SEM Soundbyte
By Timothy Rice, SEM President

What are we thinking?

Just a few days ago, I received the preliminary program for our 50th anniversary annual meeting in Atlanta (November 16-20, 2005). Printed in this newsletter and available online at our website, it will take some time to study and to plan your attack on what the Program Committee chairs Bruno Nettl and Judith McCulloh, and Local Arrangements chair Tong Soon Lee, correctly call “an embarrassment of riches.” I am sure it will be maddening to choose from the dozen (or more) simultaneous sessions, but there should at least be something for everyone. To give you some sense of our growth, in 1979, I chaired the program committee

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2005 Charles Seeger Lecturer: Anthony Seeger
By Marina Roseman, Queen’s University, Belfast

Anthony Seeger, Professor of Ethnomusicology at the University of California at Los Angeles and Director Emeritus of Smithsonian Folkways Recordings, will present the Charles Seeger Lecture at the 50th annual Society for Ethnomusicology meeting in Atlanta. Known for his fieldwork and publications on the Suyá Indians of northern Mato Grosso, Brazil, Professor Seeger was also instrumental in absorbing the Ethnic Folkways recording label into Smithsonian Folkways Recordings, which became, under his directorship, one of the premier labels for ethnomusicological recordings. His Seeger Lecture, “Lost Lineages and Neglected Peers: Ethnomusicologists Outside Academia,” draws on a sensitivity toward applied ethnomusicology honed both through his involvement with an Amazonian tribe fighting for its land, resources, and cultural heritage, and with issues of intellectual property rights in his efforts on behalf of artists from around the world represented on the Smithsonian Folkways Recordings label.

As we review our history and examine our lineages during this year’s celebration of the 50th anniversary of the founding of SEM, it is particularly fitting

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The Stage is Set

& we are ready for the Society for Ethnomusicology’s 50th anniversary meeting! The SEM 50 Local Arrangements Committee eagerly awaits your arrival in Atlanta, Georgia, as we continue to put finishing touches to our annual meeting. Come and learn from one another through the rich program put together by the Program Commit-

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The Society for Ethnomusicology
and the SEM Newsletter

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The SEM Newsletter
The SEM Newsletter is a vehicle for exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor. See the guidelines for contributions on this page.

The SEM Newsletter is published four times annually, in January, March, May, and September, by the Society for Ethnomusicology, Inc., and is distributed free to members of the Society. Back issues, 1981-present Vols. 14-18 (1981-84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year are available and may be ordered at $2 each. Add $2.50 order for postage.

Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Membership
The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world's peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society. Life members receive free copies of all publications of the Society. Institutional members receive the journal and the newsletter.

Student (full-time only) (one year) $30
Individual/Emeritus (one year) $25,000 or less $50
$25,000-$40,000 $70
$40,000-$60,000 $80
$60,000-$80,000 $95
$80,000 and above $100

Sponsor/Partner Individual (one year) $35
Life membership $100
Sponsor/Partner Life $1100

Sponsored* (one year) $35
Institutional membership (one year) $80
Overseas surface mail (one year) $10
Overseas airmail (one year) $25

*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with dues ($35) and postage (either $10 Surface rate or $25 airmail) to the SEM Business Office.

Ethnomusicology: Back Issues
The Society's journal, Ethnomusicology, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Newsletter Guidelines

Guidelines for Contributors
- Send articles to the editor by e-mail or on a 3.5" disk with a paper copy. Microsoft Word is preferable, but other Macintosh or IBM-compatible software is acceptable.
- Identify the software you use.
- Please send faxes or paper copies without a disk only as a last resort.

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Additional charges apply to non-camera-ready materials.

Internet Resources

The SEM Website
http://www.ethnomusicology.org

The SEM Discussion List: SEM-L
To subscribe, address an e-mail message to: LISTSERV@LISTSERV.INDIANA.EDU. Leave the subject line blank. Type the following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

SEM Chapter Websites
Mid-Atlantic Chapter
http://www.macsem.org

Mid-West Chapter
http://www.wku.edu/midwestsem/

Niagara Chapter
http://www.people.iup.edu/nahkonen/NiagaraSEM/NiagaraSEM.htm

Northeast Chapter
http://web.mit.edu/tgriffin/ncsem/

Southwest Chapter
http://www.u.arizona.edu/~stuman/SEMSW/SEMSWhome.html

Southern California Chapter
http://www.ucr.edu/ethnomus/semssc.html

Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/~cma/SEM/SEMSECO2.htm/

Ethnomusicology Sites
American Folklife Center
http://lcweb.loc.gov/folklife/

British Forum for Ethnomusicology
http://www.bfe.org.uk

Canadian Society for Traditional Music
http://www.yorku.ca cstm/

British Library National Sound Archive
International Music Collection:
http://www.bl.uk/collections/sound-archive/imc.html
Catalog:
http://cadenza.bl.uk

Ethnomusicology OnLine (EOL)
Free, peer-reviewed, multimedia Web journal. For more information, point your browser to:
http://umbc.edu/eol (home site)

EthnoFORUM, a.k.a. ERD (inactive)
Archive at: http://www.inform.umd.edu/EdRes/ReadingRoom/Newletters/EthnoMusicology/

International Council for Traditional Music
http://www.ethnomusic.ucla.edu/ICTM

Iranian Musicology Group
http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology
http://www.provincia.venezia.it/levi/ma/

Society for American Music
www.american-music.org

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive

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SEM Soundbyte

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when we expanded, controversially at the time, from a typical program with three simultaneous sessions to one with six.

Our fall annual meeting, our spring chapter meetings, and our journal, Ethnomusicology, provide the Society’s raison d’être: the publication, presentation, and exchange of scholarship in the field of ethnomusicology. In addition, our newsletter, listserv, and website enable a less formal exchange of information, news, and opinions. Examined diachronically or synchronically, these forums tell us a great deal about the history and current state of our field and about the kinds of issues, themes, methods, and theories that concern or have concerned us. In that spirit, I took a quick look at the 2005 annual meeting program for one such snapshot of our field. What are we thinking about in 2005, on the occasion of our 50th anniversary?

The first thing I noticed is a pretty even split between panels dedicated to nations and geographical regions of the world, and those concerned with themes and issues that help us organize our thinking about music nearly everywhere in the world. It seems to me that we have moved back and forth between these two poles over the years, and the present balance illustrates a trend I have noticed in the last few years. Of these regions, the United States and Canada, and the genres and cultural groups living there occupy 21 panels, by far the most. These include geographical areas (the southern U.S., appropriately, comes up at least four times), social groups (African Americans prominently, but also First Nations cultures and native North America), and genres (jazz, spirituals, marching bands). Latin America and the Caribbean is the next most popular region with eight sessions, including ones on Brazil and Mexico. These 29 panels make up about half of the geographically based sessions in the program. This predominance provides one image of us as the American (or Pan-American) Society for Ethnomusicology.

Of course the Society casts its net much more widely. Most of the other regions (Europe, the Near East, South Asia, East Asia, Africa) are represented by between four and six panels. Southeast Asia has only two panels, a bit surprising given its historical centrality in the development of ethnomusicology in the U.S., Western Europe, and Australia. On the other hand, the Pacific, which historically has been underrepresented in North American scholarship on music, breaks out at this conference with three sessions. On Sunday, the Program Committee forces us beyond the limits implied by these area studies, and we will be treated to two panels on “the world,” one on global rock, and one on cyberspace.

As for the themes and issues galvanizing us in 2005, I looked less at the panel titles and more at the individual papers, looking for “keywords” in the title; where I couldn’t find them, I tried to infer what sort of organizing idea might underlay the title. Using this technique, I was able to categorize virtually all the papers and roundtables around a relatively short list of 15 major topics, presented here in their order of frequency as I counted them (some papers fall into more than one category). Appropriately for this meeting, we will be spending the most time discussing the nature and history of ethnomusicology; 58 papers and 10 roundtable/workshops are devoted to this topic. One of the attractive features of ethnomusicology, at least for me, is the self-reflexivity of the field, the nearly continuous examination of what, how, and why we do what we do. We properly indulge in it at this meeting. The other major theme around which we organize our work is associated loosely around themes of identity, including 84 papers and 1 workshop. These include 32 papers on identity in general, 35 papers on gender/women/masculinity/feminism/sex, 14 papers on nationalism/national identity, and 3 papers on ethnicity. Obviously, studying the role of music in establishing and expressing the multi-layered and shifting nature of identity in the modern world continues to provide us with a rich vein to mine intellectually.

After these two topic areas there is a major fall off in numbers of papers to a group of three topics with 30 or more papers in each. The next most popular topic, with 38 papers, centers around space, place, and geography, 34 papers dealing with cultural politics and representation, and 31 papers on movement and performance. Scattered among these topics are well-worn themes such as dance, gesture, urbanism, and politics along with newer ones such as representation, transnationalism, globalization, diaspora, and performativity.

Four familiar topics are covered by 20 or more papers: religion and ritual (26 papers and a workshop); composition, creativity, improvisation, and musical analysis (25 papers); teaching, learning, transmission, and music education (23 papers and 2 roundtables); and technology, commodity, ownership, and mass media (21 papers and 2 roundtables). Among these four, the last one probably represents the newest challenge to our work and to those with whom we work.

In the teens I also found four topics. There are 19 papers on history and change/tradition and modernity and 19 on what I call musical experience. The latter theme includes papers on aesthetics and meaning, memory and nostalgia, emotion and sentiment, and laments. In this familiar bunch, memory/nostalgia seems a bit like the new kid on the block, and I am guessing that we will see more emphasis on this topic in
Announcements

The Lise Waxer Prize

The Popular Music Section of the Society for Ethnomusicology will again award the Lise Waxer Prize for the most distinguished student paper in the ethnomusicology of popular music presented at the SEM annual meeting in Atlanta this fall. The competition includes a cash award of up to US$50. All students giving papers on popular music topics at the upcoming conference are encouraged to submit their paper for consideration. The winner of last year’s prize will be announced during the SEM General Business meeting.

About the prize. Scholar, teacher, and musician, Lise Waxer was an ethnomusicologist whose research on salsa was greatly admired in the field and whose supportive work as a mentor and colleague inspired the greatest loyalty and respect from those around her. Her untimely death in 2002 was a shock to those who knew her, and at the 2002 SEM meeting, the PMSSEM voted to name the prize in her honor.

Application. Each prize candidate must deposit four copies of his/her paper to the prize committee chair at the PMSSEM business meeting at the annual SEM conference and fill in a registration form. The time and location of the PMSSEM meeting will be listed in the conference program. The paper deposited is to be the version that is read at the conference and may not exceed twelve double-spaced pages (roughly 3,900 words). Candidates are encouraged to submit four copies of taped audio or visual examples that will be used in the presentation (tape cassette for audio examples; North American standard VHS format for video) with a brief explanation of how the examples are used in the presentation.

Administration. This year’s selection committee includes Tracey Laird (Chair), Dan Cavicchi, Gordon Thompson, and Jennifer Miloto Matsue. Entries will be judged solely on the content of the papers, including the use of video and audio examples submitted. The 2005 Waxer Prize selection committee will decide upon a winner by March 15, 2006.

For further details, please visit the SEM home page or the PMSSEM page at (website) http://orpheus.tamu.edu/pmssem/prize.html. Please direct other questions to Tracey Laird (email) tlaird@agnesscott.edu.

American Research Institute in Turkey Fellowships

The American Research Institute in Turkey (ARIT) is a non-profit academic organization founded in 1964 for the purpose of supporting research and promoting scholarly exchange in Turkey. ARIT maintains two research institutes in Turkey, one in Istanbul and one in Ankara. Both branches consist of a library, hostel, and administrative offices for the support of American or Canadian based scholars conducting research in Turkey. ARIT administers the following fellowship programs in 2006-7 to support research and exchange in Turkey. The application deadline is November 1, 2005.

NEH/ARIT Advanced Fellowships for Research in Turkey. NEH/ARIT Advanced Fellowships cover all fields of the humanities, including prehistory, history, art, archaeology, literature, and linguistics as well as interdisciplinary aspects of cultural history for applicants who have completed their academic training. The fellowships may be held for terms ranging from four months to a full year. Stipends range from $10,500 to $40,000.

ARIT Fellowships for Research in Turkey. ARIT Fellowships are offered for research in ancient, medieval, or modern times, in any field of the humanities and social sciences. Post-doctoral and advanced doctoral fellowships may be held for various terms, from two to three months up to terms of a year. Stipends range from $4,000 to $16,000.

Samuel H. Kress/ARIT Fellowship for Research in Archaeology and Art History. Graduate level fellowships of up to $17,000 and tenures of up to one year will be offered for doctoral candidates matriculated at U.S. or Canadian institutions.

The Kenan Erim Fellowship supports archaeological research (excavation or field study) of material at Aphrodisias in Summer 2006 ($2,500).

For more information, please contact Nancy Leinwand, Administrator: (tel) 215.898.3474; (email) leinwand@sas.upenn.edu; or visit (website) http://ccat.sas.upenn.edu/ARIT.

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Smithsonian Global Sound: A Virtual Encyclopedia of the World’s Musical Traditions from the Smithsonian Center for Folklife and Cultural Heritage

The Smithsonian Center for Folklife and Cultural Heritage is proud to announce the launch of our highly anticipated website, Smithsonian Global Sound (www.smithsonianglobalsound.org). Smithsonian Global Sound offers digital downloads of music and sound from around the world. The site has a wealth of educational content and downloads are accompanied by extensive liner notes. Our goal is to encourage local musicians and traditions around the planet through international recognition, the payment of royalties, and support for regional archives.

To date, Smithsonian Global Sound features the collections of Smithsonian Folkways Recordings, Archive and Research Centre for Ethnomusicology of the American Institute of Indian Studies (ARCE) in New Delhi, India, and the International Library of African Music (ILAM) in Grahamstown, South Africa. Downloads from Central Asia and other parts of the world will be added in the months to come. Users can browse by genre, instrument, geographical location, and culture group, and enjoy Artist Features and Radio Global Sound. Subscriptions are available for educational institutions. Please visit (website) www.smithsonianglobalsound.org for more information.

Lost Delta Found: Rediscovering the Fisk University-Library of Congress Coahoma County Study, 1941-1942. Edited by Robert Gordon and Bruce Nemerov (Vanderbilt University Press, 2005)

Lost Delta Found presents long lost research from three noted Fisk University scholar—John W. Work, Lewis Wade Jones, and Samuel C. Adams, Jr.—who journeyed with folklorist Alan Lomax of the Library of Congress to Coahoma County, Mississippi. Their purpose was to document the musical habits and history of the black community there. The book peels back layers of time and gives exciting new perspectives on the music and culture of the Mississippi Delta.
Anthony Seeger

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Music (ICTM) from 1997-99, and Secretary-General of ICTM from 2001 to the present. Both grandfather and grandson have made significant contributions to ethnomusicological theory and method, and served their academic societies as well as society at large.

Born in New York City on May 29, 1945, and raised within the musically and politically active extended Seeger family, Anthony Seeger received his Ph.D. in Anthropology from the University of Chicago in 1974. During his predoctoral research with the Suyá (1970-73), he engaged his Suyá hosts with banjo and song, as they drew him into their ceremonial and musical world. His continued visits to the Suyá over the years, with his most recent visit in 2004, have resulted in numerous publications in English and Portuguese that speak to anthropologists, ethnomusicologists, and musicologists in a writing style that never shies from complex details, but recounts them in an approachable, action-packed rendering of social and ceremonial life.

His renowned book Why Suyá Sing: A Musical Anthropology of an Amazonian People, originally published in 1987 by Cambridge University Press with accompanying cassette, received the American Musicological Society’s Kinkeldey award in October 1988, and has been issued in a revised paperback with CD by the University of Illinois Press in 2004. Why Suyá Sing, building upon the solid ethnographic foundation laid in his earlier Nature and Society in Central Brazil: The Suyá Indians of Mato Grosso (Harvard University Press, 1981), drew upon forays into ethnomusicological theory and analysis that first found expression in Seeger’s extensive and well-archived field collection of Suyá song and speech genres. These materials formed the basis for recordings (Música Indígena: A arte vocal dos Suyá, 1982) and articles (“Porque os indios Suyá cantam para as suas irmãs” appearing first in Portuguese, and later developed as articles for the journal Ethnomusicology (1979), and McLeod and Hemdon’s coedited The Ethnography of Musical Performance.

Why Suyá Sing brought together the various strands of Seeger’s anthropological and ethnomusicological lineages to present a “musical anthropology” that established aspects of social life as musical, and as created and re-created through performance. Rather than assuming a pre-existing and logically prior social and cultural matrix within which music is performed, Seeger’s description and analysis of the mouse ceremony within a cycle of ceremonial activities and a structurally orchestrated set of speech and song events presented music as a part of the very construction and interpretation of social relationships and processes.

Seeger’s methodological and analytical breakthroughs into performance-centered and musically-centered social analysis found in the 1988 version of Why Suyá Sing is matched by the Afterword of the 2004 version, which extends musical anthropology into applied ethnomusicology. Here Seeger recounts how he took knowledge originally obtained for a scholarly purpose and helped Suyá use it to benefit themselves in their battles for land, resources, and cultural integrity. This movement of ethnomusicology and ethnomusicologists “outside academia,” its historical precedents and its social consequences, is the subject of his Charles Seeger presentation at the 50th annual meeting of the Society for Ethnomusicology.

