I**
Editorial Board Meeting, 6:00 – 7:00 AM

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

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

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

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**Oahu Room**

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

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

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

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

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

**Kona Moku Ballroom - Salon B**

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

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

- 7:30 Islam, Music, and Spirit Possession: The Stambeli of Tunis
  Richard Jankowsky, Tufts University
Kona Moku Ballroom - Salon C
8C  Music, Sexuality, and the Body 1
Chair: Sarah Morelli, Harvard University

7:00  Lucha Villa's Erotization of the Estilo Bravío and the Canción Ranchera
Antonia Garcia-Orozco, California State University, Northridge

7:30  I'd Cringe When It Came on the Radio: Synaesthesia, Pop Songs, and Childhood Sexual Abuse in 1980’s America
Jenny Olivia Johnson, New York University

8:00  Music, Body and Sexuality in Bohag Bihu Songs of Assam
Utpola Borah, Independent Scholar

8:30  How the "Maiden Became the Leader": En-Gendering Groove in the Pungmul Madang
Donna Kwon, Rhodes College

Waikiki Ballroom – Salon 1
8D  Music and Gender 1
Chair: Ricardo D. Trimillos, University of Hawai‘i at Mānoa

7:00  The Signifying Drummer: Asian/Asian American Masculinity and the Odaiko Solo
Paul Yoon, Emerson College

7:30  “Now ‘Ladies’ Also Sing”: Gender Politics in Post-1990 Biraha, A North Indian Folk Music Tradition
Scott Marcus, University of California, Santa Barbara

8:00  “He Came from Outer Space to Save the Human Race”: Revisiting the Politics of Gender (Dis)Identification with the Help of Klaus Nomi
Zarko Cvejic, Cornell University

8:30  Gender Performances in Songs and Dance Amongst the Vlach Roma and the Romungro in Hungary
Iren Kertesz Wilkinson, Independent Scholar

Waikiki Ballroom – Salon 2
8E  Globalization and World Music 1
Chair: Elizabeth D. Tolbert, Peabody Conservatory of the John Hopkins University

7:00  A Song Everyone Can Sing? World Music, Globalization, and the Olympics
Justin Schell, University of Minnesota

7:30  Filipino Bands Singing American Pop Songs in a Taiwanese-owned German Pub in Shanghai for a Chinese Audience: Performing Cosmopolitan Identities in a Global Era
Stephanie Ng, University of Michigan

8:00  Japanese->honkyoko<--American
Rachel Mundy, New York University

Waikiki Ballroom – Salon 3
8F  European and EuroAmerican Music: Bulgaria, Turkey, Russia, and Franco-America
Chair: Linda Burman-Hall, University of California, Santa Cruz

7:00  Postsocialist Mythological Tales: Music, Memory, Mafia, and Marketing in Turn-of-the-Millennium Bulgaria
Donna Buchanan, University of Illinois, Urbana-Champaign

7:30  Turkish Ghosts and Haunted Tunes: In Search of Turkish Influences in the Music of the Balkans
Martha Mavroidi, University of California, Los Angeles

8:00  Imagined History: The True Fiction of a Russian Genre's Origin
J. Martin Daughtry, University of California, Los Angeles

8:30  In and Out of Mameres Kitchen: Franco-American Traditional Music in Southern Maine
Thomas Faux, University of Illinois
<table>
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<tr>
<th>Time</th>
<th>Session Title</th>
<th>Details</th>
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<tbody>
<tr>
<td>7:00</td>
<td>The Brazilian Pandeiro and the Aesthetics of Cultural Mediation</td>
<td>Larry Crook, University of Florida</td>
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<tr>
<td>7:30</td>
<td>That beat...that beat “...ruim da cabeça ou doente do pé?” [bad mind or foot disease?]</td>
<td>Irna Priore, University of North Carolina, Greensboro, and Tadeu Coelho, University of North Carolina, Greensboro</td>
</tr>
<tr>
<td>8:00</td>
<td>I hear ergo I am (here): Place, Rock and Identity in Brasília, Brazil</td>
<td>Jesse Wheeler, University of California, Los Angeles</td>
</tr>
<tr>
<td>8:30</td>
<td>Through the Beats: Electronic Music, Identity and Ritual Performance in the Brazilian Drum 'n' Bass Scene of São Paulo</td>
<td>Ivan Fontanari, UFRGS/Brazil, University of California, Los Angeles</td>
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**Milo III**

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<thead>
<tr>
<th>Time</th>
<th>Session Title</th>
<th>Details</th>
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<tbody>
<tr>
<td>8H</td>
<td>Forum/Roundtable</td>
<td>Challenges with Global Music in the Digital Domain</td>
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**Milo II**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session Title</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>8I</td>
<td>Ethnomusicology of the Individual: Asian and European Composers</td>
<td>David Harnish, Bowling Green State University</td>
</tr>
<tr>
<td>7:00</td>
<td>Techno Ustad: A.R. Rahman’s Iconoclastic Compositions and India’s Cinematic Soundtrack Conversion</td>
<td>Natalie Sarrazin, Stanford University</td>
</tr>
<tr>
<td>7:30</td>
<td>Master of Her Own Style: Nyi Tjondroloekito (1920-1997), a Javanese Singer</td>
<td>Nancy Cooper, University of Hawai’i at Mānoa</td>
</tr>
<tr>
<td>8:00</td>
<td>Strategic Hybridity and the Popularity of Theodorakis’s <em>Epitaphios</em></td>
<td>Yona Stamatis, University of Michigan</td>
</tr>
<tr>
<td>8:30</td>
<td>Individuality and Nationality in the Music of Korean Composer Hwang Byungki</td>
<td>Andrew Killick, University of Sheffield</td>
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**Milo I**

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<tr>
<th>Time</th>
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<tr>
<td>8J</td>
<td>Native American Music and Indigenous Politics</td>
<td>J. Richard Haefer, Arizona State University</td>
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<tr>
<td>7:00</td>
<td>“Dreaming Indians”: Rethinking Notions of Authenticity and American Indian Pow-Wow Music</td>
<td>John-Carlos Perea, University of California, Berkeley</td>
</tr>
<tr>
<td>7:30</td>
<td>The Dynamics of the “Drum”: Rhythmic Ramifications in Pow-Wow Song and Dance</td>
<td>James E. Cunningham, Florida Atlantic University</td>
</tr>
<tr>
<td>8:00</td>
<td>Party Politics: Inti Raymi and the Indigenous Movement</td>
<td>Ellen Jacks, University of Wisconsin-Madison</td>
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**Kou**

