

SEM Newsletter



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Becoming Ethnomusicologists

By Philip V. Bohlman, SEM President

In this column (p.4-5), I turn from my concern with the issues forming the context of ethnomusicology to its methods. At first glance, that turn might seem like a shift from external to internal issues. We do, in fact, become ethnomusicologists by studying it as a discipline. Interdisciplinarity, however, is not so much a concept of internal workings as it is of the bigger picture. It poses questions about how we join together and how we recognize our differences before transcending them. Interdisciplinarity, moreover, is a concept that ethnomusicologists hold as very precious. Many, if not most, of us feel it distinguishes our field from others, which, so we believe, are narrower in scope and more limited in their claim on knowledge. Isn't it self-evident that ethnomusicology stretches across the boundaries between music and anthropology departments, that it draws voraciously from the arts, the humanities, and the social sciences? Ours is a capacious discipline, which welcomes others. Why, however, is that so? And if it is so, why does our interdisciplinarity often remain unremarked by other disciplines? The answers to such questions may elude us, I suggest, because we've crossed from a traditional to a new interdisciplinarity.

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Barbara Smith Honored by UH Mānoa Music Department

Saturday, April 29, 2006. Friends, colleagues and supporters of the arts gathered at the UH Mānoa Music Department as the Amphitheatre and Ethnomusicology Wing of the complex is dedicated in the name of Emeritus Professor Barbara B. Smith.

Smith's tenure as a faculty member and researcher has spanned virtually the entire life of the department—from her arrival in Hawai'i in 1949, through her official "retirement" in 1982, and to the present day in which she remains an active contributor to the university and department as a mentor and through fieldwork and advocacy research.

"This is a wonderful opportunity to recognize the life's work of an outstanding teacher, researcher and performer," said Mānoa Chancellor Denise Konan. "Her service to the university stands out as an example of the excellent faculty to whom we turn for leadership and inspiration." UH recognized her as a "living treasure" of the Colleges of Arts and Sciences in 2000.

In her first years here, Smith taught piano performance and music theory. Among her early students were Herbert Ohta (Ohta-san) and Eddie Kamae, both recognized artists in Hawaiian music today. She was an active piano recitalist, often performed in the community, and was featured as a concerto soloist with the Honolulu Symphony Orchestra.

Through her involvement with the community and her students, she became aware of the rich heritage of Hawaiian, Asian and Pacific musics and set about to understand them. She learned Iwakuni-style *bon* dance drumming, *koto*, *gagaku*, and Hawaiian chant, attracting attention as the first female and first Caucasian performer. Beginning with Hawaiian chant and Japanese

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2006 Charles Seeger Lecturer: Adrienne L. Kaeppler, Smithsonian Institution

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



Adrienne Kaeppler at the Honolulu opening of the exhibition, "Life in the Pacific of the 1700s: The Cook-Forster Collection of the Georg August University of Göttingen." February 22, 2006 (Photo courtesy of Stephen Little, Honolulu Art Academy)

Adrienne Lois Kaeppler has been a leading figure in the research, study, and advocacy of the Pacific Island Region for at least four decades. Ethnomusicologist is but one of her scholarly identities; others include museum curator, anthropologist, and dance ethnologist. She enjoys international standing and leadership throughout: President of the International Council for Traditional Music-UNESCO, senior curator for the Oceania collection at the Smithsonian Institution, and President of the World Dance Alliance-Americas.

Preparation for these lifelong interdisciplinary and inter-cultural engage-

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**The Society for Ethnomusicology
and
the SEM Newsletter**

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The SEM Newsletter

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

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SEM Membership

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

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

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<http://www.ucr.edu/ethnomus/semscc.html>

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American Folklife Center

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International Music Collection:

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Catalog:

<http://cadensa.bl.uk>

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Archive at: <http://www.inform.umd.edu/EdRes/ReadingRoom/Newsletters/EthnoMusicology/>

International Council for Traditional Music

<http://www.ictmusic.org/ICTM>

Iranian Musicology Group

http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology

<http://www.muspe.unibo.it/period/MA>
<http://research.umbc.edu/eol/MA/index.htm>

Society for American Music

www.American-Music.org

UCLA Ethnomusicology Archive

<http://www.ethnomusic.ucla.edu/archive>

Barbara Smith Honored

Continued from page 1

koto, she introduced ethnic music performance classes into the Music Department's curriculum. Recognizing the value and potential of ethnomusicology at the University of Hawai'i, she also designed lecture courses and education workshops. She established the master's degree program in ethnomusicology in 1960.

Smith has been active in national and international organizations, such as the International Council for Traditional Music-UNESCO, Society for Ethnomusicology and the Music Educators National Conference. She held high office in the International Council for Traditional Music, College Music Society, Study Group on Musics of Oceania, and Society for Ethnomusicology. In 1986 her peers honored her with an invitation to present the Charles Seeger Memorial Lecture, the prestigious keynote address at the national meeting of the Society for Ethnomusicology. In 2001, the Society awarded her the title of Honorary Member.

She has also contributed in quiet ways. She assisted in the organization of the University Micronesian Club and helped them produce a recording of

their music. She organized a number of leadership seminars for artists and arts administrators at the East-West Center, participants of which are now in national arts positions in their own countries. Most recently she undertook the final editing of the *Queen Lili'uokalani Song Book* after the death of previous editor Dorothy K. Gillet, a colleague and close friend. Her dedication and contribution to local communities have not gone unnoticed. In 1969, she received the state of Hawai'i Governor's Award for the preservation of Hawaiian Language, Art and Culture, and in 1983 she was publicly recognized as a "pioneer" by a Resolution of the City Council of Honolulu.

The program on April 29 began at 3:00 p.m. It included congratulatory speeches by university officials, chair of the Board of Regents, and a presentation of a *mele inoa* (name chant) composed and performed by master chanter Ka'upena Wong. Guests, including UH president David McLain, UH Mānoa chancellor, campus unit representatives, community leaders, educators, former and present colleagues, and the Smith family were treated to performances by the UH Gamelan Ensemble, UH Gagaku, and Hawaiian hula performed by students in the department.

2006 Seeger Lecturer

Continued from page 1

ments began with music studies that included voice, violin, and piano. That conservatory background has facilitated efficient communication with other music colleagues, and has been especially beneficial for issues simultaneously relevant to ethnomusicology, dance ethnology, and anthropology. During her doctoral studies at the University of Hawai'i at Mānoa, Kaeppler recognized the centrality of expressive culture to understanding the Pacific Region. The dissertation in anthropology, *The Structure of Tongan Dance* (1967), was her first major contribution to that understanding. Although the Kingdom of Tonga continues to be her primary research focus, she is active and productive concerning other areas of Polynesia, including traditional Hawai'i.

In 1967, she joined the Anthropology Department at the Bishop Museum (Honolulu). At the same time, she taught ethnomusicology courses on the Pacific for the University of Hawai'i at Mānoa. In 1980, she received a national calling to her present position, Curator for Oceania, at the Museum of Natural History, Smithsonian Institution, in Washington DC.

Dr. Kaeppler is a pioneer with breadth. As dance ethnologist, she developed a system of dance analysis that identifies culturally significant units of movement—the kineme; it has become a useful methodological tool for comparative studies of movement and dance in other parts of the world. As cultural anthropologist, she has explored issues of aesthetic, examining intersense modalities relative to Tongan aesthetics, identity, and cultural specificity. As curator, her 1978 exhibition at the Bishop Museum "Artificial Curiosities" was signal. A pioneering odyssey of re-discovery, detective work, and negotiation, her efforts successfully located and assembled 18th century Hawaiian objects from museums and private collections throughout the world, including (at the time) politically sensitive parts of Eastern Europe, and all the areas where Cook stopped, such as the northwest coast of America. As wordsmith, she has contributed the phrase "airport art" to current discussions of tourism, popular culture, and property rights.

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Barbara Smith giving a speech at the ceremony during which the Amphitheatre and Ethnomusicology Wing of the Department of Music at the University of Hawai'i, Mānoa was dedicated to her name. April 29, 2006.

Becoming Ethnomusicologists

On the New Interdisciplinarity

By Philip V. Bohlman, SEM President

It's surely been perplexing for all of us: What ethnomusicologists call interdisciplinarity often bears little resemblance to the interdisciplinarity claimed by others. Ethnomusicologists cite their past, the intellectual history in which music took its place among so many other cultural practices and phenomena. Interdisciplinary thinking has naturally resonated with the combined art forms of the *nāṭya-sāstra* in South Asia or the multilayered presence of *musica* in the medieval *quadrivium*. Our more recent disciplinary forebears embraced comparative method and moved deftly between and among more rather than fewer disciplinary realms (see, e.g., Nettl and Bohlman 1991).

Ethnomusicologists not only study in the different departments of the academia, but they assume teaching positions that naturally spill across the departmental borders. We publish and create in a vast array of forms and discourses, and we muster a vast arsenal of methods and skills to do so. Applied ethnomusicology, no less, is predicated upon a professional interdisciplinarity, a conviction that ethnomusicology's multidimensionality can and does make a difference far beyond the practice of music. This is how we perceive our interdisciplinarity, always already a motivation for why we choose to become ethnomusicologists. If I dare to claim interdisciplinarity as fundamental, even natural, in ethnomusicology, few within our discipline would take issue. The more pressing issue would be ensuring that the traditional interdisciplinarity be maintained and enhanced (cf. Bergeron and Bohlman 1992, and Cook and Everist 1999).

Interdisciplinarity elsewhere, however, looks very different. It insists on its innovation, presented as a challenge to the academy because of new partnerships, which together aim to redress the shortcomings of the past (see, e.g., Nelson and Gaonkar 1996). It divides the disciplines between those clinging to the singular disciplinarity of the past and those joining forces to move into

the future. Not surprisingly, ethnomusicology has welcomed the recent turn toward interdisciplinarity, and many ethnomusicologists have turned eagerly to the new partnerships.

How curious, then, that the interdisciplinarity that we have practiced for so long has been largely ignored. How perplexing, then, that ethnomusicology's passage across disciplinary boundaries is only one-way. How disturbing, even, that the failure of other fields to recognize our interdisciplinarity has become so very quotidian: at my own university, indeed, a three-year Mellon Foundation project on "The Fate of the Disciplines" at its humanities institute failed entirely to include ethnomusicology and a music department that strives toward intensive and extensive interdisciplinarity. The key difference, I dare say, lies in an anxiety about survival, borne by the word "fate." Ethnomusicology, in its new interdisciplinarity, has long ago moved beyond that anxiety.

In this column, I reflect on two different forms of interdisciplinarity, two different chronotopes, or time/places. It is the second of these, which I believe deserves to be called the "new interdisciplinarity," that we claim when we choose to become ethnomusicologists, and my reflections will, understandably, turn in that direction during the course of the column. While preparing to write about ethnomusicology's interdisciplinarity, I have been very surprised to discover that other interdisciplinaritys were, comparatively speaking, rather limited in scope and quite conservative in reach.

First of all, if one undertakes a search through library and internet reference sources, one turns up surprisingly few subject or title listings that refer directly or indirectly to interdisciplinarity study. More often than not, the works one does find are the products of conferences or institutional endeavors that are testing the waters for the feasibility of recent or potential alliances. At one end of a continuum of such alliances are studies of interdisciplinary methods in

the cognitive sciences (e.g., Kline 1995, and Flem et al. 1998); at the other end there are attempts to assess and systematize the alliances within new multidisciplinary fields, such as cultural studies (e.g., Nelson and Gaonkar 1996, and Anderson and Valente 2002).

Across the continuum, there is a concern for issues of borders—disciplinary and cultural—and ownership—personal and discursive (cf. Aleksandrowicz and Ruß 2001, and Strathern 2004). I refer to these issues quite deliberately as "concerns," and in this sense they differ from the issues that ethnomusicologists address in their work on interdisciplinarity, which far more frequently express the daring of experiment and the optimism of moving into unexplored domains of knowledge. Even when they are cautious about past achievements and the need for even more sweeping interdisciplinarity, ethnomusicologists bring a celebratory tone to the challenges of their field (see, e.g., the essays in Stobart, forthcoming).

Perhaps because of the anxiety to which I have been alluding, the methods that might constitute the continuum of our colleagues in other fields tend toward the tentative. The standard title formula includes some recipe for "interdisciplinary approaches to ...", or it establishes a sense of distance by observing "interdisciplinarity in" We are not always sure whether an author or editor adopts interdisciplinarity as her own. Quite the contrary, many scholars seem unwilling to give themselves wholly to the new scholarship they are assessing. The anxiety, clearly, circles around the dilemma of claiming too much. Breadth rather than depth continues to provide the safest ground.

The interdisciplinarity we witness in many fields coalesces around an object that is subject to "approaches," and an objectifying discipline of which interdisciplinarity is one of many constitutive parts. In this sense, ethnomusicology looks very different. It is not the object, "music," that becomes the focus of an approach. "Music," as it did in the

nāṭya-sāstra or the *quadrivium*, has multiple meanings and ontologies, and the subject positions that individuals and collectives bring to its creation and performance are diverse rather than singular. “Music” is disciplined in many rather than few ways, and interdisciplinarity affords many rather than few ways of realizing it. As we seek throughout our lifetimes to discipline music, we realize that it can never be reduced to an object.

Signaling the shift from an old to a new interdisciplinarity in ethnomusicology was a complementary shift from object to subject, from music as a self-contained sonic object to music as a discursive field. Constituting that discursive field ethnomusicologists have come to recognize, is the complex of borders, indeed, the common ground provided by the in-betweenness of the prefix “inter.” Interdisciplinarity in ethnomusicology, therefore, results from the fluidity represented by in-betweenness, and it resists adhering to the fixed qualities implicit in the singularity of an isolated discipline. The critical issues for ethnomusicology lie in the complex nature of the “inter” as a signifier of change and multidimensionality.

As we embark upon the second half-century of SEM’s history we recognize that the domains of ethnomusicology’s new interdisciplinarity have become sites of practice in quite different ways. Primarily to suggest some points of departure to which each reader of the *SEM Newsletter* will add his or her own sites of in-betweenness practice, let me suggest an initial six that are particularly important in my own work: (1) the multiple domains between ontologies of music; (2) performance; (3) representation; (4) geographies of world music; (5) ideology; and (6) politics. These initial domains of in-betweenness stretch between the old and the new interdisciplinarity, but they do not do so in a narrowly teleological way, for they retain much of the old just as they remold it to shape the new.

The domains provide fields for generating practice and metaphor, thus linking discourse and activism, and ensuring that our interdisciplinarity is restive and engaged. Take, for example, the fourth domain, which may seem at first glance pedestrian, conservatively clinging to threadbare notions of area-studies and nationalist parochi-

Signaling the shift from an old to a new interdisciplinarity in ethnomusicology was a complementary shift from object to subject, from music as a self-contained sonic object to music as a discursive field.

alism. As a domain of in-betweenness, however, the crucial questions become not those of border, but rather of border-crossing. Local styles and repertoires are not isolated for special claims of exceptionalism, but rather broadened into regional and global mixes. Diaspora and displacement are recalibrated by music to re-chart the multiple histories of modernity.

The domains of in-betweenness rarely connect the old and the new disciplinarity in neat or convenient ways. Ontological questions become discomfiting, for example, in the current US imperialism that silences musics and expressive practices that voice opposition and resistance, particularly through the promulgation of false representations of Islam. Clearly, the in-betweenness of the domains becomes extensively multidimensional, with the ontological and representational spilling over into the ideological and political. Performance, as a public act, unleashes the political; representation inevitably expresses the ideological. Cultural attributes claimed as tangential to music by many—identity, race, violence—not only mark music but come to discipline it, forcing ethnomusicology to respond through the new interdisciplinarity.

Have I simply arrived again at the starting point of this column, admitting that interdisciplinarity has different meanings for ethnomusicology? Yes and no. On one hand, I have pushed the argument beyond what might be a comfortable recognition of uniqueness, even pyrrhic pride in the admission that we were there first. Still, I, for one, take very little comfort in being different for its own sake. On the other hand, I believe it is an essential quality of the new interdisciplinarity that its domains of in-betweenness have formed not simply to be taken for granted. The

present challenge has become one of closing the gap and realigning much that has been separated by the schisms realized by disciplines insisting on pervasive otherness. Fundamental to ethnomusicology’s new interdisciplinarity is the activist impulse that leads us to adopt disciplinary practices that can effect change, not simply accept it. Ethnomusicology’s interdisciplinarity, perhaps, really is distinctive. It is crucial, as we become ethnomusicologists, to recognize that distinctiveness and to engage it in such ways that others will not shy from its critical challenge, but instead embrace it as a new interdisciplinarity that is truly shared by many.

