The Society for Ethnomusicology has invited Robert Garfias, Professor of Anthropology at the University of California, Irvine, to be the 2008 Charles Seeger Lecturer for its 53rd Annual Meeting at Wesleyan University, Middletown, CT. Robert Garfias is Past-President of the Society for Ethnomusicology (1985-87) and is a well-known academic, public arts policy activist, and an early maker of documentary music films.

Garfias has degrees in anthropology and ethnomusicology from San Francisco State University and UCLA, respectively. He is credited with the establishment of the University of Washington ethnomusicology program in 1962 when he was recruited to the University as a faculty member in the School of Music. From his beginnings as the lone ethnomusicologist teaching an undergraduate survey course, a graduate seminar, and leading a gagaku performance group, he developed a graduate ethnomusicology program with three full-time faculty positions and a great number of rotating distinguished visiting artists, and established sound and film archives; he left the program to become a university administrator both at the University of Washington (Vice Provost) and the University of California, Irvine (Dean of the School of Arts).

Throughout his career, he conducted field research in more than a dozen areas of the world, including Japan, Korea, Okinawa, the Philippines, Mexico, Romania, Turkey, Mozambique, Guatemala, Honduras, Belize, Burma, Costa Rica, Nicaragua and Zimbabwe, mastering the languages of many of these places. His vast collection of documentary films and sound recordings (both field and studio recordings of visiting artists and others who visited the Seattle area) is deposited in the University of Washington Ethnomusicology Archives. In addition to his teaching and research activities, he spent fifteen years working on public policy with advisory boards at the National Endowment for the Arts, the Smithsonian Institution, and with local and state arts agencies.

His interest in Japanese music and culture has remained paramount throughout his career. He has been a regular adjunct faculty member of the National Museum of Ethnology in Osaka since 2003. In 2005, Robert Garfias was recognized for his long-standing scholarly work on Japanese music, specializing in Japanese court music, gagaku. He was awarded the Order of the Rising Sun, the highest honor that the Japanese government can bestow on a non-Japanese, in a special ceremony where the award was presented by the Emperor of Japan.
**SEM Newsletter Guidelines**

**Guidelines for Contributors**

- Send articles to the editor by email or on a 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.

**Advertising Rates**

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Additional charges apply to non-camera-ready materials.

**Copy Deadlines**

- **March issue** ...................... January 15
- **May issue** ........................ March 15
- **September issue** ................... July 15
- **January issue** ..................... November 15

**Internet Resources**

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

**The SEM Discussion List: SEM-L**

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

**SEM Applied Ethnomusicology Section**
http://www.appliedethnomusicology.org

**SEM Chapter Websites**

- **Mid-Atlantic Chapter**
  http://www.macsem.org
- **Mid-West Chapter**
  http://sem-midwest.osu.edu/
- **Niagara Chapter**
  http://www.people.iup.edu/rahkonen/
  NiagaraSEM/NiagaraSEM.htm
- **Northeast Chapter**
  http://web.mit.edu/tgriffin/ncesem/
- **Southwest Chapter**
  http://www.u.arizona.edu/~sturman/
  SEMSW/SEMSW/home.html
- **Southeast-California Chapter**
  http://www.ucr.edu/ethnomus/semsec.html

**Ethnomusicology Sites**

- **American Folklife Center**
  http://lcweb.loc.gov/folklife/
- **British Forum for Ethnomusicology**
  http://www.bfc.org.uk
- **British Library National Sound Archive**
  http://www.bl.uk/collections/sound-archive/imc.html
- **Catalog**
  http://cadensa.bl.uk
- **Ethnomusicology OnLine (EOL)**
  Free, peer-reviewed, multimedia Web journal. For more information:
  http://umbc.edu/eol (home site)
- **EthnoFORUM, a.k.a. ERD (inactive)**
  Archive: http://www.inform.umd.edu/EdRes/ReadingRoom/Newsletters/Ethno-Musicology/
- **International Council for Traditional Music**
  http://www.ictmusic.org
- **Iranian Musicology Group**
  http://groups.yahoo.com/group/iranian_musicology
- **Music & Anthropology**
  http://www.fondazionelevi.org/ma/index.htm
  http://umbc.edu/MA/index.htm
- **Smithsonian Institution Websites**
  http://www smithsonian globalsound.org
  http://www.folkways.si.edu
- **Society for American Music**
  www.American-Music.org
- **UCLA Ethnomusicology Archive**
  http://www.ethnomusic.ucla.edu/archive
53rd Annual Meeting:
Local Arrangements Committee Welcome and Events

By Eric Charry, Local Arrangements Committee Chair, SEM08

The SEM08 Local Arrangements Committee and Wesleyan University are honored to host the 53rd annual meeting of SEM, October 25-28, 2008 (Saturday through Tuesday) in Middletown, Connecticut. Drawing on our five decades of pioneering involvement with music scholarship and performance from around the world, we are mustering the unique resources of our faculty, student body, facilities, and 21st-century technological capabilities to present, along with the Program Committee, Indiana University Conferences, and the SEM Business Office, a truly distinctive and inspiring meeting. Conference attendees will be welcomed by a beautiful campus specially wrapped in the breathtaking colors of New England fall foliage. We have many unusual, quirky, and unprecedented offerings this year and expect that SEM members will get to know each other and the range of our field like never before!

We are organizing and eagerly anticipating an exciting one-day preconference on Friday, October 24 (Toward a 21st-Century Ethnomusicology), which will include visiting scholars from China, Indonesia, and Africa discussing issues of pressing concern in their own countries. With a touch of innovative technology and some luck, we will connect with our counterparts around the world via webcasting and videoconferencing for a global discussion and some music sharing.

All preconference and conference activities will take place on the Wesleyan campus, which will be on fall break during our meeting. Full and updated information on all activities described below is available on Wesleyan’s conference website: sem2008.blogs.wesleyan.edu. Conference arrangements and program information is posted on the SEM website: www.ethnomusicology.org.

We are offering a series of ten concerts featuring more than 70 SEM members who have volunteered to participate. This will be the first time for many of us to hear our colleagues perform. We have had an overwhelmingly positive response and invite members who have not yet signed up to perform to do so before the September 30 deadline (please use Wesleyan’s conference website above). We are also offering a diverse array of music and dance workshops featuring Wesleyan faculty and graduate students. And Wesleyan’s Mark Slobin and renowned Film Studies department chair and scholar Jeanine Basinger will present a special workshop on Hollywood film music. An “All Concert Pass” (available for purchase in advance or at registration) will allow access to all of the concerts and the feature film.

In lieu of a sightseeing tour or field trip, the second day of the conference (Sunday, October 26) will feature an afternoon recreation session using Wesleyan’s full outdoor fields and indoor facilities. We will provide lunch to entice all to participate or simply to watch and picnic. We suggest that people either dress informally for the morning paper sessions or bring a change of clothes for the afternoon recreation. We invite everyone to participate in outdoor softball and soccer as well as indoor ping pong, basketball, squash, yoga and tai chi classes, swimming, and ice skating (bring your own skates). Please visit our website (see above) to form or join teams. In the event of rain, we will make use of the indoor facilities and also arrange impromptu music making sessions at the Usdan Center conference site. Shuttles will be available to bring participants back to the conference hotels to change and then return for the business meeting, Seeger lecture, and evening concerts.

We are using two conference hotels because the closest one, the Inn at Middletown (a 10-minute walk from campus), has fewer than 100 rooms. The other hotel, The Crowne Plaza in Cromwell, is a 10-minute drive to campus. Although we are providing shuttle buses and vans throughout the day and evening between Wesleyan and the two hotels, we recommend using the ride share finder on the SEM conference website so that attendees may share rental cars and have more flexibility. Attendees have open access to Wesleyan’s parking lots, but parking right at the conference site may be difficult at certain times during the day. Lots within a 5-minute walk should be readily available.

Middletown (located 25 minutes south of Hartford, 35 minutes north of New Haven, and 2 hours by car from New York or Boston) is not very accessible by public transportation from either Hartford/Bradley airport (a 35-minute drive) or the New York airports (a 2-hour drive). We suggest that attendees pool resources for getting here via the ride share finder.

Campus dining facilities will be open for lunch on Saturday and Monday, but not for dinner. We suggest that attendees eat dinner at the wide variety of restaurants on Main St., a 5- to 10-minute walk from the conference site.

Conference registrants will be able to sign up at the SEM registration desk for free Wesleyan campus guest wireless internet access, so feel free to bring your laptops. A campus computer lab will be open with limited hours for printing and internet access. Finally, we expect that the reception and party scenes will be somewhat different this year because we are using two hotels and neither of them is the site for the daily and evening activities. In lieu of the standard receptions and private parties, we encourage publishers, schools, and others to consider sponsoring one of our many concerts, providing food and drink before, during intermission, or after the event. Because the daily and evening schedules are so packed with activities, we anticipate that the primary gathering points for socializing and relaxing will be the evening concerts, with some lasting until midnight and attendees moving back and forth among our neighboring concert spaces. Dedicated spaces for receptions are also available.

The Local Arrangements Committee and Wesleyan community look forward to meeting our colleagues and friends and providing an extraordinary atmosphere to gather, debate, contemplate, and shape the future of our discipline.
Objectivity is one of the braided aims of our writing, and we take pains to mitigate the impact of our presence on the subject we study. But what about the impact ethnography has on us? Reflexive ethnography, in which the glare of the interpretive lamp pulls the ethnographer out of the shadows and onto the page, has given us both the permission and the tools to delve into the dual impact of the relationships we form in the field. Our reflections on these interactions not only organize the theorizing that follows fieldwork, but also, especially the voice that defies the objectivizing censor, account for ethnography’s beauty—perhaps the best bulwark against forgetting, “everything we are as human beings ... reduced to a lost book floating in the universe” (Behar 2003: 37).

In this edition two different kinds of field relationship are represented. In Stephanie Conn’s account we see how close a relationship can be for both sides, despite “demographic distance,” and we are left to consider the nuances of the ethnomusicologist’s role. A way of overcoming another kind of “distance” is offered in the anonymous contribution.

—Jesse Samba Wheeler

Reference


« Between you and me, dear ... »
by Stephanie Conn
Christmas Island, Nova Scotia / Toronto, Ontario, Canada
March 2004 / June 2008

When we’re lucky, a byproduct of our work is enduring friendship with a collaborator in the field, developed not only because of, but also in spite of the work we do there. It poses the question of how much to “play scholar” during our interactions, and how much to let our heart be our guide.

While living on Cape Breton Island, I would visit Peter, a Gaelic singer, a couple of times per week. He is a font of information on songs and stories, language and local history, but mainly he’s a wonderful person, and great company. Outwardly the community is quite conservative, but in private Peter is opinionated and outspoken. You know something good is coming when he leans in, fixes an intense glare on you, and says, “Between you and me, dear ...”

Peter is 90 years old, strong and striking, impeccably dressed for every visit in a crisp white dress shirt. He lives in a tall white house at the end of a long driveway, the house where he was born. A collection of faded red sheds is scattered around the yard, like a motionless herd of cattle. He still maintains the land with a little help from neighbours—and the moral support of his two dogs. Now and then he complains of a stiff knee, but dismisses it lightly as strain from driving the tractor.

It is my last visit before moving back to Toronto. By now I have not only learned quite a bit more about the place of songs within this community, but also honed my skills at nursing a few stiff drinks over day-long conversations. When I arrive, Peter throws more wood into the stove, even though the house is already stifling hot. “There’s plenty of wood, dear. I just split up an old barn door yesterday.”

Today, Peter wants to play his violin for me. He hauls out the case from under his chesterfield. “Real lizard-skin leather,” he says, stroking the case. “A man gave it to me in Boston in 1961. But I haven’t played it in a long time ...” He takes out the fiddle, puts it to his chest and starts to play. Despite
the shaking of his hands and the scratchy sound of the bow, his fingers are true on the fingerboard, and there is a swing in his strokes, making it easy to imagine him, playing for a party 70 years ago. I compliment his style. “Thank you, dear,” he says quietly. “I could play all right, in my day.”

Next, Peter plays a Gaelic song. I recognize the air and begin to sing along: “Och mar a tha mi, ‘s mi nam aonar ...” To my dismay, this prompts him to hand me the fiddle. “Here, you know the air. You play it.” I protest that I cannot, I have never played the violin, but he is insistent. “You’ll pick it up soon enough.” Somehow, willed by this forceful 90-year-old, I manage to scratch out some semblance of the melody. It is hideous, but Peter nods silently, approvingly. “You’ll pick it up soon enough. You should keep at it. You might be having a down day, maybe you’re a little bit depressed, maybe things aren’t going your way. So you go to the violin, or the piano or a songbook. Go through it—just for yourself, doesn’t matter how it sounds. And you’ll find your whole attitude is changed. Music can have a powerful effect.”

We sit and contemplate this truth for a moment, but then Peter stands up abruptly to put away the fiddle. He makes tea as usual—tarry Cape Breton tea that stews for fifteen minutes or more. For the first time he pours mine into the china cup and saucer that belonged to his late wife. “Since it’s your last visit for a while.”

Hours later when it is time to leave, he hugs me with a force that nearly knocks me off-balance. In the doorway, over the din of barking dogs, we talk about our plans to meet again in the summer. As I make my way down the long drive I fumble for a notepad and recorder, having been hesitant to break the mood of our visit to act as a scholar. But then I stop the car short and wave to him as he stands in the doorway. I’ll remember the facts somehow, or I’ll call him for a reminder. I drive out through the woods, singing a Gaelic song.

“Mòran Taing!” to Stephanie Conn, a PhD student in Ethnomusicology at the University of Toronto studying Gaelic singing in Cape Breton. Current interests include memory, and the tension between orality and literacy. She’s a singer and a former radio producer.

**« A Birthday limerick for nC₂, on the theme of relationships »**

In situ a student putative  
Sweet nothings declined in the dative.  
When Advisor did warn,  
“It’s write up, or be lorn!”  
He beat pen into plow and went native.  
—Anonymous

*Hip hip! to Anonymous! It feels great to be 1! (And we meant no pun!)*

**nC₂** is a column by graduate students currently engaged in fieldwork that proposes to explore all aspects of the “field.” See vol. 41, no. 2 of the Newsletter for a full description and the original call for submissions.

Students interested in contributing to this column should send an email to its host, Jesse Samba Wheeler (gnumen@gmail.com), and the Newsletter editor, Henry Spiller (hjspiller@ucdavis.edu).
Conversations
Continued from page 1

enables new arenas of research can make all the difference.

The four SEM members who talk with me below have all addressed gender and sexuality in their research and in their advocacy work for a long time. Ellen Koskoff has served as President of SEM. She is Professor of Ethnomusicology and Director of the World Music Certificate and Ethnomusicology Diploma Program at the Eastman School of Music in Rochester, NY. Eileen M. Hayes, Amy Corin, and Roberta Lamb have each been involved with SEM's Section on the Status of Women and Gender and Sexualities Taskforce for some years. Amy R. Corin teaches in the Department of Music and Dance at Moorpark College in California. She is the Co-chair of the SSW and the Secretary/Treasurer for the SEM Southern California Chapter. Eileen M. Hayes is Associate Professor of Music at the University of North Texas and the Co-chair of the SSW. Roberta Lamb is Associate Professor and Chair of Undergraduate Studies in the School of Music at Queen's University in Canada, with cross-appointments to Women's Studies and Faculty of Education. We had the following conversation by email.