In 1973, and again from 1975 through 1982, Seeger taught in the Department of Anthropology and the Graduate Program in Social Anthropology of the National Museum in Rio de Janeiro, becoming Chair and Director in 1981. From 1974-75, he served as Assistant Professor of Anthropology at Pomona College, returning again to the United States in 1982 to become Associate Professor, then Professor of Anthropology and Director of the Archives of Traditional Music at Indiana University, Bloomington. In 1988 he became Curator of the Folkways Collection and Director of Smithsonian Folkways Recordings in the Office of Folklife Programs at the Smithsonian Institution, Washington, D.C. During this time, he became involved in research and action in the realms of the independent recording industry, rights to intellectual property, and the structure of ethnomusicographic recordings. This work resulted in a number of international lectures, conferences, and publications on the subject of field recordings, archives, and intellectual property rights, culminating in a co-edited volume with Shubha Chaudhuri, Archives for the Future: Global Perspectives on Audiovisual Archives in the 21st Century (Calcutta: Seagull Press, 2004).

In July 2000, Anthony Seeger joined the faculty of the Department of Ethnomusicology at UCLA, where he continues to draw upon his field research, social activism, and experiences in the worlds of archiving and ethnographic recordings to help train the next generation of ethnomusicologists. He is recipient of a Guggenheim Fellowship (1995), an elected Fellow of the American Academy of Arts and Sciences (1993), and has been awarded fellowships from NEH, the Ford Foundation, NSF, SSRC, Wenner-Gren, and the Smithsonian, along with numerous other organizations and institutions. He has also received funding from the Grateful Dead’s Rex Foundation to support applied ethnomusicological work with the Suyá.

His wife, Judy, and daughters Elisa and Hiléia have joined him in his field research among the Suyá. While his students and wide-ranging readership may not have visited the Suyá, they have been brought into their world of euphoric song and the ongoing drama of indigenous rights and intellectual property rights issues through Seeger’s teaching, mentorship, and publications. Those attending the 50th annual meeting of the Society of Ethnomusicology will have the opportunity to reflect with him upon the often-neglected history and future role of ethnomusicologists outside academia.
People & Places

Nathan Hesselink has accepted a position in the School of Music at the University of British Columbia. His book, tentatively titled, 'Pungmul: Visiting the Worlds of South Korean Percussion Music and Dance, will be published by the University of Chicago Press in 2006.

On July 9, 2005, Joe Hickerson was presented the annual Excellence in the Traditional Arts Award by Walt Michael, Director of Common Ground on the Hill at McDaniel College in Westminster, Maryland. The event culminated the afternoon performances at Common Ground’s annual American Music & Arts Festival at the Carroll County Farm Museum. Joe Hickerson will be celebrating his 70th birthday with a concert at 7:30 pm on Monday, October 17, 2005, at St. Mark Presbyterian Church, 10701 Old Georgetown Road, Rockville, Maryland. The event is sponsored by the Institute of Musical Traditions and will include an interview of Joe by Mary Cliff, host of “Traditions” on WETA-FM 90.9. For more information, visit (website) www.imtfolk.org.

Made Hood completed his Ph.D. in ethnomusicology at the University of Cologne during Spring 2005. He has joined the ethnomusicology faculty as Lecturer at Monash University in Melbourne, Australia.

Mervyn McLean has been awarded a citation and cash award of $5000 from the Librum Endowment Trust of New Zealand “in recognition of outstanding services to New Zealand music.” The following is the text of a letter from David Underwood, Chairman of the Alexander Turnbull Library Endowment Trust Board, to Dr. McLean accompanying the citation: “The Alexander Turnbull Library Endowment Trust Board has great pleasure in conveying to you the wish of the Music Advisory Committee of the Librum Trust that you be given a grant of $5,000.00 and a citation in recognition of your outstanding services to New Zealand music. This grant has been made in terms of the Deed of Trust ‘ . . . to foster and promote New Zealand music, the advancement of musical knowledge and appreciation, the support of the musical arts, and the preservation of musical archives. . . . ’ From your university student days to the present time, you have devoted your life to the collecting, preserving and making accessible traditional Maori and Pacific music. Your achievements in founding and heading the outstanding Archive of Maori and Pacific Music at the University of Auckland have been many. Your documentation of the collections with excellent catalogues, as well as your bibliographies, books and articles have opened up Maori music to a wide audience and its greater appreciation. For many years you have been influential as a teacher at the University of Auckland. We congratulate you on your many achievements and I am very pleased to enclose a cheque for $5,000.00 and a citation.”

Deborah Wong will spend the 2005-06 academic year at the National Humanities Center as a National Endowment for the Humanities Fellow. She will be working on a book about race, gender, sexuality, belief, and the bodies created through Japanese American taiko and the political economy of Pacific Rim multiculturalism. At the University of California at Riverside, she was recently named University Honors Program Faculty Mentor of the Year and received the Women Who Make a Difference award from the UCR Women’s Resource Center. She has also joined the Board of Trustees for the Alliance for California Traditional Arts.

Ali Jihad Racy Wins Book Award

According to Dr. Noel Brehony, chairman of the judging committee, “It [the book] represents the culmination of Professor Racy’s long and distinguished career as an accomplished performer, scholar and teacher of Middle East music. He explores the phenomenon of the tarab—looking at its musical substance, lyrics, performance practice, secular and religious ecstasy, and musical education. It is written in a clear and engaging style that will appeal to musicians and nonmusicians alike. It is rare that we find a book that opens up to the general reader—and indeed many Middle East specialists—the world of Arab music and that is why the judges decided to award the major prize this year to this wonderful book.”

Meanwhile, in the United States, the committee for the Society for Ethnomusicology Alan P. Merriam Prize for the most distinguished book in ethnomusicology published in 2003, granted Making Music in the Arab World Honorable Mention at the Society’s Annual Meeting in November 2004. Since its publication, the book has led to numerous interviews with the author, for example on BBC, and to a full-length program on tarab on Public Radio International (PRI). The book is expected to come out in Turkish and Arabic. Recent reviews of the book appear in Digest of Middle East Studies (v.12-2, Fall 2003), Notes (v.60-4, June 2004), al-Jadid (v.10-48, 2004); and online at Afropop Worldwide (website) http://www.afropop.org/multi/feature/ID/312/Tarab-Making-Music-in-the-Arab-World.
Robert Garfias Honored with the Order of the Rising Sun

Robert Garfias (University of California at Irvine) has been awarded the Order of the Rising Sun by the Emperor of Japan. The conferment of this award took place on May 20, 2005 in Tokyo, Japan, and in connection with the Order, Garfias was granted an audience with the Emperor. The official name of the order is “Kyokujitsu Chu Jusho” and is the highest honor that can be conferred on a non-Japanese citizen. It was awarded in recognition of Garfias’ long engagement in the study and dissemination of Japanese culture and for his role in the assistance of cross-cultural efforts between Japan and the United States.

Garfias was one of seven people in the U.S. to receive an award. Every spring and fall, the Japanese government bestows decorations on individuals who have made distinguished contributions to Japan and to the promotion of its external relations with foreign countries. Of the 4057 receiving the honor in Spring 2005, only 34 were non-Japanese. Typically, non-Japanese recipients receive their awards from the nearest Japanese consulate. Garfias was invited to a conferment ceremony in Tokyo and granted an audience with the Emperor.

For more than 40 years, Garfias has examined the traditional music of the Japanese Imperial Court, koto music, and the music of Okinawa, and has published studies on gagaku and Okinawan music. He studied in Japan’s Imperial Household Music Department and provided support for the first U.S. tour of a gagaku ensemble in 1959. Since then, he has often assisted in presentations of gagaku performances in the U.S. and was particularly instrumental in bringing the first gagaku performance to the Walt Disney Concert Hall in October 2004. Garfias has also introduced gagaku to renowned Western musicians and composers such as Igor Stravinsky and Leonard Bernstein.

Garfias teaches a wide range of courses dealing with many of the world’s music including courses on the music of Japan and Okinawa. He has taught at the University of Washington, UCLA, UC Berkeley, and UCI, and has conducted fieldwork in a number of places across the globe. Fluent in eight different languages, including Japanese, Garfias was past-president of the Society for Ethnomusicology, a member of the Smithsonian Council, and served for ten years on the NEA National Council on the Arts. He recently served as a Research Professor for the Japanese National Museum of Ethnology and continues to do work with the museum.
Dear Barbara, (Nazir, Mark)

Please accept this response in lieu of a postcard saying I will help in the matter of the report to the Board on the future aims, goals, etc. of the Society.

I feel I am altogether the wrong person for these questions, but as I am not at all sure who that right person might be, perhaps I am no more the wrong person than any other wrong person.

A bit of intimate background first: For the last year or two I've been having an internal conflict trying to figure out what it is I want to know about music, and how I can best set out to find some answers. I feel my own directions are somewhat more clear this year than last, so I am hopeful that next year will also bring more confidence about what I want from my professional life. Because of what I confess to be a certain amount of self-absorption for reasons given above, I find it ironic to be asked to advise the Society on its aims. On the other hand, it is also clear that I am wrestling with questions which ultimately involve the Society, as I assume we are a body of scholars with similar problems, problems which perhaps all of us should be wrestling with.

Re the Music Education Committee. If they want to popularize, I think they should be given a free hand. I am very much of the "let a thousand flowers bloom" school. I do not feel threatened by the possibility that they might do badly. In fact, they probably would. But they might do well, also. The argument that a publication with the SEM label on it must be "top drawer" I find impossibly arrogant, self-indulgent and self-protective. It does not hurt me if someone in my field makes a fool of himself. As a matter of fact, we all learn best by making mistakes. Success hardly ever teaches anyone anything except how to be a success. I learn as much from other peoples failures as I learn from their successes. If we insist on fail-safe measures for the Music Education Committee efforts, we strangle them and us. It is rare enough in this world to find someone willing to do something. I find it unforgivable to quash that desire. Why not let them write their textbooks? They will do a better job than anyone else. We are very vulnerable to charges of elitism anyway, so why must we encourage these charges?
Re the area study groups within the society. This kind of question I find hard to deal with at an official level. If some one or some group wants to form an area study group within the Society, it seems to me it should be fairly simple to do. Write letters to the people involved, arrange a meeting at the annual meeting and/or have a mimeographed newsletter. It won't happen unless there is a person to make it happen. I would think it would be enough to open the possibility to the Society as a whole and see if anyone jumps at it.

The question of the involvement of the younger people in the Society touches me. I did not realize there was a feeling of exclusion among them and I feel badly about it. The meetings serve several purposes for the "elder" members. For me, I get to see all these dear people at least once a year. For others, who are more isolated professionally than I am, they serve the vital function of dissipating loneliness. For the new and student members, they afford the opportunity of seeing the people they've been reading. But there is another function for them which we've apparently neglected. They need to be noticed. Can graduate students have some sort of representative body? Say, one representative from each institution that has, say, at least five graduate students; or maybe have proportionate representation with an option of having one representative from schools with fewer than five grad students. Then this body could elect a representative to the board. There could be an open meeting for students at the regular SEM meeting with or without faculty adviser/advisers present. I'm new at this

so perhaps all this is old ground. If so, somebody please tell me. I feel strongly that if students want greater participation we should provide the channels for the participation but we should not determine the content of that participation. That should come from them. I would be willing to make some efforts toward helping students organize themselves if that is necessary or desirable.

If anything further comes to mind, I'll write again.

Love to all three of you.

Judith
Announcements

Continued from page 4

It was a historic trip that led to the earliest recordings of Muddy Waters and the discovery of Son House. The field notes, interviews, and musical transcriptions of the Fisk researchers were a major component of the study and were to be published jointly by Fisk and the Library of Congress. The Fisk material, however, disappeared in Washington D.C., before the findings could be published.

Lost for more than a half-century, the work from Work, Jones, and Adams, was recently uncovered by noted filmmaker and author, Robert Gordon. Gordon, who directed the PBS documentary Muddy Waters Can’t Be Satisfied and the Memphis episode of Martin Scorses’s The Blues series, edited the book with Bruce Nemero. Audio Specialist for the Center for Popular Music at Middle Tennessee State University. Their work adds a new dimension and brings to life a richer, more detailed and ultimately more accurate view of the life of the black Delta community and the music that ran through it.

For more information, please contact Kissy Black (Lotus Nile Media): (tel) 615.598.0229; (email) kissyblack@lotusnile.com or Sue Havlish (Vanderbilt University Press): (tel) 615.343.2446; (email) sue.havlish@vanderbilt.edu.

Report on Primer Congreso Internacional de Música, Identidad y Cultura en el Caribe

By Sydney Hutchinson, New York University, and Martha Ellen Davis, University of Florida

Several SEM members recently attended the first International Conference on Music, Identity, and Culture in the Caribbean in Santiago de los Caballeros, Dominican Republic, which took place April 8-10, 2005. The theme of this conference was “Merengue and Dominican Identity,” in honor of the 150th anniversary of the first publication mentioning merengue in the Dominican Republic. It was hosted by the Centro Cultural Eduardo León Jimenes in conjunction with the Instituto de Estudios Caribeños and the Secretaría de Estado de Cultura. The group plans to continue the dialogue begun this year in 2007, when the conference theme will be on son and salsa.

The three keynote addresses were given by Paul Austerlitz, who shared excerpts of his 1980s field interviews in his talk entitled “Merengue and Dominican identity;” José Guerrero of the Universidad Autónoma de Santo Domingo, who discussed the metaphysical implications of the ongoing search for merengue origins, and Angel Quintero Rivera of Puerto Rico, whose memorable talk focused on ties between merengue, danza, and danzón.

Besides Austerlitz, two other SEM members gave papers. Martha Ellen Davis discussed alternatives to merengue in the construction of Dominican identity in her paper entitled “From Tradition to Identity: The Symbolic Trajectory of Dominican Musical Folklore.”

Sydney Hutchinson focused on the relationship between urbanization, migration, and the development of new styles of merengue típico in her paper, “Merengue típico in Santiago and New York: A Transnational and Traditional Music.” Other noteworthy participants included author Dario Tejeda, folklorist Dago-berto Tejada Ortiz, dancer Josefinia Mininio, singers Milly Quezada and Felix del Rosario, and accordionists Bartolo Alvarado and La India Canela. A total of 45 papers were presented by scholars and performers from the Dominican Republic, Puerto Rico, Cuba, Haiti, USA, Canada, Mexico, Chile, Curacao, Martinique, Spain, Brazil, and Venezuela on topics from national identities and social processes to mass media and the culture industries.

The many groups that performed at the conference included the Ballet Folklórico Dominicano, Fellé Vega’s jazz-fusion group “La Orquesta de Danzas Mezcladas,” and legends of both popular and traditional merengue from Rafaelito Román to Johnny Ventura and Joseito Mateo. Most notably, practicing musicians and dancers were integrated into each of the conference’s 15 panels, giving demonstrations, sharing personal experiences, or serving as chairs and moderators who offered commentary. Their contributions were especially valuable, since such voices are normally heard only indirectly in the form of informant quotations. These artists’ participation in the academic sphere opened up new possibilities for dialogue and can offer a valuable model for future SEM meetings.
Call for Papers

Music Performance and Improvisation

February 3-4, 2006, Columbia University

The Columbia Music Scholarship Conference (CMSC) invites paper submissions for its 3rd annual conference on the theme of “Music Performance and Improvisation,” to be held on February 3-4, 2006 at Columbia University.

Recent scholars in the humanities and social sciences have called for a redirection of academic work away from hermeneutical interpretation towards a focus on performance and issues of presence, materiality, and embodiment. Music scholarship seems particularly well positioned to participate in such a dialogue and recent work in musicology has anticipated this broader turn towards the performative. George E. Lewis’ work on the origins of Afrological and Eurological improvisatory performance has been particularly important in understanding the interdependence of their cultural lineages. Carolyn Abbate has called for a direct engagement with performance by musicologists that challenges a view of music as a social text to be deciphered, suggesting instead that scholars engage with the drastic and subjective act of music making. Some music theoretical writing have perhaps best anticipated and led the way for such discussions of the immediacy of performed experience. Studies by theorists such as Nicholas Cook, Marion A. Guck, and Suzanne G. Cusick have directed attention toward the materiality of sound and the intimate embodied relationships that are produced through listening and performance.

This conference seeks further engagement with the issues raised by the authors mentioned above, as well as an expansion of these questions beyond their current limits. We also seek to interrogate the role of performance and improvisation as they relate to our own work as writers on and performers of music. Our goal is to open up all fields of scholarship to the importance of music as performed, improvised, and lived experience as it is perceived across the boundaries of music genres, disciplines and cultures.

We invite submissions from any and all graduate students whose work engages music within and beyond these frameworks. Outstanding papers from among those chosen for the conference will be considered for publication in Current Musicology. Some possible themes include (in no particular order):

- Community building through performance and improvisation
- Intercultural and transnational improvisation
- The phenomenology of listening
- The politics of improvisation
- Technologies of presence and embodiment
- Ontologies of performance and composition
- Musical performances of race, class, gender, sexuality, and nation
- Music and embodiment
- Performance, presence and the production of meaning
- Challenges to musical analysis through improvisation and performance
- Music writing, criticism, and analysis as performance
- Historical performance practice

We invite proposals for 20-minute presentations from any graduate student engaged in musical research. Submissions should include: a 500-word proposal (for use in the conference program), a 250-word abstract, a 150-word bio, and a cover sheet, including indication of any special audio-visual needs, the author’s name, email address and proposal title.