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Announcements

Anthropology of Music in Mediterranean Cultures

The study group on the Anthropology of Music in Mediterranean Cultures will hold its 7th meeting in Venice, hosted by the Fondazione Ugo e Olga Levi, June 28-30, 2007. The theme will be "Cosmopolitan Cities and Migrant Musics." This is the first reconvening of the group after Tullia Magrini, founder and soul of it, so prematurely passed away in Summer 2005. The meeting is an opportunity for the people who more closely shared Tullia's interests to meet again, to discuss the future of the group and of its publication *Music & Anthropology*. Those interested in attending the meeting may contact Marcello Sorce Keller at (email) mskeller@ticino.com.

Frans and Willemina de Hen-Bijl Instrumental Collections at Duke University

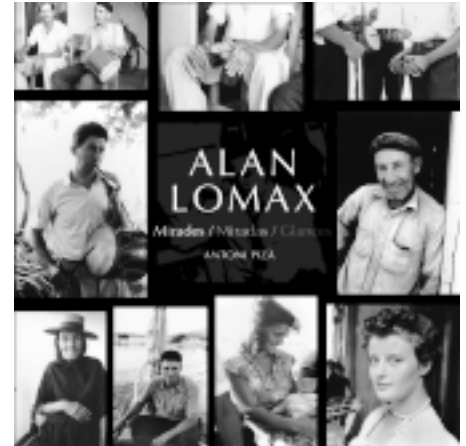
In March 2005, the Duke University Musical Instrument Collections officially welcomed the arrival of the Frans & Willemina de Hen-Bijl Collection of Musical Instruments. Professor Ferdinand J. de Hen, Belgian organologist and ethnomusicologist, acquired the collection during his numerous research expeditions. The collection of over 200 instruments from Africa, the Americas, Europe, East Asia, India, the Middle East, and others, is named in honor of his parents. The Duke University Musical Instrument Collections is located at the Mary Duke Biddle Music Building, East Campus, Department of Music, Durham, North Carolina; (tel) 919.660.3320; (fax) 919.660.3301.

From the World and Traditional Music section of the British Library Sound Archive in collaboration with Topic Records...

Just over five years ago, the World and Traditional Music section signed an agreement with London record publisher, Topic Records, to produce CDs of music from its collections. This contract was renewed for a further five years in November 2004. To date we have brought out 15 CDs, with the newest three hot off the press this spring.

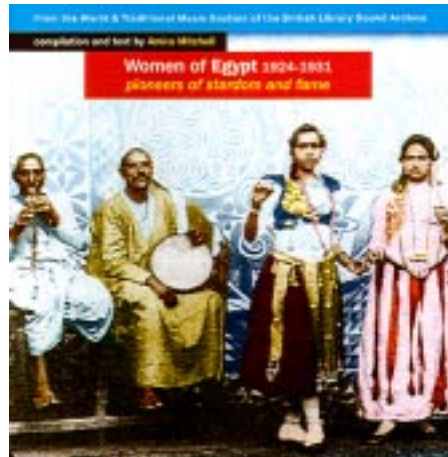
Alan Lomax: *Mirades Miradas Glances*, edited by Antoni Pizà

Alan Lomax (1915-2002) was one of the most important song collectors of the 20th century. In 1952, he visited Spain in order to record the extant folk traditions of the country in a fieldtrip sponsored by the BBC. The materials compiled during his fieldtrips around Spain were used in the *Columbia World Library of Folk and Primitive Music* issued in the 1950s on LPs and re-issued more recently on CDs by Rounder Records. *Alan Lomax: Mirades Miradas Glances* presents the first compilation of Alan Lomax's beautiful photographs of musicians taken during his 1952 trip to Barcelona, Mallorca and Ibiza. The book includes transcriptions of his personal diaries and a CD with recorded selections cross-referenced with the



portraits. (Barcelona: Lunwerg / Fundacio Sa Nostra, 2006; 157p. ill.; 31cm; ISBN 84-9785-271-0; in English, Spanish, and Catalan).

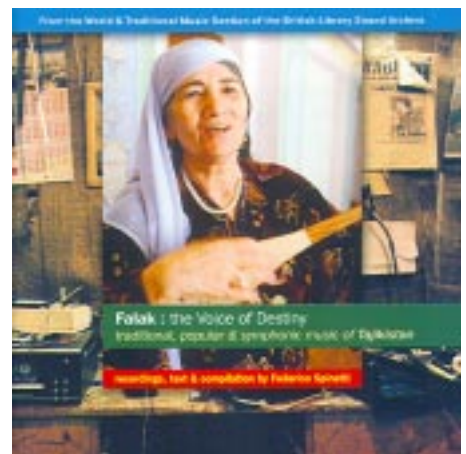
Women of Egypt 1924-1931: Pioneers of Stardom and Fame (compilation and notes by Amira Mitchell). TSCD931



Among the great Egyptian singing stars of the 1920s, Umm Kulthum is one of the few remembered. Of the women who were once her arch-rivals and whose fame extended from Syria to Morocco, barely their names are recalled, and even less so their music. Attracted to a burgeoning artistic scene and a receptive audience to female performers in turn of century Cairo, women performers began to leave their homes for the lights of the cosmopolitan capital. Some women reached such levels of fame and achieved such high earning power as to have weekly columns in magazines devoted entirely to their lives and activities (professional and otherwise!), comparable to the top

recording stars of today. As for the others on the CD, we know little more than their names and we can only thank the serendipitous recording of their voices by a passing phonograph engineer, thus helping to reconstruct the sounds of a musical era long forgotten. This CD is devoted to these Arab women, pioneers of Egyptian theatre and song in front of mixed audiences and pioneers for subsequent generations of female performers.

Falak: the Voice of Destiny: Traditional, Popular & Symphonic Music of Tajikistan (recordings, text and compilation by Federico Spinetti; Sound Archive reference C1164). TSCD932D



Falak (lit. "sky" or "destiny") is a characteristic musical genre of the rural mountain regions of Tajikistan in Central Asia. *Falak* songs "cry to the sky" of

Continued on page 8

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Dard Neuman (20th-century Hindustani music: colonialism, nationalism, technology, pedagogy)

John Schechter (Latin American and American Indian musics, music and discourse)

Nina Treadwell (Italian Renaissance and early baroque music, gender and music)

For more information, please contact Music Graduate Program Assistant Yalenda Listmann at yalenda@ucsc.edu, (831) 459-3199, or visit <http://music.ucsc.edu/grad/doctorofphilosophy.html>

PIONEERS OF ETHNOMUSICOLOGY

MERYVN MCLEAN



Pioneers of Ethnomusicology

by Mervyn McLean

Written for teachers and students of ethnomusicology, this book is the author's contribution to debate on current issues and trends in the discipline. Biographies of 98 pioneers of ethnomusicology occupy the central portion of the book. Flanking the biographies are comprehensive sections on the history of ethnomusicology, and discussion of conceptual and other issues arising from the work of the pioneers. Also included are intellectual ancestry charts, and an extensive chronology of events relevant to ethnomusicology. The book is generously illustrated with over 100 photographs of individuals, contributed in many cases by families of the pioneers or by institutions where they worked.

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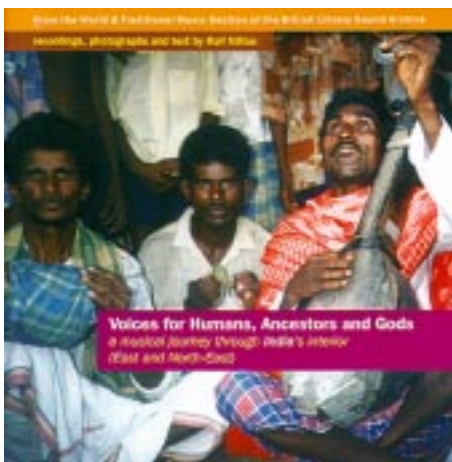
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Announcements

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the transient nature of life and the separation from beloved ones induced by a perceived inescapable fate. Tajik mountain music also comprises folk, dance and wedding songs, as well as a tradition of epic singing and settings of Persian classical poems. This rich musical world entered urban contexts of music-making during the Soviet era, giving rise to creative cross-fertilizations with a broad range of idioms. Today, a number of Tajik musicians, while playing traditional music on stage or at traditional intimate gatherings, are also versed in popular music, forging a dynamic musical synthesis that has become central to communal occasions in both rural and urban areas, especially at weddings. More specifically urban is Tajik symphonic music, which, however, is markedly receptive to local aesthetics, including the *falak* style. This double CD highlights the cross-over—the continuity and change—between rural and urban, between traditional and modern, between old and new. Whether rooted in local practices or borrowed from elsewhere, all these musical expressions belong intimately to the Tajik people and form a fertile musical world with a distinctive Tajik character.

Voices for Humans, Ancestors, and Gods: A Musical Journey through India's interior (East and North-East) (recordings and text by Rolf Killius; Sound Archive reference C815). TSCD 933



This compilation is an exploration of the scarcely recorded, never played, and generally underrated vocal music styles of rural and *Adivasi* (the original

inhabitants of India) regions in the east and north-east India. The selection focuses on what many believe to be India's primary melody instrument, the voice. This acoustic journey starts in eastern India, travels up the Ghat mountain range, into the fertile plains of West Bengal. In the north-east it enters the Assamese river delta and finally climbs up to the Himalayan highlands. This musical journey follows roughly the real journey of the sound recordist Rolf Killius, who has been documenting Indian music for the last ten years. The selection comprises regional music cultures (*bargit*, *odissi*, *bhajan*, *Baul*, and *loko geeet*), music of the minstrel balladeers (Daasari, Maasti, and Baul), and music of the *Adivasi* cultures (Saora, Deori, and Monpa).

For more information on the full series, please visit (website) <http://www.bl.uk/collections/sound-archive/wtmpublications.html#topic> or contact Dr Janet Topp Fargion, Curator, World & Traditional Music; (tel) +44(0)20.7412.7427; (fax) +44 (0)20.7412.7441; (email) janet.topp-fargion@bl.uk.

IDRF Fellowship Announcement

The Social Science Research Council and the American Council of Learned Societies announce the 2007 competition of the International Dissertation Research Fellowship (IDRF) program designed to support distinguished graduate students in the humanities and social sciences conducting dissertation research outside the United States. Fifty fellowships of approximately \$20,000 will be awarded in 2007 with funds provided by the Andrew W. Mellon Foundation. **Deadline: November 1, 2006.**

The IDRF program is committed to scholarship that advances knowledge about non-U.S. cultures and societies grounded in empirical and site-specific research (involving fieldwork, research in archival or manuscript collections, or quantitative data collection). The program promotes research that is at once located in a specific discipline and geographical region and is engaged with interdisciplinary and cross-regional perspectives.

Applicants must have completed all Ph.D. requirements except on-site dissertation research by the time the fellowship begins or by December 2007,

whichever comes first. Fellowships will provide support for nine to twelve months of dissertation research. The fellowship must be held for a single continuous period within the eighteen months between July 2007 and December 2008.

For more detailed information on application procedures and eligibility requirements, visit the IDRF website at www.ssrc.org/programs/idrf or contact program staff at (email) idrf@ssrc.org.

SEM Prizes

The Lise Waxer Prize

The Popular Music Section of the Society for Ethnomusicology will again award the Lise Waxer Prize for the most distinguished student paper in the ethnomusicology of popular music presented at the SEM annual meeting in Hawai'i this fall. The competition includes a cash award of up to US\$100. All students giving papers on popular music topics at the upcoming conference are encouraged to submit their paper for consideration. The winner of last year's prize will be announced during the SEM General Business meeting.

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

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

This year's selection committee includes Tracey Laird (Chair), Gordon Thompson, Jennifer Milioto Matsue, and Harris Berger. Entries will be judged solely on the content of the papers, including the use of video and audio examples submitted. The 2006 Waxer Prize selection committee will decide upon a winner by March 15, 2007.

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

Marcia Herndon Award April 1, 2007

The Gender and Sexualities Taskforce (GST) invites applications for the Marcia Herndon Award which has been created to recognize outstanding ethnomusicological work in gender and sexuality. All SEM members are invited to apply for this award, which will be conferred annually. The submission deadline is April 1, 2007. After viewing the GST page accessible at (website) www.ethnomusicology.org, please see the award announcement at (website) <http://www.nyu.edu/gsas/dept/music/SEM%20Home.htm>.

Section on the Status of Women Student Paper Prize

The Section on the Status of Women invites submissions for the Student Paper Prize. This prize recognizes the most distinguished student paper related to women and music presented at the SEM annual meeting. The cash prize will not exceed US\$100. Any student who presents a formal paper at the annual meeting is welcome to apply. A student is defined as a person pursuing an active course of study in a degree program. This includes persons who are engaged in writing the doctoral dissertation but not those who are teaching full-time while doing so. Papers submitted for other prizes (such as the Seeger prize) are also eligible for consideration. Entries will be judged solely on the content of the papers, including the use of video and audio examples submitted. The winner will be announced at the SSWSEM business meeting the following year. For additional details, please see the SSW website which can be accessed from (website) www.ethnomusicology.org.

Call for Submissions

Music of Japan Today 2007

March 30-April 1, 2007, University of Maryland, Baltimore County

Western art music has existed for a relatively short time in Japan. It is only since the 1950's, countering Japan's rush to adopt all that is "Western," that some composers, led by Yuasa (b.1929), Mayuzumi (1929-97), Takemitsu (1930-96), and Ichihyanagi (b.1933), began to move away from stylistic modeling of nineteenth-century European forms and twentieth-century dodecaphony towards a more individualistic approach. Concerned with reflecting philosophical and musical elements from their own culture, they began to discover and develop their "own music." The music of these artists reflects a new global confluence of multiple cultures—a powerful cross-fertilization of aesthetics and musical characteristics from both East and West. The music is reflective of a variety of aspects of contemporary Japanese and Western societies, while at the same time deeply rooted in a traditional culture that has evolved over many years.

The University of Maryland, Baltimore County will host a three-day symposium of performances, lecture-recitals, panel discussions, and paper presentations on topics that concern Japanese music from the widest possible range of disciplines and expertise. A performance and roundtable is also being planned at the Freer Gallery (National Museum of Asian Art, Smithsonian Institute) in Washington, DC.

Three composers of international stature from Japan will participate in the symposium. They represent a generation born after 1960, composers who were pupils of Yuasa, Miyoshi, Ikebe, Noda, and Kondo. Hiroyuki Itoh, a winner of international composition prizes in Europe and Japan (including the prestigious Akutagawa Award), has been commissioned and performed by major ensembles including the New Japan Philharmonic, the Nieuw Ensemble, and the Arditti Quartet; Hiroyuki Yamamoto, whose works have been performed at Forum '91 (Montreal), Gaudeamus Music Week '94 (Holland), and ISCM World Music Days (2000 in Luxembourg and 2001 in Yokohama), has received prizes for his work, includ-

ing the Japan Music Competition, Toru Takemitsu Composition Award, and Akutagawa Award; and Shiroto Aizawa, winner of an Ataka Prize, and composition prize from the National Theater in Japan. He has studied composition in Tokyo, Berlin, and Vienna, and conducting with Seiji Ozawa, among others.

Performances during the symposium will include a broad range of works for different genres (solo instrument, chamber music, choral, traditional instruments) by a number of composers, including premieres of works by Itoh, Yamamoto, and Aizawa. The performers for these concerts will include faculty and students of the UMBC Department of Music, and guest musicians from the Baltimore/Washington DC area and other international new music centers.

This symposium is the 6th in a series of events since 1992 to address Japanese and other Asian musics, organized by Tanosaki and Richards. In addition to topics that address cross-fertilization of aesthetics and musical characteristics (Japan and "other"), and the music and ideas of the featured composers, the committee is especially interested in paper proposals that address the roles/functions of sound (music) in Japanese culture. The committee is also issuing calls for lecture/recitals, scores, computer/tape music, and performance competition. **Deadline: December 20, 2006.**

Please visit (website) <http://www.research.umbc.edu/~emrich/mfj2007.htm> for further information. For enquiries, please contact Dr. Kazuko Tanosaki & Professor E. Michael Richards, Department of Music, University of Maryland, Baltimore County, 1000 Hilltop Circle, Baltimore, MD 21250; (tel) 410.455.3064; (fax) 410.455.1181; (email) tanosaki@umbc.edu or emrichards@umbc.edu.

Perspectives in Vernacular Architecture (Journal of the Vernacular Architecture Forum)

Vernacular architecture shapes everyday life. Comprised of those buildings generated in a particular place, by a particular community, or for a particular function, vernacular architecture reports behavior, constructs identity, or-

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Obituary

David Park McAllester (August 16, 1916-April 30, 2006)

By Charlotte J. Frisbie, Professor of Anthropology, Emerita, Southern Illinois University at Edwardsville

It's a very rare person who can be equally at home in a college classroom, with senior citizens, or third graders; equally happy teaching and paddling his canoe, equally happy as president of an academic society and as a silent observer of beavers building a dam, equally at home on campuses in the United States and abroad and in silent Quaker worship, equally interested in meeting new people and being at home enjoying his wife, children, tipi, wigwam, sauna, and/or duck pond. It's a rare person who finds delight, wonder, and peace in it all, and continues to express enjoyment in his surroundings and in being alive. David P. McAllester was, indeed, a very rare person.