Deborah Wong: Tell me about the special events you've planned for the annual SEM meeting at Wesleyan University.

Eileen Hayes: FEM@21 will take place during the regular business meeting of the Section on the Status of Women, Monday, October 27, 7:30-9:30 PM. Look for an announcement in the conference bag or folder. The Roundtable, “FEM@21: Gender Studies in Ethnomusicology Come of Age,” uses the 21st anniversary of the publication of Women and Music as a launch pad for a discussion about feminist ethnomusicology. 2007 marked the twentieth anniversary of the founding of the Association for Feminist Anthropology, a section of the American Anthropological Association. While we had hoped that our events would coincide, this year is as good as any to look forward as as back. Ellen Koskoff has lent her support to the project from the beginning. A number of the volume's contributors have agreed to join us: Jane Hassinger, R. Anderson Sutton, H. Lorraine Sakata, Carolina Robertson, Jennifer Post, and Esther Rothenbusch Crookshank. I look forward to hearing from these scholars as well as from the Roundtable's respondents and members of a newer generation of queer-theory influenced scholars. I would pose the question this way: What was feminist ethnomusicology? How can we circumvent the containment that our subfield seems to be experiencing? What is the relationship of that containment to the graduation rates of women doctoral candidates and the tenure rates of women faculty? Is feminist ethnomusicology “working” the way we hoped it might twenty years ago? These are just some of the questions that interest me and I hope a lot of other SEM members as well.

Deborah Wong: What impact do you think Women and Music in Cross-Cultural Perspective has had on ethnomusicology and ethnomusicologists?

Ellen Koskoff: Since the publication of my book in 1987, gender and sexuality have become major topics in music ethnography and these issues have been largely integrated in some way or another into most monographs.

The 21st anniversary of the 1987 publication of Ellen Koskoff's Women and Music in Cross-Cultural Perspective provides a launch pad for a discussion of gender studies in ethnomusicology before and after that landmark volume. In addition to gender & ethnomusicology scholars writing today, a number of the volume's contributors will deliver brief remarks. A generous gift from an anonymous donor provides the seeds of a travel fund established to facilitate the participation of emerita faculty and independent scholars taking part in the event.

In the spirit in which the initiative was conceived, the Fundraising Committee suggests donations of $21 + one dollar for each year after Society members have come of age. Those under the age of 21, are encouraged to send a dollar for each year between your current age and your anticipated “date of emancipation.”

Give generously, give often, and thank you!

Checks should be made payable to SEM with “FEM@21” written in the comment line.

Send your check by October 4th to:

SEM Business Office
Indiana University, Morrison Hall, 005,
1165 East 3rd Street, Bloomington, Indiana 47405

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Calls for Participation

New GRAMMY Foundation® Grant Cycle

**Deadline: October 1, 2008**

The GRAMMY Foundation® Grant Program, generously funded by The Recording Academy®, currently in its 21st year, has awarded more than $5 million to more than 200 noteworthy projects. The Grant Program administers grants annually to organizations and individuals to support efforts that advance the archiving and preservation of the music and recorded sound heritage of the Americas for future generations, as well as scientific research projects related to the impact of music on the human condition. Recipients are determined based on criteria such as merit, uniqueness of project, and the ability to accomplish intended goals.

Recognizing the richness of collections held by individuals and organizations that may not have access to the expertise needed to create a preservation plan, last year the Grant Program expanded its granting categories to include planning grants for individuals and small- to mid-sized organizations. The planning process—which, for example, might include inventorying and stabilizing a collection—articulates the steps to be taken to ultimately archive recorded sound materials for future generations. The planning grant category provides funds for archiving consultants and experts and other resources for planning.

The Foundation also has opened up granting in the area of scientific research to projects conducted as work toward an advanced degree. While projects still must demonstrate scientific rigor, the Foundation believes that this addition will open the program up to many more worthwhile projects undertaken by students at the graduate level.

To download an application, visit (website) [www.grammyfoundation.com/grants](www.grammyfoundation.com/grants). Deadline to apply is October 1, 2008. For more information about grant applications, contact Kristin Murphy at (phone) 310-392-3777 or (email) kristinm@grammy.com.

The GRAMMY Foundation® was established in 1989 to cultivate the understanding, appreciation and advancement of the contribution of recorded music to American culture. The Foundation accomplishes this mission through programs and activities that engage the music industry and cultural community as well as the general public. The Foundation works in partnership year-round with its founder, The Recording Academy®, to bring national attention to important issues such as the value and impact of music and arts education and the urgency of preserving our rich cultural heritage. For more information, please visit (website) [www.grammyfoundation.com](www.grammyfoundation.com). Established in 1957, The Recording Academy® is an organization of musicians, producers, engineers and recording professionals that is dedicated to improving the cultural condition and quality of life for music and its makers. Internationally known for the GRAMMY® Awards, the Recording Academy is responsible for professional development, cultural enrichment, advocacy, education and human services programs. In its 50th year, the Academy continues to focus on its mission of recognizing musical excellence, advocating for the well-being of music makers and ensuring music remains an indelible part of our culture. For more information about The Academy, please visit (website) [www.grammy.com](www.grammy.com).

Sound in the Lands II (Mennonite Music Across Borders)

**June 4-8, 2009, Conrad Grebel University College / University of Waterloo, Canada**

**Deadline: February 1, 2009**

Sound in the Lands II—a Festival/Conference of Mennonites & Music, scheduled for June 4 - 8, 2009 at Conrad Grebel/University of Waterloo, Canada—will explore Mennonite music across borders and boundaries. A sequel to the highly successful 2004 event, Sound in the Lands II is both festival with multiple concerts, performances, workshops, and an academic conference with papers and presentations which address issues of Mennonite-rooted peoples and their music making locally and globally. In harmony with Mennonite World Conference in Paraguay (July, 2009), Sound in the Lands II seeks to expand musical horizons, integrating global, cross-cultural, and newer fusion of music with more familiar Mennonite traditions. As voices converge we may find vibrant exchanges that help redefine “Mennonite music” today. The sense of “borders” in music refers not only to geographical and cultural borders but also to those of style, genre, aesthetics, and various other diversities within Mennonite people today. Emphasis will be placed on musical and cultural dialogue, including a wide array of musical genres and exchanges between and among all Mennonite-rooted, Mennonite-affiliated persons, both globally and locally. As well, we will sing together in four parts and more, a cappella and with all manner of instruments! See (website) [http://grebel.uwaterloo.ca/soundinlands.shtml](http://grebel.uwaterloo.ca/soundinlands.shtml) for a flyer and submission information.

College Music Society 2009 International Conference

**July, 2009, Croatia**

**Deadline: September 2, 2008**

The College Music Society is pleased to announce its 2009 International Conference in Croatia. The conference will take place in early- to mid-July and span multiple locations within the country, ending in the beautiful medieval city of Dubrovnik. The program will include scholarly discourse and the presentation of new music by CMS members, interaction with regional scholars and performers, and guided sightseeing opportunities. The Program Committee has now issued a Call for Program Participation and a Call for Scores with Performance. Both calls may be accessed at (website) [www.music.org/Croatia.html](www.music.org/Croatia.html). The submission deadline for each is September 2, 2008.

Regulated Liberties: Negotiating Freedom in Art, Culture, and Media: First Rethinking Art Studies (REARS) Conference

**August 20-22, 2009, University of Turku, Finland**

**Deadline: December 1, 2008**

Freedom is a heavily charged notion with a vast conceptual width. Yet, the question of freedom and its regulation remains inadequately studied in the field of art, culture and media. Research has often relied conceptually on dichotomies and concentrated on revealing different kinds of power structures and forms of oppression, which tends to simplify the complex nature of freedom and constraint. The conference is dedicated to rethinking cultural power in new inventive ways not based on a dichotomous logic of domination and resistance. The concept of “regulated liberties” denotes a more complex relationship of negotiation between the dominant and its subjects.

The aim of the conference is to relate art, culture, and media to questions concerning freedom, emancipation, and resistance. The overall conference topic disperses on the theoretical fields of subjectivity, social structures, and representation. The conference provides a forum for the development of innovative and creative research concerning temporal/spatial dimensions, genres and identity production in art, culture, and media.

Continued on page 8
Calls
Continued from page 7

Eve Kosofsky Sedgwick, and Angela McRobbie are confirmed keynote speakers. The conference is organized by School of Art Studies, University of Turku, Finland (website: http://www.hum.utu.fi/laitokset/kutesidentutkimus/en/).

The conference organising committee invites proposals for panels and individual papers. Possible topics may include (but are not limited to) the following:

• How have the concepts of freedom and emancipation been employed in the context of art, culture, and media?
• In what ways do culture and art regulate conduct in (neo)liberal regimes and vice versa?
• How do culturally-sanctioned representations impose hegemonic identities?
• In what ways should genres be (re)thought in art? Are they regulating regimes?
• Under what circumstances does resistance take place, and is it necessarily conscious and intentional?
• In what ways are subjects produced both as objects of regulatory norms and as agents capable of resisting these norms?
• How does embodiment work as a corporeal nexus for several axis of power, as a gendered, racialized, and sexualized signifier of multiple regulatory norms?
• How could the role of institutions and economy be conceptualized in new and productive ways?

Abstracts (200–300 words) for twenty-minute papers as well as proposals for two-hour panels should be submitted as an email attachment to (email) reglib@utu.fi by December 1, 2008. Please use your surname as the document title. Abstract should be sent in the following format: (1) title, (2) presenter(s), (3) institutional affiliation, (4) email, (5) abstract. Panel proposals should include (1) title of the panel, (2) name and contact information of the chair, (3) abstracts of the presenters.

Presenters will be notified of acceptance by January 15, 2009. For more information, contact (email) reglib@utu.fi.

Muziki—Journal of Music Research in Af

deadline: Open

Muziki—Journal of Music Research in Africa—seeks to establish a unified African voice for African music research. Through its juxtaposition of the historical and the theoretical, the indigenous, the popular and the “Western,” it intends to reflect the diversity of African musics and the research they inspire. The Journal features regular reviews with leading African musicians and composers, both resident on the continent and in the diaspora. Reviews of books, music, and compact discs are also featured. Contributions addressing any aspect of music on, or from, the African continent are welcomed. All material is subject to rigorous peer review. For details on how to submit a paper to Muziki, visit (website) www.informaworld.com/rmuz. Please submit articles to Mr. George T. King, Department of Art History, Visual Arts and Musicology, University of South Africa, PO Box 392, UNISA Press, Pretoria 0003, South Africa, (email) kinggt@unisa.ac.za, or to Prof. Chris Walton, Music Department, University of Pretoria, Lynnwood Road, Hillcrest, Pretoria 0002, South Africa, (email) chris.walton@up.ac.za.

2009 Annual Conference of the British Forum for Ethnomusicology: Music, Culture, and Globalization

Deadline: November 30, 2008

The Annual Conference of the British Forum for Ethnomusicology (BFE) will be held from April 16–19, 2009, and hosted by the Popular Music Studies Unit at Liverpool John Moores University, UK. This four-day conference seeks to generate new perspectives and understandings on the interrelatedness of music, culture, and globalization through stimulating interdisciplinary and intercultural theoretical dialogues, and thereby moving beyond those conceptualizations that are already established in ethnomusicology and other music-related disciplines. To this end, various guest speakers will contribute a range of different theoretical perspectives on a more contemporary understanding of music and global culture. John Tomlinson, Professor of Cultural Sociology and authority on the cultural aspects of the globalization process, will deliver the keynote address.

Submissions are invited on any aspect of the theme with papers that seek to explore newer issues relating to this subject, including, but by no means limited to, the following: (1) musical traditions in transformation; (2) music, place and identity; (3) new centers and peripheries; (4) music, mediation and tourism; (5) new approaches to ethnographic enquiry and research methods. Abstracts (approximately 300 words) for paper presentations lasting twenty minutes should be submitted by November 30, 2008. Film shows and performances may also be proposed, as may pre-formed panels or workshop sessions, for which a longer abstract (approximately 1,000 words) with named speakers should be submitted.

The Annual BFE Conference will be held in Liverpool (UK), a buzzing musical city that celebrated its 800th birthday in 2007 and continues celebrations as European Capital of Culture 2008. Liverpool is renowned for its vibrant music culture and the Beatles, football, maritime heritage, arts and culture, shopping, and exciting nightlife, and there will be time during the conference to explore its fabulous attractions. There will be a conference dinner and party on Saturday evening, and a themed night and a range of live music performances are also planned.

Detailed information on all aspects of the conference can be found on the BFE conference website, http://www.bfe2009.net, or obtained directly from Dr Simone Kruger, BFE 2009 Conference Organizer, at (email) s.kruger@ljmu.ac.uk.
53rd Annual Meeting
Ethnomusicology Beyond Disciplines
Preliminary Program

Saturday, Oct 25, 2008

8:30  YouTube as a Dueling Ground: Creative Forms of Resistance to Government-Constructed Singaporean National Identity
Shawn-Kang Hew, University of Oklahoma

9:00  “Cuz My Name Is on My Earrings”: Seeing and Reading the Chongalicious Phenomenon of South Florida
Lara Greene, Florida International University

9:30  Music, Dance, and Research on the YouTubosphere
Wayne Marshall, Brandeis University

1B [P] The Idea of Innovation: Three Case Studies
Chair: TBD

8:30  Roscoe Mitchell: Innovations in Composition and Performance Strategies
Evan Rapport, Eugene Lang College & The New School for Jazz and Contemporary Music

9:00  The Slits: Punk Rock, Innovation, and Gender
Jason Oakes, The Cooper Union

9:30  Yo soy la plena borinqueña: Angel Luis Torruellas and the internationalization of his Plena
Benjamin Lapidus, John Jay College of Criminal Justice, CUNY

1C [F/R] Pitfalls in the Study of Music and Violence
Sponsored by the Special Interest Group on Music and Violence and the Section on the Status of Women
Chair: Joshua Pilzer, Columbia University

Participants: Ana Maria Ochoa, Columbia University; Jenny Johnson, New York University; Suzanne Cusick, New York University; Matthew Sumera, University of Wisconsin, Madison; Joshua Pilzer, Columbia University

1D [F/R] Medical Ethnomusicology, Music, and Spirituality: Unity in Diversity Approaches to Social Transformation, Healing, and Health
Sponsored by the Association for Medical Ethnomusicology Special Interest Group
Chair: Benjamin Koen, Florida State University

Participants: Gregory Barz, Vanderbilt University; Oliver Greene, Georgia State University; Sally Trehorn, Charles Darwin University; Michael Naylor, Visions & Vibrations International; Benjamin Koen, Florida State University

Preconference Symposium
Toward a 21st-Century Ethnomusicology
Preliminary Program

In this preconference symposium we look forward and attempt to map out issues for an ethnomusicology that functions on a more global scale. We intend to open up the umbrella of ethnomusicology and bring to a broader audience the concerns of both younger and more established scholars primarily working in their home countries outside North America and Europe. We do this in two ways. Firstly, we are inviting scholars from China, Indonesia, and Africa to participate in person. Secondly, via the internet, we are setting up a truly global symposium of unprecedented scale in our field. In addition to webcasting the proceedings and enabling individual viewers to communicate with us, we are designating several sites each in China, Indonesia, and Africa where students and professionals can gather to participate and interact in real time. With Wesleyan as a hub, we plan to link groups who would not otherwise converse with each other.