Both the proposal and abstract should be accompanied by a title. Authors will be notified in November 2005 of our decision. Additionally, in order to ensure anonymous evaluations, please remove your name (or any other identifying marks) from the proposal and abstract proper.

Please email all submission information (pdf, .rtf and .doc only), no later than October 31, 2005 to (email) cmsc@columbia.edu. Alternately, hard copies can be mailed (postmarked by October 31) to: The Columbia Music Scholarship Conference, Department of Music, Columbia University, 2960 Broadway, MC 1812, New York, NY 10027.

For further details, including complete citations of the authors and works mentioned in the Call for Papers, please visit (website) http://www.columbia.edu/cu/cmsc or contact us at (email) cmsc@columbia.edu.

Forum on Music and Christian Scholarship


The Forum on Music and Christian Scholarship seeks proposals for their upcoming annual meeting, which will take place at Wheaton College in Wheaton, Illinois, February 24-25, 2006.

Papers on any topic pertaining to music and Christian scholarship are welcome. Likewise, we invite submissions representing a variety of approaches and perspectives: history, theory and analysis, philosophy and theology, ethnomusicology, critical theory, and the like. Papers will be 25 minutes long. We would also like to encourage proposals for a panel entitled “Music, Theology, and Ineffability.”

Please send an abstract of approximately 300 words which includes your name, affiliation, and contact information to the Chair of the Program Committee: Richard Wattenbarger, Department of Fine Arts, La Salle University, Philadelphia, PA 19141; (fax) 240.218.6453; (email) wattenbarger@lasalle.edu. Deadline: October 15, 2005.

SEM Silent Auction 2005

Doorstop. Shim. Coaster. There are many things you can do with your unused books, journals and CDs. Why not donate them to the SEM Silent Auction?

The fifth annual SEM Silent Auction is coming soon. So gather those books, journals, and CDs and bring them with you to Atlanta! You are strongly encouraged to bring the items with you. If, however, this is not possible, please ship items to: SEM 2005 Silent Auction Receiving Coordinator, Emory University, Department of Music, 1804 North Decatur Road, Atlanta, Georgia 30322-1123; (tel) 404.727.6445. All boxes must be shipped by October 31, 2005.

All proceeds from the auction help to defray costs of student participation at the next annual meeting. Last year’s auction raised $1,400. Help make this one even more successful: start setting aside your items for donation now!
Gerard Béhague (1937-2005)

By Tom Turino, University of Illinois at Urbana-Champaign

Gerard Henri Béhague, 67, died of lung cancer in the loving presence of his wife, Cecilia, and his two daughters, Sabina and Dominique, in the early hours of the morning of June 13, 2005 at an Austin hospice. Active and vibrant of spirit to the end, he was a prolific writer and scholar, a tireless editor and lecturer, and, perhaps most important to him personally, a dedicated teacher and mentor who deeply influenced the lives and careers of his students and the many others he touched. Through his varied activities he was the single most influential force for furthering the study of Latin American music in North America during the last three decades, and was a prominent leader in this field throughout Latin America and in Europe.

Equally comfortable speaking and writing in French, Portuguese, English, and Spanish, Gerard Béhague was born November 2, 1937 in Montpellier, France, and grew up in Rio de Janeiro where he studied piano and composition. He began graduate work in musicology at the Institut de Musiqueologie of the University of Paris. He completed his Ph.D. under the guidance of Gilbert Chase at Tulane University in 1966 with a dissertation on Brazilian musical nationalism, later published as a monograph entitled The Beginnings of Musical Nationalism in Brazil (1971). Chase’s pan-Americanism and respect for all types of American music had a lasting influence on Béhague’s varied research interests and teaching. While at Tulane he also took an ethnomusicology course with Norma McLeod and so was introduced to the field that he would ultimately identify himself with most closely.

Directly out of graduate school, Professor Béhague moved with his young wife and newborn to Champaign-Urbana, where he became a member of the musicology faculty of the University of Illinois (1966-1974). An excellent dancer himself, Béhague is warmly remembered for enlivening faculty parties with Latin American music and dancing, an enthusiasm he maintained throughout his life. He was originally hired to teach European music history, and North and Latin American historical topics. He launched a two-semester sequence in which he began developing his holistic approach of covering the indigenous, rural-mestizo, urban-popular, and European-criollo elite music traditions of a given Latin American region within a single course. It was during his time at the University of Illinois that Professor Béhague became increasingly engaged with ethnomusicology. He began his life-long study of candomblé in Brazil with an SSRC research fellowship, and traveled to West Africa to investigate sources for particular Afro-Brazilian practices. Illinois colleagues Charles Hamm and Bruno Nettl organized a plenary session on popular music at a joint meeting of the AMS and SEM in 1971 where Béhague presented what would become his classic “Bossa & Bossas” article (1973). This paper strengthened the budding interest in urban popular music study within ethnomusicology and marks an important moment in Béhague’s career.

In 1974, Professor Béhague joined the musicology faculty of the University of Texas at Austin where he began to develop one of the leading ethnomusicology programs in the country in collaboration with the Institute for Latin American Studies and the Folklore Center in Austin, under the leadership of Américo Paredes. At Texas, Béhague taught a three-semester sequence on Latin American music, classes on African music, and theoretical seminars on ethnomusicological topics. The ethnomusicology faculty was expanded to two and later three members. He also oversaw the creation of a variety of student musical ensembles including the U.T. Mariachi and the Andean ensemble. He served as Chair of the Music department from 1980 to 1989. In 1980, he founded the Latin American Music Review with articles in English, Spanish, and Portuguese, and it became the premier North American journal treating all genres of Latin American music from theoretical, historical, and ethnomusicological perspectives. He served as editor of LAMR until his death, of Ethnomusicology from 1974-1978, and of the music section of the Handbook of Latin American Studies after 1970. He was President of the Society for Ethnomusicology from 1979 to 1981. In 1985 he was named the Frank C. Erwin, Jr. Endowed Professor in Music, and in 1991 the Virginia L. Murchison Endowed Regents Professor of Fine Arts. In 1994 he was inducted into the Brazilian Academy of Music, and in 1997 was awarded the title of Commander of the Order of Rio Branco by the Brazilian government for his scholarly contributions. He received several NEH grants to conduct summer seminars on Latin American music for college teachers and was also the recipient of a Guggenheim Fellowship. Amidst all these activities and honors he continued to lecture and attend conferences all over the world, conduct research and write for publication, and advise a growing number of graduate students.

I was Gerard’s advisee from 1979 until 1987, during what was, perhaps, the busiest administrative period of his career; yet throughout many semesters we met in his office on a weekly or bi-weekly basis for an hour to discuss my work. Although effective as a classroom teacher, it was during these private sessions where he had the greatest impact as a graduate teacher and mentor. He had an incredibly quick, critical mind and would doggedly challenge us with penetrating questions we were expected to answer with equal facility, all this within an atmosphere that remained formal and somewhat intimidating—he was Dr. Béhague until, and
Janice E. Kleeman (1949-2005)
By Martha Ellen Davis, University of Florida

Janice E. Kleeman received her Ph.D. in Music with distinction in 1982 at the University of California at Berkeley. Her dissertation was entitled, The Origins and Stylistic Development of Polish-American Polka Music. She is a featured expert in Les Blank’s documentary film, “In Heaven There is No Beer” (Flower Films, 1984), interviewed in her bathing suit at a polka festival.

Jan Kleeman served as Assistant Professor of Music at Brown University (Providence, Rhode Island) from 1982-1987. In addition to advising and tutorials, she taught topical courses in American and European folk music, Asian classical music, and a wide range of theoretical courses, including new ones she developed and introduced into Brown’s music curriculum: Introduction to Ethnomusicology, Folklore and Music, Linguistic and Semiotic Approaches to Musical Analysis, Music as Oral Tradition, Meaning in Music, Studies in Folk Music Analysis, and her favorite: “Rock ‘n’ Roll is Here to Stay!” which filled a large lecture hall to capacity. Rock ‘n’ roll became Jan’s new research thrust; she lectured widely and started a textbook on the subject.

Her developing potential in ethnomusicological theory during that period is also shown in her significant article, “The Parameters of Musical Transmission” published in The Journal of Musicology (v.4-1, Winter 1985-86:1-22).

However, her career and happiness were cut short abruptly by the loss of her second husband, James Koetting, the senior ethnomusicologist at Brown University, who suffered a fatal heart attack at the Society for Ethnomusicology meeting in Los Angeles in October 1984, after but a few months of marriage. Then she was advised that she would lose her job as well through non-renewal of her contract at Brown.

Jan remained in Providence, took a Master’s degree in counseling, and worked in this field as a second career. However, the blows of her losses had triggered a state of depression from which she never really recovered. In February, 2005, she moved to Houston to be nearer her family. But on April 15, she took her life.

Jan leaves her daughter, Ellen Kardas, of Los Angeles, California, a graduate of M.I.T. Elegant and gracious like her mother, Ellen writes of her, “She was a genteel lady who appreciated the finer things in life...: she was intellectual and inquisitive... she cherished her family and had a great number of friends who cared about her deeply.” Memorial services were held on April 20 (Unitarian) and April 23 (Baptist) in Houston, and on May 11 at the First Unitarian Church of Providence, where Jan had served as director of music.
It was an unseasonably cold mid-November afternoon when I arrived at my first SEM meeting: Philadelphia 1976. Little did I realize then that I would wind up trekking to almost every meeting for the next thirty autumns (only five meetings have I missed in the years since that first one). Vicious weather and a hotel fire notwithstanding, the combination of stimulating panels by day and socializing until the wee hours set the tone that I would find year after year. Every meeting, of course, has had its unique local flavor and appeal, but the core structure, if you will, has changed little.

Etched in my memory from that first one are the inspiring words and stirring G. That day I had been inclined to doubt the intellectual acuity of those so advanced in years—Charles was just a month shy of his 90th birthday. Now, as then, I marvel at both his vision and his fervor. Younger scholars have taken their inspiration from him, from others of the SEM founders, and from a host of scholars who have participated in our meetings as Seeger lecturers, paper givers, discussants, performers, and partners. Of course, these categories have overlapped and continue to do so. Under the rubric of “ethnomusicologist,” it seems, the probing scholar, the skilled musician, the nimble dancer, and the garrulous socializer are very often one and the same. Nowhere is this clearer than at our meetings.

Gathering for this annual exchange of ideas is—for me and, I think, for many of us—a joyous occasion. Just as I have always looked forward to Christmas holidays and summer travel since my earliest years, I have come to look forward to the annual SEM meeting. Until I tire (will I ever?) of this special event, I’ll be there to renew and expand my engagement with the field of ethnomusicology, its ideas and its people, seeking inspiration, making new friends, and seeing old ones. Never, come to think of it, have I experienced a “bad” meeting, as I always come back to my university batteries recharged. Get ready, Atlanta, Hawai‘i, I’ll be seeing you soon.

**Position Announcement: Editor(s) for SEM Newsletter**

The Society for Ethnomusicology invites proposals from Society members who wish to be considered for the editorship of the SEM Newsletter. The newsletter is published four times a year, in January, March, May, June, and September. The newsletter provides SEM members with access to essential and timely information about the Society and the field. Each issue runs 8-40 pages and includes columns about upcoming SEM meetings and articles of interest to ethnomusicologists.

The newsletter editor(s) will serve for a renewable term of three years, beginning August 2006. The editor must be experienced in manuscript editing and proofing, and is responsible for acquiring and editing articles, coordinating materials provided by SEM members, and liaising with the printers. The editor works closely with the SEM Business Office, and the SEM Board of Directors, and attends the SEM Editorial Board meeting at SEM conferences. It is important that the editor be contactable in July and August to coordinate the publishing of the preliminary conference program in the September issue with the Program Chair and the SEM Business Office.

This position will require certain kinds of budgetary support. The editor(s) will need a core set of equipment including a computer, color printer, and scanner, publishing software (e.g. Adobe Photoshop, Adobe Pagemaker, Adobe Acrobat), and their institution’s support to cover miscellaneous expenses (e.g. telephone, courier services, printer accessories, photocopying, etc.). We encourage anybody interested in applying to contact the current editor, Tong Soon Lee, at (email) tslee@emory.edu, to discuss the position and its requirements. Applicants should submit a statement describing (1) their relevant technical skills, such as experience with desktop publishing; (2) previous editorial and/or administrative experience; (3) assurance that appropriate time and support will be available; (4) a brief narrative of their training and experience in ethnomusicology; and (5) their ideas about how the newsletter might develop and what it might encompass under their editorship to best serve SEM specifically, and the field of ethnomusicology generally. Applicants should also submit a curriculum vitae and the names of three potential referees (including the applicant’s immediate superior, if applicable). Potential editors must be members of the Society for Ethnomusicology. SEM welcomes nominations from Society members (nominees must also submit all required materials) and encourages applications from women and minorities.

The Editorial Advisory Committee, comprising R. Anderson Sutton (Chair), Alan Burdette, Mark DeWitt, Robert Garfias, Frank Gunderson, Ellen Koskoff, John Murphy, Jennifer Post, Philip Schuyler, Ruth Stone, and David Trasoff, will review the applications and make recommendations to the SEM Board of Directors. The deadline for receipt of applications is March 15, 2006. Please send all materials to R. Anderson Sutton (email) rasutton@wisc.edu.
SEM at 50
Presents
Creative Processes
of Korean Music

Part I – Tradition
Part II – Composition

Daegeum  Pansori
Gayageum  Sanjo
Janggo  Sijo

Composers
Hwang Byungki
Hwang Sungho
Lee Geonyong
Lee Youngja

Visual Artist
Koo Bohnchang

Performers
Hwang Byungki • Ji Aeri • Jo Jeonghui • Kim Jeongseung • Kim Woongsik • Moon Hyun

8 PM Thursday November 17, 2005
Sheraton Midtown Atlanta at Colony Square
In Atlanta we will look back with admiration, nostalgia, wonder, or a critical demeanor to the beginnings of the Society for Ethnomusicology, and farther back to the early times of ethnomusicology (whenever we think it began). We will contemplate the varieties of the ethnomusicological experience around the world; savor many kinds of study of a large proportion of the world's musics; hear, in concerts and demonstrations, the music of Atlanta, the South, and much of the world. We will celebrate the moment of founding, fifty years ago to the day—November 18, 1955—and no doubt tell many versions of our "origin myth." And we will remind ourselves that we have indeed, as organization and field, come a long way, and that we have a long way to go and new directions to chart.

All of this we will do at what is by far the largest meeting SEM has had (not counting some of the joint meetings in 1985, 1990, and 2000). Your program committee received proposals for more than 600 separate presentations, from which we organized about 140 separate sessions with close to 500 presenters. The (baker's) dozen simultaneous sessions going on most of the time will provide an embarrassment of riches to select from.

Let us direct your attention to some of the special events arranged to commemorate and celebrate. Central to this anniversary meeting are two plenary sessions on Friday, 10:15am to 12:15pm and 1:30pm to 3:30pm, at which eight senior scholars from around the world will discuss the history of ethnomusicology from their various perspectives. A panel titled "Perspectives from Five Decades" on Thursday afternoon, 1:30pm to 3:30pm, will explore how it felt to join SEM at different stages in our history. The Charles Seeger lecture, by Anthony Seeger, on Saturday following the business meeting, will have special relevance to SEM's anniversary. The celebration per se will begin with a Thursday evening reception hosted by Emory University, 5:30pm to 7:30pm, in the middle of which there will be some presentations chaired by President Tim Rice. And on Saturday we urge you to attend the banquet of local food, which will end with a bit of light entertainment, followed by an evening of musical celebrations.

You will find a lot of live performances to enjoy. Read the program carefully and note especially these events: on Thursday evening, a concert of Korean music; on Friday evening, a concert of Gullah music; on Saturday during the lunch break, a concert of compositions by pioneer ethnomusicologists; on Saturday evening, Argentine tango and contemporary Javanese shadow puppet theater.

Come to Atlanta for SEM at Fifty! Celebrate, learn, be inspired!

Bruno Nettl and Judith McCulloh
Program Committee Co-chairs
Tong Soon Lee
Local Arrangements Chair

**WEDNESDAY, NOV. 16**

**Pre-Conference Symposium**

Race & Place: Invoking New Music Identities 8:30am-5:30pm Grand Ballroom North
Program includes lectures by Dwight Andrews (music theory, composition, jazz studies, African-American music) and Allen E. Tullos (American popular culture, The South, folklore, American roots music) from Emory; shape-note singing; panel discussions by scholars and educators in music, anthropology, religion, and public health from local universities, with Regula Qureshi (University of Alberta), Kay Kaufman Shelemay (Harvard University), and Deborah Wong (University of California at Riverside).