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<tr>
<th>Time</th>
<th>Session Title</th>
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<tbody>
<tr>
<td>8K</td>
<td>Forum/Roundtable</td>
<td>Education Section Forum</td>
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</tbody>
</table>
Oahu Room
9A Musics and Masculinities: Past and Present, East and West
   Chair: Manuel Peña, California State University, Fresno
9:15 Musics and Masculinities in Late Ming China (1550-1650)
   Joseph S. C. Lam, University of Michigan, Ann Arbor
9:45 The Libertine and the Spectacle: Masculinities and the Bhand Tamasha in 18C Delhi
   Katherine Brown, Corpus Christi College, Cambridge University
10:15 The "Treacherous Woman" and the Canción Ranchera
   Manuel Peña, California State University, Fresno
10:45 Nahe Nahe Tough: Singing Island Masculinity Sweetly after Football Games in Guam
   Vicente M. Diaz, University of Michigan, Ann Arbor

Kona Moku Ballroom - Salon B
9B Islam, Music, and Indigenous Politics
   Chair: Scott Marcus, University of California, Santa Barbara
9:15 Marcel Khalife’s “Oh Father, I'm Yusuf” and the Struggle For Political Freedom and Religious Sensitivity
   Nasser Al-Taee, University of Tennessee
9:45 Dueling Fakirs: Phantom Shrines and the Spectacle of Musical Debate in Bangladesh
   Bertie Kibreah, University of Chicago

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

Waikiki Ballroom – Salon 1
9D Historical Ethnography: Integrating Historical and Ethnographic Methods in Ethnomusicological Research
   (Sponsored by the Historical Ethnomusicology Special Interest Group)
   Chair: Roberta Lamb, Queen’s University, Kingston Ontario
9:15 Reevaluating Roots: Music of the Ancient Southeast Asian Sanskrit Cosmopolis
   Andrew McGraw, University of Richmond
9:45 California Indians and Scholars: A Joint Exploration in Historical Ethnomusicology
   Margaret Cayward, University of California, Davis
10:15 The Native American Plains Flute Past and Present
   Paula Conlon, University of Oklahoma
10:45 Preserving the "Creative Gap:" Lessons from Historical, Non-Western, and Contemporary Performance Practices
   Janet Sturman, University of Arizona
Waikiki Ballroom – Salon 2
9E  Globalization and World Music 2
   Chair: Jason Stanyek, New York University

9:15  Recentering Reggae: From the Caribbean Sea to the Pacific
      Rim
      Rim Hasse Huss, Stockholm University

9:45  Translation without Words: On Reception and Robert Wilson’s
      I La Galigo
      Sarah Weiss, Yale University

10:15 Traffic in Indigeneity: Andean Musicians and the Global
      Public Sphere
      Joshua Tucker, University of Chicago

10:45 The Transnational Heritage of a Chinese Regional Genre
      James Wilson, Connecticut College

Waikiki Ballroom – Salon 3
9F  Music and Gender 2
   Chair: Celia Cain, University of Toronto

9:15  Happy Birthday, Mas Didik: Contesting and Preserving
      Tradition in Cross-Gender Performance
      Bethany Collier, Cornell University

9:45  The Ingenues and the Feminization of Mass Culture in the
      Sound Film Era
      Kristin McGee, University of Groningen

10:15 Performing Masculinity: Cross-Dressing and Male
      Impersonators in Cantonese Opera
      Pui Sze Priscilla Tse, University of Hawai‘i at Mānoa

10:45 “Unbearable Intimacy” and Gender/Genre Transgression, or
      Genre Trouble: Voices that Matter
      Shana Goldin-Perschbacher, University of Virginia

Kaimuki
9G  Flippin’ the Scripture: New Directions in Church Music
    from the African Diaspora
    Chair: Birgitta Johnson, University of California, Los Angeles

9:15  “When We All Get Together”: Praise and Worship Music as a
      Unifying Element in an African American Mega Church
      Birgitta Johnson, University of California, Los Angeles

9:45  Are Those Congas in the Pulpit?: Afro-Cubans in the Cuban
      Protestant Church
      Valerie Dickerson, University of California, Los Angeles

10:15 Hip-Hop in the Church: Commercial Street Music as Spiritual
      Capital
      Christina Zanfagna, University of California, Los Angeles

Milo III
9H  Music, the Media and Technology 1
   Chair: Michael Largey, Michigan State University

9:15  Jacking the Dial: The Radio in Grand Theft Auto
      Kiri Miller, University of Alberta

9:45  Representation of Diversity on Canadian Community Radio
      Stations
      Gillian Turnbull, York University

10:15 The Non-Profit Dilemma: Understanding the Contemporary
      Market for Jazz Radio
      Ray Briggs, California State University, Long Beach

10:45 Jazz, Technology, and the Redefinition of Community: A
      "Technography" of Jazz
      Ken Prouty, Indiana State University
Milo II
9I  Workshop

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

Milo I
9J  Lecture Demonstration

9:15  The Father of Bossa Nova
Joao Junqueira, University of Colorado at Boulder

10:15  Advocating Piano Music of the African Diaspora: Melding Cultures
William Chapman Nyaho, Independent Scholar

Honolulu
9K  Song, Ritual, and Language
Chair: Neil R. Coulter, SIL

9:15  Soviet-Korean Folksongs in the Early 20th Century
Bohi Gim Ban, Hanyang University, Center for Korean Studies

9:45  A Tune for All Occasions: Monothematism in Hani Folksongs of Southwest China
Gloria Wong, University of British Columbia

10:15  O’odham Song Language: Song Texts and Ritual Spoken Texts
Richard Haefer, Arizona State University

10:45  Last Speaker Ethnography: The Alamblak Garamut as an Example of Fishman’s Stage 8
Neil R. Coulter, SIL

Break, 11:15 – 11:30 AM
<table>
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<tr>
<th>Session 10, 11:30 am – 1:30 pm</th>
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**Oahu Room**

10A  **Music and Politics in East Asia: Mongolia, Hong Kong, and China**  
Chair: Helen Rees, University of California, Los Angeles

11:30  Rural & Urban Musical Narratives and the Politics of Cultural Identity in Contemporary Mongolia  
Peter K. Marsh, American Center for Mongolian Studies