We will make preliminary papers available online several weeks before the preconference, and set up blogs for discussion. The preconference will consist of international panels discussing issues of concern from their own perspectives. In our separate panels (China, Indonesia, Africa, and Plenary) we will discuss the following topics (additional topics will come from our panelists). Musical performances will be heard throughout the day from our various locations.

Friday, Oct 24, 2008

7:00am-9:00am
China (+ 12 hours time difference)

9:30am-11:30am
Indonesia (+11 hours time difference)

1:00pm-3:00pm
Africa (+7 hours-Nairobi; +4 hours-Dakar time difference)

7:00pm-9:00pm
Plenary session

Other Events on Friday

3:00pm-4:00pm
[M] PC/LAC Meeting

4:00pm-10:00pm
[M] Board Meeting

1E [F/R] American Sabor: Curating a Museum Exhibit about Latino Music

Chair: Marisol Berrios-Miranda, University of Washington
Participants: Michelle Habell-Pallan, University of Washington; Francisco Orrego, University of Washington; Leonard Brown, Northeastern University; Marvette Perez, Smithsonian Institution

1F [P] Music from Turkey in the “Diaspora”

Chair: Ursula Hemetek, Institute for Folk Music Research and Ethnomusicology
8:30 Music from Turkey in Germany
Dorit Klebe, Universität der Künste Berlin
9:00 TurkFest and Music Among the Turkish Diaspora in Seattle
Minin Beken, University of California, Los Angeles
9:30 Strategies of Musical Production and Marketing in Vienna’s Turkish Diaspora
Hande Saglam, Institute for Folk Music Research and Ethnomusicology

1G [P] Islam and Music in Indonesia I

Chair: Sumarsam, Wesleyan University
8:30 How Changes in Cosmological, Religious and Socio-Political Thought Transformed the Female Song-Dance Pho in West Aceh
Margaret Kartomi, Monash University
9:00 Morality and its Discontents: Islam and Dangdut in Indonesia
Andrew Weintraub, University of Pittsburgh
9:30 The Muslim Sisterhood: Transnational Feminism(s), and the Particularity of Indonesia
Anne Rasmussen, The College of William and Mary

1H [P] Advocating and Theorizing Musician’s Agency in South Asia: Strategies, Sites, and Unequal Relations in Musical Production

Chair: Kaley Mason, University of Chicago
8:30 A Venue of Her Own: Locating Agency in the Courtesan’s Salon
Regula Qureshi, University of Alberta
9:00 Producing Cinematic Songs: Musical Agency, Innovation, and Social Capital in a South Indian Film Industry
Kaley Mason, University of Chicago

9:30 Women and their Work: Social Relations, Musical Production, and Agency among Contemporary North Indian Courtesans
Amelia Mazirzewski, Independent Scholar

11 [F/R] Ethnomusicologists at Work: The Wesleyan Connection

Sponsored by the Applied Ethnomusicology Section
Chair: Miriam Gerberg Minnesota Global Arts Institute


Chair: TBD
8:30 Retuning Nationalism: Popular Music and Uyghur Identities in Northwest China
Chuen Fung Wong, Macalester College
9:00 Beyond Singing in Uzbek: Nationalizing Estrada in Uzbekistan
Tanya Merchant, University of California, Santa Cruz
9:30 Politics of Resistance and Struggle in the Protest Songs of Lebanese Singer Gassan Rahbani
Guilnarah Monfarje, California State University, Sacramento

1K [F/V] Music for a Goddess

Amy Catlin-Jairazbhoy, University of California, Los Angeles; Nazgir Jairazbhoy, University of California, Los Angeles

10:15 Trance Training: The Ensaião in Candomblé Initiatic Ritual
Kathleen O’Connor, University of Texas at El Paso
10:45 Musical Time, Movement, and Interaction in Afro-Dominican Religious Performance
Daniel Piper, Brown University
11:15 Esu as Alábê: Transforming Quimbanda Performance and Challenging Religious Hierarchies in Southern Brazil
Marc Gidal, Harvard University


Sponsored by The Special Interest Group for the Music of Iran and Central Asia
Chair: Tanya Merchant, University of California, Santa Cruz
10:15 Shirin Navazi
Piruz Parvaz; no affiliation
10:45 ‘Flowers of Persian Song and Music,’ The Golha Radio Programs
Jane Lewison, School of Oriental and African Studies
11:15 Rebels, Women, and Minorities: The Surprising Faces of Azerbaijan’s National Folklore
Anna Oldfield Sanarslan, University of Wisconsin, Madison
11:45 Opera Composed into the Social History of Modern Azerbaijan
Inna Naroditskaya, Northwestern University

2C [IP] Dancing Transformation I

Chair: TBD
10:15 The Óbó-Ányiá Égwú Amá lá Ensemble: the Living Dancing Among The Living Dead
Marie Agatha Özah, University of Pittsburgh
10:45 Dancing in Opposition: Muchongoyo, Emotion, and the Politics of Performance in Southeastern Zimbabwe
Tony Perman, University of Illinois at Urbana-Champaign
11:15 At the Intersection of Ethnography and Hollywood Film: Ballroom Dance and the Transformation Trope
Joanna Bosse, Bowdoin College
11:45 Something the Old Folks Wanted
James Rachala, Brown University

Saturday, 10:15am-12:15pm


Sponsored by the Special Interest Group for Latin American and Caribbean Music
Chair: Marc Gidal, Harvard University
Discusant: Katherine Hagedorn, Pomona College

10:15 Trance Training: The Ensaião in Candomblé Initiatic Ritual
Kathleen O’Connor, University of Texas at El Paso
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Daniel Piper, Brown University
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11:45 Something the Old Folks Wanted
James Rachala, Brown University
2D [P] Perspectives on Contemporary Sami Music  
Chair: Beverley Diamond, Memorial University  
10:15 “Breathing New Life into Our Old Songs”: The Use of Archival Resources in the Creation of Contemporary Sami Music  
Richard Jones-Bannman, Eastern Connecticut State University  
10:45 More Dangerous Liaisons? Indigenous Music and Classical Art Forms  
Beverley Diamond, Memorial University  
11:15 (Un)Expected Sounds: Cross-Cultural Listeners’ Perceptions  
Ainslie Durnin, Memorial University  
11:45 Singing Sacred Stones: Music, Spirituality, and Ecology in Europe’s Arctic Fringes  
Tina Ramnarine, Royal Holloway University of London  

2E [P] Identifying Hindi Film Music: Re-Thinking Eclecticism  
Sponsored by the Popular Music Section  
Chair: Bradley Shope, St. John’s University  
10:15 The Bombay Cabaret: Access, Influence and Eclecticism(?), 1940s-1950s  
Bradley Shope, St. John’s University  
10:45 The Other Side of Eclecticism: Colonialism, Ethnicity, and Values in the Composition of Hindi Film Music  
Gregory Booth, University of Auckland  
11:15 Eclecticism as Creative and Symbolic Expression of Situation  
Anna Morcom, Royal Holloway University of London  
11:45 Grassroots in Concrete Cracks: Local Networking in New York’s Jazz Community  
Tom Greenland, Independent Scholar  
11:15 Performing Music/Performing Musician: Cooperation, Competition, and Professional Identities in the Popular Music Scenes of Salvador, Brazil  
Jeff Packman, University of Toronto  
11:45 Musicians Between Genres and Cultures: Blues Revivalists in Northern California Zydeco  
Mark DeWitt, Independent Scholar  

2F [IP] Politics and Musical Histories in China  
Chair: TBD  
10:15 Down with the Tao?: Hushed Influences on Jiangnan Siglu  
Kim Chow-Morris, Ryerson University, Toronto  
10:45 Revolution = Innovation + Experimentation? Tasks and Roles of the Chinese Zither Reform Committee during the Chinese Cultural Revolution  
Tsan-huang Tsai, The Chinese University of Hong Kong  
11:15 Are We Ready to Be Chinese? Deconstructing “Just Because You Are Here,” the Theme Song Celebrating the 10th Anniversary of the Hong Kong Reunion with China  
Man Tak Ada Chan, The Chinese University of Hong Kong  
11:45 The Battle Over Deng Lijun  
Eric Hung, Westminster Choir College of Rider University  

2G [P] De-centering “Jazz”  
Chair and Discussant: Ingrid Monson, Harvard University  
10:15 Tierra Improvisada: Jazz Strategies and Jazz Subjectivities in Argentine Folk and “Projection” Tango Repertoire  
Michael O’Brien, University of Texas at Austin  
10:45 Vital Transformation: Race and Genre in Fusion Music  
Kevin Felzley, University of California, Merced  
11:15 Bifocality and the Jazz Musics of Ahmed Abdul-Malik and Al McKibbon  
Mark Lamanno, University of Texas at Austin  

2H [P] Sacred Texts, Agents and Contexts  
Chair: Gage Averill, University of Toronto at Mississauga  
10:15 Circulating Divinities: The Sound and Sound-Objects of Devotion  
Jaime Jones, Columbia College Chicago  
10:45 “No Heartaches in Heaven”: Agent, Song, Context  
Byron Duck, The Open University, UK  
11:15 “Straight to Heaven”: Music, Ritual and Performance in Yoruba Churches  
Vicki Brennan, University of Vermont  

2I [P] Overlooked and Under the Radar: Musical Journeymen and -women  
Chair: Rebecca Miller, Hampshire College  
10:15 Unnoticed but Ubiquitous: the Work of Journeymen Musicians in Late-Nineteenth-Century America  
Katherine Preston, The College of William and Mary  

2J [P] The Shadow of Western Influence: The Impact of Western Practice on Musical Composition, Theory, Education, and Performance in Japan and Korea  
Sponsored by the Society for Asian Music  
Chair: Noriko Manabe, CUNY Graduate Center/International Research Center for Japanese Studies  
10:15 The Evolution of Japanese Songwriting in Western Genres  
Noriko Manabe, CUNY Graduate Center/International Research Center for Japanese Studies  
10:45 The Strange and Terrible Saga of the Japanese Tetrachord  
Richard Miller, University of Wisconsin, Madison  
Shawn Bender, Dickinson College  
11:45 Exploiting the Tension between the Transnational and National Spheres in Korean Hip-hop  
Donna Kwon, Lawrence University, Conservatory of Music  

2K  
10:15 [L/D] Ways We Learn From Each Other: Sharing Vocal Performance and Pedagogy Techniques Between World Music and Western Art Music  
Wlodymyr Smishkewych, Indiana University  

Saturday, 12:30pm-1:30pm
[M] Long-Range Planning Committee

Saturday, 1:30pm-2:30pm
[M] SEM Council

Saturday, 1:30pm-3:30pm
3A [IP] Drumming
Chair: TBD
1:30 Fuerte y Suave, Macho y Hembra: Rhythm, Pitch, and Gender Symbolism in Afro-Cuban Iyesá Drumming
Kevin Delgado, San Diego State University
2:00 Gender Dynamics in Korean Drumming: Perspective of “Resistance” of Korean Women Drummers
Yoonjhay Choi, CUNY Graduate Center
2:30 Rhythmic Theology: Khol Drumming in Chaitanya Vaishnava Kirtan
Eben Graves, Tufts University
3:00 Preserve the Old while Creating the New: Cross-cultural Fusion as Collaborative Ethnography in a South Korean Percussion Genre
Nathan Hesselink, University of British Columbia

3B [IP] Music Festivals
Chair: TBD
1:30 Festival Production as Advocacy and Cultural Critique: The Case of South Africa’s Klein Karoo National Arts Festival
Brett Pyper, New York University & Wits University, Johannesburg
2:00 Mariachi Festivals in the United States: Commercialization and the Politics of Representation
Lauryn Salazar, University of California, Los Angeles
2:30 Gwoka Festival: Representation of a Musical Tradition
Marie Hélène Pichette, Université de Montréal
3:00 Intersections of Music, Sovereignty, and Federal Indian Law: Native American Music Performance at the Finger Lakes GrassRoots Festival of Music & Dance
Susan Taffs, Cornell University

3C [IP] Music and Violence
Chair: TBD
1:30 Sounds of the Saffron Revolution: Music and Violence On the Streets and On the Web
Gavin Douglas, University of North Carolina at Greensboro
2:00 Geographies of the Body: Music, Violence, and Manhood in Palestine
David A. McDonald, Bowling Green State University
2:30 El Pistolero, El Cantante y El Muerto: Who’s Killing Regional Mexican Singers and Other Stories
Catherine Ragland, Empire State College/State University
3:00 Hidden Localities - The Role of Childhood Memories in the Sound Works of Beiruti Artists of the Lebanese War Generation
Thomas Burkhalter, University of Bern, Switzerland

3D [IP] Popular Music in Asia I
Chair: TBD
1:30 Un-rapping the MDA Rap Video: Hip-Hop, Kitsch and the State in Singapore
Shaz Ee Tan, School of Oriental and African Studies, University of London
2:00 Almost Forgotten Genre: Cantonese Pop Songs of 1960s Hong Kong
Frederick Lau, University of Hawaii at Manoa
2:30 Global Exoticism and Modernity: The Case of “Chinked-out” Music
W. Anthony Sheppard, Williams College
3:00 “Toraja People Do Not Have a Word for Love”: Popular song, emotion, and economic development in Eastern Indonesia
Andy Hicken, University of Wisconsin, Madison

3E [P] Opening Up Queer Musical Spaces
Sponsored by the Gender and Sexualities Taskforce
Chair: Henry Spiller, University of California, Davis
1:30 All These Poses, Such Beautiful Poses: Articulations of Queer Masculinity in the Music of Rufus Wainwright
Matt Jones, UCA / UVA
2:00 Covering the Track, (Un)covering Gender: P. J. Harvey, Björk, and The Rolling Stones’ “satisfaction”
Stephanie Doktor, University of Georgia
2:30 Fan Fiction “Bandom Ate my Face”: Online Fan Fiction, Homoerotic Subtexts, and the Performance of Queerness
Rae Hagen, University of Colorado at Boulder
3:00 Time, Space, and Sexuality in the Post-Soviet Gay Disco
Stephen Amico, John Jay College, CUNY

Poster Sessions
There will be four poster sessions. These sessions and their presenters are listed below; exact scheduling information TBD.