**SEM Board of Directors and Long Range Planning Committee Meeting**
2:00pm-5:00pm Highlands

**SEM Board of Directors Meeting**
6:30pm-10:00pm Presidential Suite

**THURSDAY, NOV. 17**

**Breakfast Block, 7:00—8:30 am**

**WOODSTOCK**
7:00am-8:00am
2006 Program Committee and Local Arrangements Committee Meeting

**LOBBY**
7:30am-6:00pm
Conference Registration

**PRESIDENTIAL SUITE**
8:00am-12:00pm
SEM Board of Directors Meeting

**HABERSHAM**
8:00am-12:00pm
Exhibitor Set-up

**GRAND BALLROOM SOUTH**
GRAND BALLROOM NORTH

1B Forum/Roundtable

8:30 Interdisciplinary Strategies for Ethnomusicology's Future (Sponsored by the Careers and Professional Development Committee)
Chair: Elizabeth Tolbert, Johns Hopkins University
Presenters: Ian Cross, University of Cambridge; Georgina Born, University of Cambridge; Elizabeth Tolbert, Johns Hopkins University

SHERWOOD

1C Issues in the History of Ethnomusicology
Chair: Mark Slobin, Wesleyan University
8:30 Singing the Notes between the Keys
Martin Hatch, Cornell University and Ann M. Warde, Cornell University
9:00 Marius Schneider’s “Kosmogonie”: A Glance at Post-World War II German Ethnomusicology
Rüdiger Schumacher, University of Cologne
9:30 History, Geography, and Diffusion: Ilmari Krohn’s Early Influence on the Study of European Folk Music
Erkki Pekkilä, University of Helsinki

ATLANTA

1D Japanese Musics in Contemporary Contexts
Chair: William P. Malm, University of Michigan
8:30 Redefining Japaneseness? Time, Space, and Identity in Three Soundscapes of Kimigayo, Japan’s National Anthem
Junko Oba, Sewanee, The University of the South
9:00 Past Reflections, Future Visions: Performing National Identity through a Japanese Song Contest
Shelley D. Brunt, University of Adelaide
9:30 Consummate Kimura: People, Place, and Performance in a Tokyo Live House
Marika Leininger-Ogawa, University of Adelaide

GEORGIA

1E The History and the Future of Ethnomusicology: Regional Approaches
Chair: Charlotte Frisbie, Southern Illinois University at Edwardsville
8:30 Philippine Ethnomusicology: Past, Present and Future Explorations
M. Arlene Chongson, Temple University
9:00 The Canadian Folk Music Journal/The Canadian Journal for Traditional Music - La Revue de musique folklorique canadienne: Reflections on Thirty Years of Writing about Folk and Traditional Music in Canada
Gordon E. Smith, Queen’s University

ANSLEY

1F Musics in Indonesia and Southeast Asia
Chair: Sean Williams, Evergreen State College
8:30 Custom for Hire: The Performance of Ethnicity at Cosmopolitan Minangkabau Weddings
Jennifer Fraser, University of Illinois at Urbana-Champaign
9:00 The Lakes, Forests, and the People: Sources of Inspiration for Compositions of Music and Songs among the Semelai People in Peninsular Malaysia
Clare Chan Suet Ching, Universiti Pendidikan Sultan Idris
9:30 Gamelan Jejog: Issues of Representation and Identity in Jembrana, West Bali
Sabrina Rodriguez, University of California at Los Angeles

MARIETTA

1G Women Performing Songs, Women Engendering Songs: Three Case Studies
Chair: Alessandra Ciucci, CUNY Graduate Center
8:30 Engendering the “Cry”: Moroccan Shikhât Performing the ‘Aita
Alessandra Ciucci, CUNY Graduate Center
9:00 Female Bakhshi in Khorasan: The Case of Golnabat ‘Atâ‘i
Ameneh Youssefzadeh, CNRS, Paris
9:30 “Oh, mother-in-law, be good to me”: Negotiating Gender Relations in Slovak Traditional Teasing Songs
Jadranka Vazanova, CUNY Graduate Center

ROSWELL

1H Native Cultures of the North American Continent
Chair: Beverley Diamond, Memorial University of Newfoundland
8:30 Body-Music and Cosmology: The Ritual Sounds of Q’eqchi’ Maya People in Highland Guatemala
Nanako Taki, Kyoto City University of Arts
9:00 Hybridity in Creek and Seminole Indian Christian Hymnody
Karen Taborn, Hunter College, CUNY
9:30 Emancipating Captive Voices: First Nations Popular Music and the Reclamation of Ethnographic Recordings
M. Celia Cain, University of Toronto

ARDMORE

1I New Approaches to Ethnomusicology through Performance Studies
Chair: Harris M. Berger, Texas A&M University
8:30 Musical Personae: Beyond Textual Models in the Music as Performance Debate
Philip Auslander, Georgia Institute of Technology
9:00 A Theory of Stance: New Ideas on Meaning and Aesthetics in Music
Harris M. Berger, Texas A&M University
9:30 Not Strictly Musical, Not Strictly Human: Technology, Performance, and the Scope of Ethnomusicology
René T. A. Lyssof, University of California at Riverside
PEACHTREE

**MJ Christian Music in Changing Societies**

Chair: Suzel Reily, Queen's University, Belfast

8:30 Music as an Anti-Religious Tool in the Former Soviet Union
Razia Sultanova, SOAS, University of London

9:00 “Dios Es Bueno”: Music, Dance, and Expressions of Belief in Cuban Protestant Society
Valerie Dickerson, University of California at Los Angeles

9:30 Musical Markets from God: Reflections from the Gypsy Filadelfia Churches in Portugal and Spain
Ruy Llera Blanes, University of Lisbon

KENNESAW

**1K What’s in a Name? Representing African American Music through Cultural and Industry Labels**

Chair: Mellonee Burnim, Indiana University

8:30 Cloaking Difference in African American Religious Music Genres
Mellonee Burnim, Indiana University

9:00 “Coming to Voice”: Black Women and the Politics of Naming in Women-Identified Music
Eileen M. Hayes, University of North Texas

9:30 Marginalizing and Mainstreaming Black Popular Music: An Interpretation of Marketing Labels
Portia Maultsby, Indiana University

FULTON

**1L The Western Pacific**

Chair: Gabriel Solis, University of Illinois at Urbana-Champaign

8:30 Musik Kontemprotor and the Analysis of Balinese Music
Andrew McGraw, Wesleyan University

9:00 Performing Identity at Festivals: An Australian Encounter with Japanese Music
Kimi Coaldrake, University of Adelaide

9:30 Musical Structure and Cosmology: Principles Underlying Ngarinyin Junba Composition/Performance
Sally Trellyn, University of Sydney

PIEDMONT

**IM Poster Sessions (Simultaneous)**

Note Time: 8:15am-10:15am

8:15 Applied Ethnomusicology and the Alabama Center for Traditional Culture (Sponsored by the Applied Ethnomusicology Section)
Steve Grauberger, Alabama Center for Traditional Culture

Kosovo Roma: A Case Study in Applied Ethnomusicology (Sponsored by the Applied Ethnomusicology Section)
Stanislaw Petta, University of Ljubljana

**Break, 10:00am-10:15am**

GRAND BALLROOM SOUTH

**2A Atlanta, Georgia, the South**

Chair: Marva Carter, Georgia State University

10:15 Sacred Harp Revival and Religious Revival: The Atlanta Baptist Tabernacle and Its Association with the United Sacred Harp Musical Association, 1904-1912
Duncan Vinson, Suffolk University

10:45 The Land Where “Crunk” Is King: Constructing and Negotiating Hip Hop in Atlanta
Michael Barnes, University of California at Berkeley

11:15 “The South Got Somethin’ to Say”: Music Making in Predominantly Black Mega Churches in Los Angeles, California
Birgitta J. Johnson, University of California at Los Angeles

11:45 Selling the Sacred: Contemporary Christian Worship Music as General Market Commodity
David Horace Perkins, Vanderbilt University

GRAND BALLROOM NORTH

**2B Theoretical Concepts: A Variety of Interpretations**

Chair: Regula Qureshi, University of Alberta

10:15 Theorizing Trance and Music among Hindu South Africans
Jayendran Pillay, Hampshire College

10:45 Ethnomusicology and Cultural Recognition: Toward a Historiography of Music and Violence
Jim Sykes, University of Chicago

11:15 Modernism, Postmodernism, and Critical Theory in the History of Ethnomusicological Study
Priwan Nanongkham, Kent State University

11:45 The Middle Ground: Toward a Theory of Musical Genre and Identity
Jonathan Dueck, University of Maryland at College Park

SHERWOOD

**2C Music in a Variety of Christian Contexts**

Chair: Terry Miller, Kent State University

10:15 Ethnomusicology in the Study of the Maronite Christian Liturgical Chant
Guilnard Moufarrej, University of California at Los Angeles

10:45 "I Sing, Therefore I Am": An Investigation of Church Music Education Programs as Mechanisms for Identity Construction and Social Change in Ukraine
Stephen Benham, Duquesne University

11:15 “Oh, for a Thousand Tongues to Sing”: Music Making in Predominantly Black Mega Churches in Los Angeles, California
Birgitte J. Johnson, University of California at Los Angeles

11:45 Selling the Sacred: Contemporary Christian Worship Music as General Market Commodity
David Horace Perkins, Vanderbilt University
ATLANTA

2D Forum/Roundtable

10:15 Divine Inspiration, Devotional Restraint: Music and Islam in Indonesia
Chair: David Hamish, Bowling Green State University, and Anne K. Rasmussen, College of William and Mary
Presenters: David Hamish, Bowling Green State University; Birgit Berg, Brown University; Anne K. Rasmussen, College of William and Mary; Charles Capwell, University of Illinois at Urbana-Champaign; Judith Becker, University of Michigan

GEORGIA

2E Creative Processes of Korean Music (Sponsored by the SEM at 50 Local Arrangements Committee)
Chair: Tong Soon Lee, Emory University

10:15 Looking Back on Fifty Years of Neo-Traditional Music in Korea
Hwang Byungki, Ewha Women’s University

10:45 Creative Processes in P’ansori Story-Singing and Opera
Andrew Killick, University of Sheffield

11:15 Mariachi Musical Genres and the Performance of Mexicanidad (1930-1945)
Don Henriques, University of Texas at Austin

11:45 The American Academic Mariachi Movement
Lauryn Salazar, University of California at Los Angeles

ANSLEY

2F Forum/Roundtable

10:15 Emergent Issues and New Directions for Ethnomusicological Work (Sponsored by the Student Concerns Committee)
Chair: Sonia Tamar Seeman, University of California at Santa Barbara
Presenters: Adriana Helbig, Columbia University; Martha Mavridi, University of California at Los Angeles; Jason Stanyek, University of Richmond; Sonia Tamar Seeman, University of California at Santa Barbara

MARIETTA

2G Musical Cultures of Mexico
Chair: Steven Loza, University of California at Los Angeles

10:15 “My Mother Is Gone”: Spiritual Singing and Collective Identity among the Mascogos (Black Seminoles from Coahuila, Mexico)
Alejandro L. Madrid, University of Texas at Austin

10:45 The Estilo Bravio of Lucha Reyes: The Creation of Feminist Consciousness via the Cancion Ranchera
Antonia Garcia-Orozco, California State University at Northridge

11:15 Mariachi Musical Genres and the Performance of Mexicanidad (1930-1945)
Don Henriques, University of Texas at Austin

11:45 Andalusian Legacies: Theorizing Musical Memory Cultures
Jonathan H. Shannon, Hunter College, CUNY

ROSWELL

2H Echoes of Al-Andalus: Music, Orality, Identity, Nostalgia (Sponsored by the Society for Arab Music Research)
Chair: Jonathan H. Shannon, Hunter College, CUNY

10:15 A Tradition of Teaching a Tradition: Orality and Literacy in the Moroccan Āla
M. Ikraam Abdu-Noor, Yale University

10:45 Uncovering Al-Andalus in Colonial Algeria: Music and Text, 1655-1905
Jonathan Glasser, University of Michigan

11:15 Performing Nostalgia for an Invented History: Nationalism in Uzbek Musical Institutions
Tanya H. Merchant Henson, University of California at Los Angeles

11:45 The Voice of Syria: Music and the Development of a National Identity in Late 20th Century Syria
Nancy Elizabeth Currey, University of California at Santa Barbara

ARDMORE

2I Composers on Four Continents
Chair: Fred Lieberman, University of California at Santa Cruz

10:15 Where Have All the “True” Musicians Gone? Conversations with Abelardo Vásquez
Javier F. León, Tulane University

10:45 Suppression and Resurrection of Two Commemorative Compositions by N. Z. Nayo: A Ghanaian Composer Prevails under the Hegemonies of His Nation’s Cultural Politics
George Worsai Kwasi Dor, University of Mississippi

11:15 The Music of Ahmed Adnan Saygun and the Dilemma of Nationalism and Modernity in Turkey
Kathryn Woodard, Texas A&M University

11:45 Re-creating America in Music: The WPA Composers’ Forum
YouYoung Kang, Scripps College

PEACHTREE

2J "Music of the People": The Construction, Production, and Dissemination of National Identities through Music
Chair: Nancy Elizabeth Currey, University of California at Santa Barbara

10:15 We Interrupt This Salsa Concert to Bring You Some Autochthonous Folk Music: Music and Nation Building during Panama’s Centennial
Francesca Rivera, University of California at Berkeley

10:45 Music Historiography in Post-1949 Taiwan: Negotiating Identity through Music History
Hui-Hsuan Sylvia Chao, University of Michigan

11:15 Performing Nostalgia for an Invented History: Nationalism in Uzbek Musical Institutions
Tanya H. Merchant Henson, University of California at Los Angeles

11:45 The Voice of Syria: Music and the Development of a National Identity in Late 20th Century Syria
Nancy Elizabeth Currey, University of California at Santa Barbara
KENNESAW
2K Medical Ethnomusicology (I): Music and HIV/AIDS in Africa
Chair: Gregory Barz, Vanderbilt University
10:15 Contemporary Uses of the Musical Arts in Botswana’s HIV/AIDS Health Education Initiatives: The Case of the Radio Serial Drama Makgabaneng Abimbola Cole, University of California at Los Angeles
10:45 Tears Run Dry: Coping with AIDS through Music in Zimbabwe Ric Alviso, California State University at Northridge
11:15 “Get Ready for a Message!” Music and HIV/AIDS in Nairobi, Kenya Kathleen (Noss) Van Buren, University of California at Los Angeles

FULTON
2L Film
10:15 Dance in the Polish Tatras: An Instructional DVD Presenter: Timothy J. Cooley, University of California at Santa Barbara

PIEDMONT
2M Poster Sessions (Simultaneous)
Note Time: 10:30am–12:30pm
10:30 Globalization and Local Music-Making in Micronesia: A Media Survey David Huron, Ohio State University

HABERSHAM
12:00pm–6:00 pm Exhibits Open

Lunch Block, 12:15pm–1:30 pm
HIGHLANDS
12:30pm-1:30pm Dance Section Business Meeting

MORNINGSIDE
12:30pm-1:30pm Archiving Committee Business Meeting

WOODSTOCK
12:30pm-1:30pm Audio Visual Committee Meeting

Session 3 1:30pm–3:30pm

GRAND BALLROOM SOUTH
3A Ethnography and History in the Study of Instruments
Chair: Margaret Kartomi, Monash University
1:30 Clappers and Tempo in Cambodia, China, and Korea Chun In-Pyong, Chung-Ang University
2:00 Thum Niatiti: Transformation of the Luo Lyre of Kenya Everett Shiverenje Igbowu, York University
2:30 African American Instrument Adoption and Adaptation: Evidence from Music Archeology and Ethnomusicology Mark Howell, Fordham University
3:00 Casting a Sounding Tomorrow? An Anthropological Approach to the Study of Musical Futures: The Case of the Qin, the Chinese Seven-Stringed Zither Tsai Tsan-huang, Nanhua University

GRAND BALLROOM NORTH
3B Commemorative Roundtable
1:30 Perspectives from Five Decades: Members of SEM Who Have Joined in Each Decade since 1955 Contribute Their Thoughts on the History of SEM Chair: Ruth Stone, Indiana University Presenters: Bruno Nettl, University of Illinois at Urbana-Champaign; Charlotte J. Frisbie, Southern Illinois University at Edwardsville; Deborah Wong, University of California at Riverside; Travis Jackson, University of Chicago; David Pruitt, Middle Tennessee State University
2:00 African or Andean: Origin Myths and Musical Performance in the Cradle of Black Peru Heidi C. Feldman, University of California at San Diego
2:30 The Tenth Island: Azorean Wind Bands and Transnational Identity Gary Pritchard, University of California at Irvine
3:00 Recreating Instruments and Identities: The Revival of the Chilean Rabel Emily Pinkerton, University of Texas at Austin

ATLANTA
3D Chinese Music in Past and Present
Chair: Nancy Guy, University of California at San Diego
1:30 Melodic Conformity and Departure: Realization of the Baban Model in the Chinese Zheng Repertoire Gloria Wong, University of British Columbia
2:00 Aircraft, Horse-Carts, Western Art Music, and Confucian Morality in Modern Chinese Music (1920s-1930s) Joys Cheung, University of Michigan
2:30 Music for the Mediated Masses: Crossover Dreams (and Nightmares) in the Packaging of Chinese Instrumental Music J. Lawrence Witzleben, Chinese University of Hong Kong
3:00 “Plucking the Winds” and “Strumming the Soul” in Chaozhou: Musical Authenticity and Identity Politics within a Regional Chinese Instrumental Tradition Mercedes M. Dujunco, New York University