12:00  Music and the Politics of Place in the Mongolian Landscape: Kazakh Musicians in Western Mongolia  
Jennifer Post, Middlebury College

12:30  Negotiation of Nationalism in the Postcolonial Era: The Chinese National Anthem in the Hong Kong Mass Media  
Ada Chan, The Chinese University of Hong Kong

1:00  Folksong Collecting Caifeng: Performance and History Writing in the Context of Imperial and Communist China  
Siu Wah Yu, The Chinese University of Hong Kong

**Kona Moku Ballroom - Salon B**  
10B  **The Middle East**  
Chair: Salwa El-Shawan Castelo-Branco University of Lisbon

11:30  Sound Targets: Music and the War in Iraq  
Jonathan Pieslak, City College of New York, CUNY

12:00  Re-Imagining Spaces: Transnational Forces and Individual Choices in the Emergence and Shaping of Nonprofit, Private Music Venues in Cairo, Egypt  
Lillie Gordon, University of California, Santa Barbara

12:30  (Re)sounding Beirut: Sites of Musical Memory and Urban Imaginaries  
Shayna Silverstein, University of Chicago

1:00  Reflexive Aesthetics in an Online Community: The Case of Iranian Alternative Music  
Chloe Coventry, University of California, Los Angeles

**Kona Moku Ballroom - Salon C**  
10C  **Music and Indigenous Politics 1: Fiji, China, and Chicano Culture**  
Chair: Helen Black, Australian National University, Canberra

11:30  Matanitu (Government) and the Meke: The Sociopolitical Tool in Fijian Negotiation  
Helen Black, Australian National University, Canberra

12:00  "Red Detachment of Women" and the Enterprise of Making Model" Music During the Chinese Cultural Revolution: Recapturing an Abandoned Dream  
Clare Sher Ling Eng, Yale University

12:30  A Proletarian Icon: The Accordion in Post-1949 China  
Yin Yee Kwan, The Chinese University of Hong Kong

1:00  I'm Not a Criminal: Emerging Immigrant and Chicano Cultural and Musical Paradigms in Response to Anti-immigration Politics  
Juan Zaragoza, Independent Scholar

**Waikiki Ballroom – Salon 1**  
10D  **DJ Cultures: Case Studies and Perspectives of 21st-century Ethnomusicology**  
Chair: Kai Fikentscher, Ramapo College of New Jersey

11:30  New Technologies and the Reorganization of DJ Culture in Salvador, Bahia (Brazil)  
Gustavo Azenha, Barnard College (Columbia University)

12:00  Communicating the Collective Imagination: The Socio-Spatial World of the Mexican Sonidero  
Cathy Ragland, Temple University

12:30  Corruption and Pedophilia Go to the Dance Floor: Local Politics, Media Spectacle, and Electronic Dance Music in DJ Kermit’s “Gober”  
Alejandro L. Madrid, University of Illinois at Chicago

1:00  DJ Cultures and Babysteps Towards a Glocal Ethnomusicology  
Kai Fikentscher, Ramapo College of New Jersey
**Waikiki Ballroom – Salon 2**

**10E Ethnomusicology of the Individual: Folk and Art Music Performers**
Chair: Sue Tuohy, Indiana University

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

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

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

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

**Waikiki Ballroom – Salon 3**

**10F Diasporic Music of the U.S.: The Caribbean and Europe**
Chair: Robin Moore, University of Texas at Austin

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

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

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

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

**Kaimuki**

**10G Jazz**
Chair: Eddie Meadows, San Diego State University (Emeritus)

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

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

12:30 *The Death of Jazz: America’s New “Endangered” Music*
John Bishop, University of California, Los Angeles

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

**Milo III**

**10H Diasporic Music of the U.S.: The Pacific, South and Southeast Asia**
Chair: Terry Miller, Kent State University (Emeritus)

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

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

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

1:00 *Diaspora or not yet – Indonesian Christians in the USA*
Marzanna Poplawska, Wesleyan University
Milo II
10I Forum/Roundtable

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

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

Milo I
10J Lecture Demonstration

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

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

Honolulu
10K Musical Migrations: Ecuador, Mexico, and Mexican Americans
Chair: Antonia Garcia-Orozco, California State University

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

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

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

Kou
10L Workshop

11:30 Ethnomusicology Pedagogies II: Texts, Contexts, and Pretexts in the Teaching of World Music Survey Courses
Co-Chairs: Michael Bakan, Florida State University
Ted Solís, Arizona State University

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

Discussant: Deborah A. Wong, University of California, Riverside
### Lunch Block, 12:30 – 2:30 PM

**Presidential Suite**  
SEM Board of Directors Meeting, 12:30 - 1:30 PM  
SEM Board of Directors Meeting with Investment Committee, 1:30 – 2:15

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

**Milo II**  
Applied Ethnomusicology Section, 1:30 – 2:30 PM

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

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

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

### Oahu Room

#### 11A Southeast Asia: Cambodia, Singapore, Bali, and Sumatra  
Chair: Tong Soon Lee, Emory University

- **2:30** Musiking in Post Genocidal Cambodia: Starting from Nowhere?  
  Stephen Mamula, Independent Scholar
- **3:00** Soundscapes of the Immigrant Child: A Singaporean Perspective  
  Chee Hoo Lum, University of Washington
- **3:30** Creating the New for the Preservation of the Old: I Wayan Sinti’s Concept of Kreasi Baru  
  Sabrina Bonaparte, University of Washington
- **4:00** “Sing Out / Ring Out Your Dead”! Musical Choice and Representation in Toba Batak (North Sumatra, Indonesia) Funeral Ritual  
  Rob Hodges, University of California, Santa Barbara

#### 11B Music of the Other  
Chair: A. J. Racy, University of California, Los Angeles

- **2:30** Symbolizing Otherness: The Snake Charmer in Western Imagination  
  A. J. Racy, University of California, Los Angeles
- **3:00** Griffes's Javanese Songs: Whose Authenticity?  
  Henry Spiller, University of California, Davis
- **3:30** Dueling Multiculturalisms and Musical “Con-Fusion” in Modern Turkey: The Recontextualization of an Instrument of Otherness  
  Eric Ederer, University of California, Santa Barbara
- **4:00** Capturing the Locus of the Exotic and the Erotic in “Waikiki”  
  Anthony T. Rauche, University of Hartford
Saturday, November 15-19, 2006 • Honolulu, Hawai‘i