Poster Session 1: Using Creative Computer Technology to Cultivate Global Music Appreciation
Sharon Graf, University of Illinois at Springfield; Brian Pryor, University of Illinois at Springfield

Poster Session 2: Alaska’s Festival of Native Arts: A Balance Between Musical Innovation and Tradition
Paul Krijić, University of Alaska, Fairbanks

Poster Session 3: On Your Skin: Fighting the USA and the Ethnography within Music Protest
Jesse Samba Wheeler, University of California, Los Angeles

Poster Session 4: Decoding the Song: Historical and Computational Analysis of Chant
Matthew Wright, University of Victoria; Giorgos Tzanetakis, University of Victoria; Andrew Sihlis, University of Victoria
3F [P] Music and Cultural Policy in the Age of Neoliberal Multiculturalism

Chair: Javier León, Indiana University
1:30 The Paradox of Empowerment: Traditional Music Between Stewardship and Ownership
Marc Perlman, Brown University
2:00 From the Cajón to “Condor Pasa”: Cultural Patrimony and Peruvian Cultural Policy
Javier León, Indiana University
2:30 What Diversity Gets Done: Music and Policy After Multiculturalism
Morgan Laker, Columbia University
3:00 Cultural Patrimony as a Tourist Draw: Public and Private Sponsorship of Musicians in Arcoverde, Brazil, 1995-2005
Dan Sharp, The College of William and Mary

3G [IP] Theory and Methodology

Chair: TBD
1:30 Being Sneaky in the Field: The Ethics of Recording Surreptitiously
Ryan Jordan, The Ohio State University
2:00 Ethnomusicology as Discipline in Ethnographic Research on Music and Identity
Timothy湘, University of California, Los Angeles
2:30 Cultural Capital Today
Timothy Taylor, University of California, Los Angeles
3:00 Phenomenology of Finland-Swedish Musical Lives
Pirkko Moisala, Helsinki University

3H [IP] Gendering Musical Performance Male

Chair: TBD
1:30 Experiencing Uncertainty in Malian Wasulu Hunters’ Music Performance and Hunting
Cullen Strawn, Indiana University
2:00 Performing Masculinity in Ireland and the United States
Sean Williams, Evergreen State College
2:30 Challenge of the Contemporary Argentine Malambista: Confronting Globalization and Tradition
Mitsuko Kawabata, University of Miami
3:00 Beyond the Bling of Hip-hop’s Misogyny: Why Male Emcees Amplify Difference and How Ciphers May Set Us Free
Kyna Gaunt, Baruch College–CUNY

31 [P] Bands and the Performance of Place I

Chair: Charles Keil, State University of New York, Buffalo (Emeritus)
1:30 Identity, Status and Performance Practice in the Ritual of British Band Contesting
Richard Jones, University of Huddersfield
2:00 Through the Barricade: The Geopolitics of Protestant Marching Bands in Northern Ireland
Diana Atkinson, Queens University
2:30 Second Line Beats on Second Line Streets: How New Orleans Brass Bands Negotiate Space through the “Second Line” Parading Tradition
Julie Raimondi, University of California, Los Angeles
2:45 Zum Bahnhof! The Sound of Work Songs: A Sonic Ethnography of the Berlin Commune
Matthew Sakakeeny, Tulane University
3:00 The New Orleans Brass Band and the Accumulation of Authenticity
Matthew Sakakeeny, Tulane University
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Matthew Sakakeeny, Tulane University
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Matthew Sakakeeny, Tulane University


Chair: Lee Bidgood, University of Virginia
Discussant: Timothy Cooley, University of California, Santa Barbara
1:30 Czech Bluegrass Gospel: Singing Faith and Identity in Bohemia
Lee Bidgood, University of Virginia
2:00 Prameny/Sources: Local “World Music” in Moravia
Jessie Johnston, University of Michigan
2:30 What is Folk Music and Who Cares?
Joe Feinberg, University of Chicago

3K 1:30 [L/D] Mbira-Making Demonstration
Kevin Nathaniel Hylton, Independent Musician
2:30 [L/D] Women’s World Music: Voices from Cameroon
Atrina M’Boup, University of California, Los Angeles

4A [P] The Virtual and the Visceral: Mediated Musicalities

Sponsored by the Popular Music Section
Chair: Kiri Miller, Brown University
3:45 Virtual Virtuosity: Guitar Hero and Schizophonic Performance
Kiri Miller, Brown University
4:15 Recontextualizing for and by a Global Audience: An Online Community for Hawaiian Music
Paula Bishop, Boston University
4:45 “No More Real Life”: Virtualizing Live Music Performances in Second Life
Trevor Harvey, Florida State University


Sponsored by the Gender and Sexualities Taskforce
Chair: Boden Sandstrom, University of Maryland
3:45 Gender, Collaboration, and Representation: The Life of “Gypsy Queen” Esma Redzepova
Carol Silverman, University of Oregon
Loren Chuse, Independent Scholar
4:45 The Regal, Stately, and Enchanting African American Voice
Jeni Vellé-olson, University of Wisconsin, Madison

4C [P] New Perspectives in Southeastern European Popular Music and Jazz

Chair: Plamena Kourtova, Florida State University
3:45 Croatian Hard Rock, Musical Patriotism, and Debates over Free Speech between Eastern Europe and North America
Ian MacMillen, University of Pennsylvania

Saturday, 3:45pm-5:15pm

4A [P] The Virtual and the Visceral: Mediated Musicalities

Sponsored by the Popular Music Section
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4C [P] New Perspectives in Southeastern European Popular Music and Jazz

Chair: Plamena Kourtova, Florida State University
3:45 Croatian Hard Rock, Musical Patriotism, and Debates over Free Speech between Eastern Europe and North America
Ian MacMillen, University of Pennsylvania
4:15 Kaval-politan Jazz: Cosmopolitan Selfhood, Collaboration, and Modern ‘Magic’ in Paradox Trio’s Gambit
Ryan McCormack, University of Texas at Austin

Plamena Kourtova, Florida State University

4D [F/R] Compositions, Copyright Law, and Creative Commons: Between Creativity and Economic Benefits of Music
Sponsored by the Popular Music Section
Chair: Alex Perullo, Bryant University
Participants: Jane Florine, Chicago State University; Michael MacDonald, University of Alberta; Gabriel Solis, University of Illinois at Urbana-Champaign; Alex Perullo, Bryant University; Rebee Garafalo, University of Massachusetts, Boston

4E [P] Exotic and Familiar: Musical and Spiritual Recontextualizations
Chair: Marc Perlman, Brown University
3:45 Singing Nature: Music and Identity in a Contemporary Druid Grove
Julia Cook, University of Virginia
4:15 Redefining What a Jew Means in This Time
Joel Rubin, University of Virginia
4:45 Taiwanese America Meets Taiwan Through Independent Rock Music Performances
Wendy Hsu, University of Virginia

Chair: Trevor Wiggins, Dartington College of Arts, UK
Participants: Trevor Wiggins, Dartington College of Arts, UK; Daniel Arrogebodor, Ohio State University; Gavin Webb, School For International Training; Jill Crosby, University of Alaska Anchorage; Frank Donyer, Dartington College of Arts, UK

Chair: Michael Frishkopf, University of Alberta
Michael Frishkopf, University of Alberta
4:15 Of Mirrors and Frames. Thoughts on Music and Architecture through the Prism of Ethnographic Filmmaking: Perspectives at the Iranian Zurkhâneh
Federico Spinetti, University of Alberta
4:45 The Changing Nature of Polysemics, Portability, and Proxemics in the Construction of Alevi/ Village Bektashi Rituals and Ritual Space Past and Present
Irene Markoff, University of Alberta

4H [F/R] Towards a Socially Just Paradigm for Fieldwork in the United States
Chair: Carol Muller, University of Pennsylvania
Participants: Christine Dang, University of Pennsylvania; Glenn Holzman, University of Pennsylvania; Nina Ohmann, University of Pennsylvania; Emily Zarzuela, University of Pennsylvania

41 [IP] World Religions and Indigenous Beliefs
Chair: TBD
3:45 The Inuit-Missionary Encounter: Total Christian Conversion or Negotiation of Belief Systems?
Mary Piercy, Memorial University of Newfoundland
4:15 Music and Indigeneity in Baptist and Pentecostal Congregations in Cochabamba, Bolivia
Eric Jones, University of Illinois at Urbana-Champaign
4:45 Spiritual Symbiosis: The Jesuit, the Medicine Man, and the Power of Song
Chad Hamill, Northern Arizona University

4J [IP] Choral performance and spiritual experience
Chair: TBD
3:45 A Different Voice, a Different Song: The “Natural” Voice, Community Choirs and World Song in the UK
Caroline Bithell, University of Manchester, UK
4:15 Celestial Voices: Agency, Sanctuary and Outburst in Religious Choral Performance in Nigeria
Olubode Omojola, Mount Holyoke College
4:45 From “Praise Chorus” to “Worship Music”: The Politics of Musical Naming within US Evangelical Contemporary Worship
Monique Ingalls, University of Pennsylvania

4K [F/V] Creating Ombak: Tuning a Balinese Gamelan Gong Kebyar
Jane Piper Clendinning, Florida State University; Wayne Vitals, Gamelan Sekar Jaya; Elizabeth Clendinning, Florida State University

Saturday, 5:30pm-7:00pm
Reception
Saturday, 6:00pm-8:00pm
Reception Dance Party – Klezmer, African/Reggae/Funk
Saturday, 7:00pm-8:00pm
[M] Special Interest Group for South Asian Performing Arts

[M] Crossroads Project on Diversity, Difference, and Underrepresentation
Saturday, 7:30pm-9:30pm
Saturday, 8:00pm-9:00pm
W1 New England Contra Dance
Co-sponsored by the Dance Section
Saturday, 8:00pm-10:00pm
[M] Association for Chinese Music Research

[M] Society for Arab Music Research
[M] Latin American & Caribbean Music Special Interest Group
Saturday, 9:00pm-12:00am
C1 Javanese Wayang Kulit
Saturday, 9:30pm-10:00pm
C2 European-North American
Saturday, 10:00pm-12:00am
C3 Irish Music Special Interest Group
Sunday, Oct 26, 2008
Sunday, 7:00am-8:00am
[M] Publications Advisory Committee

[M] Chapters Meeting

[M] Education Section Business Meeting

[M] Careers & Professional Development Committee

[M] LAC/PC Meeting

Sunday, 8:30am-10:00am

5A [P] Ethnomusicology and the Political Dimensions of Sound Praxis. Theoretical and Practical Issues of an Ongoing Participatory Research Project in Rio de Janeiro, Brazil

Chair: Samuel Araujo, Federal University of Rio de Janeiro
8:30 Notes on the Political Dimensions of Sound Praxis
Samuel Araujo, Federal University of Rio de Janeiro

9:00 Participatory Research, Ethnomusicology and Social Change: The Case of the “Musicultura” Group in Rio de Janeiro, Brazil
Vincenzo Cambria, Wesleyan University

9:30 Musicultura: Researching and Archiving Sound and Image From a Socially Interested Point of View
Sinesio Jefferson Andrade Silva, Grupo Musicultura/Federal University of Rio de Janeiro

5B [P] Auditory Perception, Acoustics and Culture

Chair: John Hajda, University of California, Santa Barbara
8:30 Musical Listening
Cornelia Fales, Indiana University

9:00 Classifying Timbre: A Sound-based Approach to Organology
John Hajda, University of California, Santa Barbara

9:30 Acoustic Differences in Instrument Construction and Performance Practices among Musical Traditions

5C [P] Narrators and Narrations of Nationalism: Musical Flows through Trans/national Currents
Chair: Christi-Anne Castro, University of Michigan, Ann Arbor
8:30 Singing the Philippine Nation to the World
Christi-Anne Castro, University of Michigan, Ann Arbor

9:00 Singing, Listening and Silence: Multicultural Voicing and the Turkish State
Sonia Seeman, University of Texas, Austin

Lauren Holmes, Yale University

5D [P] Popular Music History and the Body

Sponsored by the Gender and Sexualities Taskforce and the Popular Music Section
Chair: Kariann Goldschmidt, University of California, Los Angeles
8:30 “Fable: Once upon a time, there was a stripper who could sing. The end.” Burlesque, the Eroticized Female Form, and Desire in Popular Music, Past and Present
Rachel Devitt, University of Washington

9:00 Choreographing the Black Bourgeois: Masculinity and Sincerity in Live Performances of the Orioles
Philp Gentry, University of California, Los Angeles

9:30 Doing the Bossa Nova: Bodies and Spectatorship in a “Latin” Dance Craze
Kariann Goldschmidt, University of California, Los Angeles

5E [F/R] Beyond Advocacy

Sponsored by the Applied Music Section
Chair: Jeff Titon, Brown University
Participants: Erica Haskell, Brown University; Jeffrey Summit, Tufts University; Maureen Langran, Brown University; Aaron Foc, Columbia University; Jeff Titon, Brown University

Chair: Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa, Instituto de Etnomusicologia

Participants: Anthony Seeger, University of California, Los Angeles; Adrienne Kaeppler, Smithsonian Institution; Ignazio Macchiarella, Independent Scholar; Carlos Sandroni, Centro de Convenzas UFPE

Chair: Amanda Scherbenske, Wesleyan University
8:30 Yiddish Song Translation as Performance, Pedagogy, and Postvernacularity
Shayn Smulyan, Brown University

9:00 Themes and Genres in Contemporary Hasidic Women’s Song
Asya Vaisman, Harvard University

9:30 From the Catskills to the Carpathians: Authority and Authenticity in the Transmission of Klezmer
Amanda Scherbenske, Wesleyan University

5H [F/R] Ethnomusiconomies in Mexico

Sponsored by Program Committee Chair for SEM 2009
Chair: Brenda Romero, University of Colorado at Boulder
Participants: TBD

5I [P] Prisms of Past and Present: Explorations in Thumri

Sponsored by the Special Interest Group for South Asian Performing Arts
Chair: Regula Qureshi, University of Alberta
8:30 Thumri: Female Voice Across the Centuries
Utpola Borah, Archives and Research Centre for Ethnomusicology (ARCE), American Institute of Indian Studies (AIIS)
9:00 Poetics and Performance: The Intersection of Text and Music in Thumri
Hans Uter, The Ohio State University

9:30 Dance, Gesture, and Song: Finding Thumri in Kathak
Margaret Walker, Queen’s University, Kingston

5J [P] Islam and Music in Indonesia II
Chair: David Harnish, Bowling Green State University
8:30 Tensions between Adat (custom) and Agama (religion) in the Music of Lombok
David Harnish, Bowling Green State University
9:00 Authentic Islamic Sound?: The Arab Idiom in Indonesian Islamic Expression
Birgit Berg, Voice of America
9:30 Islam, State, and Javanese Wayang Kulit and Gamelan
Sumarta M., Wesleyan University

5K
8:30 [F/V] The Cultural Interface of Christian Music in Kerala, India
Joseph Palackal, Christian Musicological Society of India

Sunday, 10:15am-12:15pm

Chair: TBD
10:15 “Using Your Voice Like a Horn”: Scot Singing and the Fuzzy Rhetoric of Vocal Practice
Lara Pellegrinelli, Independent Scholar
10:45 The Grain of the Ventriloquist: Listening to Fito Paez in Cuban Popular Song
Susan Thomas, University of Georgia
11:15 Chayanankupaq—“So that the Sound Arrives”: Spirit Essence that Manifests in a Singing Technique in Q’eros, Peru
Holly Wisler, Florida State University
11:45 Talking Yazoo in Kalamazoo: Voices in the Performance and Construction of Blues Identities in a Contemporary Musical Community
Jonathan Hill, Western Michigan University

6B [IP] Ethnomusicological Canons?
Chair: TBD
10:15 The Advantages of an Undisciplined Discipline: The Paradoxical Potential of a Lack of an Ethnomusicological Canon in Latin America
Carolina Santamaria Delgado, Pontificia Universidad Javeriana
10:45 Demystifying the Popular: Towards an Ethnomusicology of Mainstream Commercial Music
David Pruett, Middle Tennessee State University
11:15 Marimbas Orquestas: Counter-Narratives to Guatemalan Musical Nationalism and Lacunae in Guatemalan MusicoLOGY
Jack Forbes, University of Florida
11:45 The Cultural Relativism of Henry Cowell: A Closer Look
Ethan Lechner, University of North Carolina at Chapel Hill