It is with pain and sadness that I write the obituary of my ethnomusicology mentor, Navajo Studies colleague, and close friend for over 40 years, David P. McAllester. Reeling from the news, I avoided this task until returning to the Navajo reservation in early June



David attending an outdoor meeting of the Lake Garfield Association, reporting for Monterey News, 1986 (Photo by Don Victor)

for further research work as well as for an eventual meeting of the Navajo Studies Conference Board. There, the sight of sacred peaks and red rock cliffs; the smells of sage, burning cedar, and a much needed, albeit brief summer rain; sights of blooming tamarisks, the soft fluff of cottonwood trees floating on gentle, early morning breezes, bone dry arroyos, cattle and horses wandering on the highways, and the blossoms of Navajo tea and soaproot yucca plants made it possible to let unending memories bubble up, and to start grieving. So many of the sights in Arizona were among those I had shared with David, initially when he introduced me to the Southwest and the Navajo Nation. True to course, the early June afternoons brought intense dry heat, blowing winds, and then ferocious blowing sand, dirt, tumbleweeds, and poor-to-no visibility. Again, it had all been shared with David.

It's still hard to grasp the idea that he is gone from our sight. The conversations are over, for now anyway. I'll remain sad that David and Beryl came to the 50th SEM meeting Thursday night, thus missing the afternoon's Commemorative Roundtable during which I was one of the speakers addressing SEM's history, among other things. That had allowed me to explain my path in ethnomusicology, David's central role in it, and to thank him publicly, once again (also see Frisbie 2006a). When I told them that at supper Friday night on the way to the Gullah music concert, David said, "Well, I'll read your paper in the Journal, won't I?" I guess not. Both his presentation (McAllester 2006b) and mine (Frisbie 2006b), as well as many others from commemorative and plenary sessions in Atlanta appear in *Ethnomusicology* 50(3). From my perspective, there are so many ironic coincidences surrounding his death. A major, obvious one is that his stroke came early in the morning while he was working in the woods, a setting he loved probably more than oceans, or the desert southwest. We can all be glad it came in a place he loved and it happened rapidly, something he had always wished for. At the same time that David was suffering his stroke, Ted and I were in Silver City, New Mexico receiving a festschrift done in our honor, to which David had contributed (McAllester 2006a). Earlier in April, he and I had started discussions by phone and

snailmail about the presence of anthropologists and the importance of ethnomusicology in the early years of ethnomusicology and the Society, a subject on my mind since the Atlanta meeting. And with David's death, both key figures in the development of the Wesleyan ethnomusicology program, Bob Brown and David, have now passed away, and within five months of each other.

As the only remaining founder of the original four in SEM, David's death from a stroke on April 27 truly brings to an end an era in ethnomusicology. Indeed, even though his attendance was not regular in the past decade, it is almost impossible to imagine SEM without his marvelous smile, gentle humaneness, and powerful presence. David was loved, admired, and revered around the globe, and his death has brought sadness and tears to many eyes. Given that, I know that no matter how I write this, there will be readers who think I should have done it differently, said other things. The past two years in ethnomusicology have been full of losses and many have had to write such pieces for their mentors and friends. For example, remember once again the holes left by the passing of: Kishibe Shigeo, Mantle Hood, Isabel Aretz, Gerard Béhague, Janice Kleeman, Robert Brown, and Andrew Toth, among others, all before David. Writing obituaries for those we love is not a skill any of us wish to acquire or volunteer to attempt. Yet, under certain circumstances, it is expected and we try to rise to the occasion.

Some of David's Navajo friends equated his loss with losing a brother, a family member, even though many had not seen him in over a decade. Other



Playing back Navajo children's songs to Benjamin and Tom Wilson Yazzie, ages 6 and 7, at Tse Bonito, July 1955 (Photo by Francis Cancian; also published in Frisbie 1986)

colleagues expressed it differently: "All who knew him will miss the twinkle in his eye where his love and delight in life shone out directly from his heart." "His sense of humor was always visible. He leaves behind a trail of works, words, humor, and spirit." "Another of the greatest generation has gone." There are many words that describe David: witty, gentle, humane, compassionate, intelligent, humble, interesting, decent, visionary, joyful, thoughtful, calm, peaceful, fair, always gracious and helpful, a wonderful, lovely human being. "Not everyone leaves the world richer for his/her presence, but David certainly was one of those." "All of us who knew him are blessed for having known him." He always emphasized the beautiful, the wonderful, the good. He was an inspiration, a guide, a model. "He walked softly upon the land."



Transcribing music in his first office in the Biology Department's Shanklin Laboratory at Wesleyan University, 1950 (Photo courtesy of Bonner J. McAllester)

As my major teacher at Wesleyan, he was enthusiastic, encouraging, and always interested in my thoughts. Unlike many others in academia, David was generous with his own time, wisdom, thoughts, and talents. He was always supportive of my queries, my ideas for new directions, my ponderings about future research endeavors. And yet, some of what I learned I had to dig out for myself, with minimal guidance. For example, before I began fieldwork, I asked about anthropological resources dealing with the How To's and What

Not to Do's. At that time, unlike now, there were very few, and after saying that, David shrugged and gave me a "sink or swim" reply: "You won't know until you try it so, go get your feet wet. If you make it, fine. If you don't make it, well then, you'll come home." I'm not saying we always agreed or cared about the same things, because we didn't, right from the start. As a teacher, he knew how to push students, to demand their best work, and to challenge their thinking and curiosity with input about current developments in many academic fields. He was well-read and prided himself on his voracious appetite for reading. He also knew when to be critical. Everyday he demonstrated that he was very serious about his demands and expectations, that his students be thoroughly committed, well prepared, and dedicated to producing top level work. One did not get by with sloppy writing, lack of thorough preparation, garbled reasoning, inventing excuses, or mediocre performances of any kind!

David was lauded and feted on numerous occasions during his long and distinguished career. Among his honors was a 1986 festschrift I spearheaded for him, in which he chose to write his own autobiographical sketch (McAllester 1986). This decision was based on a recent experience of writing a biography of Leland C. Wyman (McAllester 1982) for the festschrift that David Brugge and I edited for Wyman, another Navajo Studies colleague (Brugge and Frisbie 1982). When David retired from Wesleyan in 1986, again he was feted; for example, long time friend and colleague since joining the faculty in 1949,



David and Susan McAllester, 1987 (Photo courtesy of Bonner J. McAllester)

Richard K. Winslow (1986) authored a wonderful tribute that appeared in the alumni magazine. In SEM, David was a past president (1963-65), past secretary-treasurer (1955-57), past journal editor (1959-1963), and past just about everything else, including two stints each as program and local arrangements chairs, and of course, memberships on many society committees. In addition to being one of the four original founders and a life long member, in 1978 at the meeting in St. Louis, he gave the distinguished lecture entitled, "The Astonished Ethnomuse" (McAllester 1979). In 2001, he was made an Honorary member in recognition of his many, many contributions to both the Society and the discipline. That led to a January 10, 2005 interview with Matthew Allen, a former student and now colleague at Wheaton. The interview, along with encomia for three other honorary mem-



Reading to granddaughter, Sudi Sparrow Baker, Monterey, 1987 (Photo by Susan W. McAllester)

bers, appeared in the March 2005 *SEM Newsletter* (Allen 2005:6-7). Those of us in attendance at the 50th anniversary meeting of the Society in Atlanta, November 2005, know that there, David was again feted and rightfully celebrated as the one surviving founder of the Society. As one of four speakers during the

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David P. McAllester

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Friday morning plenary session on November 18, David, as always, entertained his eager audience with his usual humor, vocal demonstrations, and thoughtful insights on the past and the future (see *Ethnomusicology* 50/3 for McAllester [2006b]). As news of his death spread, Alan Burdette put a short, provisional, yet succinct and very nice obituary online for members to see. David's daughter, Bonner, wrote the obituaries for the newspapers (B. McAllester 2006a). The one in the *Boston Globe*, dated June 11, 2006, was based on Bonner's submission but expanded by Bryan Marquard (2006), who included additional comments from Bonner, Richard K. Winslow, and David Locke, also a former student-turned-colleague. Two celebrations of David's life were planned; one took place at the South Berkshire Friends Meeting, in Great Barrington, Massachusetts on June 17. The other will occur at Wesleyan, September 24, 2006, at 2 p.m. In lieu of flowers, memorial donations may be sent to the American Friends Service Committee, 1501 Cherry St., Philadelphia, Pennsylvania. David is survived by his wife, Beryl Irene Courtenay McAllester; daughter, Bonner Jean McAllester; son-in-law, Joe Baker, and two granddaughters, Sudi Sparrow Baker, and Cora Jay Baker, all of Monterey, Massachusetts, and son, Burling Vincent McAllester, of San Francisco, California.

Given the fact that we have David's autobiography (McAllester 1986), the more recent interview by Allen (2005), and the obituaries written by his daughter, Bonner (B. McAllester 2006a), I have chosen to be brief about some things. David was my major ethnomusicology mentor during my MA years, and my two years at Wesleyan were filled with many experiences, some already detailed (Frisbie 2006a, 2006b). David went out of his way to include me in his family and many of their doings; thus, I was a frequent dinner guest, a fan of Susan's photography, and I came to enjoy visits by her aunt, "Minky," Minnie Sparrow Keyes. I "babysat" Bonner and Burling, enjoyed learning about their wonderful Portland house and its history, and I gave flute and horseback riding lessons to Bonner. Looking back now, I realize that this was David's way of augmenting my minimal graduate

student finances, which I was already doing by having a fellowship, working in the library, and serving as an organist and sometimes choral director in a Portland church. These inclusive events helped anchor me during those years and also allowed me to get to know all of the McAllesters in different ways. Dinner conversations were always stimulating, and often, Susan introduced me to foods I had never known and sometimes, taught me how to eat them! David was devoted to Susan, his wife since 1940, and to both of his children.

It is now clear to me that David never appeared stressed out or fed up with campus events or personnel during our encounters. He never showed signs of being concerned about developments, issues, or arguments going on in ethnomusicology while around his family, and he never spoke about anything but the good sides of teaching. Clearly, David loved teaching; that was obvious not just in the way he taught and worked with students, but also in the way he talked about his day when home with his family. In sum, what I always saw was the message: Life is good, and teaching is fun. It wasn't until I started to teach at the university level myself that I discovered things weren't quite as simple as that, and that while great fun, teaching was a lot of work 24/7, if you cared about it.

Those two years saw Jon Higgins and me in the ethnomusicology lab and graduate student office, night after night



Transcribing in his office in Judd Hall at Wesleyan University, 1959 (Photo by Jeanne Davis)



Editing film, age 43, 1959 (Photo by Jeanne Davis)

after night. David's office was next door, in the corner in Judd Hall, and almost without fail, on weekday evenings, after putting in a full day, he'd go home for dinner and family time. Later, he'd return to work in his office with the door shut until the wee hours of the morning. Clearly this is when he prepared for classes, dealt with SEM tasks by phone, typewriter, or even telegram, wrote letters of recommendations for students and colleagues, refereed grants for foundations and manuscripts for journals and presses, and yes, continued his own research and writing. Silently, he was modeling appropriate professional dedication and involvement for all of us in the program.

When I left Wesleyan after my 1964 MA and switched into anthropology at UNM, I did so having already decided I needed to know about the people who made the music, and their cultural contexts in order to understand their musics. This was a painful decision in some ways, since one option was to "hang out" at Wesleyan and wait for the proposed PhD program in Ethnomusicology to be approved. I know David was saddened by my decision, but I also knew that he understood it and would remain supportive of my endeavors. I had already done two seasons of fieldwork on the Navajo reservation, and had worked for both Wyman and McAllester. W. W. "Nibs" Hill at UNM was the only other Navajo scholar at the time with an international reputation, and I wanted to work with him, too. While I remained interested in ceremonies and

rituals, and did my PhD on the House Blessing Ceremony, another subceremony in the Blessingway that David was studying, with time, I ventured down different paths. When I started working in Navajo Studies, David and I shared many of the same collaborators, interpreters, and interests. But from the beginning, we were from different generations and genders, and were working with Navajos from different perspectives and roles. He, being closer in age to many of the well known ceremonialists with whom he worked, was more of an equal, an elder. I was anything but. I guess it was predictable that my Navajo work would unfold in directions that David was not involved in, be they studying sacred paraphernalia, getting involved with federal laws, museums, repatriation, the Medicine Men's association, and the courts, and then establishing, with David Brugge, the Navajo Studies Conference in 1986. Since David introduced me to Frank Mitchell, and his NSF grant made possible my study of the Navajo girl's puberty ceremony for my MA, it was natural that I was the one who recorded Frank's life history and brought it back the second summer for further discussions, directed interviews, and the like. David and I co-edited the results but in the long process of preparing the work for publication, I learned that ferreting out historical documents, tracking down references, writing anthropological endnotes, and reading galleys was not David's idea of fun, at least at that time. While my own interests led me off into a myriad of non-ethnomusicological topics and projects, as well as deeper involvement with the Society in the 1980s, its history, and the history of the discipline, we remained close friends and compadres, always eager to talk by phone, snailmail, and later, occasionally by email through Bonner and Joe's computer. My last visit with Beryl and David was in Atlanta; my last visit to their home in Monterey was in 2002 when Beryl was in Nova Scotia with family and David was holding down the fort. Ted and I, of course, spent almost the whole time hiking in the woods with him, despite the rain, visiting old haunts down by the pond, the wigwam, the tipi site, and elsewhere. That visit was very much the essence of what David loved and cared deeply about, and both Ted and I said so when leaving Monterey.



Returning from his summer on Lindenmeyer Archeological Site, Fort Collins, Colorado, 1937 (Photo by Steve Harris)

To summarize briefly what is available in other sources, David was born on August 16, 1916 in Everett, MA and was part Narragansett. He grew up with three older siblings in a family that loved the woods, traveling, birding, and reading. He himself was drawn to literature about Native Americans, especially the works of Ernest Thompson Seton. After Everett public schools, he went to Harvard where he earned a BA in Anthropology and met his first wife, Susan, while both, as members of the Harvard and Radcliffe chorus, were singing Bach's "St. Matthew Passion." Being blessed with an especially beautiful singing voice since childhood, David then went to Juilliard, intending to become a professional singer. During the first year there, he learned about a course on Primitive Music being taught at Columbia by an anthropologist interested in music, George Herzog. That led to his leaving Juilliard to become an anthropology graduate student at Columbia. Among other influences David identified as crucial in his training was the seminar with Ruth Benedict which led to his meeting Margaret Mead who was then at the Museum of Natural History in New York. Mead challenged him with her suggestion that there was much more to studying the music of others than transcribing their sounds; indeed, you needed to understand the people, themselves! This led to David's enrollment in the Anthropology PhD program at Columbia. He and Susan Watkins were married on September 1, 1940.

Having been drawn to the Quaker faith early in life, while in New York City, he became a Quaker and a pacifist, commitments he would devote much time and energy to throughout his en-

tire life. After two years of service in a Cooperstown, New York forestry camp during WWII, David went to the state mental hospital in Middletown, Connecticut to do another two years of service as a conscientious objector. While there, David and Susan became founding members of the Middletown Friends Meeting when it became an independent constituent of the New England Yearly Meeting, and David gave some guest lectures at Wesleyan University. They returned to Columbia in 1945 so he could continue a part-time job in the Archive of Primitive Music for George Herzog and start working on his dissertation on Comanche peyote songs, collected during a field school led by George Herzog among the Oklahoma Comanches in the summer of 1940. McAllester's lectures at Wesleyan led to an invitation to join the faculty there in 1947, to teach "psycho-ethnography" in the Psychology Department and evolution in the Biology Department with his first office among the biologists in Shanklin Hall.

Arriving at Wesleyan before his PhD in Anthropology was finished in 1949, the same year the McAllesters' first child, Bonner, was born, David, as the university's first anthropologist, founded their Anthropology Department, where he remained teaching courses in science, the social sciences, and humanities. In 1952, the year the McAllesters' son, Burling, was born, as we all know, Willard Rhodes and David met Alan Merriam, a student of Kolinski's at the AAA meeting in Philadelphia. Interested in communicating with other anthro-musical colleagues through a newsletter, they journeyed to the AMS meetings in New Haven to meet with Charles Seeger to discuss the idea, and ultimately to form a committee of four. The rest, documented in McAllester (1986:208), is history, leading to the formation of the Society for Ethnomusicology in 1955, and ultimately, its 50th anniversary meeting in 2005. At Wesleyan, in 1956, David added the first "primitive music" course to the curriculum; Willard Rhodes was already teaching world music at Columbia, Herzog had moved to Indiana, Kolinski was at Northwestern, and Mantle Hood had started things at UCLA. In the 1960s, with Robert E. Brown, McAllester founded the Wesleyan Ethnomusicology program. Modeled on some as-

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David P. McAllester

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pects of Mantle Hood's UCLA program that had trained Bob Brown, the Wesleyan one recognized the importance of performance, the need to integrate it with scholarship, and the equality of all musics. In 1971, David moved to the Music Department. Until his retirement in the spring of 1986, he held a joint appointment in anthropology and music and continued to teach courses in both areas.