Kona Moku Ballroom - Salon C
11C  Music and Protest in African, Filipino, and Latin American Cultures
Chair: Daniel B. Reed, Indiana University

2:30  Fela’s Foundation: Revolutionary Spirit and Protest Songs of Funmilayo Ransome-Kuti
Stephanie Shonekan. Columbia College Chicago

3:00  “Promises of the Chameleon”: Reggae as Resistance in Conflict-Ridden Côte d’Ivoire
Daniel B. Reed, Indiana University

3:30  Sacred or Secular: Filipino Migrant Workers’ Musical Activities on Social Protest in Construction of Diasporic Identity
Canny CHENG Kam Lam, The Chinese University of Hong Kong

4:00  Beyond Aztlan: Protest Song in the Borderlands of Social Movements
Estevan Azcona, University of Texas at Austin

Waikiki Ballroom – Salon 1
11D  Music and Indigenous Politics 2: Folk and Art Music Traditions
Chair: Timothy Cooley, University of California, Santa Barbara

2:30  Singing Nothing for Something: The Politicization of Vocables in Taiwanese Aboriginal Song
Chun-bin Chen, University of Chicago

3:00  Revivalism and Reclamation: Strip Mining and the Politics of Traditional Music in Central Appalachia
Jennie Noakes, University of Pennsylvania

3:30  Regional Musics as a Hostage of US Corporations
Clifford Murphy, Brown University

4:00  Acoustic Ecologies and Indigenous Politics in the Symphonic Tradition
Tina K. Ramnarine, Royal Holloway, University of London

Waikiki Ballroom – Salon 2
11E  Arts, Organizations, and Social Change: Case Studies from Bosnia and Herzegovina, Suriname, Kenya, and Various Parts of Asia
Chair: Kathleen Noss Van Buren, University of Sheffield, England

2:30  PSYPOP: NATO, Radio, and Psychological Operations in Bosnia and Herzegovina
Erica Haskell, Brown University

3:00  Partnering for Social Change: Exploring Relationships between Artists and Organizations in Nairobi, Kenya
Kathleen Noss Van Buren, University of Sheffield, England

3:30  Art Forms and Ethnomusicologists in Asia as Bridges between Local, National, and Global Communities
Todd and Mary Saurman, SIL International

Waikiki Ballroom – Salon 3
11F  Religion in Africa and the African Diaspora
Chair: Jean Ngoya Kidula, University of Georgia

2:30  Who Controls the Trancer? The Mystical Powers of Music and Spirits in Agbosu Religious Ceremony of the Ewe and Fon
Kofi J. S. Gbolonyo, University of Pittsburgh

3:00  Boundary, Power, and 'Impure' Gods in the Music of Afro-Brazilian Candomblé
Daniel Piper, Brown University

3:30  Islamic Talismans, Catholic Prayers, and the Preparation of Cuban Bata Drums for Orisha Worship
Michael Marcuzzi, York University

4:00  Mediating African Musical Encounters: The South and West Asian Factor in Music in East African Christianity
Jean Ngoya Kidula, University of Georgia
Kaimuki
11G President’s Roundtable
Activism at the Ethnomusicological Crossroads
Chairs: Philip V. Bohlman, University of Chicago
Steven Loza, University of California, Los Angeles

Ethnomusicology and Professional Organizations
Travis A. Jackson, University of Chicago

Government Agencies, Cultural and Otherwise
Judith Gray, American Folklife Center, and Daniel Sheehy,
Smithsonian Folkways Recordings

Sites of Publication, Performance, and Dissemination
Ingrid Monson, Harvard University, and Deborah A. Wong, University
of California, Riverside

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

Structures of Colonialism and Statehood
Kyra Gaunt, Independent Scholar, and Amy Stillman, University of
Michigan

Milo II
11I Forum/ Roundtable
2:30 “Sandbox Ethnomusicologists” Run Amok? Teachers with
Toeholds in Ethnomusicology
Chair: Ellen Koskoff, Eastman School of Music

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

Milo I
11J World Music Theory
Chair: Paul Humphreys, Loyola Marymount University
2:30 What Happened to Indian Music Theory?
Nazir Ali Jairazbhoy, University of California, Los Angeles

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

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

Kou
11K Quadrille Traditions in Colonial and Postcolonial
Contexts
Chair: Rebecca Miller, Hampshire College
2:30 Embodied Politics: Staging Quadrille in Antillean Festivals
Dominique Cyrille, Lehman College, City University of New
York

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

Break, 4:30 – 5:00 PM
Evening Block, 5:00 – 10:00 PM

**Leahi Ballroom**
SEM Business Meeting, 5:00 - 6:30 PM

**Leahi Ballroom**
Charles Seeger Lecture, 6:45 – 7:45 PM
"The Beholder's Share": Viewing Music and Dance in a Globalized World
Adrienne L. Kaeppler, Smithsonian Institution

**Pualeilani Terrace**
SEM Banquet, 8:00 – 9:15 PM

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

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

Sunday, November 19

Breakfast Block 6:00 – 8:00 AM

**Oahu Room**
SEM Council, 6:00 – 8:00 AM

**Presidential Suite**
SEM Board of Directors Meeting, 8:00 AM - 1:00 PM
Kona Moku Ballroom - Salon B
12A Asian Popular Music 1: Sexuality and Gender
Chair: David Novak, Columbia University

7:00 Battling Sex, Performing Gender: Scenes from a Japanese Popular Song Contest
Shelley Brunt, The University of Adelaide

7:30 “Returning in Dreams to Tang Dynasty”: Re(Constructing) Chinese Masculinity and Cultural Identity in PRC Heavy Metal
Cynthia Wong, Stony Brook University

Kona Moku Ballroom - Salon C
12B (Dis)comforting Positions: Dance, Ethnography and the Body
(Sponsored by the Dance Section)
Chair: Tomie Hahn, Rensselaer Polytechnic Institute

7:00 (Dis)comfort: When Touch Moves
Tomie Hahn, Rensselaer Polytechnic Institute

7:30 Moving Through Discomfort in Kathak Dance
Sarah Morelli, Harvard University

8:00 Swing Your Partner, Kiss Your Neighbor: Intimacy and Dis(Comfort) in New England Contra Dance
Dorothea Hast, Eastern Connecticut State University

Waikiki Ballroom – Salon 2
12C Scholar-Tourist, Insider- Outsider: Issues of Reflexivity and “Emitics” in the Ethnomusicology of Cultural Tourism
Chair: Victor A. Vicente, University of Maryland