6C [IP] Musical Spaces
Chair: TBD
10:15 Spectacle and Performance in the New York City Subway System
Bill Babo Boyer, New York University
10:45 Confronting the King: Music, Mobilization, and a March through Miami
Laura Emiko Solis, Emory University
11:15 Liminality at Play: Pilgrimage and Musical Improvisation in the Dominican Republic
Angelina Tallaj, CUNY Graduate Center
11:45 Tourists and Pilgrims, Concerts and Rituals: Fuzzy Boundaries between the Sacred and the Secular in Wutai Shan Buddhist Music
Beth Szczyptanski, Ohio State University

6D [IP] Gendering Musical Performance Female
Chair: TBD
10:15 Gender and Genre Onstage: Changing Perceptions and Participations of Women Musicians in Tunisia
Alison Jones, University of Michigan
10:45 Voices of “Tradition”: The Role of Women’s Music in Gujarat, India
Niyati Dholak, University of Alberta
11:15 Women and Music in Dagbon: Negotiation of Tradition, Gender, and Artistic Expression
Katharine Staffebeam, University of California, Los Angeles
11:45 For Ireland I Would Tell Her Name: Gendering Biography in Irish Traditional Music Studies
Tes Sloomin, New York University

6E [IP] Ethnomusicology and Film I
Chair: TBD
10:15 Reinterpreting the Socialist-Realist Image of Slovak Folklore: The Ethnomusicology of the Film Rodná zem
Jadranka Vazanovska, CUNY, RILM International Center
10:45 Fightin’ Words: Solkattu, the Devadasi, and Conflict in Two Tamil Film Songs
Fugan Dineen, Wesleyan University
11:15 Cultural Heritage and Musical Intertextuality of “Jiangjiu Ling” in Wong Fei Hung Films
Po-wei Weng, Wesleyan University
11:45 Trailing Images: Hula and Theater Advertising in Hawai’i
Jane Moulin, University of Hawai’i

6F [IP] Reconfiguring Canon in Music Education
Chair: TBD
10:15 An Avant-Garde Proposal for Intercultural Music Education in Mandate-Era Palestine
Brigid Cohen, UNC Chapel Hill
10:45 Decolonizing Education in Kenya: A Case Study of the Secondary School Music Curriculum
Everett Igoba, York University, Canada
11:15 Hope in Uganda: An Instance of Music in HIV/AIDS Education
Emily MacKinnon, University of British Columbia
11:45 Resituating the Western Canon through Pedagogy and the Theoretical Frame in the United States, the United Kingdom, and the People’s Republic of China
Kimasi Browne, Azusa Pacific University
6G [IP] Dancing Transformation II

Chair: TBD
10:15 Samba de Raiz: “Roots” and the Search for Brazilian Authenticity in the Pagodes of Rio de Janeiro
Beto Gonzalez, University of California, Los Angeles

10:45 Tracing the Steps of the Haitian Meringue: Contredanse Transformations in Haiti
Michael Largey, Michigan State University

11:15 From Mambo to Salsa: Dancing Across Generational Divides
Juliet McMains, University of Washington

6H [IP] Representations of Indianness in Latin American Music

Chair: Fernando Rios, Vassar College

10:15 Parallel Stories: Resignification of Pre-Columbian Icons in Ricardo Castro's Atzimba and the Teatro Nacional in Post-Revolutionary Mexico
Alejandro Madrid, University of Illinois, Chicago

10:45 The Sad Indian Cries Through His Kena: Andean Folkloric-Popular Music, the Yaravi, and Indigenous Stereotyping in Bolivia, Argentina and France
Fernando Rios, Vassar College

11:15 América de los indios: The Borderlands of Indigeneity in Chicana/o Popular Musics
Estevan Azcona, University of Texas at Austin

6H [P] Ambiguities of National and International Recognition

Chair: TBD
10:15 Moving Towards Plurality: Effects of World Music Recognition upon Central American Garifuna Communities
Amy Frishkey, University of California, Los Angeles

10:45 UNESCO’s Policy on Intangible Cultural Heritage and Intercultural Dialogue Toward Peace Through Music
Susan Asai, Northeastern University

11:15 Symposium on Music as a Means of Intercultural Dialogue
Brenda Romero, University of Colorado at Boulder

Mage McIlvaine, Nomadic Wax; Benjamin Herson, Nomadic Wax

Sunday, 12:30pm-1:30pm

[M] Ethics Committee

[M] Special Interest Group for European Music

[M] EVIA Digital Archive Board & Depositor Meeting

[M] Special Interest Group for Medical Ethnomusicology

[M] Special Interest Group for the Music of Iran & Central Asia

[M] Society for Asian Music Membership Meeting

Sunday, 12:30pm-3:30pm

Lunch/Recreation
Sunday, 4:30pm-6:00pm
[M] Business meeting

Sunday, 6:15pm-7:15pm
Seeger Lecture

Sunday, 7:30pm-8:30pm
[African Music Section]

Sunday, 8:00pm-9:00pm
W2 South Indian *solkattu* with David Nelson
W3 Javanese Gamelan with Harjito

Sunday, 9:00pm-12:00am

C4 African Music Section

Sunday, 9:30pm-10:30pm
W4 Shape Note Singing with Neely Bruce and Tim Eriksen

Sunday, 9:00pm-12:00am
C5 South Asian Performing Arts SIG

Sunday, 9:30pm-1:00am
C6 Southeast Asian followed by Gamelan Klenengan

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Monday, Oct 27, 2008

Monday, 7:00am-8:00am
[Student Concerns Committee]

Monday, 8:30am-10:00am

Chair: Peter Ermey, Indiana University

Discussant: Ruth Stone, Indiana University

Participants: Jesse Wallner, Indiana University; Fredana Hadley, Indiana University; David Lewis, Indiana University


Chair: Judy Mitoma, University of California, Los Angeles

Participants: Dewa Putu Berata, Gamelan Cudamani; Emirko Susilo, Gamelan Cudamani; Wayne Vitalo, Gamelan Sekar Jaya; I Made Bandem, Institute Seni Indonesia, Denpasar, Bali; I Wayan Dibia, Institute Seni Indonesia, Denpasar, Bali

7C [P] Music at Café Society: Race, Class, and Gender at New York’s First Integrated Nightclub

Chair: Jonathan Bakan, Ryerson University
8:30 Swinging the Classics: Hazel Scott and Hollywood’s Racial-Musical Matrix
Kristen McGee, University of Groningen

9:00 Café Society and Female Physicality
Monica Hairston, Center for Black Music Research, Columbia College Chicago

9:30 Café Society and the construction of “America’s Classical Music”
Jonathan Bakan, Ryerson University

7D [IP] Music and Healing

Chair: TBD
8:30 The Icaros of Neo-Traditional Peruvian Shamanism in Western Locales
Nicholas Minache, Graduate Center of the City University of New York

9:00 Songs for the Body: Tradition and Change in Maori Healing
Lauren Sweetman, University of Toronto

9:30 Time to Break Away: Altered States of Consciousness as Medical Intervention in the Skiffle Bunch Steel Orchestra of San Fernando, Trinidad
Jeffrey Jones, Florida State University

7E [P] Biography in African Music Scholarship: A Tribute to Two West African Master Musicians

Chair: Jacqueline Cogdell DjeDje, University of California, Los Angeles

8:30 Salisu Mahama: Performance Style, Identity, and Globalization
Jacqueline Cogdell DjeDje, University of California, Los Angeles

9:00 From Culture as Theory to Culture as Practice: Musical Biography and Individual Creativity in 20th Century African Music Scholarship
Jesse Ruskin, University of California, Los Angeles

9:30 A Great Man Has Gone Out: The Funeral of Ghanaian Xylophonist Kakraba Lobi
Brian Hogan, University of California, Los Angeles

7F [P] Authenticity, Hybridity, and Cultural Identity in Folk Musics of the Mari	times

Chair: Peter Toner, St. Thomas University
8:30 An Inconvenient Authenticity: Mass Media, Music and Irish Cultural Identity in New Brunswick
Daniel Downes, University of New Brunswick, Saint John

9:00 Global Forms of Music and Local Meaning: A Discussion of Bluegrass Music in the Maritimes
Daniel Andrews, University of New Brunswick

9:30 “Authentic” Identities and Hybrid Musics among the Irish in New Brunswick
Peter Toner, St. Thomas University

7G [IP] Popular Music in Asia II

Chair: TBD
8:30 Pay to Play: Economics of Live Performance in Japan
Lorraine Plourde, Columbia University

9:00 Resurrecting the Immortal: The Posthumous Duet in Japan
Shelley Brunt, University of Otago

9:30 Lingering Influences from the Japanese Occupation on Music of Palau
Sarah McClimon, University of Hawaii

7H [P] Displacing the ‘Western’ in ‘Western Art Music’

Chair: Eric Usner, New York University
8:30 The Hidden West: Reflections on the Postcolonial Perspective
Yara El-Ghadban, Université de Montréal

9:00 Western Art Music in Uganda: A Music of the Other?
Suzanne Wint, University of Chicago

9:30 Maintaining the Center: Western Art Music as a Viennese Cultural Practice
Eric Usner, New York University

7I [F/R] Theorizing Musical Celebrity Across Disciplines: Singing Celebrities and Their Publics

Chair: Lila Ellen Gray, Columbia University

Participants: Christine Yano, University of Hawaii; Virginia Danielson, Harvard University; Lila Ellen Gray, Columbia University; Keir Keightley, University of Western Ontario

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<td>Sound and Sociality: On Cultural Geography, Musical Migration, and Multicultural History in Sri Lanka</td>
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<td>Michael Birenbaum Quintero, New York University</td>
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<td>Banter and Bricolage at the Burial Chamber: The Dueling Fakir in Sufi Bangladesh</td>
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<td>Aldine Kieffer, Southern Gospel, and Hillbilly Music: The Case of “The Grave on the Green Hillside”</td>
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11:15 Pamyua and the Poetics of “Tribal Funk”
Jessica Bissett, University of California, Los Angeles

11:45 Ca Trú: High Culture and National Heritage in Vietnam
Bretton Dimick, University of Michigan

8H [IP] Urban Musics in the 20th Century
Chair: TBD

10:15 “Health to you, Marko, with your Bouzouki!”: Spoken Interaction among Musicians in Historic Recordings of Greek Urban and Rural Musics
Michael Kaleyanides, University of New Haven

10:45 The Reed from Rumi to Gibran in the Song of the Lebanese Superstar Fairouz
Ken Habib, California Polytechnic State University, San Luis Obispo

11:15 Politics and Aesthetics Beyond Dualism: Brazilian Popular Music in the Sixties and the Subject of Signifying Practice
Alvaro Neder, Universidade Federal do Estado do Rio de Janeiro / Centro Federal de Educação Tecnológica

11:45 Spanish Popular Music during the Late Franco Dictatorship (1965-1975)
Daniel Party, Saint Mary’s College

81 [IP] Song
Chair: TBD

10:15 Strange Bedfellows: Aliens and Constituents in the Ritual Musicking of the Logolii
Joan Ngoya Kidula, University of Georgia

10:45 Oran Ionndrainn: Remembering Gaelic Song in Frances Tomlin’s ‘Songs of Skye’
Dorothy de Val, York University, Toronto

11:15 El Trovo Alpujarreño: Three Conflicts in Search of a Voice
Andrew Ravenfeld, Mount St. Mary’s University

11:45 Who’s Making Canadian Music, Eh? Publicly Funded Music in Contemporary Canada
Parmida Attarinalu, University of Toronto

8J [P] Instruments and Interfaces: Rethinking Musical Production and Control
Chair and discussant: Thomas Porcello, Vassar College

10:15 Saying as Playing: The Recitation of Tabla Bols as an Alternate Mode of Performance
Allen Ruda, New York University

10:45 Country Noise, City Spaces: Rereading the Organology of Dominican Merengue Típico
Sydney Hutchinson, New York University

11:15 Instrumental Anxiety and Bureaucratic Theories of Listening
Ben Tansig, New York University

8K [L/D] Sakoa Dede: Transformations in Hip Life Music and Dance Scene of Ghana
Isaac Akrong, York University

Monday, 12:30pm-1:30pm

[M] Investment Advisory Committee

[M] Applied Ethnomusicology Section

[M] Association for Korean Music Research

[M] Special Interest Group on Irish Music

[M] Gender and Sexualities Taskforce

[M] Historical Ethnomusicology Special Interest Group

[M] Development Committee

[M] Editorial Board

Monday, 12:45pm-1:30pm

C7 Karnataka Music with Balu and David Nelson

Monday, 1:30pm-3:30pm

Sponsored by the Gender and Sexuality Taskforce
Chair: Benjamin Piekut, Columbia University

1:30 Murder by Cello: John Cage meets Charlotte Moorman
Benjamin Piekut, Columbia University

2:00 The Transmutation of the African Body in the Invention of “Black Women”: Pearl Primus’s Fango
Tim Collins, Centre for Irish Studies, National University of Ireland, Galway

2:30 Aural Ethnography as Experimental Music: Brenda Hutchinson’s “West 4th Street Quintet”
Louise Chernosky, Columbia University

3:00 The Voice as Original Instrument: The Aesthetic of Joan La Barbara
Bernard Gendron, University of Milwaukee-Wisconsin

9B [P] Place, Performance, and Community in Irish Music
Chair: Sean Williams, Evergreen State College

1:30 No Place, No Where: Identity and Place in the regional music of Sliabh Aughty
Tim Collins, Centre for Irish Studies, National University of Ireland, Galway

2:00 Place, Space, and Advocacy: Comhaltas Ceoltóirí Éireann and the Geography of Irish Traditional Music in the Public Sphere
Lauren Weintrab-Stoebel, City University of New York, Graduate Center

2:30 Blacks, Irish, and the Antebellum Creole World of William Sidney Mount
Christopher Smith, Texas Tech School of Music

3:00 Transplanting the Local: Reflections on a Donegal Fiddler
Dorothea Hast, Eastern Connecticut State University

9C [P] African (Ghanian) Art Music: Challenges and Directions
Sponsored by the African Music Section
Chair: Kofi Agawu, Princeton University

1:30 Tonality as Colonizing Force in Africa
Kofi Agawu, Princeton University

2:00 Aburukusu: The Challenges of a Ghanian Musician and his Orchestra (The Afrikana FolkRhythmic Orchestra)
Oforiwaa Aduonum, Illinois State University

2:30 Amu’s “Bonwere Kenteewene”: A Celebration of Ghanian Traditional Knowledge, Wisdom, and Complementary Artistry
George Dor, University of Mississippi
9D [IP] Genocide
Chair: TBD
1:30 Music of the Rwandan Genocide: Three Songs by Simon Bikindi
Jason McCoy, Florida State University
2:00 Recovering From a Void: Indigeneity and Music in Post Genocidal Cambodia
Stephen Mamula, Rhode Island College