SHERWOOD
3C Iberian Topics in Europe and the New World
Chair: Dale Olsen, Florida State University
1:30 Change and Tradition in the Traditional Songs from the Northeast of Venezuela: Approaches to Ethnomusicological Research in Venezuela Sofia Barreto Rangel, LACITO/University of Rennes 2

GEORGIA
3E Metropolitan Imaginations versus Peripheral Discourses: World Ethnomusicologies and Cultural Politics
Chair: Ana María Ochoa, Columbia University
1:30 African Musicology of Ethnomusicology? Contestation in the Scholarship of “African Musical Cultures” Sylvia Nannyonga-Tamusuza, Makerere University
2:00 Worlds of Ethnomusicologies: Toward an Understanding of Indonesian Popular Music Discourse
Andrew Weintraub, University of Pittsburgh

2:30 Ethnomusicology and Social Movements
Carlos Sandroni, Federal University of Pernambuco

3:00 Genealogies of Aurality, Cultural Politics and Disciplinary Histories in Latin America
Ana Maria Ochoa, Columbia University

ANSLEY
3F Forum/Roundtable
1:30 Applied Ethnomusicology in the Southeastern United States (Sponsored by the Applied Ethnomusicology Section)
Chair: Mark Puryear, National Council for the Traditional Arts
Presenters: Laurie Kay Sommers, South Georgia Folklife Project; Ann McCleary, University of West Georgia; David Brose, John C. Campbell Folk School; Robert Stone, Florida Folklife Program; Terence Liu, National Endowment for the Arts

MARIETTA
3G Recording Technology in Studio and Performance
Chair: Leslie Gay, Jr., University of Tennessee
1:30 Gender and Collaboration as Negotiating Strategies in an American Recording Studio
J. Meryl Krieger, Indiana University
2:00 Tear Down the Wall: Recording Studios and the Dissolution of the Control Room Divide
Alan Williams, Brown University
2:30 Vinyl Art: The Improvisation of DJs
Mark E. Perry, University of Kansas
3:00 Going Electric: Sound Systems and Social Systems in San Antonio de Pintuyacu
Kathryn Metz, University of Texas at Austin

ROSWELL
3H Music and Traumatic Experience
Chair: Philip V. Bohlman, University of Chicago
1:30 Official Truths, Sung Memories: The Canción Social Ayacuchana and the Peruvian Truth and Reconciliation Commission
Jonathan Ritter, University of California at Riverside
2:00 Refugees and Sacred Performance in a "Liberated Zone"
Toni Shapiro-Phim, Merion Station, Pennsylvania
2:30 “Where Shall I Go?” Music of Jewish Displaced Persons
Bret Werb, U.S. Holocaust Memorial Museum
3:00 Singing the Public Secret: Love Songs among South Korean Survivors of Japanese Military Sexual Slavery
Joshua D. Pilzer, University of Chicago

ARDMORE
3I Rising to the Challenge of Writing Women into Jazz History
Chair: Carol A. Muller, University of Pennsylvania
1:30 South African Singer Virtually Connected to Billie Holiday
Carol A. Muller, University of Pennsylvania
2:00 Sarah Vaughan after Hours: Redefining Vocal Virtuosity
Elaine Hayes, University of Pennsylvania
2:30 Gendered Spaces: Women Musicians on the British Jazz Scene
Hilary Moore, Royal College of Music
3:00 Discussant: Scott DeVeaux, University of Virginia

PEACHTREE
3J Musical Cultures of Northern Europe
Chair: Caroline Bithell, University of Manchester
1:30 Vernacular Performance, Community, and Cultural Representation: The Concert Party Tradition in North-East Scotland
Ian Russell, University of Aberdeen
2:00 Complicity versus Critique: The Reworking of the Anti-Fascist Master Narrative in the Yiddish Music Scene of the GDR
Rita Ottens, City University, London
2:30 When Swedish Musicians Get Territorial: Laying Claim to the National and International in Provincial Struggles over Music-Cultural Legitimacy
David Kaminsky, Harvard University
3:00 Sámi Popular Music and Identity in the New Millennium
Rebekah E. Moore, Indiana University

KENNESAW
3K Medical Ethnomusicology (II): Music, Health, and Healing in Cultural and Clinical Contexts
Chair: Benjamin Koen, Florida State University
1:30 Imbalu: HIV and the Performance of Adult-Male Circumcision Rituals in Uganda
Gregory Barz, Vanderbilt University
2:00 “Go Down, Blood!” Native Rainforest Music Therapy among the Warao of Venezuela
Dale Olsen, Florida State University
2:30 The Children’s Happiness Integrative Music Project (CHIMP): Toward a Medical Ethnomusicology of Autism Spectrum Disorders
Michael Bakan, Florida State University
3:00 Cognitive Flexibility and Religious Coping: Transforming Stress and Depression through Falak Performance
Benjamin Koen, Florida State University
FULTON
3L Lecture/Demonstrations
1:30 Lecture-Recital of Works by Composers of African Descent: Repetitive Patterns and Their Use in Selected Piano Pieces
Presenter: Myrna Capp, Seattle Pacific University
2:30 Rhythmic Archetypes in Music Traditions of West Africa and the Diaspora
Presenter: James Burns, SUNY at Binghamton

Break, 3:30pm-3:45pm

GRAND BALLROOM SOUTH
4A Music and Current Issues in the Muslim Middle East
Chair: Ali Jihad Racy, University of California at Los Angeles
3:45 The Stones We Throw Are Rhymes: Ethnic Engagements, Resistance Rap, and the Poetics of Palestinian Identities in Israel
David McDonald, University of Illinois at Urbana-Champaign
4:15 “Allah Knows Best”: Music amid the Contemporary Islamic Fundamentalisms and Other Revivals
Takihiro Aoyagi, Gifo University
4:45 Songs after Death: Martyrdom, Music, and Emotion in Palestine
Jennifer Sinnamon, Queen’s University, Belfast

GRAND BALLROOM NORTH
4B President’s Roundtable
3:45 Ethnomusicology by (M)any Other Name(s)
Chair: Timothy Rice, University of California at Los Angeles, SEM President
After brief opening statements from a variety of perspectives by Judith Becker, Patricia Campbell, and Yoshihiki Tokumaru, all present are invited to discuss the topic

SHERWOOD
4C Performance
3:45 The “Live-ness” of the Transatlantic Dialogue: Meet the Morans, A Gullah Family of Coastal Georgia
Presenter: Cynthia Schmidt, University of North Texas

ATLANTA
4D Music, Dance, Identity, and the Transnational “Gaze” of the Other
Chair: Peter Manuel, CUNY Graduate Center
3:45 Race and Nation-Building in Two Latin American National Folk Dance Companies
Sydney Hutchinson, New York University
4:15 Contrabanding the Comido: The Narcocorrido and the Spanish Imagination
Catherine Ragland, CUNY Graduate Center
4:45 Tourism Is Our Business: The Changed Role of Calypso in Jamaica
Daniel Neely, New York University

GEORGIA
4E Irish Music at Home and Abroad
Chair: James Cowdery, RILM Abstracts of Music Literature
3:45 The Bodhran: Evolution during the Twentieth Century
Brian Holder, University of Florida
4:15 The Language of Internal Exile: An Irish Musical Enclave within Ireland
Seán Williams, Evergreen State College
4:45 Mediating the Divide: Irish Traditional Song in the World Music Market
Susan Motherway, University of Limerick

ANSLEY
4F Musicologies: Brazilian History and Perspectives
Chair: Samuel Araujo, Federal University of Rio de Janeiro
3:45 Mario de Andrade’s Contribution to Brazilian Ethnomusicology
Hávia Toni, University of São Paulo
4:15 Another Face of Ethnomusicology: Some Case Studies from Brazil
Rafael Jose de Menezes Bastos, Federal University of Santa Catarina

MARIETTA
4G Marching Band Culture
Chair: Kimberly Bohannon, Indiana University
3:45 Negotiating Gendered Identity within the University Marching Band
Kimberly Marshall Bohannon, Indiana University
4:15 Fraternal and Sororal Affiliation within the Collegiate Marching Band
Katherine H. Baker, Boise State University
4:45 Marching Drum Lines in the United States
Erin Barbour, Indiana University

ROSWELL
4H Performing Women: New Research on Gender in Latin American Music (Sponsored by the Section on the Status of Women)
Chair: Frederick Moehn, SUNY at Stony Brook
3:45 Performing Femininity: The Construction of Female “Latin Americans” in the UK through Voice and Body
Ruth Hellier-Tinoco, University College, Winchester, UK
4:15 Engendering Samba: Disciplining Bodies and Shaping Identities
Carla Brunet, University of California at Berkeley
4:45 Pure Sex
Frederick Moehn, SUNY at Stony Brook
ARDMORE
4I Korea and Tibet
Chair: Robert Provine, University of Maryland at College Park
3:45 New National Music, Modern Elite, and Distinction: Representation of Kayagûm Shin’gok Performance in Contemporary South Korea
Hee-sun Kim, National University of Singapore
4:15 The Voice of Pathos: Korean Kisaeng and Their Role in P’ansori Performance
Ju-Yong Ha, CUNY Graduate Center
4:45 The Serpent Notation of the Sakyapa: The Link between Tibetan Buddhist Chant Manuals and the Twelfth-Century “Treatise on Music” by Sa-skya Pandita
Alice Egyed, Eotvos University, Budapest

PEACHTREE
4J Laments: Ethnographic and Scientific Approaches
Chair: Jane Sugarman, SUNY at Stony Brook
3:45 With a Voice like Thunder: Functions of Female Lamentation in Corsica
Ruth Emily Rosenberg, University of Pennsylvania
4:15 Songs of Strength and Sorrow: Identity and Grief Governed by Lobi Funeral Music
Michael B. Vercelli, University of Arizona
4:45 Decoding Lament in the Brain and Body
Margarita Mazo and Kristen Holland, Ohio State University

KENNESAW
4K The World of Dance
Chair: Joanna Bosse, Bowdoin College
3:45 The Rural Square Dance: Surviving Under the Radar
James Kimball, SUNY at Geneseo
4:15 Removing Barriers: Participatory Action Research with a Dance Group of Differently Abled Women
Hanna Väätäinen, Åbo Akademi University

FULTON
4I National and Ethnic Identity
Chair: Svanibor Pettan, University of Ljubljana
3:45 National Symbolism and Cultural Reality: Denial of Musical Diversity in Georgia (Caucasus)
Nino Tsitsishvili, Monash University
4:15 “Our Ethnic Music”: Musical Construction of Ethnic Identity among the Central Asian Turks in Northwest China
Chuen-Fung Wong, University of California at Los Angeles
4:45 Chinese in Indonesia: Perceptions and Representations in New Compositions at ISI Denpasar
Bethany Collier, Cornell University

PIEDMONT
4M Poster Sessions (Simultaneous)
Note Time: 3:30pm–5:30pm
3:30 The Crooked Road: Virginia’s Heritage Music Trail (Sponsored by the Applied Ethnomusicology Section)
Cheryl A. Tobler, University of Maryland at College Park
The Ethnographic Thesaurus: A Multidisciplinary Project
Jill Ann Johnson, University of Washington

Evening Block, 5:15pm-10:00pm

GRAND BALLROOM SOUTH
5:30pm-7:30pm
Welcome Reception
Hosted by Robert A. Paul, Dean of Emory College and Charles Howard Candler Professor of Anthropology and Interdisciplinary Studies, and the Department of Music at Emory University. Music performances by Emory University Jazz Ensemble, directed by Gary Motley.
6:15 Presentations by Timothy Rice, SEM President, and others

WOODSTOCK
7:00pm-8:00pm
Crossroads Project on Diversity, Difference, and Underrepresentation Business Meeting

GRAND BALLROOM NORTH
8:00pm-10:00pm
Concert of Korean Music

FULTON
8:00pm-10:00pm
Society for Arab Music Research Business Meeting

MORNINGSIDE
8:00pm-10:00pm
Association for Chinese Music Research Business Meeting

FRIDAY, NOV. 18
Breakfast Block, 7:00am–8:30am

PIEDMONT
7:00am-8:00am
Applied Ethnomusicology Section Business Meeting

HIGHLANDS
7:00am-8:00am
Chapters Meeting

MORNINGSIDE
7:00am-8:00am
Section on the Status of Women Business Meeting

WOODSTOCK
7:00am-8:00am
Publications Advisory Committee Meeting

LOBBY
7:30am-4:00pm
Registration

HABERSHAM
8:00am-6:00pm
Exhibits Open
**Session 5 8:30am–10:00am**

**GRAND BALLROOM SOUTH**

**5A History of Ethnomusicology in the USA**
Chair: Doris Dyen, Rivers of Steel National Heritage Area

- **8:30** American Fiddle Music Research: The Contributions of Samuel P. Bayard
  Carl Rahkonen, Indiana University of Pennsylvania
- **9:00** Which Side Are You On? Ethnomusicology and the Rise of Singer-Songwriters
  Chris McDonald, York University
- **9:30** Forty-four Years (and Counting) of South Indian Music and Dance at Wesleyan University
  Joseph M. Getter, Wesleyan University

**GRAND BALLROOM NORTH**

**5B History and Future in Latin American Ethnomusicology**
Chair: John Schechter, University of California at Santa Cruz

- **8:30** Fifty Years of Ethnomusicological Research in Peru: The Quechua Community of Q’eros
  Holly Wissler, Florida State University
- **9:00** Latin American Music in the History of SEM.
  Beth K. Aracena, Eastern Mennonite University
- **9:30** New Developments in Central American Ethnomusicology
  Joseph M. Getter, Wesleyan University

**SHERWOOD**

**5C Forum/Roundtable**

- **8:30** Diverse Voices 2005 (Sponsored by the Crossroads Project on Diversity, Difference, and Underrepresentation)
  Chairs: Kyra D. Gaunt, New York University

All present are invited to discuss our interactions in the field, in the classroom, and relative to the politics within our programs

**ATLANTA**

**5D Indian Music: Reconsiderations**
Chair: Richard Widdess, SOAS, University of London

- **8:30** Gesture in Hindustani Vocal Music
  Matthew Rahaim, University of California at Berkeley
- **9:00** Tadinginatom: Solkattu and the Scholarship on South Indian Music
  Douglass Fugan Dineen, Wesleyan University
- **9:30** Trumping the Narratives of Transmission: Learning Hindustani Classical Music with Recordings
  Justin Scarimbolo, University of California at Santa Barbara

**GEORGIA**

**5E Music of First Nations Cultures**
Chair: Victoria Levine, Colorado College

- **8:30** Traditional Indigenous Knowledge: An Ethnographic Study of Its Application in the Teaching and Learning of Traditional Inuit Drum Dances in Arviat, Nunavut
  Mary E. Piercey, Memorial University of Newfoundland
- **9:00** Singing through Urban Poverty
  Krisala Harrison, York University
- **9:30** Public and Intimate Sociability in First Nations and Métis Fiddling
  Byron Dueck, Columbia College, Chicago

**ANSLEY**

**5F A Variety of Approaches to Analysis**
Chair: Barbara Smith, University of Hawai’i at Manoa

- **8:30** “Double Takes”: Complexities of Meanings Associated with Regional Dance Tune Categories in Eastern Newfoundland
  Kelly Best, Memorial University of Newfoundland
- **9:00** A Neglected Ethnomusicological Research Area: Body Percussion and Movement
  Margaret Kartomi, Monash University
- **9:30** Categorically Speaking: Reassessing Genre Theory and Ethnomusicology
  Heather Sparling, Queen’s University, Canada

**MARIETTA**

**5G Three Case Studies of Musical Change in the Negro Spiritual**
Chair: Sandra Graham, University of California at Davis

- **8:30** Transformation as Survival Strategy: Minstrelized Spirituals
  Sandra Graham, University of California at Davis
- **9:00** Transforming to Preserve: The Concert Spirituals of Harry T. Burleigh
  Jean Snyder, Edinboro University
- **9:30** Nathaniel Dett’s Concert Transformation of the African American Spiritual
  Ann Sears, Wheaton College

**ROSWELL**

**5H Islands in the Pacific Ocean**
Chair: Amy Stillman, University of Michigan

- **8:30** Performing Okinawa: Identity Construction and the Recontextualization of Traditional Performing Arts
  Henry Johnson, University of Otago
- **9:00** Minstrelsy and Mimesis at the Royal Hawaiian Theatre: African-American Music and Its Simulacra in Nineteenth-Century Honolulu
  James Revell Carr, University of California at Santa Barbara
- **9:30** What’s So Funny about a Coup d’État? A Deposed Hawaiian Queen’s Comic Opera
  C. K. Szego, Memorial University of Newfoundland
ARDMORE
51 We’ll Understand It Better By and By: Diverse Representations of Contemporary Gospel Music
Chair: Emmett G. Price III, Northeastern University

8:30 Diverse, Yet Divine: The Interaction(s) of Gospel and Classical Music
Horace J. Maxile, Jr., University of North Carolina at Asheville