7:00 Reclaiming Heritage through Music and Dance: Nostalgia, Representation, and Cultural Tourism along Virginia’s Heritage Music Trail
Cheryl A. Tobler, University of Maryland

7:30 Altitude Affects Amplitude: Musical Multiplicity, Economics, and the Touristic Culture of Asheville, North Carolina
Heather Miller, University of Maryland

8:00 Sufi Islam and the Itineraries of Enlightenment: Whirling Dervish Shows and the Worshiper-Tourist Dichotomy in Egypt and Turkey
Victor A. Vicente, University of Maryland

Kaimuki
12D Hawai‘i: Past and Present
Chair: TBD

7:00 Falsetto and Yodel in 19th Century Honolulu: A Speculative History
Kati Szego, Memorial University

7:30 Sounds of Paradise: Hawai‘i and the American Musical Imagination
Charles Hiroshi Garrett, University of Michigan

8:00 Kill All the White Man: Youth Agency and Resistance in the Hawai‘i Punk Scene
Stephanie Teves, University of Michigan
### Milo III
#### 12E The Brazilian Diaspora
Chair: Carla Brunet, University of California, Berkeley

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<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>7:00</td>
<td>Travel, Identity, and Fusion in the Bossa Nova</td>
<td>Kariann Goldschmitt, University of California, Los Angeles</td>
</tr>
<tr>
<td>7:30</td>
<td>280,000 Invisible Men: Music, Identity and the Story of Nikkei/Zainichi Brazilian Community in Japan, Summer 2005</td>
<td>Junko Oba, Sewanee: The University of the South</td>
</tr>
<tr>
<td>8:00</td>
<td>Musical Performance, Identity Construction, and the Production of Brazil in Auckland, New Zealand</td>
<td>Mona-Lynn Courteau, University of Auckland, New Zealand</td>
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### Milo I
#### 12F Music and Kingship in Africa
Chair: Lois Ann Anderson, University of Wisconsin-Madison

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<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>7:00</td>
<td>The King's Royal Musicians of Nineteenth-Century Buganda: Examining Their Songs as Vehicles of Political and Social Discourse and Change</td>
<td>Damascus Kafumbe, Florida State University</td>
</tr>
<tr>
<td>7:30</td>
<td>Music, Instruments, and Regalia in the Great Lakes Region of East Africa</td>
<td>Lois Ann Anderson, University of Wisconsin-Madison</td>
</tr>
<tr>
<td>8:00</td>
<td>Community and Power in Processional Music Performances during SASADU 1998 Festival in Alavanyo, Ghana</td>
<td>George Dor, University of Mississippi</td>
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**Break, 8:30 – 8:45 AM**

### Oahu Room
#### 13A Sustainable Music
Chair: Jeff Todd Titon, Brown University

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<thead>
<tr>
<th>Time</th>
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<th>Speaker</th>
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<tbody>
<tr>
<td>8:45</td>
<td>Louisiana Creole <em>Bals de maison</em> in California and the Accumulation of Social Capital</td>
<td>Mark F. DeWitt, Independent Scholar</td>
</tr>
<tr>
<td>9:15</td>
<td>&quot;Pay for Play&quot;: The Redistribution of Payola for Music Diversity in New York State</td>
<td>Lois Wilcken, La Troupe Makandal/City Lore</td>
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<tr>
<td>9:45</td>
<td>Four Fields of Music Making and Sustainable Community</td>
<td>Tom Turino, University of Illinois</td>
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<td>10:15</td>
<td>Theorizing Sustainable Music</td>
<td>Jeff Todd Titon, Brown University</td>
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### Kona Moku Ballroom - Salon B
#### 13B East Asia 1: Tradition and Innovation
Chair: Nancy Hao-Ming Chao, National Taiwan University

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<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker</th>
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</thead>
<tbody>
<tr>
<td>9:15</td>
<td>From Flowing Water to Garbage Floating: The Tamsui River in Taiwan Song</td>
<td>Nancy Guy, University of California, San Diego</td>
</tr>
<tr>
<td>9:45</td>
<td>Riding the Wave of Nostalgia and Melodrama through Dae Jang Geum</td>
<td>Hae Joo Kim, Wesleyan University</td>
</tr>
<tr>
<td>10:15</td>
<td>The Survival of Oral Tradition in a Modernizing Genre: &quot;Oral Notation&quot; in Taiwan's Peking Opera Percussion Music</td>
<td>Weng Po-wei, Wesleyan University</td>
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### Kona Moku Ballroom - Salon C

**13C Music in Film**  
Chair: Ruth Stone, Indiana University

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<tr>
<th>Time</th>
<th>Topic</th>
<th>Speaker</th>
<th>Institution</th>
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<tbody>
<tr>
<td>8:45</td>
<td>Sonic Visions of Manifest Destiny: Music and Image in <em>The Unforgiven</em></td>
<td>Tara Browner</td>
<td>University of California, Los Angeles</td>
</tr>
<tr>
<td>9:15</td>
<td>Hollywood “Liebestod”: Music and Masculinity in Jean Negulesco’s <em>Humoresque</em></td>
<td>Stephan Prock</td>
<td>New Zealand School of Music</td>
</tr>
<tr>
<td>9:45</td>
<td>Consumer Fantasies, Fantasies of Consumption: <em>Suddenly Last Summer</em> as Colonialist Text</td>
<td>Mitchell Morris</td>
<td>University of California, Los Angeles</td>
</tr>
<tr>
<td>10:15</td>
<td>Film Songs, Film Singers, and Participatory Discrepancies: A Cross-Cultural Exploration</td>
<td>J. Lawrence Witzleben</td>
<td>Chinese University of Hong Kong</td>
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### Waikiki Ballroom – Salon 2

**13E The Culture in Traffic: Urban Sounds and Transitional Spaces in the Islamic World**  
Chair: Bruno Nettl, University of Illinois

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<tr>
<th>Time</th>
<th>Topic</th>
<th>Speaker</th>
<th>Institution</th>
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<tbody>
<tr>
<td>8:45</td>
<td>Traffic Culture: Music and Intimacy in Tehran’s Taxicabs</td>
<td>Niloofar Mina</td>
<td>New Jersey City University</td>
</tr>
<tr>
<td>9:15</td>
<td>Everyday in the City: Music and Identity among Central Asian Groups in London</td>
<td>Razia Sultanova, SOAS</td>
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<tr>
<td>9:30</td>
<td>Supaya Ramai: Orality, Islam and the Asian Aesthetic of Noise</td>
<td>Anne Rasmussen, The College of William and Mary</td>
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<td>10:15</td>
<td>Discussant: Salwa El-Shawan Castelo-Branco University of Lisbon</td>
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### Waikiki Ballroom – Salon 1