Having a long academic career, David also earned sabbaticals during his 39 years at Wesleyan. Thus, he was able to travel, do research, and respond to invitations to teach in other places. Among them were: University of Hawai'i, the Academy of Gamelan Arts in Surakarta, Java, University of Sydney and Queensland University in Australia. In the United States, he visited many campuses, including Yale, Brown, Smith, Williams, University of Oklahoma, and Simon's Rock of Bard College.

David devoted his life to many loves, including, as Winslow (1986:2) put it, "family, teaching, Quakerism, American Indian culture, scholarship, and the Society for Ethnomusicology." As one of SEM's four illustrious founders, he remained actively involved in both the Society and its NE Chapter. Continuing to be a mentor and role model for generations of students, he demonstrated true commitment to both the Society and the discipline through his productive service and publication



Demonstrating quilling on birchbark technique during the Monterey Arts Festival, 1985 (Photo by Susan W. McAllester)



Four SEM founders: (R-L) David McAllester, Willard Rhodes, Alan Merriam, and Charles Seeger (Photo published with William Malm's 2001 Charles Seeger Lecture, "50 Years Among the Natives: A Private History in Ethnomusicology," SEM Newsletter 37/1 (January 2003), p.7.

records. In the area of service, besides being there from the beginning, remaining a watchful, faithful steward, and a constant recruiter through his teaching and visiting lectures, David was always willing to do what was needed.

When David retired from Wesleyan in 1986, he and his wife of 46 years, Susan Watkins McAllester, left their lovely Portland, CT home to move to Monterey, Massachusetts and build a new home on the land left to Susan by her aunt. Of course, before leaving, David finished documenting the history of their Portland abode and gave the results to its new owners. Almost overnight, the McAllesters became active in the life of their new community. David served as editor of the *Monterey News* from 1986-1990, an interesting local paper that includes submissions from residents in any genre. Over the years, David submitted poetry and wrote the wildlife column; Bonner did and continues to do the botanical and biological columns, and his grandchildren, Cora and Sudi, submitted drawings, among other things. With several others, David and Susan founded the South Berkshire Friends Meeting, where he served as clerk, and also as a member of several committees. As he had done earlier, David continued to teach Quaker Sunday School classes, often including

Navajo social dance, corn-grinding, and other public genre songs. He built a tipi on the grounds, and was among those who constructed a swamp trail around the beaver pond. Last year, with Gould Farm volunteers, David helped build a wigwam from scratch next to the Bidwell House's colonial vegetable garden. This was unveiled recently in his honor. At the McAllesters' new home, David also made a tipi and a wigwam. Whenever they had visitors, he could easily be convinced to build small fires around which to tell stories and sing songs. On their land in the Berkshires, David continued to enjoy the woods, wetlands, ponds, brooks, and lakes of New England, all of the flora and fauna, and numerous habitats therein. Early morn-



Sitting in his tipi on a bed of hemlock boughs. Monterey, MA, 1988 (Photo by Susan W. McAllester)



Leading Monterey Memorial Day Parade, 1997 (Monterey's Sesquicentennial). David dressed up to honor the historic local leader, Chief Konkapot (Photo by Maggie Leonard)

ing walks continued to be part of his daily routine, as they always were even during annual academic society meetings in concrete-covered, noisy, rushing cities. Some were lucky enough to accompany him occasionally on such walks, which were always a joy, but especially so in New England. Likewise, it was a joy to share times with him in his canoe, or on hikes focused on discovering special rocks that appealed for aesthetic reasons, and were transported back to be added to specific places on the McAllesters' land.

Luckily, retirement also brought increased interactions with his grandchildren and time for a project David had always wanted to undertake, the writing his family's history, entitled "Memory be Green" (McAllester n.d.). He thoroughly enjoyed the ensuing extensive research, and the weaving together of letters, diary excerpts, journal entries, drawings, musical compositions, and other kinds of data, facilitated by the use of a computer word-processing program set up for him by his son-in-law, Joe Baker. At his death, the history had reached 1000 pages, but remained

unfinished. Retirement also brought deep sadness through the need to face, with Susan, her cancer diagnosis in May 1994 and her death shortly thereafter, on August 31.

Two years later, David married Beryl Irene Courtenay from Nova Scotia. For ten years, they enjoyed each other's company in Monterey, augmented by trips abroad and to new places in the United States to visit Beryl's grown-up children and grandchildren, among others.

Professionally, David was internationally recognized for his publications in ethnomusicology. As most know, his specific research area was Native American ceremonial music, especially that of the Navajos of the American Southwest, but also with Comanches, White River Apaches, and others. As he explained in his autobiographical sketch (McAllester 1986), after working on Mary Wheelwright's collection of Navajo sacred music, his first opportunity for six months of Navajo fieldwork came in 1950, with the Harvard Values Project. That led to his well-known study of Enemyway music (McAllester 1954), recordings for Mary Wheelwright and editing her Great Star Chant and Coyote Chant manuscripts, field recordings of Blessingway in 1953, and 1955 recording work among White River Apaches.



Lecturing and singing at the Berkshire Museum in Pittsfield, MA, 1983 (Photo by Don Victor)



Singing "Mos' Mos" at a Monterey Community supper, 1997 (Photo courtesy of Bonner J. McAllester)

With support from the Guggenheim Foundation, he produced a film on Navajo Blessingway in 1957 with major assistance from Frank Mitchell, a Blessingway singer and David's principal collaborator. Slightly later, a three-year NSF grant supported further work on Blessingway and its subceremonies, including my work on the Navajo Girl's Puberty Ceremony or Kinaaldá (see Frisbie 1967; 1993). Through time, David sent a number of students to the Mitchell family in Arizona, and he facilitated the hiring of one of Frank's grandsons, Douglas Mitchell, aka Doogie, as a visiting artist at Wesleyan from 1971 until his untimely death on December 4, 1972. In 1978, David and I published Frank Mitchell's life history through the University of Arizona Press. After several editions, it went out of print and remained inaccessible for a long time. In 2003, UNM Press brought it back, in paper only, and with a new cover and my new introduction. I went on to work with Frank's wife, eventually editing and publishing her life history, *Tall Woman* (Mitchell 2001; Frisbie with Sandoval 1999). Although many of my other projects have involved other ceremonialists as well as non-ceremonial topics, I have remained an active member of the Mitchell family, sharing mutual joys and sorrows over the years. Service on the board of the Navajo Studies Conference, Inc., as well as

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David P. McAllester

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researching and preparing the publication that celebrated the centennial of the Franciscan mission in Chinle in October 2005 (Grein and Frisbie 2005), and most recently, writing and submitting the mission's application for historic site status, have continued to provide opportunities for me to spend time with various Mitchell family members.

David stands out for many things, not the least of which was his successful merging of art and science in his pursuit of both anthropology and music. No mean feat, his early publications, the study of *Peyote Music* (McAllester 1949) and *Enemy Way Music* (McAllester 1954), researched during David's six months in Ramah, New Mexico in 1950 with the Harvard Values Project (The Comparative Study of Values in Five Cultures Project: 1949-1955), illustrate the conjoining of two diverse fields. Many recognized the 1954 work as a landmark in ethnomusicology for its unique humanism and, among other things, its concern with values while studying music as social behavior. As a scholar, David was meticulous and rigorous in his research and writing. David Locke, a former undergraduate and graduate student of McAllester's who is now a member of the Tufts University music faculty, recently said (in Marquard 2006): "David showed that it was possible to develop a cross-cultural understanding and that our field of ethnomusicology should aspire to see and hear and engage with the performance arts of other cultures from their points of view. You could call it a paradigm shift. It set a standard that has endured ever since."

McAllester also edited and wrote comments on the "Myth and Prayers of the Great Star Chant" recorded and published by Mary Wheelwright in 1956 (Wheelwright and McAllester 1956). In 1980, with his wife, Susan, he coauthored *Hogans: Navaho Houses and House Songs* (McAllester and McAllester 1980). Later, David became interested in "new musics" both among the Navajos (see McAllester and Mitchell 1983) and in the compositions of flutist, R. Carlos Nakai (McAllester 1994). All along, he continued to write numerous articles on directions and issues in ethnomusicology, review books for a vari-



David McAllester (front row, second from right) with SEM Presidents, 1956-1980. Photo taken at the 25th SEM Annual Meeting, November 20-23, 1980, Bloomington, Indiana. (L-R): (back row) Nazir Jairazbhoy, Bruno Nettl, William Malm; (middle row) Mieczyslaw Kolinski, Mantle Hood; (front row) Gerard Béhague, Klaus Wachsmann, Barbara Krader, David McAllester, Willard Rhodes (Photo published with William Malm's 2001 Charles Seeger Lecture, "50 Years Among the Natives: A Private History in Ethnomusicology," *SEM Newsletter* 37/1 (January 2003), p.8; also published in Bruno Nettl's *Encounters in Ethnomusicology: A Memoir*. Harmonic Park Press, 2002, following p.107)

ety of journals, contribute essays and chapters to festschrifts and textbooks, produce at least one book of poetry, make one film, and contribute to the production of at least five recordings. In the 1960s, his concerns about music education at the secondary level became obvious. He was instrumental in creating the Tanglewood Declaration of 1967 which supported inclusive, holistic music curricula, and later, in organizing the Wesleyan-Music Educators National Conference-sponsored symposium in 1985, which resulted in *Becoming Human Through Music* (McAllester 1985). The 1960s also brought about discussions with poet Jerome Rothenberg which led the latter into experimental oral poetry translations, and the founding, with Dennis Tedlock, of ethnopoeitics, and in 1970, its journal, *Alcheringa*, for which David was a contributing editor. And running through it all was David's continual

involvement with peace demonstrations and vigils, and anti war rallies be these because of Vietnam or most recently, Iraq.

David's 2005 presentation in Atlanta was vintage, classic McAllester, complete with humor, wit, showmanship, and joyful vocal performance (McAllester 2006b). As always, David related to his audience without any problems. He loved speaking, be it to community groups or professional society meetings. He was happy to speak at nursing homes, scout meetings, summer camp programs, and local historical society meetings. Never unwilling to perform, he gave lively presentations which captured and held the attention of his audience. He always included songs and sometimes dances, too. He was cheerful, his enthusiasm, infectious. Wherever he went, David McAllester was well-loved.

The Presidents of the Society for Ethnomusicology

On the Occasion of the Society's 50th Anniversary

November 18, 2005 Atlanta, Georgia



Bruno Nettl

Anthony Seeger

Charlotte Frisbie

William Malm

Bonnie Wade

Timothy Rice

Ruth Stone

David McAllester

Robert Garfias

Kay Shelemay

Ellen Koskoff

Not present: Charlotte Heath, Nasir Jirabziboy, Barbara Krader, Carol Robertson, and Mark Slobin

Photograph: Daniel Neuman

I have already begun the work involved in updating David's bibliography which was published through 1985 in Frisbie (1986). As soon as possible, it will be submitted to *Ethnomusicology* for publication. In the meantime, may we all walk softly, appreciate what and who surround us, and remember to appreciate dirt. To explain the latter, let me quote (with permission) from Bonner McAllester's column, entitled "Gimme Dirt," in the June, 2006 *Monterey News* (B. McAllester 2006b): "When we think of life cycles, we rely upon dirt to make the connection and shoot us up again. We are agricultural people and we get our stories from the farm, whether or not we live and eat there ourselves. . . [When Bonner was a small child strug-

gling with ideas of death, its finality, and imagined chilliness, David asked her what she was pondering]. After listening to her, he said: "When I die I will go into the ground. Pretty soon an oak tree will grow, nourished by me, and it will produce acorns. A squirrel will come and eat the acorns and before you know it, I will be racing through the trees with my bushy tail and lovely fur. Death will change us, but it won't be final, nor chilly."

Bonner reported that in a planter box at the Friends Meetinghouse, there is a little oak tree coming up. "Is that you, Dad, already?"

Note: There truly are no words to express my gratitude to others who helped me finish this obituary by providing answers to my unending questions. Chief among them, of course, is David's daughter, Bonner Jean McAllester, who has been a friend of mine for decades. Bonner, thanks for continuing fuzzy, flying, floating fluffs. Others, too, deserve thanks. They include: Joe Baker, Richard K. Winslow, Mark Slobin, Tony Isaacs, Linda Goodman, Tong Soon Lee, Philip Bohlman, Tim Cooley, Joann Kealiinohomoku, Alec McLane, and Lyn Pittman of the SEM Business Office. Thanks are also expressed to countless others who consoled me while I was dealing with the newness and shock of this widely-felt loss. You know who you are; thank you.

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David P. McAllester

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Nadia Chilkovsky Nahumck (1908-2006)

By Joanna Bosse, Bowdoin College

Nadia Chilkovsky Nahumck, 98, a pioneer in dance performance, pedagogy, and scholarship, died on April 23, 2006 in Blue Bell, Pennsylvania. She was born in Kiev, Russia in 1908, and moved to Philadelphia as a child. In 1944 she established what became known as the Philadelphia Dance Academy and organized a college division with the Philadelphia Musical Academy in 1954; both were eventually incorporated into The University of the Arts. She also organized an accredited K-12 private school, The Performing Arts School of Philadelphia, in 1962. She served on the faculties of the Curtis Institute of Music, Swarthmore College, Temple University, and the Academy of Vocal Arts, and received a major grant from the US Department of Education to develop a comprehensive dance curriculum for secondary schools.

Prior to her tireless work as a pedagogue in the Philadelphia area, Nahumck was a noted performer and choreographer in New York. Having studied with Martha Graham, Hanya Holm, and Mary Wigman, she performed with the Irma Duncan Company from 1921-1931 and co-founded the New Dance Group in New York City.

In addition to her work as a performer and educator, Nahumck was an innovative scholar interested in the relationship between music and dance, an avocation that brought her to the Society for Ethnomusicology shortly after its founding. In these early decades, the attention given to dance occupied a larger proportion of SEM activity thanks to a number of energetic dance scholars, most of them women. Nahumck and her contemporary Gertrude Kurath were at the center of this movement. Bruno Nettl recalls, "I don't think Nadia was active in ethnochoreology as the study of dance interculturally so much as she was interested in finding a field that was willing to deal with both music and dance....I remember her being very present and supporting all kinds of dance initiatives."

Combining her interests in scholarship, pedagogy, choreography, and performance, Nahumck was a specialist in Labanotation, an inventive form of dance notation developed by Rudolf van Laban. Throughout her career she remained faithful to her conviction that widespread literacy in dance notation was crucial, not only to legitimize dance scholarship as a discipline within higher education, but as a necessary requisite for our understanding of movement as a form of artistic and musical expression.

Nahumck's publications include collections of transcriptions ranging from modern dance classics (including her own choreographed works) to popular and vernacular genres (*American Bandstand in Labanotation*, 1959); scholarly writings on the theory and method of dance pedagogy and curriculum; and textbooks for children. Her work was buoyed by the love and support of her devoted husband, Nicholas Nahumck, who illustrated her publications. The Center for Cross-Cultural Dance Research houses a collection of Nahumck's research films. Her papers are held at The University of the Arts in Philadelphia, where a memorial service will be held in the fall.

She remained an active scholar until late in her life, publishing one of the most celebrated works of her career, *Isadora Duncan: The Dances*, in 1994, with support from the National Museum of Women in the Arts; and establishing the Society for Ethnomusicology Nadia and Nicholas Nahumck Fellowship for dance research, first awarded in 2001. Through this fellowship, her dedication to the exploration of the mysterious links between music and dance continues to inspire and sustain a new generation of ethnomusicologists.