9:00 Instrumental Gospel Music: Is it Gospel or Jazz?
Emmett G. Price III, Northeastern University

9:30 One Gospel Nation under a Groove: Exploring the influence of Hip Hop-Influenced Gospel
Tammy L. Kernodle, Miami University, Ohio

Peachtree
5J Perspectives on Healing
Chair: Ted Solis, Arizona State University

8:30 “A World of Difference”: Pedagogy and Performance in the Autistic Music Classroom
Sarah K. Arthur, New York

9:00 Trancing Out: Presentation and Perception of the Music of Hassan Hakmoun in American Club Culture
Romeo Guzman, University of California at Los Angeles

9:30 Woven Songs of the Amazon
Barrett H. Martin, University of New Mexico

Kennesaw
5K Central America and the Caribbean
Chair: Robin Moore, Temple University

8:30 Creolization, Transnationalism, and Diaspora in Contemporary Garifuna Music
Liam McGranahan, Brown University

9:00 Recording the Impossible: Haitian Rara and Structures of Common Difference
Michael Largey, Michigan State University

9:30 Pleading His Case: “Titiman” Flores on Self-Piracy as Preservation in Punta Rock
Oliver Greene, Georgia State University

Fulton
5I Music in Opposition and Integration in Africa
Chair: Ingrid Monson, Harvard University

8:30 Themes for African Drums: Kofi Ghanaba’s Conception of Afro Jazz and the Development of Avant Garde, Free, Modern, and Postmodern Jazz
Kwasi Ampene, University of Colorado at Boulder

9:00 Amabinneplaas, Chizboys, and Majitas: Black Identities in South African Popular Music
Rafi Aliya Crockett, Northwestern University

9:30 Regionalization and Globalization through Music on Radio in Uganda
Lois Ann Anderson, University of Wisconsin at Madison

Lunch Block, 12:15pm-1:30pm

Piedmont
12:30pm-1:30pm
Gender and Sexualities Taskforce Business Meeting

Highlands
12:30pm-1:30pm
Special Interest Group for the Music of Iran and Central Asia Business Meeting

Morningside
12:30pm-1:30pm
CAREERS and Professional Development Committee Business Meeting

Woodstock
12:30pm-1:30pm
Association for Korean Music Research Business Meeting

Break, 10:00am-10:15am

Grand Ballroom
Plenary Session 1:30pm-3:30pm
Perspectives of the History of Ethnomusicology: Approaches from around the World (II)
Chair: Kay Kaufman Shelemay, Harvard University

1:30 Stephen Wild, Australian National University
2:00 J. H. Kwabena Nketia, University of Ghana
3:00 Beverley Diamond, Memorial University of Newfoundland

Break, 3:30pm-3:45pm

GRAND BALLROOM
NORTH & SOUTH
Plenary Session 10:15am-12:15pm
Perspectives of the History of Ethnomusicology: Approaches from around the World (I)
Chair: Ellen Koskoff, Eastman School of Music

10:15 Bonnie Wade, University of California at Berkeley
10:45 Albrecht Schneider, University of Hamburg
11:15 David P. McAlister, Wesleyan University
11:45 Yosihiko Tokumaru, Ochanomizu University, Tokyo

GRAND BALLROOM
NORTH & SOUTH
Break, 3:30pm-3:45pm
GRAND BALLROOM NORTH
Special Session, 3:45pm–5:45pm
Informal Memorials
3:45 Remembering Gerard H. Béhague (1937-2005)
John Schechter, presiding
4:45 Remembering Ki Mantle Hood (1918-2005)
Bonnie Wade, presiding

ATLANTA
6C Dance and Domination (Sponsored by the Section on the Status of Women and the Section on Dance)
Chair: Carol M. Babiracki, Syracuse University
3:45 The Refinement of Suikeroku: Shaping Masculinity, Sexuality and Violence in Japanese Dance
Jay Keister, University of Colorado at Boulder
4:15 To Lead and Follow: Gender, Dominance, and Connection in Ballroom Dance
Joanna Bosse, Bowdoin College
4:45 Female Shell Shakers: Their Pivotal Role in Native American Stomp Dance
Paula Conlon, University of Oklahoma
5:15 Power Moves: Nacni Performances In and Out of the Public Eye
Carol M. Babiracki, Syracuse University

GEORGIA
6D On Singing Other Peoples’ Songs
Chair: Robert Garfias, University of California at Irvine
3:45 Musical Magpies and Secular Pilgrims: The Politics and Poetics of Singing Other People’s Songs
Caroline Bithell, University of Manchester
4:15 Music as Symbol, Music as Emis-sary: The Sri Lankan Kalypso’s Appropriation of Latin American and Caribbean Musics for Tourist Consumption
Vasana K. de Mel, University of California at Los Angeles
4:45 “Give Funkadesi Some”: Embodying Politics in Intercultural Music Performance
Tamara Roberts, Northwestern University
5:15 “More Famous than the Beatles”: Polish Klezmer Musicians as Negotiators of Change
Joel E. Rubin, Syracuse University

MARIETTA
6F Into the Heart of Europe—Traveling Musics, Traveling Identities: Reports from Germany
Chair: Raimund Vogels, University of Music and Drama, Hanover
3:45 Between Leitkultur and Überfremdung: Musical Ethnography in Contemporary Germany
Raimund Vogels, University of Music and Drama, Hanover
4:15 Hardly Heard: African Music in Eastern Germany before and after the Wall
Matthias Eger, University of Music and Drama, Hanover
4:45 Approaching Europe: Music as Strategy
Martin Ziegler, University of Music and Drama, Hanover
5:15 Whose Music? Drumming and Dancing Africa in Germany
Florian Carl, University of Music and Drama, Hanover
ROSWELL

6G Workshop

3:45 Making Connections: Mentoring Networks for Women in Ethnomusicology (Sponsored by the Section on the Status of Women, the Gender and Sexualities Taskforce, and the Student Concerns Committee)

Chairs: Elyse Carter Vosen, College of St. Scholastica, and Klisala Harrison, York University

Presenters: Dawn Avery, Montgomery College; Ingrid Monson, Harvard University; Roberta Lamb, Queen's University, Canada; Kay Shelemay, Harvard University; Tara Browner, University of California at Los Angeles; Amy Stillman, University of Michigan

ARDMORE

6H Forum/Roundtable

3:45 Reading between the Lines: Ethnomusicology and Music Journalism (Sponsored by the Applied Ethnomusicology Section)

Chair: Lara Pellegrinelli, Harvard University

Presenters: Lara Pellegrinelli, Harvard University; Felix Contreras, National Public Radio; Elisabeth Vincentelli, Features Editor, Time Out New York

PEACHTREE

6I Bending, Melding, and Mending Pitches: Hybridity and the Critic’s Voice in African American Art Music

Chair: Daniel Avorgbedor, Ohio State University

3:45 Bending, Melding, and Mending Pitches: Hybridity and the Critic’s Voice in African American Art Music

Daniel Avorgbedor, Ohio State University

4:15 African-American Musical Identity in the Eyes of James Reese Europe

Ann Ommen, Ohio State University

4:45 “Neo-Spiritual”

Tracie Parker, Ohio State University

5:15 Kay’s “First Nocturne”: An Embodiment of Double Consciousness

Ken Archer, Ohio State University

KENNESAW

6J Making “Culture” and Doing “Politics” through Musical Practices and Discourses in the Caribbean and Latin America

Chair: Amanda Minks, Columbia University

3:45 Interculturality and Performativity in Song Games among Miskitu Children on Com Island

Amanda Minks, Columbia University

4:15 Official Versions of History in the Non-Nation: Drumming on Marie-Galante, French West Indies

Ron Emoff, Ohio State University

4:45 Music, Multiculturalism, and Ethnogenesis: Making the New Black Citizen in Colombia

Michael Birenbaum Quintero, New York University

5:15 Singer-songwriters as Producers of Music and Theory in Latin America

Ernesto Donas, CUNY Graduate Center

FULTON

6K Film

3:45 Okinawan Eisa in Osaka

Presenter: Yoshitaka Terada, National Museum of Ethnology, Osaka

PIEDMONT

6L Traditions and (E)merging Traditions in Contemporary Chinese Music

Chair: Nancy Yunhwa Rao, Rutgers University

3:45 Chinese-Western Fusion Concertos: An Emerging International Orchestral Repertoire

John Winzenburg, Agnes Scott College


Zhang Boyu, Central Conservatory of Music, Beijing

4:45 Luogu Jing and Chinese Contemporary Composers

Nancy Yunhwa Rao, Rutgers University

5:15 Two Different Ways of Sinicization of the Violin in Twentieth-Century China

Yu Siu Wah, Chinese University of Hong Kong

Evening Block, 5:45pm–10:00pm

LOBBY

6:00pm

Student Concerns Committee

Students will meet in the main lobby for an outing to a nearby restaurant.

WOODSTOCK

6:00pm–7:00pm

2006 Local Arrangements Committee and Program Committee Meeting

ANSLEY

6:00pm–8:00pm

Popular Music Section Business Meeting

With an invited lecture by Paul Théberge, Carleton University: Extending the Mix: Technology, Ethnography, and Popular Music. All interested SEM members are invited to attend.

HIGHLANDS

6:00pm–8:00pm

African Music Section Business Meeting

With an informal performance by Damascus Kafumbe, Ugandan musician

EMORY UNIVERSITY

Donna and Marvin Schwartz Center for Performing Arts

8:00pm–10:00pm

Concert of Gullah Music performed by the Georgia Sea Islands Singers. Transportation will be provided. Sponsored by the Department of Music, with co-sponsorship from the Center for the Study of Public Scholarship and Program of African-American Studies at Emory University
SATURDAY, NOV. 19

LOBBY
7:30am–12:00pm
Registration

Breakfast Block, 7:00am–8:30am

HIGHLANDS
7:00am–8:00am
Special Interest Group for European Music Business Meeting

MORNINGSIDE
7:00am–8:00am
Education Section Business Meeting

WOODSTOCK
7:00am–8:00am
Editorial Board Meeting

HABERSHAM
8:00am–4:00pm
Exhibits Open

GRAND BALLROOM NORTH

7B New Perspectives on Old Recording.
Chair: Daniel Sheehy, Smithsonian Folkways
8:30 From Wax Cylinders to Waxing Lyrical. Ethnomusicology or Phonomusicology?
Stephen Cottrell, Goldsmiths College, University of London
P. G. Toner, St. Thomas University, Canada
9:30 Recording Culture in/and Ethnomusicology
Chris Scales, College of William and Mary

SHERWOOD

7C Music and Dance in Christian Worship in African and African American Societies
Chair: Jean Ngoya Kidula, University of Georgia
8:30 “The Playful and Spontaneous Nature of the Sacred”: Musical Style, Collaboration, and Authority in a Contemporary Black Church
David Marcus, Clark Atlanta University
9:00 “Show the Glory of God”: Producing Paradise in Cherubim and Seraphim Ritual Performance
Vicki L. Brennan, University of Chicago
9:30 “It’s Another Way of Writing a Letter”: Dance as Theological Discourse in the Music of Presbyterian Mvano Women in Southern Malawi
Clara Henderson, Indiana University

ATLANTA

7D Country Music and Bluegrass
Chair: Chris Goertzen, University of Southern Mississippi
8:30 Willie, Waylon, and Me: Self-Referentiality and Austin Progressive Country Music
Travis D. Stimeling, University of North Carolina at Chapel Hill
9:00 “If It Sounds Country, That’s What It Is . . .”: Globalization, Mass-Mediation, and Country Culture
Nastia Snider-Simon, University of Pennsylvania
9:30 “A Musical Hate Crime”: Genre and Geography in Contemporary Bluegrass
Jennie Noakes, University of Pennsylvania

GEORGIA

7E Rhythmic Signatures: Musical Movement and Identity in the Caribbean
Chair: Rebecca D. Sager, Center for Black Music Research
8:30 Reconsidering Cinquillo: Movement and Rhythmic Identity in Circum-Caribbean Dance-Musics
Rebecca D. Sager, Center for Black Music Research
9:00 Tibwa or Not Tibwa: Analyzing a Signature Rhythm
Julian Gerstin, Sonoma State and San Jose State Universities
9:30 Dominican Rhythmic Symbols of Identity in Caribbean Perspective
Martha Ellen Davis, University of Florida

ANSLEY

7F Studies of African American Musics
Chair: Jacqueline DjeDje, University of California at Los Angeles
8:30 African American Musics in Scandinavia: Race, Nation, and Displacement
Fabian Holt, University of Copenhagen
9:00 “The Same Sweet, Sweet Spirit”: Ring Shouting and the Preservation of Sea Island Heritage
Laura Beth Schnitker, University of Maryland at College Park
9:30 “But Early One Sunday Morning”: The "Musical" Whoop in African American Sermons
Jennifer Ryan, University of Pennsylvania

Session 7 8:30am–10:00am
Marietta

7G Dance in India
Chair: Matthew Allen, Wheaton College, Massachusetts

8:30 Mehfiis to Moscow: Women's Contribution to Kathak Dance
Margaret E. Walker, York University

9:00 "It's Our Culture": Standardizing Punjabi Jhummar Dance
Gibb Schreffler, University of California at Santa Barbara

9:30 Cultural Democracy or Postcolonial Pilfering? Dancers' Contested Identities
Andrée Grau, Roehampton University, London

Roswell

7H Analytical Approaches to Unmetered Rhythm: Case Studies in North Indian Alap
Chair: Martin Clayton, Open University, UK

8:30 “Free Rhythm” in Alap: Performers’ Perspective
Richard Widdess, SOAS, University of London

9:00 Tuning in: How Nonlinear System Dynamics and Experimental Techniques Help to Elucidate Bodily Responses to Non-metered Music
Udo Will, Ohio State University

9:30 Understanding Rhythm through Video-Based Analysis of Bodily Movement
Martin Clayton, Open University, UK

Kennesaw

7K Musicians in Three American Contexts
Chair: Gage Averill, University of Toronto

8:30 A Love Supreme: Alice Coltrane's Spirit Journey in Music
Timothy P. Kinsella, University of Washington

9:00 "Workin' Hard, Hardly Workin' / Hey Man, You Know Me": Tom Waits and the Theatrics of Masculinity
Gabriel Solis, University of Illinois at Urbana-Champaign

9:30 North Carolina Old-Time Fiddler
Joe Thompson: African American Fiddling Style and Function
Amy Wooley, Bowling Green State University

Kennesaw

7K Musicians in Three American Contexts
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9:30 North Carolina Old-Time Fiddler
Joe Thompson: African American Fiddling Style and Function
Amy Wooley, Bowling Green State University

Grand Ballroom South

8A Forum/Roundtable

10:15 Ethnomusicology Archives (I). A Look Back at Collections and Collectors in a Changing Ethnomusicology (Sponsored by the Archiving Committee)
Chair: Judith Gray, American Folklife Center, Library of Congress

Presenters: Laurel Sercombe, Ethnomusicology Archives, University of Washington; Louise Spear, GRAMMY Archive, National Academy of Recording Arts & Sciences; Alec McLane, World Music Archives, Wesleyan University; John Vallier, UCLA Ethnomusicology Archive; Judith Gray, American Folklife Center, Library of Congress
### GRAND BALLROOM NORTH

**8B Workshop**

10:15 John Blacking and the Making of Ethnomusicology  
Chair: Marina Roseman, Queen’s University, Belfast  
Presenters: Micheál Ó’Súilleabháin, University of Limerick; Martin Stokes, University of Chicago; Fiona Magowan, Queen’s University, Belfast; Suzel Ana Reily, Queen’s University, Belfast; Marina Roseman, Queen’s University, Belfast; Keith Howard, SOAS, University of London

11:15 First Nations Music Videos: Issues of Representation  
Janice Esther Tulk, Memorial University of Newfoundland

11:45 “Choose Snappy Music to Wear”: Jazzing Up the Modern Woman in Ernst Lubitsch’s The Smiling Lieutenant (1931)  
Anna-Lise P. Sintella, University of Chicago

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### SHERWOOD

**8C Europeans Studying Europeans, Its Problems and Promises: Roma Music Study, in Honor of Bálint Sárosi** (Sponsored by the Special Interest Group for European Music)

Chair: Irén Kertész Wilkinson, Roehampton University

10:15 Europeans Studying Europe: The Gypsy Case  
Ursula Hemetek, University of Vienna

10:45 Hungarian Music or Gypsy Music? An Old Question Revisited  
Lynn Hooker, Indiana University

11:15 The Urban Hungarian Roma (Gypsy) Restaurant String Ensemble Performance Tradition: Continuity and Change  
Eva Kiss, Indiana University

11:45 Discussant: Barbara Rose Lange, University of Houston

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### ATLANTA

**8D Ethnomusicologists Contemplate Film and Video**

Chair: Charles Capwell, University of Illinois at Urbana-Champaign

10:15 The Film Narrator as Ethnomusicologist: A Hollywood Case Study  
Mark Slobin, Wesleyan University

10:45 From Sand Mountain to “Cold Mountain” and Back: Sacred Harp Goes to Hollywood  
Miranja Lausevic, University of Minnesota