9E [IP] Musical Spectacle: Disney
Chair: TBD
1:30 When East Meets West: Walt Disney World, Authenticity, and the Reification of Kumidaiko
Benjamin Harbert, University of California, Los Angeles
3:00 “It’s Lonesome, It’s Lonesome”: Imprisonment and Liberation in Fort Sill Apache Song
Thomas Aplin, University of California, Los Angeles

Chair: TBD
1:30 Non-Interaction in Jazz Improvisation
Ben Givan, Skidmore College
2:00 M-Base: Emphasizing Originality in Jazz in the 1980’s
Matthew Clayton, Harvard University
2:30 The Paradox of Freedom: Jazz and Social Transformation in Pittsburgh during the 1960s
Colter Harper, University of Pittsburgh
3:00 Randy Weston: Preserving African Roots through Jazz Composition and Performance
Jason Squinohal, University of Pittsburgh

9G [IP] Bands - Military and Beyond
Chair: TBD
1:30 The [Pan]demonium of the Pandemonics: Searching for the U.S. Navy Steel Band
Andrew Martin, Inver Hills Community College
2:00 Music of the Other: Observations on Transcriptions of Western Military Music from the Late Edo Period
Justin Hunter, University of Arkansas
2:30 Parading Respectability: Creating Cultural Meaning in Christmas Band Competitions in Cape Town, South Africa
Sylvia Bruinders, University of Cape Town/ University of Illinois
3:00 The Vietnam Effect: A New Theory Regarding Social Dynamics and the Evolution of the United States Drum and Bugle Corps
Dennis Cole, Kent State University

9H [IP] On the Lives of Musical Instruments
Chair: TBD
1:30 Erhu as Violin: An Identity Crisis of China’s Representative Musical Instrument
Shuo Zhang, University of Pittsburgh
2:00 Innovation and the Chinese Guzheng, 1942 to the Present
Ann Silverberg, Austin Peay State University
2:30 When an “Improved Instrument” Becomes the Sole Bearer of the Tradition: The change from Jinashi to Jinuri Shakuhachi and Revival/Resistance
3:00 ‘A Rich, Velvet Voice’: The Legendary Past and Contentious Present of the Kazakh Kyl-kobyz
Megan Rancier, University of California, Los Angeles

9J [IP] Rethinking Chant
Chair: TBD
1:30 Remembering the Song: Rethinking Orality and Improvisation in Chant Traditions
Dániel Péter Bíro, University of Victoria
2:00 Sensory Geometry for the Buddha Name Chant in Chinese Pure Land Daily Service
Alan Kagan, University of Minnesota

9K [IP] Advocacy in Music Performance Production
Chair: TBD
1:30 Advocacy in Music Performance Production
Alison Booth, Auckland University of Technology
3:00 Learning from Our Elders: Charles Seeger and Advocacy
Bell Yung, University of Pittsburgh

9L [IP] On the Uses of Video by Researchers and Performers
Chair: TBD
2:30 Images of Ritual Life and Cultural Identity in the Music and Video Productions of Akhu Choedrag, a Monk of Kumbum Monastery
Jonathan Kramer, North Carolina State University

3:00 Music, Mourning and Social Practice in a Mi’kmaq Community: Two Case Studies
Gordon E. Smith, Queen’s University

9K

1:30 [P/W] Talking Turkey: An Educator’s Perspective on Ethnomusicology for Children and Youth
Sarah Bartoleme, University of Washington

Alan Burdette, EVIA Digital Archive Project

Monday, 3:45pm-5:45pm

Chair: TBD

3:45 Sounds of the Human World: Globalising New Buddhist Music as an Expression of Spirituality
Hwee-San Tan, University College Dublin

4:15 Rock of Ages vs. the Age of Rock: Musical Expressions of Heart, Mind and Soul in University-based Christian Communities
Herbert Geisler, Concordia University Irvine

4:45 Locating Sacred Power: Bali’s “Authentic” Gamelan Gong Beri
Bethany Collier, Cornell University

5:15 “My Gift, My Trade”: Negotiating Commerce in Canadian Gospel Music
Mark Laver, University of Toronto

10B [P] Festivals and the Politics of Identity in Latin America I: From the Local/Regional to the National/Transnational

Sponsored by the Latin American Section
Chair: Jonathan Ritter, University of California, Riverside

3:45 Creative Agency in the Mountains: The Zacán Artistic Festival of the P’urhépecha People, Mexico
Ruth Hellier-Tinoco, University of Winchester, UK

4:15 Una Forma de Pensar y de Sentir: Traditional Music, Intimate and Official, in Aisén, Chile
Gregory Robinson, University of Pennsylvania

4:45 Reading History, Performing Carib: The Santa Rosa Festival and Politics of Amerindian Identity in Trinidad
Amelia Ingram, Wesleyan University

5:15 The Vencedores de Ayacucho’ Festival: Reclaiming a Regional Identity after the War in Peru
Jonathan Ritter, University of California, Riverside

10C [IP] Jewish Music in Transition
Chair: TBD

10:15 Judeo-Spanish Music in the Heart of the Initiative of Restitution of the Tradition
Jessica Roda, Université de Montréal/Paris IV Sorbonne

10:45 The Piyut Craze: The Popularization of Religious Mizrahi Songs in the Israeli Public Sphere
Galeet Dardashti, University of Texas

11:15 “That’s how you make it Jewish”: Discourses of Jewish Music in ‘Tzadik’s Radical Jewish Culture Series
Jeff Janeczko, University of California, Los Angeles

10D [P] Performing Sufism: Music and Sufi Spirituality

Chair: Natalie Sarrazin, SUNY College at Brockport

3:45 Sublimating the Sufi?: Sonic Imaging of Qawwali in Hindi film
Natalie Sarrazin, State University of New York College at Brockport

4:15 Dancing With American Sufis
John Galen, University of Colorado

4:45 Divine Ecstasy in Rhythm and Tone: Some Sonorous Details in the Music of Nustrat Fateh Ali Khan
Brian Hulse, College of William and Mary

5:15 Modes of Mystic Motion: The Aesthetics of Movement in Devotional Music
Victor Vicente, University of Maryland, College Park


Sponsored by the Popular Music Section
Chair: Jennifer Woodruff, Columbia University

Discussant, Charles Keil, Columbia University

3:45 Media Consumption as Social Organization in a New England Primary School
Tyler Bickford, BornToGroove.com

4:15 “Mandela Went to China . . . and India too”: The Impact of Media on Children’s Musical Cultures in South Africa
Andrea Emberly, University of Washington
4:45 “I was like . . .”: Girls Reframing Hip Hop Identity Politics through Movement, Gesture, and Melodic Reference
Jennifer Woodruff, Duke University

10F [P] Musical Advocacy: Can One Person Make a Difference?
Sponsored by the African Music Section and the Applied Ethnomusicology Section
Chair: David Locke, Tufts University
3:45 A Recipe for One-Person Musical Advocacy
Erica Azim, Independent Scholar
4:15 Giving-Back by Supporting Traditional Experts
David Locke, Tufts University
4:45 Making a Difference – Treading Lightly
Alan Tauber, Independent Scholar

Chair: Aditi Deo, Indiana University, Bloomington
3:45 Modern Style, Synthetic Style, or Bengali Style?: An Examination of Khyal Vocal Music in Bengal
Jeffrey Grimes, University of Texas at Austin
4:15 The Bhatkhande Effect: Rupture and Continuity in the Sitar of Lucknow
Max Katz, University of California, Santa Barbara
4:45 Staging Hindustani Music: Natya Sangeet in the Marathi Musical Drama
Aditi Deo, Indiana University, Bloomington

5:15 From Muslim to Hindu Hegemony in North Indian Classical Music: The Assumption of Performing Roles by Hindu Musicians in Maharashtra
Justin Schrimbola, University of California, Santa Barbara

10H [P] Appropriation and Re-mediation
Chair: Amanda Minks, University of Oklahoma
Discussant: Amanda Weidman, Bryn Mawr
3:45 Jaan Pehechaan Ho and the Trans-cultural Ghost World of Bollywood Film Music
Dave Norak, Columbia University
4:15 Re-Mediating Voice and Place in an Oklahoma Music Scene
Amanda Minks, University of Oklahoma
4:45 Proletarian Dreams and Bourgeois Fantasies: Musical Telenovelas and the Mediation of Subjectivity in Contemporary Lima
Joshua Tucker, University of Texas

10I [IP] Ethnomusicology and Film II
Chair: TBD
3:45 “Sing To Me a Little”: An Introductory Investigation into the Function of Song in Egyptian Musical Film
Margaret Farrell, CUNY Graduate Center
4:15 Seeing Music, Hearing Movies: The Afterlives of South Indian Film Songs
Sindhumathi Revuluri, Harvard University
4:45 Bringing ILAM into the 21st Century: Implications of IP Agreements and Copyright Law for Audio-Visual Archives
Diane Trimm, International Library of African Music
5:15 Musical Performance, Identity, and Nostalgia in Two Contemporary Thai Films
Pamela Moro, Willamette University

10J [P] Community, Memory, Identity: Modern Constructions of Race and the Past in Old-Time and Bluegrass Musics
Chair: Barbara Taylor, University of California, Santa Barbara
Discussant: Jeff Titon, Brown University
3:45 Marketing the Past vs. Playing in the Present at a Southern California Bluegrass Festival
Jacob Rekedal, University of California, Riverside
4:15 The Ninth Life of the Banjo: Black Banjo as a Revival Within a Revival
Barbara Taylor, University of California, Santa Barbara

4:45 White Noise/Black Noise: Examining Race in Mountain Music
Jennie Noakes, University of California, Riverside

10K [F/V] African Underground: Democracy in Dakar—a documentary film screening and panel discussion about hip-hop, youth and social change in Senegal
Benjamin Herso, Nomadic Wax; Magee McIlvaine, Nomadic Wax

Monday, 7:30pm-9:30pm

[M] Section on the Status of Women: FEM@21: Gender Studies in Ethnomusicology Come of Age

Monday, 8:00pm-9:00pm

W5 Afro-Brazilian Dance with Gleide Cambria
Co-sponsored by the Dance Section

W6 Peking opera percussion with Po-wei Weng

Monday, 8:00pm-10:00pm

W7 Hollywood film music with Mark Slobin and Jeanine Basinger

Monday, 9:00pm-12:00am

C8 Latin American and Caribbean Music SIG

Monday, 9:00pm-11:00pm

C9 East Asian Music

Monday, 9:30pm-10:30pm

[M] Section on the Status of Women/Gender & Sexualities Taskforce FEM@21 Reception

Monday, 10:00pm-11:00pm

C10 Middle Eastern Music

Tuesday, Oct 28, 2008

Tuesday, 7:00am-9:00am

[M] SEM Council

Tuesday, 8:00am-1:00pm

[M] SEM Board
Tuesday, 8:30 – 10:30 AM

11A [P] Contesting Genre in Indonesia and on the World Stage

Sponsored by the Popular Music Section
Chair: Brent Luvaas, University of California, Los Angeles
8:30 'Dangdut Is the Best': Popular Music, Genre Ideology, and the Middle Class
Jeremy Wallach, Bowling Green State University
9:00 Genre Problems: Musical Hybridity in Indonesia
R. Anderson Sutton, University of Wisconsin, Madison
9:30 'Scaling an Ocean of Sound': Worlding Music in Yogyakarta
René Lysloff, University of California, Riverside
10:00 The Dislocation of Indonesian Indie Pop
Brent Luvaas, University of California, Los Angeles
Chair: TBD
8:30 Where Rhythm and Melody Meet: Exploring Further Dimensions of African Music Through the Xylophone
Julie Strand, Wesleyan University / Tufts University
9:00 The Ukrainian Bandura: a Metaphor of Freedom in Individual Expression and Collective Unity
Laurie Semmes, Appalachian State University
9:30 Cultural Advocacy and the Reinvention of the Bagpipes in Terras de Miranda do Douro, Portugal
Susana Moreno Fernández, Universidade Nova de Lisboa
11C [IP] Music & Spirituality III: Sacred Song
Chair: TBD
8:30 The Hidden Transcripts of Sacred Song in a South African Coloured Community
Marie Jorrisisma, University of South Africa
9:00 Darshan: Spiritual Aspect of Hindustani Music
Michiko Uriia, University of Washington
9:30 Echoes: Continuity and Change amongst the Psaltes of the Patriarchal Church of Constantinople
Alexander Khalil, University of California, San Diego
10:00 Praise and Glory from Dawn to Dusk: Music in Common Life and Common Prayer at Weston Priory
María Guarnin, University of Virginia
11D [IP] Tradition and Innovation II
Chair: TBD
8:30 Experimenting and Experiencing: New Traditional Music Compositions
Porpong Pit Suwarsavi, Chulalongkorn University
9:00 Facing “This tempest that blows in our direction”: Preservation Through Innovation in 19th and Early 20th-Century Egyptian Music
Tess Popper, University of California, Santa Barbara
9:30 Korean Military Band Musicians: Harbingers of New Musical Practices
Heejin Kim, University of Illinois at Urbana-Champaign
10:00 TBA
11E [IP] Musical Advocacy II
Chair: TBD
8:30 Traditional Village Music and Social Status in Post-Soviet Russia: The Case of Krasny Zilim
Maria Raditelesa-Wibe, Central Washington University
9:00 Fair Trade Beverage Music: Identity Politics and Technological Mediation in a Global Moral Economy
Rebecca Dirksen, University of California, Los Angeles
9:30 Performing for Change: Spoken Word, Performance Art, and Activism in Asian America
Lei Ouyang Bryant, Skidmore College
10:00 Music and Foster Care in the Republic of Georgia
Brigita Sèbuld, University of California, Los Angeles
11F [IP] Festivals and the Politics of Identity in Latin America II: Multiculturalism, Ethnicity, and the Struggle to Define the Regional/National
Sponsored by the Latin America Section
Chair: Ruth Hellier-Tinoco, University of Winchester, UK
8:30 Performing Race: Afro-Mexicans and Multiculturalism in Oaxaca’s Guelaguetza Festival
Alexander Stewart, University of Vermont
9:00 Expressing Communal Cooperation in Trinidad and Tobago’s Panorama Competition
Hope Munro Smith, California State University Chico
9:30 Politics of Musical Style in Chile’s “14th” Region: Copihue Chile and Pittsburgh’s 52nd Annual Folk Festival
Emily Pinkerton, University of Pittsburgh
10:00 Performing Diversity and Unity in Panamanian National Folk Festivals
Francesca Rivera, University of San Francisco
11G [IP] Irish Music in the 21st Century: Oral Tradition in a Media Age
Chair: Mick Moloney, New York University
8:30 Radio Éireann’s Mobile Recording Unit and Its Influence on Irish Music Traditions
Helen Guibbons, University College Cork
9:00 “Gaelic Roots” and Irish-American Musical Community
Sally Sweeney-Smith, Boston University
9:30 Title: ‘Songs of Erin’: Voice and Harping in the Twentieth Century
Helen Lyons, University College Dublin
10:00 Traditional Irish Music in the 21st Century: Networks, Technology, Tradition
Scott Spencer, New York University
11H [IP] Music, Minorities and Displacement
Chair: TBD
8:30 Music’s Instrumentality in the Lives of Montagnard Refugees in North Carolina
Alison Arnold, North Carolina State University
9:00 Creating Ethnic Sound: Music of the Korean Minority Composers in China  
Sunhee Koo, University of Hawai’i at Manoa