Nadia Nahumck at a workshop circa 1965 (Photo courtesy of The University of the Arts, University Libraries and Archives)



Preliminary Program

Wednesday, Nov 15, 2006

Milo III

5:00- 6:00 PM

SEM Board of Directors Strategic Planning Session with Development and Long Range Planning Committees

Presidential Suite

6:30-10:00 PM

SEM Board of Directors Meeting

Thursday, Nov 16, 2006

Breakfast Block, 6:00–7:00 AM

Milo I

6:00–7:00 AM

2007 Program Committee and Local Arrangements Committee Meeting

Presidential Suite

8:00 AM–12:00 PM

SEM Board of Directors Meeting

Thursday, 7:00–8:30 AM

Oahu Room

1A A Sea of Islands: Encounters with Time

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

7:00 Local Values Meet Contemporary Identity: A New Urban Performance Style in Kiribati

Mary Elizabeth Lawson Burke, Framingham State College

7:30 Encounter of Myth and Dance on Tanna

Raymond Ammann, University of Basel, Switzerland / Vanuatu

8:00 Reality and Ideology—Barrier and Bridge

Richard Moyle, University of Auckland

Kona Moku Ballroom - Salon B

1B Music in the Arab Diaspora: Remembrance and Negotiation of Cultural Identity (Sponsored by the Society for Arab Music Research)

Chair: Kathleen Hood, Independent Scholar

7:00 Lebanese Zajal Singers as Cultural Ambassadors: The Business of Nostalgia

Kathleen Hood, Independent Scholar

7:30 Music Making, Identity, and Preservation of Cultural and Religious Heritage Among a Lebanese Diasporic Community in the United States

Guilnard Moufarrej, Independent Scholar

8:00 Musical Remembrance and Regeneration in the Arab Diaspora of the United States of America

Kenneth S. Habib, Pomona College

Kona Moku Ballroom - Salon C

1C Non-Normative Genders and Negotiated Performance Processes: Part I. Challenging Norms of Gender and Sexuality On and Off the Stage (Sponsored by the Gender and Sexualities Taskforce Section)

Chair: Juniper Hill, University of California at Santa Barbara

7:00 Embodied Learning of Music and Gender in Balinese Children's Gamelans

Sonja Downing, University of California at Santa Barbara

7:30 But We're Tenors and Basses, Not Men: Trans Voices and Issues of Gender in GALA Choruses

Pamela Moro, Willamette University

8:00 Under the Makeup and Costume: Backstage Preparation and Off-stage Life of Performers in Modern Taiwan's Male Cross-dressing Show
Chao-Jung Wu, Wesleyan University

Waikiki Ballroom – Salon 1

1D South and East Asia: Sacred Music

Chair: TBD

7:00 Historical Anthropology and the Anthropology of Sound: Sacred Music, Collective Violence, and the Historiography of Riots in Colonial Ceylon

Jim Sykes, University of Chicago

7:30 The Kathavacaks of Uttar Pradesh: Ancient Tradition as Ongoing Creation

Margaret E. Walker, York University

8:00 The Role of Music in Ritual of *Hua-Su* : Discussing the Melody of Invocation about "Five-Camp" in Taiwan

Shang-Yun Ma, National Taiwan Normal University

Waikiki Ballroom – Salon 2

1E Music Education: Teaching World, Heritage, and Western Musics

Chair: TBD

7:00 Singing Under the Rising Sun: Music Education in Early Colonial Taiwan, 1895-1905

Hui-Hsuan Sylvia Chao, University of Michigan

7:30 "Tune, Tot, and Kin": Accessing Community and Heritage Musics in a Humanities Course for Undergraduate Nonmusic Majors

Miriam Dvorin-Spross, Independent Scholar

8:00 A Critical Approach to Rehearsal in Contemporary Collegiate A Cappella
Joshua Duchan, University of Michigan

Waikiki Ballroom – Salon 3

1F Urbanism and Music

Chair: TBD

7:00 Making Music, Producing Space: The Bush Tetras and New York City, 1980
Caroline O'Meara, University of California at Los Angeles

7:30 Not Just The Street: Detroit's Bebop Subculture
Franya Berkman, Lewis and Clark College

8:00 West African and African American Collaborations in New York City
Timothy Mangin, St. Lawrence University

Kaimuki

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

Chair: Larisa Mann, University of California at Berkeley

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

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

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

Milo III

1H Tourism, Politics, and Gender in Music

Chair: TBD

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

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

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

Milo II

1I Music in the African Diaspora 1

Chair: TBD

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

7:30 Master Drummer, Master Dancer? Fashioning African Identities in the Diaspora
Patricia Tang, Massachusetts Institute of Technology

8:00 Archetype as Aesthetic: Meaning and Significance of African Water Deity Themes in African Diasporic Popular Music
Aja Wood, University of Maryland

Break, 8:30 – 8:45 AM

Thursday, 8:45-10:45 AM

Oahu Room

2A Hawaiian Music in Motion: Representation, Mediation and the Sonic Articulation of Identity

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

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

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

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

10:15 *Island Idol*: The Negotiation of Hawaiianess in American Idol
Katherine Meizel, University of California at Santa Barbara

Kona Moku Ballroom - Salon B

2B Musical Responses to Modernity and Imperialism in Early Twentieth-Century Japan

Chair: Bonnie Wade, University of California at Berkeley

8:45 Civil Morality, Nation-Building and Japanese School Song Texts in the Early Twentieth Century
Therese Burton, University of New England

9:15 Musical Mobilization and Alternative Futures in Imperial Japan
Richard Miller, University of Wisconsin-Madison

9:45 Modern Times Beyond Tokyo: Musical Life in Japanese Cities During the Interwar Period
Hugh de Ferranti, University of New England

Kona Moku Ballroom - Salon C

2C The Cultural Meanings of Musical Variability: Case Studies in Performance

Chair: Marc Perlman, Brown University

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

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

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

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

Waikiki Ballroom – Salon 1

2D Music in the Jewish Diaspora

Chair: TBD

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

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

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

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

Waikiki Ballroom – Salon 2

2E Music as Intangible Heritage

Chair: TBD

8:45 A Global-Local Interface: Cambodia and UNESCO's "...Intangible Heritage..." Proclamation
Toni Shapiro-Phim, Philadelphia Folklore Project

9:15 Music as Intangible Heritage: Ethnomusicological Policy Studies
Brett Pyper, Wits University, Johannesburg

9:45 Kunqu After UNESCO: A Tale of Three Cities
Isabel Wong, University of Illinois at Urbana-Champaign

10:15 This Land Is Bootlegged: A Case Study of Politics, Mash-Ups and Copyright Infringement
Michael Sam Cronk, Canadian Museum of Civilization

Waikiki Ballroom – Salon 3

2F Jazz in Denmark

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

8:45 Jazz and Danish Modernity in the Film *Danmark*
Leslie C. Gay, Jr., University of Tennessee

9:15 Copenhagen '62: Denmark's Seminal Reception of American Free Jazz in Europe
Mike Heffley, Independent Scholar

9:45 1960s Copenhagen: The South African Jazz Connection
Carol Muller, University of Pennsylvania

10:15 Jazz Re/Bordered: Nationalism and Cultural Policy in Danish Jazz
Christopher Washburne, Columbia University

Kaimuki

2G New Approaches to Musical Communities

Chair: Sheryl Kaskowitz, Harvard University

8:45 Rethinking the Collective in Music: Communities of Descent, Dissent, and Affinity
Kay Kaufman Shelemay, Harvard University

9:15 Cesária Évora, "Barefoot Diva": The Symbolic Construction of a Musical Community
Carla Martin, Harvard University

9:45 "You Oughta Hear From the Pipers": The Harvard Union of Clerical and Technical Workers as a Musical Community of Dissent
Sheryl Kaskowitz, Harvard University

10:15 Jam Sessions in the Boston Improvisation Scene: Building and Binding a Musical Community with Free Improvisation
Marc Gidal, Harvard University

Milo III

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

Chair: TBD

8:45 From Native Informant to Celebrity: Technology, Nation and the Hindustani Musician
Dard Neuman, University of California, Santa Cruz

9:15 Telling Individual Lives as Alternative Modernities: Socio-musical Mobility and Subaltern Politics in Kerala, India
Kaley Mason, University of Alberta

9:45 Gaps in the Lineage: Modeling Toba Batak Hybridity
Julia Byl, University of Michigan

10:15 Bapak I Wayan Loceng: Master of Balinese Gendèr
Brita Heimmarck, Boston University

Milo II

2I Music in the African Diaspora 2

Chair: TBD

8:45 Spirited Away: Buru as an Ancestral Music in Jamaica and the World
Kenneth Bilby, Smithsonian Institution

9:15 "Rebati kay la / Rebuilding the Nation": Negotiations of Power through the Musical Voice of Haiti's Ti Neg Yo
Rebecca Dirksen, University of Surrey Roehampton

9:45 Capoeira, Kalinda, and Mosh Pits: Community Building through Ritualized Violence
E. Jabali Stewart, University of Washington

10:15 Africans and Arawaks: Vulgarization and Classicization in Haitian Art Music
Michael Largey, Michigan State University

Milo I

2J Music and Catholicism

Chair: TBD

8:45 Indigenizing Gregorian Chant: Vincent Lebbe and the Musical Representation of the Catholic Church in China in the Early 20th Century
Ka Chai Ng, The Chinese University of Hong Kong

9:15 Carving Out a Tongan Catholic Identity: The Indigenized Hymnody of Sofele Kakala
David Kammerer, Brigham Young University-Hawai'i

9:45 Musical Form in Healing Rituals of Catholic Charismatics in Kenya
Bernard Muriithi Kigunda, Otto-Von-Guericke University of Magdeburg

10:15 "Voicing Spirits": Music as Religious Expression and Social Practice in a Mi'kmaq Church
Gordon Smith, Queen's University

Honolulu**2K Lecture Demonstration**

8:45 Seaman Dan presents "Saltwater Songs: Indigenous Maritime Music from Tropical Australia"
Karl Neuenfeldt, Central Queensland University

9:15 Blackfoot Flag Song: Praxis, Performance and Purpose
Christine Joy Oro, University of Alberta

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

NOTE TIME: 8:30 – 10:30 AM

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

Music of the Puerto Rican Community in Lancaster, Pennsylvania
Ann McFarland, West Chester University

Sacred Music of the Kurdish Ahl-i Haqq of Guran
Partow Hooshmandrad, University of California at Merced

Break, 10:45–11:00 AM

Thursday, 11:00AM–12:30PM**Oahu Room****3A Producing Consumers: Media, Popular Music, and the Construction of Desire**

Chair: Timothy Taylor, University of California at Los Angeles

11:00 Is It Worth Resuscitating? The Death of Punk and Shifting Economies of Desire
Ralph Lowi, University of California at Santa Barbara

11:30 Misremembering the Sixties: Popular Music, Advertising, and Nostalgia
Kara Attrep, University of California at Santa Barbara

12:00 Identity Practices and the Politics of Performativity: Constituting the (Gendered) Self in Turkish Popular Music
Denise Gill, University of California at Santa Barbara

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

Chair: Sehvar Besiroglu, Itu Turkish Music State Conservatory

11:00 The Role of Women in Islamic Musical Tradition
Sehvar Besiroglu, Itu Turkish Music State Conservatory

11:30 Comparison on Traditional and Contemporary Islamic Music in Turkey
Songul Ata Karabasanoglu, Itu Turkish Music State Conservatory

12:00 Relation Between Islamic Praxis and the Performers' Attitudes in Turkey
Belma Kurtisoglu, Itu Turkish Music State Conservatory

Kona Moku Ballroom - Salon C**3C Non-Normative Genders and Negotiated Performance Processes: Part II - Reconfigured Gender Identity through Popular Music Performance (Sponsored by the Gender and Sexuality Taskforce)**

Chair: Boden Sandstrom, University of Maryland

11:00 The Female Accordionist in Dominican Merengue Típico
Sydney Hutchinson, New York University

11:30 Reproducing and Transforming Gender Practices in the Post-Soviet Georgian Rock Music
Nino Tsitsishvili, Monash University

12:00 "Live & Uppity": Blues Women Creating an Empowered Alternative Community Through Performance
Maria Johnson, Southern Illinois University

Waikiki Ballroom – Salon 1**3D Canvassing, Constructing, and Celebrating the Body in African and African American Ritual Contexts**

Chair: Mellonee Burnim, Indiana University

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

11:30 Translating Body Language: Dance, Sexuality, and Christian Praise among Presbyterian Women in Southern Malawi.
Clara Henderson, Indiana University

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

Waikiki Ballroom – Salon 2**3E Issues in Community World Music Performance Learning in the U.S. (Sponsored by the Applied Ethnomusicology Section)**

Chair: Miriam Gerberg, Minnesota Global Arts Institute

11:00 Heritage and Importation: Modern Blending of Scandinavian Fiddle Traditions in the U.S.
Elizabeth Weis, McNally Smith College of Music

11:30 Trinidadian and Non-Trinidadian Perspectives Toward Steel Band Music in the United States
Gee Rabe, California State University, Northridge

12:00 Those Enchanting Middle Eastern Melodies: Educating America
Miriam Gerberg, Minnesota Global Arts Institute

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

Chair: TBD

11:00 *Flamenco Festero*: Social Affirmation, Artistry and Collectivity in Andalusian Social Celebrations
Loren Chuse, Independent Scholar

11:30 Decolonizing "My" Ethnomusicology: Working with the Basque Nationalist Left in a Study of Txalaparta
María Escribano, University of Limerick

12:00 *Ghurba*, or Living as a Stranger: Global Pop at the Fringes of Europe
Roberto Catalano, University of La Verne

Kaimuki**3G The Hawaiian Guitar**

Chair: TBD

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

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

12:00 Kinetic Patterning in the Music of the Hawai'ian Slack Key Guitar
Andrew Weintraub, University of Pittsburgh

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

Chair: TBD

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

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

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

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

Chair: TBD

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

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

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

Milo I**3J Film**

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

Lunch Block, 12:30 – 1:30 PM**Kaimuki**

12:30 – 1:30 PM

Dance Section Business Meeting

Milo III

12:30 – 1:30 PM

Audio Visual Committee

Milo II

12:30 – 1:30 PM

Archiving Special Interest Group

Thursday, 1:30 – 3:30 PM**Oahu Room****4A Traditions of Change: Music and the Filipino Narrative in the Homeland and Beyond**

Chair: Christi-Anne Castro, University of Michigan

1:30 Cultural Localization and Transnational Flows: Adaptations of American and Indonesian Popular Songs in Magindanaon (Muslim Filipino) Musical Practice
Mary Talusan Lacanlale, University of California at Los Angeles

2:00 The Transnational Native Who Became Modern: Issues on Authenticity and the Traditional Contextualized Within the Specificities of the Philippine Kulintang Music's Global/Local Traffic
Pamela Costes-Onishi, University of Washington

2:30 Filipino Contemporary Composers: Transcultural Connections
M. Arlene Chongson, Temple University

3:00 Lost in Translation: Diasporic Community, Multicultural Chic, and the Problems of Keeping It Real among Filipino Fans of the Black Eyed Peas
Rachel Devitt, University of Washington

Kona Moku Ballroom - Salon B**4B Asian Interpretations of Global Popular Musics** (Sponsored by the Society for Asian Music)

Chair: Gavin Douglas, University of North Carolina at Greensboro

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

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

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

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

Kona Moku Ballroom - Salon C**4C Gendered Performance Strategies at Work**

Chair: Jonathan T. King, Columbia University

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



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

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

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

Waikiki Ballroom – Salon 1

4D Perspectives in Systematic Musicology: Intersections with Ethnomusicology

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

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

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

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

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

Waikiki Ballroom – Salon 2

4E Workshop

1:30 Ethnomusicology Pedagogies I: Pedagogy Is Such an Ugly Word: Social and Political Implications of Teaching Styles in Ethnomusicology

Chair: Anthony McCann

Presenters: Hope Munro Smith, California State University

at Fresno; Christopher Smith, Texas Tech University; Matt Rahaim, University of California, Berkeley; Amy Frishkey, University of California, Los Angeles; Charles Sharp, University of California, Los Angeles; Anthony McCann

Discussant: David Harnish, Bowling Green State University

Waikiki Ballroom – Salon 3

4F Colonialism(s) and Musical Reforms in the 1930s: Rhetoric and Mediations in Egypt, China, Turkey and the U.S.