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### MARIETTA

**8G Diverse Voices: Music beyond the Gaze of Ethnomusicology/Musicology in China and Korea (I)** (Sponsored by the Association for Chinese Music Research and the Association for Korean Music Research)

Chair: Frederick Lau, University of Hawai’i at Mānoa

10:15 Timbre and Voice Quality in xianghua Buddhist Rituals  
Hwee-San Tan, SOAS, University of London

10:45 New Sounds, New Sentiments: In Search of Change in Musical Aesthetics and Contemporary Discourses of Koreanness  
Heather A. Willoughby, Ewha Women’s University

Yamauchi Fumitaka, Academy of Korean Studies, South Korea

11:45 Religious Music as a Neglected Genre in Chinese Musicology  
Francois Picard, University of Paris-Sorbonne (Paris IV)

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### ROSWELL

**8H Histories of Ethnomusicology (I)**

Chair: Colleen M. Haas, Indiana University

10:15 The Relation of Past and Present in Histories of Ethnomusicology: The Chinese Case  
Sue Tuohy, Indiana University

10:45 Hermann von Helmholtz and the Invisible Genealogy of Ethnomusicology  
Mark Y. Miyake, Indiana University

11:15 Kategorie or Wertidee? The Early Years of the IFMC  
James R. Cowdery, RILM Abstracts of Music Literature

11:45 National Music Scholarship: The Case of Oman  
Majid Al-Harthy, Indiana University
ARDMORE

8I History in African Music
Chair: Andrew Kaye, Albright College

10:15 Want the History? Listen to the Music: Historical Evidence in Anlo Ewe Traditional Songs
Kofi J. S. Gbolonyo, University of Pittsburgh

10:45 New Music in Old Masks: Exploring the Art of Lagbaja
Oyebade Dosunmu, University of Pittsburgh

11:15 Master Musicians to Music Teachers: The Transmission of Ghanaian Music
Sheila J. Feay-Shaw, University of Wisconsin at Whitewater

11:45 As If It’s Always Been There: The Adoption of the Xylophone among the Sambla of Burkina Faso
Julie Strand, Wesleyan University

PEACHTREE

8J In Musical Stages: Musical Representations of the Persianate World in Staged Performances (Sponsored by the Special Interest Group for the Music of Iran and Central Asia)
Chair: John Morgan O’Connell, University of Limerick

10:15 Staging a Conflict: The Oratorio Qarabaq Shikestesi in Azerbaijan
Inna Naroditskaya, Northwestern University

10:45 Staging an Alliance: A Turkish Opera on a Persian Theme
John Morgan O’Connell, University of Limerick

11:15 Staging a Ritual: Ta’ziyeh on the International Stage
William Beeman, Brown University

11:45 Staging a Tradition: Performing Qajar Aesthetics in Tehran’s Cabarets
Niloorfar Mina, New Jersey City University

KENNESAW

8K Ritual Performance: Negotiating Identity through Music
Chair: Jonathan McCollum, University of Alberta

10:15 Music-Making and Ritual Performance: Constructing Identity in the Armenian Soorp Badarak
Jonathan McCollum, University of Alberta

10:45 “Drumming” Ritual Identity in Santeria
Kenneth Schweitzer, Washington College

11:15 Secular Ritual in a Sacred Place: Russian Identity in the Commemoration of Vladimir Vysotsky
Heather Miller, University of Maryland at College Park

11:45 The Ritual Destruction of the Self and Other Identity in Music at the Mevlana Festival in Konya, Turkey
Victor Vicente, University of Maryland at College Park

FULTON

8L Forum/Roundtable
Chair: John Hajda, University of California at Santa Barbara

10:15 Ethnomusicology in the Undergraduate Curriculum (Sponsored by the Education Section)
Chair: John Hajda, University of California at Santa Barbara

Presenters: Ann Clements, Pennsylvania State University; Kari Veblen, University of Western Ontario; Jonathon Grasse, California State University at Dominguez Hills; Brenda Romero, University of Colorado at Boulder

PIEDMONT

8M Lecture/Demonstration
10:15 Crow Hops and Mad Stops: Music and Dance of the Fancy Dance
Presenter: Erik D. Gooding, Minnesota State University at Moorhead

Lunch Block, 12:15pm-1:45pm

GRAND BALLROOM SOUTH

9A Forum/Roundtable
1:45 Ethnomusicology Archives (II). “Goodbye, Mr. Phonograph”: Global Perspectives in the Digital Age (Sponsored by the Archiving Committee)
Chair: Laurel Sercombe, University of Washington

Presenters: Shubha Chaudhuri, Archives and Research Centre for Ethnomusicology, AIS; Janet Topp Fargion, World and Traditional Music Section, British Library Sound Archive; Daniel Reed, Archives of Traditional Music, Indiana University; Virginia Danielson, Archive of World Music, Harvard University
GRAND BALLROOM NORTH
9B Forum/Roundtable
1:45 Four Decades of South Asian Music Studies in North America
Chair: Daniel Neuman, University of California at Los Angeles
Presenters: Robert E. Brown, Center for World Music; George Ruckert, Massachusetts Institute of Technology; Lorraine Sakata, University of California at Los Angeles

SHERWOOD
9C New Bulgarian Research on Bulgarian Music (Sponsored by the Special Interest Group for European Music)
Chair: Timothy Rice, University of California at Los Angeles
1:45 The Folk Music of Bulgaria: Premodern, Modern, Postmodern Lozanka Peycheva, Institute for Folklore, Bulgarian Academy of Sciences
2:15 Folk Music as Pop Music: On Gramophone Records in Bulgaria in the First Half of the Twentieth Century Ventsislav Dimov, Institute of Art Studies, Bulgarian Academy of Sciences
2:45 Performing Parody: The Music of the Bulgarian Ethnopop Group “Ku-ku Bend” Claire Levy, Institute of Art Studies, Bulgarian Academy of Sciences
3:15 The Rock Group “Episode” and Its Interpretation of Masters of Bulgarian Rebel-Patriotic Poetry Rosemary Statelova, Institute of Art Studies, Bulgarian Academy of Sciences

ATLANTA
9D Forum/Roundtable
1:45 Centering Our Subjects: Non-Western Impact on the Formation of Ethnomusicological Ideas
Chairs: Su Zheng, Wesleyan University, and Jean Ngoya Kidula, University of Georgia

GEORGIA
9E Women on the Verge of a Gender Breakdown (Sponsored by the Gender and Sexualities Taskforce)
Chair: Elizabeth Keenan, Columbia University
1:45 Ladies, Womyn, and Girls: Policing the Borders of Gender and Generation at Women’s Rock Music Festivals Elizabeth Keenan, Columbia University
2:15 Asian Women Kick Ass through Taiko: Japanese Drumming as a Medium for Empowerment and Community Building Kim Kobayashi, University of British Columbia
2:45 Girl on Girl: Bio Queens, Pop Music, and Re-radicalizing Drag Rachel Devitt, University of Washington
3:15 Discussant: Timothy D. Taylor, University of California at Los Angeles

ANSLEY
Chair: Jeffrey A. Summit, Tufts University
1:45 Imaging an Afro-Creole Nation; The Music of Eugene Mona in Martinique of the 1980s Dominique Cyrille, Lehman College, CUNY

MARIETTA
9G Diverse Voices: Music beyond the Gaze of Ethnomusicology/Musicology in China and Korea (II) (Sponsored by the Association for Chinese Music Research and the Association for Korean Music Research)
Chair: Keith Howard, SOAS, University of London
1:45 What’s That sound? Korean Fusion Music and the Ascendancy of the haegum R Anderson Sutton, University of Wisconsin at Madison
2:15 Celestial Music, Glamorous Angels: Girls Glitzing Up Traditional Chinese Music Frederick Lau, University of Hawai‘i at Manoa
3:15 Gender and Western Art Music in South Korea Okon Hwang, Eastern Connecticut State University

ROSWELL
9H Histories of Ethnomusicology (II)
Chair: Sue Tuohy, Indiana University
1:45 Hindu Music from Various Authors: A Textual-Historical Study Aditi Deo, Indiana University
2:15 The First “All-India” Music Conferences and the Advent of Modern Indian Musicology Cleveland Johnson, DePauw University
2:45 Representing the Sounds of Ghana: A History of Musical Transcription, 1819-Present
Paul Schauert, Indiana University

3:15 Intellectual Corridors on Continuity and Change and Their Implications for Scholarship on Music on the African Diaspora
Colleen M. Haas, Indiana University

ARDMORE
9I Brazil: Identity, Politics, Resistance
Chair: Carlos Sandroni, Federal University of Pernambuco

1:45 “Samba Is Not Rumba”: Tradition, Innovation and Identity on the Brazilian Pandeiro
Beto Gonzalez, University of California at Los Angeles

2:15 Borrowing from All Sides: Caetano Veloso, Popular Music, and Politics in Brazil
Ima Priore, University of North Carolina at Greensboro

2:45 Resisting Resistance: Reevaluating the Use of Candomblé’s Music as a Tool of Black Resistance in Twenty-first Century Brazil
Daniel Joseph Gough, University of Georgia

3:15 Computer Music Technologies, Empowerment, and Exclusion in Salvador, Bahia, Brazil
Gustavo S. Azenha, Barnard College

PEACHTREE
9J Workshop

1:45 In Memory: African-Style Participatory Performance (Sponsored by the African Music Section)
Chair: Frank Gunderson, Florida State University
Presenters: David Locke, Tufts University; Gideon Foloi Alorwoyie, University of North Texas; Faith Conant, Mount Holyoke College; Leigh Creighton, Agbekor Drum and Dance Society; Scott Mordecai, Atlanta, Georgia

KENNESAW

9K Toward a National Recording Project for Indigenous Performance in Australia
Chair: Allan Marett, University of Sydney

1:45 Towards a National Recording Project for Indigenous Performance in Australia.
Allan Marett, University of Sydney

2:15 Digital Repositories of Minority Languages and Musics: Implications for Research Practice
Linda Barwick, University of Sydney

2:45 The Role of Knowledge Centres in Building the National Recording Project for Indigenous Performance in Australia
Neparrnga Gumbula, Galiwin’ku Indigenous Knowledge Centre, Elcho Island, East Arnhem Land

3:15 There Is No Point Admiring the Flowers if the Roots Are Starving.
Aaron Corn, University of Sydney

FULTON

9I Forum/Roundtable

1:45 The SEM Education Section: Contacts, Connections, and Collaborations (Sponsored by the Education Section)
Chair: Terese M. Volk, Wayne State University
Presenters: Terese M. Volk, Wayne State University; J. Bryan Burton, West Chester University; Terry Miller, Kent State University; Patricia Shehan Campbell, University of Washington; Chee Hoo Lum, University of Washington

Break, 3:45pm-4:00pm

HABERSHAM

4:00pm-11:00pm
Exhibitor Teardown

GRAND BALLROOM NORTH
4:00pm- 5:30pm
SEM Business Meeting

Break, 5:30pm-5:45pm

GRAND BALLROOM NORTH
Charles Seeger Lecture
5:45pm-6:45pm
Lost Lineages and Neglected Peers: Ethnomusicologists outside Academia
Anthony Seeger
University of California at Los Angeles

Evening Block, 6:45pm–12:00am

GRAND BALLROOM SOUTH
7:00pm-9:00pm
SEM 50th Anniversary Banquet

GRAND BALLROOM SOUTH
8:30pm–9:30pm
“Fun Stuff”
Master of Ceremonies: Christopher Waterman, University of California at Los Angeles.
An informal (and improvised) program of humor at the expense of ethnomusicologists and SEM. All are welcome!

GRAND BALLROOM NORTH
9:30pm-12:00am
An evening of tango
Hosted by Tangueros Emory

ATLANTA
9:30pm-12:00am
Contemporary Javanese shadow puppet theater: KAM, an interactive play. Based on the 16th century Javanese legend of Ki Ageng Mangir and the modern play, Mangir, by Pramoedya Ananta Toer. Music and design by Steve Everett (Emory University); Dholang: Madyanto (University of California at Berkeley); with Emory Gamelan Ensemble and guests
SUNDAY, NOV. 20

Breakfast Block, 7:00am–8:30am

PIEDMONT
7:00am–9:00am
SEM Council Meeting

LOBBY
8:00am–9:00am
Registration

PRESIDENTIAL SUITE
8:00am–1:00pm
SEM Board of Directors Meeting

Session 10  8:30am-10:30am

GRAND BALLROOM SOUTH

10A Forum/Roundtable
8:30 Folkways Records: Assessing the Past, Contemplating the Future
Chair: Michael Frishkopf, University of Alberta

Presenters: Anthony Seeger, University of California at Los Angeles; Daniel Sheehy, Smithsonian Folkways; Michael Asch, University of Victoria; Regula Qureshi, University of Alberta; Michael Frishkopf, University of Alberta

ATLANTA

10D Ethnomusicologists Do It in the Field: What We Learn from Musical Participant-Observation – Bimusicality – That We Cannot Learn Otherwise
Chair: T. M. Scruggs, University of Iowa

8:30 Bi-Musicality and the Berimbau
Eric Galm, Trinity College

9:00 Karnatak Music: A Mrdangam Player’s Perspective
David Nason, Wesleyan University

9:30 Ways of the Mallet: The Analytical Tool of Embodied Performative Knowledge
T. M. Scruggs, University of Iowa

10:00 Bi-Musicality Revisited: Performativity and Musicianship in DJ culture
Kai Fikentscher, Ramapo College of New Jersey

GEORGIA

10E Reconstructing Nations, Re-Imagining Communities: Music and Post-Socialist Transition
Chair: Susan Thomas, University of Georgia

10F Retro Ethno: Using Old Methodologies in New Scholarship
Chair: Mark Y. Miyake, Indiana University

8:30 The Creation of Multinational Musical Hybrids as a Means of Cultural Re-unionification in the Balkans
Katarina Markovic-Stokes, New England Conservatory

9:00 Toward a Social Anthropology of Czech Music, or Martinu’s Second Reburial
Michael Beckerman, New York University

9:30 La era sigue pariendo: The Transnationalization of Cuban Popular Song
Susan Thomas, University of Georgia

10:00 Re-constructing a "Nation of Singers": Baltic Music and the Challenge of History in the Post-Soviet Era
Kevin C. Karnes, Emory University

10:00 Retooling the Historic-Geographic Method in China: Using Lessons from American Ethnomusicology’s Past to Communicate across Present Boundaries
Jessica Anderson Turner, Indiana University

10:30 Salvaging the Future from the Past: Cross-cultural Comparisons, Armchair Ethnomusicology, and Rock and Roll
Gabe Skoog, University of Washington

10:00 Listening for Context in American Dance-Call Records, 1889-1909
Patrick D. Feaster, Indiana University
**MARIETTA**

**10G** Appropriating Modernities: Global Sounds in African Cities (Sponsored by the Popular Music Section and the African Music Section)

Chair: Andrew Eisenberg, Columbia University

- **8:30** Playing with Culture: Swahili Identity and the Semiotics of Musical Style in Mombasa
  - Andrew Eisenberg, Columbia University
- **9:00** "Soirée Sénégalaise" and Mbalax: Mediating Modernity in Dakar Nightclubs
  - Timothy R. Mangin, St. Lawrence University
- **9:30** "Down Freedom Avenue": Jazz and the Unmaking of "Race" after Apartheid
  - Brett Pyper, New York University
- **10:00** Discussant: Louise Mintjes, Duke University

**ROSWELL**

**10H** La Combinación Perfecta: Ethnomusicological Perspectives on Latin Jazz

Chair: David F. García, University of North Carolina at Chapel Hill

- **8:30** Machito’s Mambo in the US Mainstream
  - Paul Austerlitz, Brown University
- **9:00** Afro-Cuban Jazz: Beyond “Rhythm” and the Primitivist Myth
  - David F. García, University of North Carolina at Chapel Hill
- **9:30** The Musical Language of Latin Jazz and Five Possibilities for Defining and Teaching Latin Jazz
  - Benjamin Lapidus, New School University
- **10:00** Latin Jazz, Afro-Latin Jazz, Afro-Cuban Jazz, Cubop, Jazz, and Caribbean Jazz: The Politics of Locating an Inter-cultural Music
  - Christopher Washburne, Columbia University

**ARDMORE**

**10I** Music in Cyberspace: Exploration, Ownership, Community, and Social Protest on the Internet (Sponsored by the Popular Music Section)

Chair: Marc Perlman, Brown University

- **8:30** Listening in Cyberspace: The Influence of File-Sharing
  - Mark Katz, Peabody Institute, Johns Hopkins University
- **9:00** Empowerment, Theft, Democracy, Greed, and Social Protest: The Moral Imagination of File-Sharing
  - Marc Perlman, Brown University
- **9:30** Sharing Information, Stealing Music
  - Jessica Litman, Wayne State University
- **10:00** Do Downloaders Matter? The Social Construction of Internet Music
  - Trevor Pinch, Cornell University

**KENNESAW**

**10K** Humor, Sexuality, and Reproductive Freedom: African Women Speaking through Music and Dance (Sponsored by the African Music Section and the Dance Section)