9:30 Chowtal International: Bhopuri Folksong of Mirzapur (India), the Caribbean, and Fiji  
Peter Manuel, John Jay College/CUNY Graduate Center

10:00 Wild Gypsies and Special Needs: Barriers to Learning Minority Music among Czech Teachers  
Petra Gelbart, Harvard University

11 I [P] Experiments in Political and Expressive Freedom: Case Studies from Eastern Europe

Chair: Alma Bejtullahu, Institute Pjeter Bogdani
8:30 Georgia United by Song: New Approaches to Composing with Folk Music Material  
Lauren Ninoshvili, Columbia University
9:00 Musical Experimentation and Social Communication in the Popular Music of Georgia, from Folk to Hip-hop  
Nino Tsitishvili, Monash University
9:30 “Yeah, yeah, this is what ya call da real music”: Intercultural Aesthetics in Afro-Ukrainian Hip-Hop  
Adriana Helbig, University of Illinois at Urbana-Champaign

10:00 Between Market Economics and Politics: Innovations in Music-Making Practices in Kosovo  
Alma Bejtullahu, Institute Pjeter Bogdani

11 J [IP] Localizing Western Opera

Chair: TBD
8:30 European Opera as Ethnic Music: Nationality and Opera in Nineteenth-Century Chicago  
Katie Graber, University of Wisconsin, Madison
9:00 Rossini on the Bosphorus: Translating Opera in the Ottoman Empire  
Joseph Alpar, CUNY Graduate Center

Chair: TBD
9:30 New Tools for Visualizing Musical Timing  
Matthew Wright, University of Victoria

11 K
8:30 [P/W] The African Sound in Village Traditions, Highlife, and Jazz  
Reyal Hartigan, University of Massachusetts, Dartmouth; Abraham Adzenyah, Wesleyan University
9:30 [P/W] The Ancient Asian Harp  
Bo Lawgren, Hunter College; Tomoko Suganuma, CUNY Graduate Center

Tuesday, 10:45am-12:45pm


Chair: Rebecca Sager, Independent Scholar
10:45 Transcendence through Aesthetic Experience: Diving a Common Well-spring under Conflicting Haitian and African American Religious Systems  
Rebecca Sager, Independent Scholar
11:15 The Vodou Kaze (Drum Break) as Moment and Means of Transcendence: Explorations in New York Temples and Dance Classes  
Lori Wildeken, La Troupe Makandal/City Lore
11:45 Wyclef Jean’s Redemption Song: Religion and Transnational Migration in Haitian Hip Hop  
Elizabeth McAlister, Wesleyan University
12:15 Stepping Out On Faith: Pentecostalism and the Performance of Transcendence in Haiti and the United States  
Melvin Butler, University of Virginia

12 B [P] Discourses of Gender, Authenticity, and Identity in Regional Music of Greater Mexico

Sponsored by the Latin American Section
Chair: Letizia Soto, University of California-Los Angeles
Discussant: Michelle Habell-Pallan, University of Washington

10:45 Reclamation and Reinscription: Authenticating Huasteco Identity in Music and Dance by Mestiza and Indigenous Performers  
Kim Carter Muñoz, University of Washington
11:15 Of Mimicry and Woman: Female Masculinities in Mariachi Performance  
Letitia Soto, University of California, Los Angeles
11:45 Renewing Identities in the Afro-Mexican Musical Traditions of the Costa Chica  
Raquel Paraiso, University of Wisconsin, Madison

12 C [P] Bands and the Performance of Place II

Chair: Katherine Brucher, DePaul University
10:45 Intercultural Music Transmission in the History of New Zealand Brass Bands  
David Hebert, Sibelius Academy/Boston University
11:15 ‘‘Jiggin’ It’’ with the Ballykeel Loyal Sons of Ulster: The Pursuit of Happiness and the Meaning of Loyalty in an Ulster ‘Blood-and-Thunder’ Flute Band  
Gordon Ramsey, Queens University
11:45 Bands, the Performance of Place, and Communal Sentiment in Small-Town Brazil  
Suzel Reily, Queens University
12:15 A Banda da Terra: Locality and Musicality in Rural Portugal  
Kate Brucher, DePaul University

12 D [P] Cultural Persuasion or Cultural Invasion: The Politics of American Popular Musics in the Contemporary Middle East

Chair: Farzaneh Hemmasi, Columbia University
Discussant: Ted Swedenburg, University of Arkansas
10:45 Radio Sawa and the Sound of Consumer Diplomacy  
Beau Bothwell, Columbia University

11:15 Between Iraq and a Hard Place: Iraqi Youth, American Popular Music and the Perils of Representation
Farzaneh Hemmasi, Columbia University

11:45 The Coming of the Americans: Ambivalence and Acculturation in Moroccan Brian Karl, Columbia University

12E [P] The Motion of Musical Metacultures: Discourse, Global Capitalism, and Performance
Chair: Paul Schauert, Indiana University
Discussant: Daniel Reed, Indiana University
10:45 Metacultural Answers to Modernity’s Questions, or “Here’s What We’re Missing”: Learning to Dance, Play, and Sing the Musical Middle East in America
Anthony Guest-Scott, Indiana University
11:15 Staging Africa: Meta/Culture, Tourism and the Representation of Ghanaian Music and Dance
Paul Schauert, Indiana University
11:45 Metacultural Intermediaries and the Business of Rock Discourse
William Hagood, Indiana University

12F [P] Ethnographic Advocacy and the Performance of Public Health in Africa
Chair: Austin Ovigbo, Indiana University, Bloomington
Discussant: Judah Cohen, Indiana University, Bloomington
10:45 Song and Community in a South African Zulu HIV/AIDS Struggle: Drawing Theory from Local Context in an HIV/AIDS Discourse
Austin Ovigbo, Indiana University, Bloomington
11:15 Not a Band Aid: Ghanaian Afro Roots Musician Rocky Dawuni Empowers Locals with his Musical Activism
Sherri Canon, Los Angeles Trade-Technical College
11:45 Young and Wise in Ghana: A Musical Response to AIDS
Angela Schraftenberger, Indiana University, Bloomington

12G [IP] Imagining Blackness
Chair: TBD
10:45 “The Darkies” and “The St. John’s Amateur Minstrels” - Blackface and Minstrelsy in Nineteenth-century Newfoundland
Kelly Best, Memorial University
11:15 Imagining Blackness: Alternative Perspectives in the Music of Brazilian blocos afro
Krista Kataneva, University of Texas at Austin

Chair: TBD
11:45 Harmonic Convergence: Finding Meanings in the Five-String Banjo
Jonathan King, Columbia University
Jessica Wood, Duke University

12H [P] Local Experiments: Decentering the Global Avant-Garde
Chair: Andrew McGraw, University of Richmond
Discussant: John Szew, Columbia University
10:45 The Sonic Arts Union: Homemade Electronic Music and the American “Tinkering” Tradition
Andrew Raffo Dewar, New College, University of Alabama
11:15 Indonesian Experimentalisms and the Cartography of Aesthetic Authority
Christopher Miller, Wesleyan University
11:45 Decentering the Non-Western Avant-Garde: Experimental Folk Sounds from Asia
Andrew McGraw; University of Richmond

12I [P] Profaning the Folk
Chair: Rebecca Bodenheimer, University of California, Berkeley
Discussant: Bonnie Wade, University of California, Berkeley
10:45 Performing Tradition and Selling Seduction: The Staging of a Hereditary Musician Community from Rajasthan, India
Shalini Ayagari, University of California, Berkeley
11:15 Folkloric Resources and the Legitimation of Innovative Arranged Recordings in Turkey
Eliot Bates, University of California, Berkeley
11:45 Rumberos, Repertoire and a Turn towards the Folkloric “Espectáculo”
Rebecca Bodenheimer, University of California, Berkeley

Chair: Jelani Mahiri, University of California, Santa Cruz
10:45 Shifting Economies of Play: Cultural Production, Historical Transformation, and the Politics of Aesthetics in Bamba-Moe-Boi , a Brazilian Musical Drama
Jelani Mahiri, University of California, Santa Cruz
11:15 (Re)Sounding Survival: Sungura Music and Urban Livelihood in Zimbabwe
Duncan Allard, University of California, Berkeley
11:45 “Bangin’ for Christ”: Money, Morality, and the Evangelical Hustle in Gospel Hip-Hop
Christina Zanfagna, University of California, Los Angeles

12K
Hui-Ting Yang, Troy University; Margaret Jackson, Troy University
11:45 [L/D] Intra-Asian Classical Crossover: Japanese hardware (instruments) & Indian software (rags)
T M (Tim) Hoffman, Keio University
McAllester Recordings included in 2007 National Recording Registry

by Alec McLane

The World Music Archives is very pleased to announce that one of our collections has made the 2007 National Recording Registry. Please go to (website) http://www.loc.gov/rr/record/nrpb/ and click on the link to the 2007 registry. Among celebrities such as Fiorello LaGuardia, Michael Jackson, Ronald Reagan, and Kitty Wells you will find the following entry:

Shootingway Recordings representing the David McAllester Collection (Recorded by David McAllester 1957-1958)

What may be the only recordings of this deeply sacred Navajo healing ceremony were recorded by ethnomusicologist David McAllester in Arizona in the late 1950s and includes the nine-day ceremonial event as well as detailed discussions about preparations, procedures, sacred paraphernalia, as well as the reciting of all of the prayers and singing of all of the songs in order. In addition to the Shootingway recordings, McAllester’s collection includes eight different versions of the lengthy Blessingway ceremony, several other traditional ceremonies, and many examples of contemporary genres in which he was also interested. The collection is housed at Wesleyan University, where it is the core of the World Music Archives.

The Archives have been in touch with the National Recording Preservation Board at the Library of Congress for several months, trying to identify a suitable collection among David McAllester’s huge body of recorded material. With the help of Charlotte Frisbie, who collaborated with David on the book Navajo Blessingway Singer: The Autobiography of Frank Mitchell, 1881-1967 (Tucson: University of Arizona Press, 1978), we focused on the Shootingway ceremony, for the reasons detailed above.

Here is a little bit more background, much of it taken from what Charlotte sent to the Library of Congress in preparation for this announcement:

McAllester’s most complete work on the ceremony was “Shootingway: An Epic Drama of the Navajos,” in southwestern Indian Ritual Drama, Charlotte J. Frisbie, ed. (Albuquerque: UNM Press, 1980). In 1957-58 he took a sabbatical from Wesleyan and traveled to the Southwest on a Guggenheim grant. Most of his work involved recording Navajo music, including a film of Frank Mitchell’s Blessingway ceremony, a copy of which is held in Wesleyan’s Special Collections and Archives. That led to his meetings with other Navajo singers, including Ray Winnie, who recorded in 1957 performing the full Shootingway ceremony. Ray Winnie’s recording was done primarily as a demonstration for David, not as an official healing ceremony, so David next decided to seek out an occasion for the real event. This led to his recording in June of 1958 of Diné Tsosi performing a full ceremony for a relative of both Ray Winnie and Frank Mitchell, Albert G. Sandoval.

The Shootingway, Na’at’oyee, is a major Navajo curing ceremony which can be performed in a one-night, five-night, or full nine-night version. Extremely popular, the Shootingway has numerous branches, can be either Male or Female, and it can be performed with a wide variety of associated rituals, sand paintings and the like, all of which are negotiated by the patient, that person’s family, with the singer when that person is hired. If it is performed in its fullest, nine-night version, and if the patient chooses to also add the optional Fire Dance or Corral Dance on the last night, it is viewed as perhaps the most complex of all of the curing ceremonies. The singing is accompanied by an inverted basket drum and drumstick of plaited yucca leaves. At present, Navajos in some parts of the reservation call it “Lightningway” rather than Shootingway.

The ceremony, from the Holyway group, addresses specific Holy People and is aimed at exorcising evil, attracting good, and restoring the suffering person. People who diagnose Navajos who are sick or suffering will often recommend Shootingway to treat illness/sickness attributed to lightning, thunder, or snakes (sometimes also bears) and arrows with troubles manifesting themselves in a number of ways including gastrointestinal, chest, and lung diseases.

The World Music Archives holds the 23 original tape reels recorded during the Diné Tsosi ceremony as well as a set of 16 tape reels of the Ray Winnie ceremony. In addition, we have made masters and listening copies of both ceremonies on reel and cassette, respectively. Copies of the Ray Winnie recording have also been deposited in the archives of Diné College, in Tsailé, Arizona, one of 30 tribal colleges chartered by the Navajo Nation, spread over Arizona, Utah, and New Mexico.

While the World Music Archives welcomes visitors to the library to listen to these recordings, because of the sensitive nature of the content we are unable to accept requests for copies from the public. For more information, visit (website) http://www.wesleyan.edu/libr/srhome/srdir.html or contact Alec McLane at (email) amclane@wesleyan.edu

People and Places

Frederick Mohn (Assistant Professor of Music, Stony Brook University, and Outgoing Book Review Editor for Ethnomusicology) was awarded Howard Foundation Fellowship for 2008-09. The Board of Administration of the George A. and Eliza Gardner Howard Foundation awarded eleven fellowships of $25,000 each for the 2008-2009 academic years. The eleven recipients, representing the fields of Music (Composition, Performance, Musicology), Playwriting, and Theatre Studies, were selected from this year’s outstanding group of applicants. Concurrently with the Howard Foundation Fellowship, he will be a visiting scholar at the Center for the Study of Ethnicity and Race at Columbia University 2008-09.

The Woodrow Wilson National Fellowship Foundation has announced that Ryan Skinner (PhD candidate in music at Columbia University) is among the 29 Charlotte W. Newcombe Doctoral Dissertation Fellows for 2008 for work on his dissertation “Artistiya: Popular Music and Personhood in Postcolonial Bamako, Mali.” Funded by the Charlotte W. Newcombe Foundation of Princeton, New Jersey, the Newcombe Dissertation Fellowship is the nation’s largest and most prestigious such award for PhD students addressing ethical and religious questions in the humanities and social sciences. Since its inception in 1981, the Newcombe Fellowship has supported more than 1,000 doctoral candidates. For more information, visit (website) http://www.woodrow.org/fellowships/religion_ethics/index.php.

Victoria Lindsay Levine (Professor of Music, Colorado College) has received a fellowship from the National Endowment for the Humanities for the 2008-09 academic year. The fellowship will support her work on a monograph about music, ceremonialism, and social networks among Woodland Indians of eastern Oklahoma. She is co-authoring the book with ethnologist Jason Baird Jackson (Associate Professor of Ethnomusicology and Folklore, Indiana University); the book represents the culmination of collaborative research begun in 1998.

...
collections, textbooks, and discussions of the field. What we have now is a far more holistic and balanced picture of music making in a variety of cultures and the sense that gender has become a “normal” analytic category. This is all to the good!