Chair: Michael Tenzer, University of British Columbia

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

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

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

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

Kaimuki

4G From Cuba to Trinidad: Topics in Caribbean String Band Music

Chair: Rebecca Miller, Hampshire College

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

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

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

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

Milo III

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

Chair: Monique Ingalls, University of Pennsylvania

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

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

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

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

Milo II

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

Chair: TBD

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

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

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

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

Milo I

4J Film/Video

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

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

Honolulu

4K Ethnomusicology of the Individual: Vietnam, Japan, Taiwan, and Arab America

Chair: TBD

1:30 Considering the Fate TÀI T Music: The Last Guardian of Tradition
Nguyen Phong, Insitute for Vietnamese Music

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

2:30 Liminal States: Life as an Indie Musician on Taiwan
Mack Hagood, Indiana University

3:00 Playing Violin in the Midst of the “War on Terror”: Nabil Azzam, Arab American Identity, and Multi-Ethnic Citizenship in the 21st Century
Meghan Askins, University of California at Riverside

Break, 3:30 – 3:45 PM

Thursday, 3:45 – 5:45 PM

Oahu Room

5A Decolonizing Music of the Pacific

Chair: TBD

3:45 Dreaming in Public: Music, Dance, and the Representation of Aboriginal Culture in Contemporary Australia
Gabriel Solis, University of Illinois

4:15 “Doing the Torres Strait Hula”: Adopting and Adapting ‘Hula’ within Torres Strait Islander Performance Culture in Australia
Lyn Costigan, Central Queensland University

4:45 Shifting Nostalgia: A Case Study of Hapa Haole Music in the Early Twenty-first Century Hawai’i
Masaya Shishikura, University of Hawai’i at Manoa

5:15 Musical Structure and Cosmology: Ngarinyin Junba Composition/Performance
Sally Treloyn, University of Sydney

Kona Moku Ballroom - Salon B

5B Hybrids and Hierarchies: Institutionalizing Musical Traditions in the Middle East and Central Asia

Chair: Lorraine Sakata, University of Washington and University of California at Los Angeles

3:45 Contemporary Contexts for the Performance of Traditional Qatari Sea Music
Laith Ulaby, University of California at Los Angeles

4:15 Reconstruction Reframed: Negotiating Space for Folk Orchestras in Post-Soviet Uzbekistan
Tanya H. Merchant Henson, University of California at Los Angeles

4:45 The Kurmangazy Kazakh National Conservatory and its Role in Preserving and Transforming Kazakh Musical Culture
Megan Rancier, University of California at Los Angeles

5:15 Discussant: Lorraine Sakata, University of Washington/University of California at Los Angeles

Kona Moku Ballroom - Salon C

5C Empowering Musical Diversity: Master Musicians, History, Ritual, and Philosophy as Collaborative Research in Bali

Chair: Made Mantle Hood, Monash University

3:45 Triguna: A Hindu-Balinese Philosophy for Gamelan Gong Gede Music
Made Mantle Hood, Monash University

4:15 Conversations with Balinese Musician I. Nyoman Suadin and the Value of the Biographical Approach in Ethnomusicology
Rebekah E. Moore, Indiana University

5:45 Lelambatan in Banjar Wani, Karambitan
Rachel Muebrer, University of Maryland

5:15 Ritualizing’ Barong & Rangda: Rerpercussions of Collaborative Fieldwork in Karambitan, Bali
Xóchitl Ysabela Tafoya, University of Maryland

Waikiki Ballroom – Salon 1

5D Exploring the Roles and Transformations of Space and Place in Music, Health, and Healing

Chair: Benjamin Koen, Florida State University

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

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

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

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

Waikiki Ballroom – Salon 2

5E Workshop

3:45 Ethnomusicology Pedagogies II: Texts, Contexts, and Pretexts in the Teaching of World Music Survey Courses

Co-Chairs: Ted Solis and Michael Bakan
Presenters: Michael Bakan, Florida State University; Susan Oehler, Rock and Roll Hall of Fame and Museum; Warren Senders, New England Conservatory of Music; Ted Solis, Arizona State University; Elizabeth Tolbert, Peabody Conservatory of Music; Ellen Weller with Michelle Tsigaridas, University of California, San Diego

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

Waikiki Ballroom – Salon 3

5F Decolonizing American Indian Transcription

Chair: Brenda Romero, University of Colorado at Boulder

3:45 The Drum Will Tell You: Writing Lakota Music
Rachel Weissman, Independent Scholar

4:15 Arapaho Songs: Beyond Ceremonialism
J. Andrew Cowell, University of Colorado at Boulder

4:45 Arapaho Individual Song Transcriptions
Brenda Romero, University of Colorado at Boulder

5:15 Discussant: *Victoria Lindsay Levine, Colorado College*

Kaimuki

5G Making the Scene: The Politics and Pleasures of Rock in the Americas (Sponsored by the Popular Music Section)

Chair: Gage Averill, University of Toronto

3:45 The "Minas Sound" of Belo Horizonte: Regional Consciousness and Popular Music in the Brazilian '70s
Jonathon Grasse, California State University, Dominguez Hills

4:15 Breaking Out of the Box: How Black Women Rock
Maureen Mahon, University of California at Los Angeles

4:45 "Localize It": Rock Music, Cosmopolitanism, and the Social Imaginary in Trinidad
Timothy Rommen, University of Pennsylvania

5:15 Discussant: *Gage Averill, University of Toronto*

Milo III

5H Ethnomusicology of the Individual: East Asian Master Instrumentalists

Chair: TBD

3:45 Ah-Bing's Er-Hu Playing and Traditional Chinese Conception of Music: Body Metaphor in His Recording of Er Quan Ying Yue And Beyond
Yubwen Wang, National Taiwan University

4:15 SUN Wen-ming (1928-1962): Genius on Erhu (Chinese Fiddle), Preliminary Study of SUN Wen-ming's Art of Erhu
Wab-Chiu Lai, Kent State University

4:45 Miyagi Michio: The Father of Modern Koto Music
Anne Prescott, Indiana University

5:15 Exploring Disjuncture with China's "Grandfather of the Dizi," Lu Chun Ling
Kim Chow-Morris, Ryerson University, Toronto

Milo II

5I African Popular Music

Chair: TBD

3:45 Political and Sexual Expression in East African Taarab
Margaret K. Marangu, University of Alberta

4:15 The Eroticization of Bikutsi: Media Politics in the Defining of Ethics in Cameroonian Music
Dennis M. Rathnau, University of Texas at Austin

4:45 African Regional Localized with Western Construction and Reception of Benga and Zilizopendwa: A Study of Daudi Kabaka Masika's "Western Shilo"(1966) and Ayub Ogada's Subsequent Cover Version (1993)
Everett Igobwa, York University

5:15 Modes of Cultural Representation: Koo Nimo's Song-Tales as Rhetoric, Innuendo, and Double-Entendre
Eric Beeko, University of Pittsburgh

Milo I

5J Film/Video Program

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

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

Honolulu

5K Lecture Demonstration

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

Evening Block, 6:00–10:00 PM
Leahi Ballroom
 6:00 – 6:30 PM
 Welcome Reception for First-Time Conference Attendees
 6:30 – 7:30
 Welcome Reception
Milo III
 7:00 – 8:00 PM
 Special Interest Group in South Asian Performing Arts
Milo II
 7:00 – 8:00 PM
 Crossroads Project on Diversity, Difference, and Under-Representation
Milo I
 8:00 – 10:00 PM
 Society for Arab Music Research Business Meeting
Kaimuki
 8:00 – 10:00 PM
 Association for Chinese Music Research Business Meeting

Friday, Nov 17, 2006

Breakfast Block 7:00 – 8:00 AM
Kaimuki
 Chapters Meeting
Milo I
 2007 Local Arrangements Committee and Program Committee
Milo II
 Publications Advisory Committee
Milo III
 Ethics Committee
Honolulu
 Careers and Professional Development Committee Business Meeting
Kou
 Development Committee Business Meeting

Friday, 8:00 – 10:00 AM

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

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

Kona Moku Ballroom - Salon B

6B Asian Musicians, European Musics: Negotiating Identities and Musical Lives
 Chair: Robert Lancefield, Wesleyan University
 8:00 Reframing a Voice: How Tomijiro Asai Disclaimed Orientality in New York, ca. 1918
Robert Lancefield, Wesleyan University
 8:30 The Race of Musicians: Asians in Western Classical Music and the Making of an “Asian” Identity
Mari Yoshihara, University of Hawai‘i
 9:00 “Her-story”: Confucianism and Colonialism in the Making of European Classical Musicians
Roe-Min Kok, McGill University
 9:30 Discussant: *Su Zheng, Wesleyan University*

Kona Moku Ballroom - Salon C

6C Samba
 Chair: TBD
 8:00 A New Way of Thinking about Rainha de Bateria, Interlinking Different Perspectives
Pinar Erdogdu, Istanbul Technical University MIAM

8:30 “Drinking From the Wellspring”: The Marketing of Heritage in Pernambuco, Brazil
Dan Sharp, University of Texas at Austin
 9:00 Pagode and Partido-Alto: The Samba is in the “Backyard”
Beto Gonzalez, University of California at Los Angeles
 9:30 The “Bleaching” of Carnival: Race, Class and Nationality in Samba School Competitions
Thomas George Caracas Garcia, Miami University of Ohio

Waikiki Ballroom – Salon 1

6D Ethnomusicology of the Individual: Zimbabwe, Korea, Cuba, and Portugal
 Chair: TBD
 8:00 Kutambarara (Shona: “Spreading”): Dumisani Maraire, His Music and Legacy
Claire Jones, University of Washington
 8:30 A Tradition Maker: Chung In-sam, the Master of Korean Farmers’ Band Music
Yong-Shik Lee, Hanyang University
 9:00 Sexuality, Imaging, and Gender Representation in the Music of Albita Rodriguez
Mario Rey, East Carolina University
 9:30 Haunted by a Throat of Silver: Amália Rodrigues in a Post-Amália Lisbon
Lila Ellen Gray, Columbia University

Waikiki Ballroom – Salon 2

6E Diasporic Music of the U.S.: Southeast Asia
 Chair: TBD
 8:00 Innovation in the Guise of Tradition: Music Among the Chin Population of Indianapolis, USA
Heather MacLachlan, Cornell University

8:30 Intercultural-ising Lineage: Two Southeast Asian Teaching Legacies in the U.S.

Gina Fatone, Bates College

9:00 A Cambodian Performing Artist: Creativity and the Impact of Diasporic Experiences

Yoshiko Okazaki, University of the Sacred Heart, Tokyo

9:30 Khmer American Musicians and the Challenges and Opportunities of Transnationalism

Sean Norton, Hampshire College

Waikiki Ballroom – Salon 3

6F Music of the East Asian Diasporas 1

Chair: TBD

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

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

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

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

Kaimuki

6G Engaging Our Data: Questions of Access, Methodology, and Use with Ethnomusicological Field Video

Chair: John B. Fenn, University of Oregon

8:00 Seeing How We See: Transparency in the Decolonization of Ethnographic Field Videos
Alex Perullo, Bryant University

8:30 Bringing it to Life: New Technologies and the Shaping of Ethnomusicological Practice

Lisa Gilman, University of Oregon

9:00 Field Video, Access, and Applying Internet Technologies

John Fenn, University of Oregon

9:30 Discussant: *Alan Burdette, Indiana University*

Milo III

6H Analyzing World Music

Chair: TBD

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

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

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

9:30 Reduplication in Murriny Patha Djanba Songs in Relation to Musical Patterning
Linda Barwick, University of Sydney

Milo II

6I Music and Dance of West Africa

Chair: TBD

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

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

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

Milo I

6J Film/Video Program

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

Honolulu

6K Forum/Roundtable

8:00 Ki Ho'alu Beyond Hawai'i: Slack Key Guitar and the Hawaiian Diaspora

Chair: Matthew Allen, Wheaton College

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

Kou

6L Lecture Demonstration

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

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

Break, 10:00 – 10:15 AM

Friday, 10:15 AM – 12:15 PM

Kona Moku Ballroom

Plenary 1: Decolonizing Hawaiian Ethnomusicology

Chair: Amy Kuuleialoha Stillman, University of Michigan

Presenters: Randie Fong, Ho'okahua Office for Hawaiian Cultural Development, The Kamehameha Schools; Pualani Kanaka'ole Kanahele, Hawai'i Community College, Hilo; Jonathan Kamakawiwo'ole Osorio, University of Hawai'i at Manoa; Kalena Silva, University of Hawai'i at Hilo; Victoria Holt Takamine, University of Hawai'i at Manoa

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

12:30 – 1:30 PM

Section on the Status of Women Business Meeting

1:30 – 2:30 PM

Section on the Status of Women Anniversary Reception

Milo II

12:30 – 1:30 PM

Society for Asian Music Membership Meeting

Milo I

12:30 – 1:30 PM

Medical Ethnomusicology Special Interest Group Meeting

Honolulu

12:30 – 1:30 PM

Special Interest Group for the Music of Iran and Central Asia

Kaimuki

12:30 – 2:30 PM

SEM Council Meeting

Friday, 1:30 – 3:30 PM**Kona Moku Ballroom****Plenary 2: Decolonizing Music Scholarship**

Chair and Discussant: Ana María Ochoa, New York University

Presenters: Akin Euba, Pittsburgh University; K. A. Gunasekaran, Pondicherry University; Te Ahukaramu Charles Royal, ōrotokare: Art, Story, Motion; Sonia Tamar Seeman, University of Texas at Austin; Maria Williams, University of New Mexico

Break, 3:30 – 3:45 PM**Friday, 3:45 – 5:45 PM****Oahu Room****7A The Ethnomusicology of the Individual: Music Masters on China's Periphery**

Chair: Timothy Rice, University of California at Los Angeles

3:45 The Individual Musician in Musical Ethnography: Further Investigations in the Ethnomusicology of the Individual

Jesse Ruskin, University of California at Los Angeles

4:15 Master Musicians of Very Small Traditions: Tales from China's Hinterland

Helen Rees, University of California at Los Angeles

4:45 Musical individuals and urban subjectivities: The Case of a Uyghur Popular Singer in Chinese Central Asia

*Chuen-Fung Wong, Macalester College*5:15 Discussant: *Timothy Rice, University of California at Los Angeles***Kona Moku Ballroom - Salon B****7B Music and Islam: Visions, Performance, and Pedagogy in Egypt, Indonesia, the U.S.A., and Syria**

Chair: Sean Williams, Evergreen State College

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

4:15 Visions of Islam, Voices of Modernity: an Inquiry into Indonesian Nasyyid

Dorcinda Knauth, University of Pittsburgh

4:45 Music and Islam in Rural Washington State: Pedagogical Issues in a Time of War

*Sean Williams, Evergreen State College***Kona Moku Ballroom - Salon C****7C Music Censored and Controlled? Korean Music During the Japanese Colonial Period (Sponsored by the Association for Korean Music Research)**

Chair: Keith Howard, SOAS, University of London

3:45 Recording and Silencing Korea: Colonialism, Commercialism and Censorship during the Japanese Occupation Period

Fumitaka Yamauchi, University of Tokyo

4:15 Korean Gisaeng and their Performing Traditions under the Impact of Japanese Colonialism

Ju-Yong Ha, City University of New York Graduate Center

4:45 The Phantom Music School: Japanese Colonialism and Music Education in Korea

Koki Fujii, Shimane University

5:15 Workers, Middlemen and their Masters' Voice: Korean SPs from the Japanese Occupation Period

*Roald H. Maliangkay, Australian National University***Waikiki Ballroom – Salon 1****7D Improvisation in Africa and Afro-Cuba**

Chair: Eric Charry, Wesleyan University

3:45 Analysis of a Tratado for Obatalá, "King of the White Cloth"

Robin Moore, University of Texas at Austin

4:15 Pre-Performance Composition and Composition-in-Performance: Towards a Theory of Improvisation in Akan Nnwonkoro Songs

Kwasi Ampene, University of Colorado at Boulder

4:45 Cubism in African Music Improvisation

David Locke, Tufts University

5:15 Toward a Theory of Musical Improvisation in Africa

*Eric Charry, Wesleyan University***Waikiki Ballroom – Salon 2****7E Fast Forward: Impact of Asian Mobile Phone and Game Technologies on Production, Consumption, and Transnational Expression (Sponsored by the Society for Asian Music and Popular Music Section)**

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

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

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

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

Waikiki Ballroom – Salon 3

7F Music of the East Asian Diasporas 2
Chair: TBD

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

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

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

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

Kaimuki

7G Hip Hop, Globalization, and Cosmopolitanism
Chair: TBD

3:45 Rappin' Ga: Hiplife and Some Myths of Globalization
Barbara L. Hampton, CUNY Hunter College and the Graduate Center

4:15 "We've Got Names": Immigrants, Individuals, and Identity in African [American] Hip Hop
Catherine Appert, University of California at Los Angeles

4:45 Folklore and the Cosmopolitan Real: Taiwanese Hip Hop as Historical Practice
Donald John Hatfield, College of William and Mary

5:15 What's in a Name? Expressions of Identity in the Music of New Zealand Hip-Hop/Reggae/Rap artist Dean Hapeta aka D Word aka Te Kupu
Frances Wildeboor, Curry College

Milo III

7H Dance: Politics, Gender, and Orientalism

Chair: TBD

3:45 Gazing at Nanguan Music: Modern Chinese Bodies Dancing the Politics of Gender
Kyle Heide, University of Hong Kong

4:15 Dancing the Peace: Music and Movement of the Mangali Gangsa Genres
Glenn Stallsmith, SIL International and Bethel University

4:45 The Commercialization of Mambo in Post-War America: When Canasta Was Replaced by Mambo Lessons
Monica Ambalal, California State University at Long Beach

5:15 Raqs Gothique: Decolonizing Belly Dance
Tina Frühauf, City University of New York

Milo II

7I Over & Back: Reciprocal Influences Between Diaspora and Homeland Culture (Sponsored by the Europe Special Interest Group and Dance Section)

Chair: Kate Brucher, Bowling Green State University

3:45 Viva Portugal, Viva Rhode Island: Portugal's Diaspora Comes Home to Play
Kate Brucher, Bowling Green State University

4:15 Coming Back to Hungary—Bridging Cultures through Táncház
Judy Olson, American Hungarian Folklore Centrum

4:45 *Sean-Nós Cois Lochs*: Irish-Language Song in America and its Return Home on Disc
Erin Stapleton-Corcoran, University of Chicago

5:15 An Intimate Space of Misapprehension: The Fall 2005 Anchiskhat'i Ensemble Concert in Manhattan's East Village
Lauren Ninoshvili, Columbia University