**13D South Asia 1**  
Chair: Carol Babiracki, Syracuse University

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<tr>
<th>Time</th>
<th>Topic</th>
<th>Speaker</th>
<th>Institution</th>
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<tbody>
<tr>
<td>8:45</td>
<td>The South Indian “Saraswathi” Veena--Musical Instrument as Divine Body</td>
<td>Beth Bullard</td>
<td>George Mason University</td>
</tr>
<tr>
<td>9:15</td>
<td>Compositional Exchange: Nationalist, Religious, and Musical Identity in Modern India</td>
<td>Meilu Ho</td>
<td>University of California, Los Angeles</td>
</tr>
<tr>
<td>9:45</td>
<td>The Creation of Classical: Nationalism, Regionalism and Dance in Andhra Pradesh, India</td>
<td>Rumya S. Putcha</td>
<td>University of Chicago</td>
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<tr>
<td>10:15</td>
<td>Historical Anthropology and the Anthropology of Sound: Sacred Music, Collective Violence, and the Historiography of Riots in Colonial Ceylon</td>
<td>Jim Sykes</td>
<td>University of Chicago</td>
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</tbody>
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### Waikiki Ballroom – Salon 3

**13F Performing Diaspora: European Musics and Communities in North America**  
(Sponsored by European Music Special Interest Group)  
Chair: Lynn Hooker, Indiana University

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<tr>
<th>Time</th>
<th>Topic</th>
<th>Speaker</th>
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<tbody>
<tr>
<td>8:45</td>
<td>Performing Identity: Privileging Narratives through Singing and Song from the Polish Tatras</td>
<td>Louise Wrazen</td>
<td>York University</td>
</tr>
<tr>
<td>9:15</td>
<td>The Philadelphia Russian Sher Medley: Viewing the Jewish Immigrant Experience through a Musical Text</td>
<td>Hankus Netsky</td>
<td>New England Conservatory of Music</td>
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<tr>
<td>9:45</td>
<td>Performing the Old, Embracing the New: Festivalization, the Carnvalesque, and the Creation and Maintenance of Community in North American Hungarian Folk Music and Dance Camps</td>
<td>Lynn Hooker</td>
<td>Indiana University</td>
</tr>
<tr>
<td>10:15</td>
<td>Performing the Journey: Echoing Travel Narratives among Student Ceilidh Performances at Scottish Music Camps in North America</td>
<td>Kathleen Lavengood, Indiana University</td>
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<td>Kaimuki 13G</td>
<td>Music of South America</td>
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<td>Chair: Jane L. Florine, Chicago State University</td>
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<td>8:45</td>
<td>Traditional and/or Modern? The Confluence of Music and Dance at Argentina’s Cosquín National Folklore Festival</td>
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<td>Jane L. Florine, Chicago State University</td>
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<td>9:15</td>
<td>Artists, not Artisans: Music and the Making of an Afroperuvian Modernity</td>
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<td>Javier León, Tulane University</td>
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<tr>
<td>9:45</td>
<td>“Among Gauchos There Are No Borders”: <em>La Música Criolla</em>, a Folk Music and its Various Folks in Chilean Patagonia</td>
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<td>Gregory J. Robinson, University of Pennsylvania</td>
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<tr>
<th>Milo III 13H</th>
<th>Forum/Roundtable</th>
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<tbody>
<tr>
<td>8:45</td>
<td>Negotiating Faith and Belief / Scholarship and Pedagogy: The Emerging Presence of Ethnomusicology in the Southern California Christian Academy</td>
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<tr>
<td>Chair: Kimasi L. Browne, Azusa Pacific University</td>
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<td>Presenters:</td>
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<tr>
<td>Kimasi L. Browne, Azusa Pacific University</td>
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<td>Dennis Royse, Azusa Pacific University</td>
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<td>Roberta King, Fuller Theological Seminary</td>
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<td>Herbert Geisler, Concordia University</td>
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<tr>
<th>Milo II 13I</th>
<th>Nationalism and Ethnic Identity in African Music</th>
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<tbody>
<tr>
<td>Chair: George Dor, University of Mississippi</td>
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<tr>
<td>8:45</td>
<td>Ideologies and Newspapers: Kwame Nkrumah and the Use of Ghanaian Traditional Music and Dance as Propaganda</td>
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<tr>
<td>Karen Liu, University of California, Santa Barbara</td>
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<tr>
<td>9:15</td>
<td>One Face, Many Phases: Fifty Years of Victor Olaiya’s Highlife Music in Nigeria</td>
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<td>Olabode Omojola, Northeastern University, Boston</td>
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<tr>
<td>9:45</td>
<td>Rural Popular Music and Ethnic Identity: Benga Dance Bands of the Luo Community in Western Kenya</td>
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<td>Ian Eagleson, Wesleyan University</td>
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<thead>
<tr>
<th>Milo I 13J</th>
<th>Music Archives – A Legacy of Colonial Ethnomusicology or a Model for the Digital Democracy?</th>
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</thead>
<tbody>
<tr>
<td>Chair: Lars-Christian Koch, Berlin Phonogramm-Archive, Ethnological Museum</td>
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<tr>
<td>8:45</td>
<td>Beyond Ethnomusicology - Thinking the Archive</td>
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<tr>
<td>Julio Mendivil, University of Cologne</td>
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<tr>
<td>9:15</td>
<td>Archives as Agents - the Construction of Tradition in Romanian Ethnomusicology</td>
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<tr>
<td>Maurice Mengel, Berlin Phonogramm-Archive</td>
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<tr>
<td>Raimund Vogels, Hochschule für Musik und Theater Hannover</td>
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<td>10:15</td>
<td>Music Archives in Practice - Making a Path through the Data Jungle</td>
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<tr>
<td>Polina Proutskova, Hochschule für Musik und Theater Hannover</td>
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<td>Time</td>
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<tr>
<td>8:45</td>
<td>Issues in Community World Music Performance Learning in the U.S.</td>
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<tr>
<td>9:15</td>
<td>Heritage and Importation: Modern Blending of Scandinavian Fiddle Traditions in the U.S.</td>
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<tr>
<td>9:45</td>
<td>Trinidadian and Non-Trinidadian Perspectives Toward Steel Band Music in the United States</td>
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<tr>
<td>11:00</td>
<td>Music Transmission Among Polynesian Brass Bands of New Zealand</td>
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<tr>
<td>11:30</td>
<td>“Nana I Hawai‘i I Ko‘u Mau Maka (See Hawai‘i Through My Eyes)”: Cultural Identity in Contemporary Hawaiian Music</td>
</tr>
<tr>
<td>12:00</td>
<td>From Black Magic Woman to Black Magic Men: Sanguma Performing Papua New Guinea</td>
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<tr>
<td>12:30</td>
<td>Tradition and modernity in the music of a Papua New Guinean Community</td>
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<tr>
<td>11:00</td>
<td>Indonesian Musik Kontemporer and the Issue of &quot;Western Influence&quot;</td>
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<tr>
<td>12:00</td>
<td>“You Can Play Whatever You Want... Sort Of”: Unraveling the Mysteries of Reyong Norot Improvisation in Balinese Gamelan Gong Kebyar Music</td>
</tr>
<tr>
<td>12:30</td>
<td>From the Highlands to the Metropolis: Traversing Aesthetic and Discursive Distance in West Sumatra</td>
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</table>
### Kona Moku Ballroom - Salon C