... gender has become a “normal” analytic category

What has not seemed to happen (and I’m not sure why, exactly) is that ethnomusicology has not developed its own, disciplinary-specific theory of gender and sexuality that can work for all (or many) of the different musical cultures in which we live and work. Although much has been done within historical musicology through the essentially western genealogies of literary criticism and cultural studies, ethnomusicology has been more cautious about asserting a “field theory of gender.” Indeed, historical musicology has been so successful that many younger ethnomusicologists have begun to switch over to more musicological methods, giving rise to the notion that historical musicologists and ethnomusicologists have at last come together. I’m not so sure this is the case, especially for those who still do “traditional” fieldwork. Perhaps this is due to our own disciplinary genealogies (cultural anthropology and performance studies), where one is less likely to make general, cross-cultural statements that together can be wrapped up as a “theory.”

Amy Corin: Let me explain in a bit of a roundabout personal way why, and perhaps how, *Women and Music in Cross-Cultural Perspective* had such an impact on my development as an ethnomusicologist. I grew up in an era when the lives of American women were considerably more restricted than they are now. In fact, women in my mother’s generation could not have their own credit cards among other indignities. I remember quite clearly that my mother shocked the women in our neighborhood when, in the early 1960s, she returned to university to earn her master’s degree and then went back to work. It seems I was a feminist before I even knew what it meant. But growing up in that American era also meant that throughout my childhood I observed other women all around me who, while deprived of an avenue to express themselves and their power directly, revealed their needs in less obvious and usually more subtle ways. They had to.

When I returned to academia in the 1980s, much of the work I read initially missed finding this gendered level of nuance and subtlety. My history, first as an American woman and then coming to ethnomusicology after living and working as a woman in the Semitic Middle East, had taught me that women’s experience, both culturally and musically, has gendered and cultured dimensions that differed sometimes drastically from male experience. These experiences, in the main, were grossly overlooked in the ethnomusicological scholarship and there seemed to be no theory or perspectives from which to address or redress this in ethnomusicology at that time. Enter *Women and Music in Cross-Cultural Perspective* and it was a very exciting moment for those of us who had been looking for a way to approach writing about gender and music. If we were already writing about gender or women, it was a wonderful moment to be able to read, in one volume, the collected works of scholars doing similar studies and to engage in a dialogue: to know that other women in the field were engaged in this level of scholarship.

I suspect that this was the first collection of writing in ethnomusicology that allowed us, as women writing about women, music, and culture, to glimpse how our sister scholars worked. While there still was not an extraordinary amount of transparency regarding process in the writing of the time, it gave us a sense of how to be female ethnomusicologists both in the field and in the writing as well. We finally had models, and exemplary models at that. The excitement at that time was palpable and each time I return to the volume, for me, it remains so.

Eileen Hayes: The Koskoff volume is the cornerstone of contemporary studies in gender and ethnomusicology. Of course, there were individual essays on women and music published earlier, but *Women and Music in Cross-Cultural Perspective* has a special place in the stories we tell ourselves about ourselves, and our intellectual lineage as scholars of ethnomusicology and gender. It’s difficult to assess a book’s impact once it has been accorded “foundational” status, a description that at times is akin to the kiss of death. But like music listening, the impact of the volume varies from individual to individual depending on one’s social location. For scholars of my generation, it was the first and only book we had on gender and ethnomusicology. I cannot overemphasize how excited the women graduate students of our department at the University of Washington were—and this is twenty years ago—at the prospect that H. Lorraine Sakata was going to teach a course on gender and music. We had read her book *Music in the Mind*, but in our naiveté and arrogance, we could not believe that she knew anything about gender. I see how funny that is now. Graduate students today read *Women and Music* against the backdrop of the institutionalization of feminism in the academy and widespread acceptance of gender studies in the music disciplines. That’s the “a” side of the record. The “b” side is that our subfield no longer connects to a feminist movement outside of academia, if it ever did.

Deborah Wong: I first read *Women and Music* a few years after it came out. I had just finished my doctoral research in Thailand and was trying to find a way to say that I was addressing a deeply patriarchal system of ritual music. *Women and Music* gave me a way to do that. It helped me to see that much ethnomusicological work up to that point had focused on male traditions of musicking, with little acknowledgment of the reasons why that might be. Most importantly, the book allowed me to think of research as cultural critique.
Did any particular essay or argument in the book influence you in a special way?

**Amy Corin:** Two very different articles caught my attention immediately. Karen Petersen’s work on women-identified music in the United States was ground-breaking, unpacking gendered attitudes about rock and popular music that had been considered sacrosanct until that time while exploring an equally gendered and clearly well-earned feminist response. I still refer often to Ellen Koskoff’s article about Lubavitcher Jewish women in New York. I can remember how captivating it was the first time I read the title of that article; “The Sound of a Woman’s Voice: Gender and Music In a New York Hasidic Community.” “The Sound of a Woman’s Voice?”—wow! Who writes like that? It’s simply beautiful.

**Eileen Hayes:** Carolina Robertson’s chapter drawn from her fieldwork in northern Ghana, Andean Argentina, and Washington, DC had a direct bearing on my work. Dr. Robertson’s account of her participant observation with a lesbian-feminist chorus in DC influenced my subsequent investigations into the role of music in lesbian and gay community formation. Likewise, Karen Petersen’s essay—and here’s what word again—is foundational to my own attempts to come to terms with the interactions of gender, race, sexuality, and music through social interaction, analyses and the written word.

... *we must become independent and begin to develop new theoretical paradigms for examining gender, sexuality, and music*

**Roberta Lamb:** I feel like the interloper in this discussion, because my disciplinary base is music education. Yet it is because of *Women and Music in Cross-Cultural Perspective* that I have been able to join you. Every chapter had an impact—I could more easily find the relationship between ethnomusicological practices and music education than I could find it in historical musicology. It became apparent to me that education is a transmission of culture, so studying music education practices as ethnomusicology became increasingly important, and that culture, ethnomusicology and education are all gendered. It took me more than a decade to put that thought together, but it did start from *Women and Music in Cross-cultural Perspective*. As Eileen says, Carolina Robertson’s chapter was so important—to see that there was a place in ethnomusicology for LGBTQ studies! But the introduction was the most important to me: contemplating the ways that gender could influence music in society and music could affect gender; analyzing the forms and practices as confirmation of gender norms, resistance or subversion, or liberation. I keep returning to that introductory essay and mining it for more of its riches. I bring it into music education seminars. Think about music education this way. What happens? The introduction is always fresh.

**Deborah Wong:** Do you think gender studies and sexuality studies have come of age in ethnomusicology?

**Ellen Koskoff:** I do believe that we have come of age since my book was first published, in the sense that we have gone through a period of healthy growth, exploration, and the formation of basic ideas about gender, sexuality and music. But now we must come of age in a different way: we must become independent and begin to develop new theoretical paradigms for examining gender, sexuality, and music that allow for more fluidity (no pun intended). We need new models that allow for change, flexibility, interaction, negotiation—all those things we normally talk about in music making but often forget when talking about gender, where most things seem to reduce to binary contrasts. That’s what I’m hoping the next generation can do. And this, too, will be all to the good, for both gender studies and for ethnomusicology!

**Amy Corin:** Has gender studies come of age? I really do not know. Let me be a bit provocative here and say that I hope that gender studies has not yet truly come of age. Now, let me tell you why I say this. I think of coming of age as a reaching of maturity, or perhaps a time when some folks lose their sense of wonder and become a bit too mature—too jaded. Those who know me know that I will probably never come of age in that sense. I wish for us, and our subdisciplines, the same continued sense of wonder. As I see it, it is in this manner that we as scholars of gender studies, in all of our branches, will continue to grow, innovate, ask questions that matter, and not lock ourselves into inflexible theoretical paradigms. May we continue to mature, come of age, and age gracefully!

**Eileen Hayes:** Coming of age is a clever formulation for marketing purposes and I thank Roberta Lamb for it, but I’m not sure if we arrived at a consensus about what it means!

**Roberta Lamb:** Yes, I remember my quip, “21, coming of age,” in the SSW business meeting in 2007, but Eileen Hayes turned the quip into reality through superb organization. I don’t think we wanted consensus on meaning! We imagined all kinds of possibilities, like the 15-year-old girl who can hardly wait to turn 21 to be free from all restrictions, and like the older woman who can barely remember what 21 felt like, so why don’t I feel empowered yet? To me the coming of age is being able to get together in this FEM@21 roundtable and share where we’ve been, what we’ve done, where we are going, and all those messy things we love to play with—change, flexibility, interaction, negotiation—in music making and gendering.

Ellen, it seems to me you are correct that the disciplinary genealogies produce a cautious approach. I understand this through music education as performance studies, where we are “reproducing” and “replicating,” conserving and maintaining. There are good reasons. It pays to be cautious when you could be ruining someone else’s children or someone else’s traditions. It makes more sense to be asking, “What is happening here?” than wrapping it in theory.

**Eileen Hayes:** To my way of thinking, coming of age offers harbingers of possibility: the phrase portends that a venture more hopeful and complete might be around the corner.

“coming of age” offers harbingers of possibility: the phrase portends that a venture more hopeful and complete might be around the corner.

**Reference**

The Master of Arts degree in Ethnomusicology exposes students to the history and methodology of the discipline, while preparing them for future study, teaching, and public sector opportunities. Students may enter the program from a wide variety of undergraduate majors, including music, anthropology, cultural studies, and religion. Given the strengths of the Eastman faculty, students can concentrate on the musics of India, Indonesia, Southern Africa, and the United States.

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Announcements

Radcliffe Institute Fellowships 2009-10

Deadline: October 1, 2008

The Radcliffe Institute for Advanced Study at Harvard University awards approximately 50 fully funded fellowships each year. Radcliffe Institute fellowships are designed to support scholars, scientists, artists and writers of exceptional promise and demonstrated accomplishment, who wish to pursue work in academic and professional fields and in the creative arts. Applicants must have received their doctorate or appropriate terminal degree by December 2007 in the area of the proposed project. Radcliffe welcomes proposals from small groups of scholars who have research interests or projects in common. The stipend amount is $70,000. Fellows receive office space and access to libraries and other resources of Harvard University. During the fellowship year, which extends from early September 2009 through June 30, 2010, residence in the Boston area is required as is participation in the Institute community. Fellows are expected to present their work-in-progress and to attend other fellows’ events. Applications must be postmarked by October 1, 2008. For more information, visit (website) http://www.radcliffe.edu Call or email for an application: Radcliffe Application Office, 8 Garden Street, Cambridge, MA 02138, (phone) 617-496-1324, (fax) 617-495-8136, (email) fellowships@radcliffe.edu.

SEM Member Discount at Smithsonian Folkways Recordings

Through a special arrangement, Smithsonian Folkways Recordings is now offering SEM members a 20% discount on the purchase of any CD or T-shirt. Visit (website) www.folkways.si.edu to browse Smithsonian Folkways products and to place an order. You may also place an order by calling 888-FOLKWAYS (365-5929) or 202-275-1143, if you are calling from outside the US. To obtain the discount code, visit the Members’ Area on the SEM website (www.ethnomusicology.org). Please note that this reduction cannot be combined with any other discounts.

Plateau Music Project Website

Gerald Roche, Qinghai Normal University (China)/ Griffith University (Australia), reports that the Plateau Music Project, based in Xining, capital of China’s Qinghai Province, now has a website: http://www.plateaumusicproject.org. The site’s purpose is to describe and promote the work of the Plateau Music Project, an organization of grass-roots culture-workers seeking to document, archive, and disseminate the diverse musics of the Tibetan Plateau. The blog features mp3 samples of recordings (with contextual information), project history and developments, and links to external collections curated by project members, at such sites as Digital Himalaya [http://www.digitalhimalaya.com/]. The site is updated weekly. Future plans include posting videos of musicians and music. Most of the content is trilingual: English, Tibetan, and Chinese.

Conferences Calendar

2008

Sep 11-14
International Congress: “East And West: Ethnic Identity And Traditional Musical Heritage As A Dialogue Of Civilizations And Cultures,” Astrakhan Oblast. For more information, contact (email) helena@astrasong.ru

Sep 14-18

Sep 25-27
12th Annual Conference on Holidays, Ritual, Festival, Celebration, and Public Display, Bowling Green State University, Bowling Green, OH. For more information, contact Jack Santino at (email) jacksantino@hotmail.com

Oct 3-5
Midwest Popular Culture Association and Midwest American Culture Association Conference, Cincinnati, OH. For more information, visit (website) http://www.mmpcaaca.org

Oct 10-12
Islam and Popular Culture in Indonesia and Malaysia, University of Pittsburgh, Pittsburgh, PA. For more information, contact Andrew Weintraub at (email) arwein@pitt.edu

Oct 16-19
13th International CHIME Conference: Music & Ritual in China and East Asia, Bard College, Annandale-on-Hudson, NY. For more information, visit (website) http://home.wxs.nl/~chime or contact Professor Mercedes Dujunco at (email) dujunco@bard.edu

Oct 22-25
American Folklore Society Annual Meeting, Hyatt Regency Louisville, Louisville, Kentucky. For more information, see (website) http://afsnet.org/

Oct 24-28

Oct 25-28
Society for Ethnomusicology 53rd Annual Meeting, Wesleyan University, Middletown, CT. For more information, see (website) http://www.indiana.edu/~semhome/2008/index.shtml

Nov 6-9
American Musicological Society Annual Meeting, Renaissance Nashville Hotel, Nashville, TN. For more information, see (website) http://www.ams-net.org/

Nov 11-14
IV Meeting of the Brazilian Association for Ethnomusicology (ABET), Maceió, Alagoas, Brazil. For more information, see (website) www.musica.ufrj.br/abet/

Nov 14-16
Annual meeting of the Canadian Society for Traditional Music/Société Canadienne pour les Traditions Musicales (CSTM/SCTM), Saint Mary’s University, Halifax, Nova Scotia. For more information, see (website) http://www.cstm-sctm.org/

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Conferences Calendar
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Nov 20-22
India and the World: The Performing Arts, Amsterdam, Netherlands. For more information, contact (email) conference@musicology.nl

2009

Jan 9-12
7th Annual Hawaii International Conference on Arts & Humanities, Hilton Hawaiian Village Beach Resort & Spa, Honolulu, HI. For more information, contact (email) humanites@hichumanities.org or visit (website) http://www.hichumanities.org/cfp_artshumanities.htm

Mar 19-22
Society for American Music 35th Annual Conference, Marriott City Center Hotel, Denver, CO. For more information, see (website) www.american-music.org

Mar 20-21
Neapolitan Postcards: The Canzone Napoletana as Transnational Subject, Manhattan, NY. For more information, contact Joseph Sciiorra at (email) joseph.sciorra@qc.cuny.edu

Apr 3-4
“The Train Just Don’t Stop Here Anymore”: An Interdisciplinary Colloquium on the Soundscales of Rural and Small-Town America, Millikin University, Decatur, IL. For more information, contact Travis Stimeling at (email) tstimeling@millikin.edu

Apr 16-18
Seventh Annual Meeting, Cultural Studies Association (U.S.), Marriott (at the Plaza), Kansas City, MO. For more information, visit (website) http://www.csaus.pitt.edu or contact (email) csaus@pitt.edu

Apr 20-22

May 21-23
Fourth Annual Tamil Studies Conference: Home, Space and the “Other,” University of Toronto. For more information, visit (website) www.tamilstudiesconference.ca

May 27-31
Feminist Theory and Music (FTM10), University of North Carolina, Greensboro, NC. For more information, contact Elizabeth L. Keathley at (email) elkeathl@uncc.edu