Milo I

7J Forum/Roundtable

3:45 National Heritage Fellows from Hawai'i Talk Story to Ethnomusicologists (Sponsored by the Applied Ethnomusicology Section)

Chair: Terence M. Liu, National Endowment for the Arts

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

Evening Block, 6:00 – 8:00 PM

Milo II

6:00 – 7:00 PM

African Music Section

Milo III

6:00 – 8:00 PM

Popular Music Section

Saturday, Nov 18, 2006

Breakfast Block 6:00 – 8:00 AM

Milo I

6:00 – 7:00 AM

Editorial Board Meeting

Milo II

6:00 – 7:00 AM

Long-Range Planning Committee Meeting

Milo III

6:00 – 7:00 AM

Student Concerns Committee Business Meeting

Kou

7:00 – 8:00 AM

Education Section Business Meeting

Saturday, 7:00 – 9:00 AM**Oahu Room**

8A Other Postmodernities/Postmodernisms in Asia (Society for Asian Music and the Popular Music Section)

Chair: Jennifer Milioto Matsue, Union College

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

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

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

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

Kona Moku Ballroom - Salon B**8B Music of the Islamic World**

Chair: TBD

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

7:30 Comparison on Traditional and Contemporary Islamic Music in Turkey
Songul Ata Karabasanoglu, Istanbul Technical University

8:00 Islam, Music, and Spirit Possession: The Stambeli of Tunis
Richard Jankowsky, University of London

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

Chair: TBD

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

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

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

8:30 How the “Maiden Became the Leader”: En-Gendering Groove in the P’ungmul Madang
Donna Kwon, Rhodes College

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

Chair: TBD

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

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

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

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

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

Chair: TBD

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

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

8:00 New Age or Renewed Tradition?: Kitarô and “The Silk Road”
Angela Coaldrake, The University of Adelaide

8:30 Japanese—>honkyoko<—American
Rachel Mundy, New York University

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

Chair: TBD

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

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

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

8:30 In and Out of Mameres Kitchen: Franco-American Traditional Music in Southern Maine
Thomas Faux, University of Illinois



Kaimuki**8G Brazilian Popular Music**

Chair: TBD

7:00 The Brazilian Pandeiro and the Aesthetics of Cultural Mediation
Larry Crook, University of Florida

7:30 That beat...that beat "...ruim da cabeça ou doente do pé?" [bad mind or foot disease?]
Irna Priore, University of North Carolina at Greensboro

8:00 I hear ergo I am (here): Place, Rock and Identity in Brasília, Brazil
Jesse Wheeler, University of California at Los Angeles

8:30 Through the Beats: Electronic Music, Identity and Ritual Performance in the Brazilian Drum 'n' Bass Scene of São Paulo
Ivan Fontanari, UFRGS/Brazil, University of California at Los Angeles

Milo III**8H Forum/Roundtable**

7:00 Challenges with Global Music in the Digital Domain

Chair: Daniel Sheehy, Smithsonian Folkways Recordings

Presenters: Richard Burgess, Smithsonian Folkways Recordings; Jon Kertzer, MSN Music; Simeon Chapin, Calabash Music; Atesh Sonneborn, Smithsonian Folkways Recordings

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

Chair: TBD

7:00 Techno Ustad: A.R. Rahman's Iconoclastic Compositions and India's Cinematic Soundtrack Conversion
Natalie Sarrazin, Stanford University

7:30 Master of Her Own Style: Nyi Tjondroloekito (1920-1997), a Javanese Singer
Nancy Cooper, University of Hawai'i at Manoa

8:00 Strategic Hybridity and the Popularity of Theodorakis's *Epitaphios Yona Stamatis*, *University of Michigan*

8:30 Individuality and Nationality in the Music of Korean Composer Hwang Byungki
Andrew Killick, University of Sheffield

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

Chair: TBD

7:00 "Dreaming Indians": Rethinking Notions of Authenticity and American Indian Pow-Wow Music
John-Carlos Perea, University of California at Berkeley

7:30 The Dynamics of the "Drum": Rhythmic Ramifications in Pow-wow Song and Dance
James E. Cunningham, Florida Atlantic University

8:00 Party Politics: Inti Raymi and the Indigenous Movement
Ellen Jacks, University of Wisconsin-Madison

Kou**8K Forum/Roundtable**

8:00 Education Section Forum

Saturday, 9:15 – 11:15 AM**Oahu Room****9A Musics and Masculinities: Past and Present, East and West**

Chair: Manuel Peña, California State University at Fresno

9:15 Musics and Masculinities in Late Ming China (1550-1650)
Joseph S. C. Lam, University of Michigan at Ann Arbor

9:45 The Libertine and the Spectacle: Masculinities and the Bhand Tamasha in 18C Delhi
Katherine Brown, Corpus Christi College, Cambridge University

10:15 The "Tracherous Woman" and the Canción Ranchera
Manuel Peña, California State University at Fresno

10:45 Nahe Nahe Tough: Singing Island Masculinity Sweetly after Football Games in Guam
Vicente M. Diaz, University of Michigan at Ann Arbor

Kona Moku Ballroom - Salon B**9B Islam, Music, and Indigenous Politics**

Chair: TBD

9:15 Marcel Khalife's "Oh Father, I'm Yusuf" and the Struggle For Political Freedom and Religious Sensitivity
Nasser Al-Taei, University of Tennessee

9:45 Islamisms and Music: Leaders' Edicts and Lay Followers' Implementation
Takahiro Aoyagi, Gifu University

10:15 Dueling Fakirs: Phantom Shrines and the Spectacle of Musical Debate in Bangladesh
Bertie Kibreah, University of Chicago

10:45 Islam, Politics, and the Dynamic of Contemporary Music in Indonesia
R. Franki S. Notosudirdjo, The Sacred Bridge Foundation

Kona Moku Ballroom - Salon C**9C Music, Sexuality, and the Body 2**

Chair: TBD

9:15 Straightyfest, Ladyquest, Ladyfest: Femininity, Sexuality, and Third Wave Feminism at Young Women's Punk Rock Music Festivals
Elizabeth K. Keenan, Columbia University

9:45 Hazel Scott's Body
Monica Hairston, New York University

10:15 The Good, the Bad, and the Sexy: "Gender" in Korean Pop Music (K-pop)
Rebecca Fineman, University of Hawai'i at Manoa

10:45 Nineteenth-Century Stage Bodies and the English Adaptation of Bellini's *La Sonnambula*
Blase Scarnati, Northern Arizona University

Waikiki Ballroom – Salon 1

9D Music and Gender 2

Chair: TBD

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

Waikiki Ballroom – Salon 2

9E Globalization and World Music 2

Chair: TBD

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

Waikiki Ballroom – Salon 3

9F Historical Ethnography: Integrating Historical and Ethnographic Methods in Ethnomusicological Research (Sponsored by the Historical Ethnomusicology Special Interest Group)

Chair: Roberta Lamb, Queen's University, Kingston Ontario

- 9:15 Reevaluating Roots: Music of the Ancient Southeast Asian Sanskrit Cosmopolis
Andrew McGraw, University of Richmond
- 9:45 California Indians and Scholars: A Joint Exploration in Historical Ethnomusicology
Margaret Cayward, University of California at Davis
- 10:15 The Native American Plains Flute Past and Present
Paula Conlon, University of Oklahoma
- 10:45 Preserving the "Creative Gap:" Lessons from Historical, Non-Western, and Contemporary Performance Practices
Janet Sturman, University of Arizona

Kaimuki

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

Chair: Birgitta Johnson, University of California at Los Angeles

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

Milo III

9H Music, the Media and Technology 1

Chair: TBD

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

Milo II

9I Workshop

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

Presenters: Ric Alviso, David Lewiston, Tim Bostock, Keoni Fujitani, Jay Junker and Bill Feltz

Milo I

9J Lecture Demonstration

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

Honolulu

9K Song and Ritual

Chair: TBD

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



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

10:15 O'dham Song Language: Song Texts and Ritual Spoken Texts
Richard Haefler, Arizona State University

Break, 11:15 – 11:30 AM

Saturday, 11:30 AM - 1:30 PM

Oahu Room

10A Music and Politics in East Asia: Mongolia, Hong Kong, and China

Chair: TBD

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

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

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

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

Kona Moku Ballroom - Salon B

10B The Middle East: Iraq, Egypt, Lebanon, and Iran

Chair: TBD

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

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

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

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

Kona Moku Ballroom - Salon C

10C Music and Indigenous Politics 1: Fiji, China, and Chicano Culture

Chair: TBD

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

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

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

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

Waikiki Ballroom – Salon 1

10D DJ Cultures: Case Studies and Perspectives of 21st century Ethnomusicology

Chair: Kai Fikentscher, Ramapo College of New Jersey

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

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

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

1:00 DJ Cultures and Babysteps Towards a Glocal Ethnomusicology
Kai Fikentscher, Ramapo College of New Jersey

Waikiki Ballroom – Salon 2

10E Ethnomusicology of the Individual: Folk and Art Music Performers

Chair: TBD

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

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

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

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

Waikiki Ballroom – Salon 3

10F Diasporic Music of the U.S.: The Caribbean and Europe

Chair: TBD

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

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

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

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

Kaimuki

10G Jazz

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

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

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

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

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

Milo III

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

Chair TBD

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

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

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

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

Milo II

10I Forum/Roundtable

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

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

Milo I

10J Lecture Demonstration

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

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

Honolulu

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

Chair: TBD

11:30 Musical Migrations: The Tecno-cumbia Boom in Ecuador
Ketty Wong, University of Texas at Austin

12:00 Decolonial Migrations: Popular Traditional Musics and Transnational Ritualized Performances in *La Fiesta de San Francisco* in Magdalena, Sonora
Peter J. Garcia, Arizona State University, Tempe

12:30 Xochipitzahuac: How a Petite Flower Came to Represent the Huasteca
Kim Carter Munoz, University of Washington

1:00 The Saxophone-based Conjunto Norteño: An Innovative Musical Genre Propelling Mexican American Identity
Jorge Andres Herrera, University of California at Los Angeles

Presidential Suite

12:30 - 1:30 PM

SEM Board of Directors Meeting

1:30 - 2:15 PM

SEM Board of Directors Meeting with Investment Committee

Lunch Block, 1:30 - 2:30 PM**Milo I**

1:30 - 2:30 PM

Historical Ethnomusicology Special Interest Group

Milo II

1:30 - 2:30 PM

Applied Ethnomusicology Section

Milo III

1:30 - 2:30 PM

Special Interest Group for European Music

Honolulu

1:30 - 2:30 PM

Association for Korean Music Research

Kou

1:30 - 2:30 PM

Gender and Sexualities Taskforce

Saturday, 2:30-4:30 PM**Oahu Room**

11A Southeast Asia: Cambodia, Singapore, Bali, and Sumatra

Chair: TBD

2:30 Musiking in Post Genocidal Cambodia: Starting from Nowhere?
Stephen Mamula, Independent Scholar

3:00 Soundscapes of the Immigrant Child: A Singaporean Perspective
Chee Hoo Lum, University of Washington

3:30 Creating the New for the Preservation of the Old: I Wayan Sinti's Concept of Kreasi Baru
Sabrina Bonaparte, University of Washington

4:00 "Sing Out / Ring Out Your Dead"! Musical Choice and Representation in Toba Batak (North Sumatra, Indonesia) Funeral Ritual
Rob Hodges, University of California at Santa Barbara

Kona Moku Ballroom - Salon B

11B Music of the Other in Arab, Javanese, Turkish, and Hawaiian Cultures

Chair: TBD

2:30 Symbolizing Otherness: The Snake Charmer in Western Imagination
Ali Jihad Racy, University of California at Los Angeles

3:00 Griffes's Javanese Songs: Whose Authenticity?
Henry Spiller, University of California at Davis

3:30 Dueling Multiculturalisms and Musical "Con-Fusion" in Modern Turkey: The Recontextualization of an Instrument of Otherness
Eric Ederer, University of California at Santa Barbara

4:00 Capturing the Locus of the Exotic and the Erotic in "Waikiki"
Anthony T. Rauche, University of Hartford

Kona Moku Ballroom - Salon C

11C Music and Indigenous Politics 2: Folk and Art Music Traditions

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

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

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

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

Waikiki Ballroom – Salon 1

11D Music and Protest in African, Filipino, and Latin American Cultures

Chair: TBD

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

3:00 "Promises of the Cameleon": Reggae as Resistance in Conflict-Ridden Côte d'Ivoire
Daniel B. Reed, Indiana University

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

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

Waikiki Ballroom – Salon 2

11E Arts, Organizations, and Social Change: Case Studies from Bosnia and Herzegovina, Suriname, Kenya, and Various Parts of Asia

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

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

3:00 Meke Poku Fu Feti Sida: NGOs and Music in the Fight against AIDS Among the Maroons of Suriname
Sathya Burchman, University of California at Los Angeles

3:30 Partnering for Social Change: Exploring Relationships between Artists and Organizations in Nairobi, Kenya
Kathleen Noss Van Buren, University of Sheffield, England

4:00 Art Forms and Ethnomusicologists in Asia as Bridges between Local, National, and Global Communities
Todd and Mary Saurman, SIL International

Waikiki Ballroom – Salon 3

11F Religion in Africa and the African Diaspora

Chair: TBD

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

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

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

4:00 Mediating African Musical Encounters: The South and West Asian Factor in Music in East African Christianity
Jean Ngoya Kidula, University of Georgia

Kaimuki

11G President's Roundtable

2:30 Activism at the Ethnomusicological Crossroads

Chairs: Philip V. Bohlman, University of Chicago; and Steve Loza, University of California at Los Angeles

1) Ethnomusicology and Professional Organizations
Eileen Hayes and Travis A. Jackson

2) Government Agencies, Cultural and Otherwise
Judith Gray and Daniel Sheehy

3) Sites of Publication, Performance, and Dissemination
Ingrid Monson and Deborah Wong

4) Social and Religious Organizations
Steve Loza and Zoe Sherinian

5) Structures of Colonialism and Statehood
Kyra Gaunt and Amy Stillman



Milo III

11H Music, the Media and Technology 2

Chair: TBD

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

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

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

Milo II

11I Forum/Roundtable

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

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

Milo I

11J World Music Theory

Chair: TBD

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

3:00 The Tal Paddhati of 1888
James Kippen, University of Toronto

3:30 Unknown Intervals or Unknown Identity: Is the disagreement on specific intervals between Iranian musicians a simple diversity of opinions or an identity crisis?
Babram Osqueezadeh, University of California at Santa Barbara

4:00 Categorizing Periodicity
Michael Tenzer, University of British Columbia

Break, 4:30 – 5:00 PM

Kona Moku Ballroom

5:00 - 6:30 PM

SEM Business Meeting

Evening Block, 6:45 – 10:00 PM

Kona Moku Ballroom

6:45 – 7:45 PM

Charles Seeger Lecture

Leahi Ballroom

8:00 – 10:00 PM

SEM Banquet

Sunday, Nov 19, 2006

Breakfast Block 6:00 – 8:00 AM

Honolulu

6:00 – 8:00 AM

SEM Council

Presidential Suite

8:00 AM - 1:00 PM

SEM Board of Directors Meeting

Sunday, 7:00-8:30AM

Oahu Room

12A A Sea of Islands: Encounters with the Other

Chair: Adrienne Kaeppler, Smithsonian Institution

7:00 Selling Tahiti: Pacific Performance As Cultural Consumption
Jane Freeman Moulin, University of Hawai'i at Manoa

7:30 Encountering Heritage: Music, Colonialisms, and Tradition in Chuuk, Micronesia
Brian Diettrich, University of Hawai'i at Manoa

8:00 Festival of Pacific Arts, 1972-2004: Encounters with Time, Across Space and with Others
Barbara B. Smith, University of Hawai'i at Manoa

Kona Moku Ballroom - Salon B

12B Asian Popular Music 1: Sexuality and Gender

Chair: TBD

7:00 Female Pop Singers, Sexuality, Goddess Cults, and the Politics of Neatness in Twenty-first Century Vietnam
Dale Olsen, Florida State University

7:30 Battling Sex, Performing Gender: Scenes from a Japanese Popular Song Contest
Shelley Brunt, The University of Adelaide

8:00 "Returning in Dreams to Tang Dynasty": Re(Constructing) Chinese Masculinity and Cultural Identity in PRC Heavy Metal
Cynthia Wong, Stony Brook University

Kona Moku Ballroom - Salon C

12C (Dis)comforting Positions: Dance, Ethnography and the Body (Sponsored by the Dance Section)

Chair: Tomie Hahn, Rensselaer Polytechnic Institute

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

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

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

Waikiki Ballroom – Salon 1

12D Towards a National Recording Project for Indigenous Performance in Australia

Chair: Allan Marett, The University of Sydney

7:00 Envisioning a National Recording Project for Indigenous Performance in Australia
Allan Marett, The University of Sydney

7:30 A Network of Local Initiatives: Building the National Recording Project for Indigenous Performance in Australia
Neparrnga Gumbula, The University of Melbourne