**14C Moving Musics and Subjectivities in the Americas**  
Chair: Rob Bowman, York University

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Speaker</th>
<th>Institution</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00</td>
<td>Embodied Subjectivities: Performing Samba with a New Twist (Gingado)</td>
<td>Carla Brunet</td>
<td>University of California, Berkeley</td>
</tr>
<tr>
<td>11:30</td>
<td>Cante Comigo Galera: Popular Music Performance, Singing Subjectivities, and the Aesthetic of Participation in Salvador da Bahia, Brazil</td>
<td>Jeff Packman</td>
<td>University of California, Berkeley</td>
</tr>
<tr>
<td>12:00</td>
<td>Limitary Conditions of Blackness: Narcisco Garay’s “Creolization” of the Panamanian Tamborito</td>
<td>Francesca Rivera</td>
<td>University of California, Berkeley</td>
</tr>
<tr>
<td>12:30</td>
<td>Performing American: Ragtime Dancing as Figurative Minstrelsy</td>
<td>Danielle Robinson</td>
<td>York University</td>
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### Waikiki Ballroom – Salon 1

**14D South Asia 2**  
Chair: Daniel Neuman, University of California, Los Angeles

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<th>Time</th>
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<th>Speaker</th>
<th>Institution</th>
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<tr>
<td>11:00</td>
<td>The Performer Classes of Punjab: A Regional Case Study</td>
<td>Gibb Schreffler</td>
<td>University of California, Santa Barbara</td>
</tr>
<tr>
<td>11:30</td>
<td>Cosmopolitanism and the Curatorial Project in Punjabi Music</td>
<td>Joyce Hughes</td>
<td>New York University</td>
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<tr>
<td>12:00</td>
<td>What you will hear of the wedding of God, tonight: Text and Tune Interactions in a Performance of a Jogi Kathâ by Kishori Nath of Alwar District, Rajasthan</td>
<td>John Napier</td>
<td>University of South Wales</td>
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<tr>
<td>12:30</td>
<td>Exploring the “Desi” Experience in the Indian Diaspora: The Magic of Music Lessons</td>
<td>Niyati Dhokai</td>
<td>University of Alberta</td>
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### Waikiki Ballroom – Salon 2

**14E East Asia 2: Ethnic and Cultural Identity**  
Chair: Lei Ouyang Bryant, Skidmore College

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<td>11:00</td>
<td>Navigating the Fragrant Musical Harbor: Cultural Identity and Fusion Orchestral Composition in “Postcolonial” Hong Kong</td>
<td>John Winzenburg</td>
<td>Agnes Scott College</td>
</tr>
<tr>
<td>11:30</td>
<td>&quot;Return to Innocence&quot;: In Search of Ethnic Identity in the Music of the Amis of Taiwan</td>
<td>Chiung-Wen Chang</td>
<td>University of Florida</td>
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<tr>
<td>12:00</td>
<td>SamulNori and Cosmological Didacticism</td>
<td>Nathan Hesselink</td>
<td>University of British Columbia</td>
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<tr>
<td>12:30</td>
<td>The Roles of Music in Japan's Tenri-kyo “New Religion”</td>
<td>David Hughes</td>
<td>University of London</td>
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### Waikiki Ballroom – Salon 3

**14F Imagining Europe: Musical Variations on the theme of UNESCO and the European Union**  
(Sponsored by the European Music Special Interest Group)  
Chair: Sonia Seeman, University of Texas at Austin

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<td>11:00</td>
<td>Performing Practices and UNESCO’s Role in Shaping Arts Education: Supporting Creative Capacities at Elementary School</td>
<td>Maria de São José Côrte-Real</td>
<td>Escola Superior de Educação de Lisboa</td>
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<tr>
<td>11:30</td>
<td>Intangible Heritage, Tangible Transformations: UNESCO, the EU, and the Rescaling of Baltic National Song and Dance Festivals</td>
<td>Jeffers Engelhardt</td>
<td>Amherst College</td>
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<td>12:00</td>
<td>Turkey, the EU and Roman/Çingene: Racing Ethnicity across Trans/national Terrain</td>
<td>Sonia Seeman</td>
<td>University of Texas at Austin</td>
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<tr>
<td>12:30</td>
<td>Discussant: Stephen Wild, Australian National University</td>
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Session 14, 11:00 am – 1:00 pm

Kaimuki 14G  Popular Music in East Asia and the Pacific
Chair: Susan Asai, Northeastern University

11:00  Hattori Ryōichi and the Course of Exoticism in 1930s Japanese Popular Music
Edgar Pope, Hokusei Gakuen University

11:30  The Intercultural Phenomenon in the Early Development of Popular Music in Shanghai
Xin Li, Central Conservatory of Music, Beijing

12:00  "I am Tibetan"! Representation in Tibetan Pop Music
William Connor, III, University of Hawaiʻi at Mānoa

12:30  Music War: The Twice Displaced and Psychedelic Trance Music in Honolulu
Yuka Hasegawa, University of Hawaiʻi at Mānoa