Chair: Ama Oforiwaa Adounum, Illinois State University

- **8:30** “Womb Wars”: Dancing for Reproductive Liberty
  - Ama Oforiwaaduonum, Illinois State University
- **9:00** Taking Charge, Making Fun: BaAka Women Representing Sexuality
  - Michelle Kisliuk, University of Virginia
- **9:30** “Hang On!” Dance as Playful Sexuality among Senegalese Immigrant Women in Los Angeles
  - Sherri Canon, University of Texas at Austin
- **10:00** Discussant: Hope Munro Smith, California State University at Fresno

**FULTON**

**10L** Film

- **8:30** Chandni’s Choice?
  - Presenter: Amelia Maciszewski, Austin, Texas

**GRAND BALLROOM SOUTH**

**11A** Forum/Roundtable

- **10:45** Toward Better Best Practices (Sponsored by the Applied Ethnomusicology Section)
  - Chair: D. A. Sonneborn, Smithsonian Institution
  - Presenters: Theodore C. Levin, Dartmouth College, AKMICA; Barbara Smith, University of Hawai‘i at Manoa; Jeff Titon, Brown University; Ricardo Trifillios, University of Hawai‘i at Manoa; D. A. Sonneborn, Smithsonian Institution

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**Session 11 10:45am–12:45pm**

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GRAND BALLROOM NORTH

11B Jazz around the World
Chair: John Murphy, University of North Texas
10:45 Latin and the Ideological Construction of Music Genre
Melissa Gonzalez, Columbia University
11:15 Imagining Africa in Brazilian Jazz
Andrew M. Connell, James Madison University
11:45 Hugues Panassie and the Reception of Jazz in France, 1928-48: A Peculiar Battle for Particular Times
William Edgar, Westminster Theological Seminary
12:15 Working the “Swing” Shift: Jazz Journeymen in New York City
Thomas H. Greenland, University of California at Santa Barbara

SHERWOOD

11C Snapshots of Musical Issues in American Life
Chair: Chris Scales, College of William and Mary
10:45 The Saga of a Song: Authorship, Ownership, and Oral Tradition in the Case of “Guantanamera”
Peter Manuel, CUNY Graduate Center
11:15 Gentrifying the Soundscape: Activism and Music on an Urban Street
Maureen Loughran, Brown University
11:45 Covering the Beat: An Ethnomusicologist Reflects on a Secondary Career in Journalism
Steven Cornelius, Bowling Green State University
12:15 Evolution and Revelation: Re-thinking the Asian American Woman in Popular Music
Christi-Anne Castro, University of Michigan

ATLANTA

11D Representing Gender in Performance: Evolutions, Convolutions, and Provocative Symmetries
Chair: Katherine Hagedorn, Pomona College
10:45 “Provocative Symmetries”: An Analysis of Gender and Religious Experience in Afro-Cuban “Drum Talk”
Katherine Hagedorn, Pomona College
11:15 Tradition’s Inertia and Utopia’s Blindness: Interpreting Gender Restrictions in the Performance of Cuban Bata Drums
Kevin Delgado, San Diego State University
11:45 Convoluting Gender: Representation and Misrepresentation of the Wodaabe of Niger
Kathleen Hood, Pomona College
12:15 Evolution and Revelation: Re-thinking the Asian American Woman in Popular Music
Christi-Anne Castro, University of Michigan

GEORGIA

11E Global Rock: New Voices, New Perspectives (Sponsored by the Popular Music Section)
Chair: Paul D. Greene, Pennsylvania State University
10:45 Iwan Fals, Bruce Springsteen, and the Performance of Indonesian Masculinity
Jeremy Wallach, Bowling Green State University
11:15 Heavy Metal, Terrorism, and Political Crisis in Nepal: Tropes of Transgression in Kathmandu’s Thrash Metal Scene
Paul D. Greene, Pennsylvania State University
11:45 Style, Language, and Identity in Danish Rock: The Cultural Politics of Karrierekanon
Leslie C. Gay, Jr., University of Tennessee
12:15 Beyond Imitation: Adaptations of Japanese Language to Rap
Noriko Manabe, CUNY Graduate Center

ANSLEY

11F Music Education around the World
Chair: LaDonna Martín-Frost, Millikin University
10:45 Indigenous Folk Music in Elementary Music Education of Taiwan since 1987
Michelle Chang, University of Florida
11:15 Music Education in Colonial India: Nationalism and the Aura of Autonomy
Anna Schultz, University of Illinois at Urbana-Champaign
11:45 “To Win the Indian Heart”: Music and Assimilation at Chemawa Indian School
Melissa D. Parkhurst, University of Wisconsin at Madison
12:15 “Slight tinctures of skin shall no longer engage”: How the Tinsawattee School Defied Its Mission
Kay Norton, Arizona State University

MARIETTA

11G Dance in African and Diasporic Cultures
Chair: Joann W. Kealiinohomoku, Cross-Cultural Dance Resources
10:45 The Feeling of Transcendance in Afro-Cuban Performance
Amy D. Valladares, New York University
11:15 Conversations with African Dance
Lynn E. Frederiksen, Tufts University
11:45 Teaching Dagara: Representing Culture and Negotiating Musical Meaning through the Gyil Xylophone
Corinna Campbell, Bowling Green State University
12:15 The Travels of the Ghana Dance Ensemble Model: The Cyclic Flow of Nationalism and Modernization
Karen Liu, University of California at Santa Barbara
ROSWELL

**11H Music, Video, and Nationalism**

Chair: Anna Marie Stirr, Columbia University

10:45 Paying the Piper to Propagandize History: Media Control and Music Nationalism in Zimbabwe
   Diane Thram, Rhodes University

11:15 Planting American Roots: Strategies of Representation in the Bluegrass Documentary
   Jonathan T. King, Columbia University

11:45 Interpreting Blue Lake: Music Videos and Meaning in the Tibetan Diaspora
   Anna Marie Stirr, Columbia University

12:15 The East Coast Identity: Creating Anglo-Canadian Pub Culture in Advertising
   Michael Macdonald, Carleton University

ARDMORE

**11I Diasporic Music in New York and Los Angeles**

Chair: Inna Naroditskaya, Northwestern University

10:45 Celebratory Spaces between Homeland and Host: Memory, Work, and Play in New York’s Malian Community
   Ryan Thomas Skinner, Columbia University

11:15 Crossroads of Feeling: Speech, Sentiment and Solidarity in the Georgian Supra in New York City
   Lauren E Ninoshvili, Columbia University

11:45 Love Lost: Nostalgia in Diasporic Persian Popular Music
   Michael Ramin Kohan, University of California at Los Angeles

   Wah-Chiu Lai, Kent State University

PEACHTREE

**11J Poetics of Musical Process**

Chair: Richard K. Wolf, Harvard University

10:45 Toward a Political Poetics of Popular Music
   Aaron A. Fox, Columbia University

11:15 The Poetics of Listening: Music and Communities of Affect in Sacred Music Festivals
   Deborah Kapchan, New York University

11:45 Multileveled Mimesis: Musical Poetics at Madho Lal Husain in Lahore
   Richard K. Wolf, Harvard University

12:15 The Poetic Phenomenology of Capoeira Song (Brazil)
   Greg Downey, University of Notre Dame

KENNESAW

**11K Fieldwork in Several Senses of the Word**

Chair: Stephen Wild, Australian National University

10:45 Rethinking Dialogue: Participatory Strategies in Ethnomusicological Research
   Vincenzo Cambria, Federal University of Rio de Janeiro

11:15 The Mimesis and Alterity of Bimusical Self-Experimentation
   Robert Carroll, University of Washington

11:45 Confounding the Stereotypes: Muslim Hindustani Musicians Speak?
   Max Katz, University of California at Santa Barbara

12:15 Studying a Non-Performative Musical Activity: The Personalization of Cell Phone Ringtone as an Index of Identity in Hong Kong
   Wai-chi Yau, University of California at Los Angeles

FULTON

**11L Film**

10:45 Rhetoric of the Ethiopian Minstrel: The Interaction of Lalibaloccc with Their Audience
   Presenter: Itsushi Kawase, Kyoto University

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**Items for sale at the SEM Business Office**

- Hugo Zemp Are’are Music and Shaping Bamboo. Video tape series, 3 parts w/ study guide (1993). $49.95 SEM members/$69.95 non-members
- John Blacking’s Domba. Video tape series w/guide. $30.00 SEM members/$50.00 institutions and non-members
- Ten-Year Journal Index Volumes 21-30, 1977-86. $8.00
- Special Series No. 4, Andrew Toth Recordings of the Traditional Music of Bali and Lombok (1980). $15.00
- SEM ceramic mug (cobalt blue with gold lettering) $6.50
- SEM T-shirt (Large & Extra Large) (sage green with navy lettering or black with white lettering) $15.00

Shipping/handling charges are added according to total order as follows:

Up to $6.00 add $2.50 S/H
$6.01-$15.00 add $3.75 S/H
$15.01-$25.00 add $5.50 S/H
Over $25.00 add $7.00 S/H

To purchase items, please contact Lyn Pittman at the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.
Conferences Calendar

2005
Oct 1-5
Music and Society in the 21st Century. International Music Council and the City of Los Angeles Department of Cultural Affairs. Hollywood Renaissance Hotel, Hollywood, California. For more information, visit (website) http://www.worldforumonmusic.com/ or contact (email) info@WorldForumOnMusic.com

Oct 15
Musical Reception: Actions, Reactions, Interactions. The Barker Center, Harvard University, Cambridge, MA. For more information, please contact Sheryl Kaskowitz (conference chair) at (email) skaskow@fas.harvard.edu and visit (website) http://www.hcs.harvard.edu/gradmus

Oct 19-23
American Folklore Society Annual Meeting. Renaissance Hotel. Atlanta, GA. For more information, see (website) http://afsnet.org/

Oct 27-30
American Musicological Society Annual Meeting. Omni Shoreham Hotel, Washington, DC. For more information, see (website) http://www.amsnet.org/annual.html

Nov 17-21
Society for Ethnomusicology 50th Anniversary Meeting. Sheraton Midtown Atlanta at Colony Square, Atlanta, Georgia. For more information, please visit (website) http://www.indiana.edu/~semhome/2005/ or (website) http://ethnomusicology.org

Nov 19-22
Middle East Studies Association Annual Meeting. Marriott Wardman Park Hotel, Washington, DC. For more information, see (website) http://fp.arizona.edu/mesasssoc/

Nov 30-Dec 4

2006
Feb 15-18
Reconfiguring, Relocating, Rediscovering. Conference of the International Association for the Study of Popular Music, US Branch. Murfreesboro/Nashville, Tennessee. For more information, contact Susan Fast, Program Committee Chair: (email) 2006conference@iaspm-us.net

Mar 16-19
Joint conference of the Society for American Music and the Center for Black Music Research. Chicago, Illinois. For more information, see (website) http://www.americanmusic.org/

Mar 31-Apr 3
British Forum for Ethnomusicology Annual Meeting. University of Winchester, UK. For more information, please see (website) www.bfe.org.uk or contact Dr. Ruth Hellier-Tinoco (email) Ruth.Hellier-Tinoco@winchester.ac.uk

Apr 6-9
Association for Asian Studies Annual Meeting. Marriott Hotel, San Francisco, CA. For more information, see (website) http://www.aasianst.org/annmtg.htm

Oct 18-22
American Folklore Society Annual Meeting. Hyatt Regency Milwaukee, Milwaukee, Wisconsin. For more information, see (website) http://afsnet.org/

Nov 2-5
American Musicological Society Annual Meeting. Century Plaza Hotel, Los Angeles, CA (jointly with the Society for Music Theory). For more information, see (website) http://www.ams-net.org/annual.html

2007
Mar 1-4

Mar 22-25
Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, MA. For more information, visit (website) http://www.aasianst.org/annmtg.htm

Nov 1-4
American Musicological Society Annual Meeting. Hilton Convention Centre, Quebec City, Canada. For more information, see (website) http://www.ams-net.org/annual.html
SEM 50 in Atlanta, Georgia
By the SEM 50 LAC

Continued from page 1

tee, meet old friends and make new ones, and enjoy the musical celebrations throughout the meeting.

Come early for the SEM Pre-conference Symposium on “Race and Place: Invoking New Music Identities” on Wednesday, November 16. Mark your calendar for the Welcome Reception and the concert of Korean music on Thursday evening, and the Gullah music concert on Friday evening at Emory. On Saturday, we will celebrate our anniversary with an afternoon concert of music written by pioneer ethnomusicologists, an evening banquet of southern cuisine with some commemorative entertainment, followed by an evening of music, theater, and dance.

Emory University is honored to host the 50th annual SEM conference through the Department of Music and other units including the Asian Studies Program, Center for the Study of Public Scholarship, Department of Russian and East Asian Languages and Cultures, Institute for Comparative and International Studies, and the Program of African American Studies.

Getting to the hotel The most economical way to get from the Atlanta Hartsfield-Jackson International Airport to our conference hotel, Sheraton Midtown Atlanta at Colony Square, is to take the MARTA (Metropolitan Atlanta Rapid Transit Authority) directly from the Airport station (S7) to the Arts Center station (N5) (see map). A single one-way fare is $1.75. At the Airport station, hop on to any train (trains go north-bound from the airport) and in about 35 minutes, you will arrive at the Arts Center station. It takes approximately 10 minutes to walk (five blocks) from the Arts Center station to the Sheraton. Head towards Colony Square Mall at the junction of Peachtree Street and 14th Street—the Sheraton is linked to the Mall. You can walk through the Mall or along 14th Street to reach the hotel.

Driving directions Here are some general directions if you intend to drive:
• From the South (where the airport is located): Take Interstate 75 or Interstate 85 North to Exit 250 (10th and 14th Streets). Turn right onto 14th Street and the hotel is three blocks ahead on the left.

• From the East: Take Interstate 20 West to Interstate 75 and Interstate 85 North. Take Exit 250 (10th and 14th Streets). Turn right onto 14th Street and the hotel is three blocks ahead on the left.

• From the North: Take Interstate 75 and Interstate 85 South and exit at 14th Street (Exit 250). Turn left on 14th Street and the hotel is three blocks ahead on the left.

• From the West: Take Interstate 20 East to Interstate 75 and Interstate 85 North. Take Exit 250 (10th and 14th Streets). Turn right onto 14th Street and the hotel is three blocks ahead on the left.

For more information, please visit (website) http://www.sheraton.com/colonyquare. Click on “Driving Directions” and you will be directed to a page where you can input your starting address and receive specific directions on how to get to the hotel. You may also visit (website) http://www.indiana.edu/~semhome/2005/, the SEM 50 conference website, for more travel information.

Updated information on conference events will be posted on the SEM 50 conference website. We warmly welcome you to Atlanta. See you soon!

Wanted!
Student Volunteers Needed for SEM 50th Anniversary Meeting

Volunteers will monitor at least four (possibly five) sessions (including plenary sessions) and receive reimbursement of registration fee. Requests for particular sessions will be honored in the order received.

Interested students should contact the Local Arrangements Committee Volunteer Coordinator, Dr. Tracey Laird at (email) tlaird@agnesscott.edu and indicate four preferred sessions and four alternate sessions.
SEM Soundbyte

Continued from page 3

the future. There were 17 papers on genre, including hybrids and hybridity. There were also 16 papers on what I call pressing problems that we are just in the initial stages of considering: “medical ethnomusicology,” especially in relation to the HIV/AIDS pandemic, and war, violence, and “traumatic experience.” These themes have long inspired anthropologists and I am pleased that ethnomusicologists are finally engaging with them to the extent we see in this program.

At the bottom of the list of topics were papers on the customary topics of text and language (7) and musical instruments (7). Actually at the bottom of the list were a rather large number of familiar keywords that inspired only one or two papers. Some of these concepts are probably so taken for granted that they are either no longer powerful enough to engage us or they simply don’t rise to the level of the title: I am thinking here of orality, revival/revitalizing/rejuvenation, social construction, semiotics, soundscape, and emic/etic. On the other hand, some of these concepts still have much analytic utility, and it surprises me that we don’t have more papers referencing discourse, ideology, cosmopolitanism, immigration/migration, and minorities in their titles. Perhaps this list is an accident of synchronic analysis and of paper titles, and these keywords will reappear at future meetings in greater numbers. Also at the bottom of the list, some titles employ keywords that have not been as thoroughly assimilated by ethnomusicology as the ones above: mimesis, alterity, simulacra, cultural imaginary, rhetoric, and self-referentiality. Whether and to what extent these words have a future in our field will be interesting to follow in the years ahead.

A couple of things strike me about this analysis. One is that except for identity and the history and nature of ethnomusicology, themes that seem to engage most of us at some level, there is little if any correlation between the frequency that a theme appears and my own interests. In each of the frequency categories (those in the 30s, the 20s, and the teens), I find themes that deeply interest me and those that I am rather neutral about. I imagine you will find the same to be true for you. The other is that there seems to be a balance between inveterate topics, part of the history of our field as it were, and newer ones that indicate shifting directions and our engagement with a changing world.

Obviously, studying the role of music in establishing and expressing the multilayered and shifting nature of identity in the modern world continues to provide us with a rich vein to mine intellectually.

All in all, I find the program inspiring, and so I am looking forward to our 50th anniversary meeting as a chance to engage with colleagues and students across this broad range of interests, to examine critically where we have come from, to understand where we stand today, and to think about what kind of intellectual and institutional future we might have, both in the U.S. and abroad. I hope to see you there!