Milo III 14H  The Local and the Global: Old-Time, Country and Bluegrass Music
Chair: Amy Corin, Moorpark College

11:00  The Voice of the Land: National and Indigenous Identity and Authority in Australian Country Music
Graeme Smith, Monash University

11:30  Framing the Genre Debate: Categorization and Contemporary Bluegrass Music
Joti Rockwell, University of Chicago

12:00  “It Ain’t Old-Time Music If It’s Too Good”: Music as Process within an Old-Time Jam Session
Trevor Harvey, Florida State University

Milo II 14I  African American Music
Chair: Portia Maultsby, Indiana University

11:00  A Comparison of Two African American Sacred Steel Guitar Musical Traditions
Robert L. Stone, Florida Folklife Program

11:30  Anatomy of a Sell-Out: the Black-Eyed Peas from Behind the Front to Monkey Business
Camille Peters, University of California, Berkeley

Milo I 14J  Decolonizing Native American Music
Chair: Beverley Diamond, Memorial University

11:00  Experience and Play: A Recipe for Success in Apachean Chocolate Cake
Thomas Aplin, University of California, Los Angeles

11:30  Decolonizing the Archive: Documentation and the Production of Knowledge in a Participatory Ethnomusicological Research in Rio de Janeiro, Brazil
Vincenzo Cambria, Wesleyan University

12:00  In Your Dreams: Dreams as a Viable Performing Space for Ethnomusicological Research
Dawn Avery, University of Maryland

12:30  Nez Perce Musical Thought: Reality vs. Representation
Chad Hamill, University of Colorado at Boulder
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<td><strong>Lecture Demonstration</strong></td>
<td><strong>Music, the Media and Technology 3</strong></td>
<td><strong>Musical Pathways: Refiguring Roma Identity in the 21st Century Europe</strong></td>
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<td><strong>The Role of History in Ethnomusicology</strong></td>
<td><strong>The Dixie Hummingbirds: Celebrating 78 Years of Gospel Quartet</strong></td>
<td><strong>Women Don’t Scratch: Gender and the DJ Battle</strong></td>
<td><strong>“Bellydancing our way into an Islamized Europe”: The Anti-Manele Campaign and the Roles of Scholarship in Romanian Indigenous Politics</strong></td>
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<td>(Sponsored by the Historical Ethnomusicology Special Interest Group)</td>
<td>Presented by J. W. Junker, University of Hawai‘i at Mānoa</td>
<td>Mark Katz, University of North Carolina, Chapel Hill</td>
<td>Sabina Pauta Pieslak, University of Michigan</td>
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<td>Chair: Joseph S. C. Lam, University of Michigan, Ann Arbor</td>
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<td>Presenters: Gillian Rodger, University of Wisconsin, Milwaukee</td>
<td><strong>Mediation, Record Collecting, and Cultural Capital in Sacred Harp Performance</strong></td>
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<td><strong>Roma Rule in the Chalga/Popfolk Groove</strong></td>
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<td>John O’Connell, Cardiff University</td>
<td>Brigita Sebald, University of California, Los Angeles</td>
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<td>Irene Markoff, York University</td>
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<td>Richard Widdess, SOAS, University of London</td>
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<td><strong>On the Dark Side of the Field: Fieldwork under Special Circumstances and Strategies that Make It Possible</strong></td>
<td><strong>Fieldwork beyond the Dark Side of the Eye: Considering Participation, Involvement, Academic Curiosity, and Safety in the Field</strong></td>
<td><strong>Hidden Dangers of Ethnomusicological Field Research: Possible Responses</strong></td>
<td><strong>Prepared for Conflicts in the Field? Some Suggestions on how to Improve the Efficiency of Ethnomusicological Fieldwork</strong></td>
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<td>Chair: Svanibor Pettan, University of Ljubljana</td>
<td>Helena Simonett, Vanderbilt University</td>
<td>Gerald Florian Messner, University of Vienna</td>
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<td><strong>The Film Director as Ethnomusicologist: The Problem of Musical Migration</strong></td>
<td><strong>“21st Century Gypsy”: Musical Collaborations as a Path to a New Identity</strong></td>
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<td>Erkki Pekkilä, University of Helsinki</td>
<td>Brana Mijatovic, Christopher Newport University</td>
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**Lunch Break, 1:00 – 2:00 PM**
### Kaimuki 15D  
**Event - Identity – Experience**  
Chair: Luis-Manuel Garcia, University of Chicago  

2:00  
**Vazaleen, Affect and Utopia: Sliding Public Spheres into Private Places**  
Luis-Manuel Garcia, University of Chicago  

2:30  
**Steady Diet of Nothing: Affinities, Sacrifices, and Change at Record Fairs**  
Andrew Mall, University of Chicago  

3:00  
**Tourists in a Local World: Traveling Through the Chicago Blues Scene**  
Gregory Weinstein, University of Chicago  

### Milo III 15E  
**Music and Learning**  
Chair: Kathryn Marsh, University of Sydney  

2:00  
**Learning as Ethnography in African Ensemble**  
Ileana Weinstein, University of Virginia  

2:30  
**“Act normal—that’s crazy enough”! Teaching and Learning Early Music in the Dutch Conservatory System**  
Kailan Rubinoff, Wilfrid Laurier University  

3:00  
**Cross-cultural Transmission and Variability in Children’s Musical Play: A Case Study**  
Kathryn Marsh, University of Sydney  

### Milo II 15F  
**Politics and Music in African American Culture**  
Chair: Ray Briggs, California State University, Long Beach  

2:00  
**“No Race, No Creed, No Color”? Accounting for the IWW’s Lack of Diversity Before the First World War**  
Michael A. Figueroa, Northwestern University  

2:30  
**Truth in Music: Doo-Wop Group Name Ownership and Oldies Circuit Performance Practice**  
John Michael Runowicz, New York University  

### Milo I 15G  
**Music of Northern Europe**  
Chair: John O’Connell, Cardiff University  

2:00  
**Swedish Folk Music and Dance: Two Parallel Rivers That Sometimes Meet 2**  
Mats Nilsson, University of Gothenburg  

2:30  
**Strategies of Survival: Traditional Music, Politics, and Music Education Among Two Minorities in Finland**  
Pirkko Moisala, Abo Akademi University  

3:00  
**The Transformative Experience of Transgressing Comfort Zones: Pedagogical Techniques from Outward Bound and Finnish Folk Music Education**  
Juniper Hill, Pomona College
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