8:00 There's No Point Admiring the Flowers When the Roots Are Starving: Sustaining the National Recording Project for Indigenous Performance in Australia
Aaron Corn, The University of Sydney

Waikiki Ballroom – Salon 2

12E Scholar-Tourist, Insider-Outsider: Issues of Reflexivity and “Emitics” in the Ethnomusicology of Cultural Tourism

Chair: Victor A. Vicente, University of Maryland

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

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

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

Waikiki Ballroom – Salon 3

12F On the Dark Side of the Field: Fieldwork under Special Circumstances and Strategies that Make It Possible

Chair: Svanibor Pettan, University of Ljubljana

7:00 Fieldwork beyond the Dark Side of the Eye: Considering Participation, Involvement, Academic Curiosity, and Safety in the Field
Helena Simonett, Vanderbilt University

7:30 Hidden Dangers of Ethnomusical Field Research: Possible Responses
Gerald Florian Messner, University of Vienna

8:00 Prepared for Conflicts in the Field? Some Suggestions on how to Improve the Efficiency of Ethnomusical Fieldwork
Svanibor Pettan, University of Ljubljana

Kaimuki

12G Hawai'i: Past and Present

Chair: TBD

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

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

8:00 Kill All the White Man: Youth Agency and Resistance in the Hawai'i Punk Scene
Stephanie Teves, University of Michigan

Milo III

12H The Brazilian Diaspora

Chair: TBD

7:00 Travel, Identity, and Fusion in the Bossa Nova
Kariann Goldschmitt, University of California, Los Angeles

7:30 280,000 Invisible Men: Music, Identity and the Story of Nikkei/Zainichi Brazilian Community in Japan, Summer 2005
Junko Oba, Sewanee: The University of the South

Milo II

12I Music and Kingship in Africa

Chair: TBD

7:00 The King's Royal Musicians of Nineteenth-Century Buganda: Examining Their Songs as Vehicles of Political and Social Discourse and Change
Damascus Kafumbe, Florida State University

7:30 Music, Instruments, and Regalia in the Great Lakes Region of East Africa
Lois Ann Anderson, University of Wisconsin-Madison

8:00 Community and Power in Processional Music Performances during SASADU 1998 Festival in Alavanyo, Ghana
George Dor, University of Mississippi

Break, 8:30 – 8:45 AM

Sunday, 8:45 – 10:45 AM

Oahu Room

13A Sustainable Music

Chair: Jeff Todd Titon, Brown University

8:45 Louisiana Creole *Bals de maison* in California and the Accumulation of Social Capital
Mark F. DeWitt, Independent Scholar

9:15 “Pay for Play”: The Redistribution of Payola for Music Diversity in New York State
Lois Wilcken, La Troupe Makandal/City Lore

9:45 Four Fields of Music Making and Sustainable Community
Tom Turino, University of Illinois

10:15 Theorizing Sustainable Music
Jeff Todd Titon, Brown University

Kona Moku Ballroom - Salon B

13B The Culture in Traffic: Urban Sounds and Transitional Spaces in the Islamic World

Chair: Bruno Nettl, University of Illinois

8:45 Traffic Culture: Music and Intimacy in Tehran's Taxicabs
Niloofar Mina, New Jersey City University

9:15 Everyday in the City: Music and Identity among Central Asian Groups in London
Razia Sultanova, SOAS

9:30 Supaya Ramai: Orality, Islam and the Asian Aesthetic of Noise
Anne Rasmussen, The College of William and Mary

10:15 Discussant: *Salwa Castelo-Branco*
University of Lisbon

Kona Moku Ballroom - Salon C

13C Music in Film

Chair: TBD

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

Waikiki Ballroom – Salon 1

13D South Asia 1

Chair: TBD

- 8:45 The South Indian "Saraswathi" Veena—Musical Instrument as Divine Body
Beth Bullard, George Mason University
- 9:15 Compositional Exchange: Nationalist, Religious, and Musical Identity in Modern India
Meilu Ho, University of California at Los Angeles
- 9:45 The Creation of Classical: Nationalism, Regionalism and Dance in Andhra Pradesh, India
Rumya S. Putcha, Independent Scholar
- 10:15 Becoming the Saint: Sacrifice, Embodiment and Musical Virtuosity in Bhakti
Jaime Jones, University of Chicago

Waikiki Ballroom – Salon 2

13E East Asia 1: Tradition and Innovation

Chair: TBD

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

Waikiki Ballroom – Salon 3

13F Performing Diaspora: European Musics and Communities in North America (Sponsored by European Music Special Interest Group)

Chair: Lynn Hooker, Indiana University

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

Kaimuki

13G Music of South America

Chair: TBD

- 8:45 Traditional and/or Modern? The Confluence of Music and Dance at Argentina's Cosquín National Folklore Festival
Jane L. Florine, Chicago State University
- 9:15 Colonial to Post-Colonial Cultural Migration: Andean Carnival Dance in a Transnational Context
Tom van Buren, Westchester Arts Council
- 9:45 Artists, not Artisans: Music and the Making of an Afroperuvian Modernity
Javier León, Tulane University

Milo III

13H Forum/Roundtable

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

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

Milo II

13I Nationalism and Ethnic Identity in African Music

Chair: TBD

- 8:45 Ideologies and Newspapers: Kwame Nkrumah and the Use of Ghanaian Traditional Music and Dance as Propaganda
Karen Liu, University of California at Santa Barbara
- 9:15 One Face, Many Phases: Fifty Years of Victor Olaiya's Highlife Music in Nigeria
Olabode Omojola, Northeastern University, Boston



9:45 Rural Popular Music and Ethnic Identity: Benga Dance Bands of the Luo Community in Western Kenya
Ian Eagleson, Wesleyan University

Milo I

13J Music Archives—A Legacy of Colonial Ethnomusicology or a Model for the Digital Democracy?

Chair: Lars-Christian Koch, Berlin Phonogramm-Archiv, Ethnologisches Museum

8:45 Beyond Ethnomusicology—Thinking the Archive
Julio Mendivil, University of Cologne

9:15 Archives as Agents - the Construction of Tradition in Romanian Ethnomusicology
Maurice Mengel, Berlin Phonogramm-Archiv

9:45 The Borno Music Documentation Project: A Music Archive in Nigeria and its “Postcolonial Heritage”
Raimund Vogels, Hochschule für Musik und Theater Hannover

10:15 Music Archives in Practice - Making a Path through the Data Jungle
Polina Proutskova, Hochschule für Musik und Theater Hannover

Break, 10:45 – 11:00 AM

Sunday, 11:00 AM – 1:00 PM

Oahu Room

14A Music of the Pacific: Tradition and Modernity

Chair: TBD

11:00 Music Transmission Among Polynesian Brass Bands of New Zealand
David G. Hebert, University of New Zealand (Te Wananga O Aotearoa)

11:30 “Nana I Hawai’i I Ko’u Mau Maka (See Hawai’i Through My Eyes)”: Cultural Identity in Contemporary Hawaiian Music
Paula J. Bishop, Boston University

12:00 From Black Magic Woman to Black Magic Men: Sanguma Performing Papua New Guinea
Denis Crowdy, Macquarie University

12:30 Tradition and Modernity in the Music of a Papua New Guinean Community
Kirsty Gillespie, Australian National University

Kona Moku Ballroom - Salon B

14B Indonesian Music

Chair: TBD

11:00 Indonesian *Musik Kontemporer* and the Issue of “Western Influence”
Christopher J. Miller, Wesleyan University

11:30 In Search of an Avant-Garde in Contemporary Javanese Music: Two Gamelan Music Masters
R. Anderson Sutton, University of Wisconsin-Madison

12:00 “You Can Play Whatever You Want... Sort Of”: Unraveling the Mysteries of *Reyong Norot* Improvisation in Balinese *Gamelan Gong Kebyar* Music
Leslie Tilley, University of British Columbia

12:30 From the Highlands to the Metropolis: Traversing Aesthetic and Discursive Distance in West Sumatra
Jennifer Fraser, University of Illinois at Urbana-Champaign

Kona Moku Ballroom - Salon C

14C Moving Musics and Subjectivities in the Americas

Chair: Rob Bowman, York University

11:00 Embodied Subjectivities: Samba Schools and the Negotiation of Gendered Identities
Carla Brunet, University of California at Berkeley

11:30 Cante Comigo Galera: Popular Music Performance, Singing Subjectivities, and the Aesthetic of Participation in Salvador da Bahia, Brazil
Jeff Packman, University of California at Berkeley

12:00 Limitary Conditions of Blackness: Narcisco Garay’s “Creolization” of the Panamanian Tamborito
Francesca Rivera, University of California at Berkeley

12:30 Performing American: Ragtime Dancing as Figurative Minstrelsy
Danielle Robinson, York University

Waikiki Ballroom – Salon 1

14D South Asia 2

Chair: TBD

11:00 The Performer Classes of Punjab: A Regional Case Study
Gibb Schreffler, University of California at Santa Barbara

11:30 Cosmopolitanism and the Curatorial Project in Punjabi Music
Joyce Hughes, New York University

12:00 Listening for Ideology: The Emergence of a Political Aesthetic in Hindustani Music
Nathan Tabor, University of Texas at Austin

12:30 What you will hear of the wedding of God, tonight: Text and Tune Interactions in a Performance of a Jogi Kathâ by Kishori Nath of Alwar District, Rajasthan
John Napier, University of South Wales

Waikiki Ballroom – Salon 2

14E East Asia 2: Ethnic and Cultural Identity

Chair: TBD

11:00 Navigating the Fragrant Musical Harbor: Cultural Identity and Fusion Orchestral Composition in “Postcolonial” Hong Kong
John Winzenburg, Agnes Scott College

11:30 “Return to Innocence”: In Search of Ethnic Identity in the Music of the Amis of Taiwan
Chiung-Wen Chang, University of Florida

12:00 Ikari Taiko Group and Buraku Identity in Osaka, Japan
Yoshitaka Terada, National Museum of Ethnology, Osaka, Japan

12:30 SamulNori and Cosmological Didacticism
Nathan Hesselink, University of British Columbia

Waikiki Ballroom – Salon 3

14F Imagining Europe: Musical Variations on the theme of UNESCO and the European Union (Sponsored by the European Music Special Interest Group)

Chair: Sonia Seeman, University of Texas at Austin

11:00 Performing Practices and UNESCO's Role in Shaping Arts Education: Supporting Creative Capacities at Elementary School
Maria de São José Côrte-Real, Escola Superior de Educação de Lisboa

11:30 Intangible Heritage, Tangible Transformations: UNESCO, the EU, and the Rescaling of Baltic National Song and Dance Festivals
Jeffers Engelhardt, Amherst College

12:00 Turkey, the EU and Roman/Çingene: Racing Ethnicity across Trans/national Terrain
Sonia Seeman, University of Texas at Austin

12:30 Discussant: *Stephen Wild, Australian National University*

Kaimuki

14G Popular Music in East Asia and the Pacific

Chair: TBD

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

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

12:00 "I am Tibetan"! Representation in Tibetan Pop Music
William Connor, III, University of Hawai'i at Manoa

12:30 Music War: The Twice Displaced and Psychedelic Trance Music in Honolulu
Yuka Hasegawa, University of Hawai'i at Manoa

Milo III

14H Decolonizing Native American Music

Chair: TBD

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

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

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

12:30 Nez Perce Musical Thought: Reality vs. Representation
Chad Hamill, University of Colorado at Boulder

Milo II

14I African American Music

Chair: TBD

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

11:30 Survival of a Juke Joint: The Legacy of the Chitlin Circuit and Austin's Historic Victory Grill
Jonathan Meyers, University of Texas at Austin

12:00 Anatomy of a Sell-Out: the Black-Eyed Peas from Behind the Front to Monkey Business
Camille Peters, University of California at Berkeley

12:30 The Same Old Song: Dialogism in the Music of Motown Records
Andrew Flory, University of North Carolina at Chapel Hill

Milo I

14J The Local and the Global: Old-Time, Country and Bluegrass Music

Chair: TBD

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

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

12:00 "Something Different Yet Tasteful": Japanese Bluegrass and the American Traditional Bluegrass Community
Mark Y. Miyake, Indiana University

12:30 "It Ain't Old-Time Music If It's Too Good": Music as Process within an Old-Time Jam Session
Trevor Harvey, Florida State University

Honolulu

14K Forum/Roundtable

11:00 The Role of History in Ethnomusicology (Sponsored by the Historical Ethnomusicology Special Interest Group)

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

Presenters: Gillian Rodger, University of Wisconsin, Milwaukee; John O'Connell, Cardiff University; Richard Widdess, SOAS, University of London; Timothy Taylor, University of California, Los Angeles

Lunch Block, 1:00 – 2:00 PM

Sunday, 2:00 – 3:30 PM

Oahu Room

15A A Sea of Islands: Encounters Across Space

Chair: Stephen Wild, Australia National University

2:00 Ethnomusicology of the Individual: A Biography of Rapanui Master Musician Kiko Pate
Dan Bendrups, University of Otago

2:30 Ethnomusicology of the Individual/ Music as Autobiography: *Ka 'Upu Aloha-alone with my thoughts*
Aaron Sala, University of Hawai'i at Manoa

3:00 "This is my life": Biography, Identity and Narrative in "New Zealand Born" Pacific Rap Songs
Kirsten Zemke-White, University of Auckland, New Zealand

Kona Moku Ballroom - Salon B

15B Female Maestros of South Korea: Women's Perspectives, Women's Legacy

Chair: Heather A. Willoughby, Ewha Womans University

2:00 Kim Soon-Ae: The First Female Composer of Contemporary Korea
Hyun Kyung Chae, Ewha Womans University

2:30 Yi Ji-Young: Leading a New Generation of Korean Musicians
Hilary Finchum-Sung, University of California at Berkeley

3:00 Kim So-hüi: Tradition, Transcendence, and Transmission of the Korean Art of P'ansori
Heather Willoughby, Ewha Womans University

Kona Moku Ballroom - Salon C

15C *Reinas de la Noche: Reconsidering Musica Vernácula from a Queer Chicana/Latina Perspective*

Chair: Antonia Garcia-Orozco, California State University at Northridge

2:00 Malaguena Salerosa: Remembrance of a Queer Musical Childhood; or, Was Connie Frances Singing To Me?
Wanda Alarcon, Jotazine

2:30 Chelo y Paquita: Gender Queer Movements of Bolero Music
Deborah Vargas, University of California at Irvine

3:00 Early Women Tango Singers: The Glitch in the Heteronormativity of a National Cultural Production
Sirena Pellarolo, California State University at Northridge

Waikiki Ballroom – Salon 1

15D *Quadrille Traditions in Colonial and Postcolonial Contexts*

Chair: Rebecca Miller, Hampshire College

2:00 Old Timers and Métis Heritage Displays in Early-Twentieth-Century Alberta
Sarah Quick, Indiana University

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

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

Waikiki Ballroom – Salon 2

15E *Music, the Media and Technology 3*

Chair: TBD

2:00 Amateurism in the Age of Canned Music
Mark Katz, Peabody Conservatory

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

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

Waikiki Ballroom – Salon 3

15F *Musical Pathways: Refiguring Roma Identity in the 21st Century Europe* (Sponsored by the European Music Special Interest Group)

Chair: Brana Mijatovic, Christopher Newport University

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

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

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

Kaimuki

15G *Event - Identity – Experience*

Chair: Luis-Manuel Garcia, University of Chicago

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

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

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

Milo III

15H *Music and Learning*

Chair: TBD

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

2:30 "Act normal—that's crazy enough"! Teaching and Learning Early Music in the Dutch Conservatory System
Kailan Rubinoff, University of Alberta

Milo II

15I *Politics and Music in African American Culture*

Chair: TBD

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

2:30 Instruments of Power: Brass Bands in the Streets of New Orleans
Matt Sakakeeny, Columbia University

3:00 Truth in Music: Doo-Wop Group Name Ownership and Oldies Circuit Performance Practice
John Michael Runowicz, New York University

Milo I

15J Music of Northern Europe

Chair: TBD

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

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

3:00 The Transformative Experience of Transgressing Comfort Zones: Pedagogical Techniques from Outward Bound and Finnish Folk Music Education
Juniper Hill, University of California at Santa Barbara

Bob Brown's Gift to University of Illinois

The University of Illinois at Urbana-Champaign has received a major gift from the estate of Robert E. Brown, who passed away in November 2005 (see *SEM Newsletter* 40/2, March 2006:6-7). The gift includes musical instruments from Indonesia, India, Turkey, and Afghanistan, recordings and books, Balinese paintings, artifacts, and several properties, including a seven-acre educational compound in Bali called "Flower Mountain" in Payangan, near the town of Ubud. The Center for World Music, founded by Bob Brown, and most recently located in San Diego, will also move to the University of Illinois and will be known as the Robert E. Brown Center for World Music. For more information, see (website) <http://www.news.uiuc.edu/news/06/0721gift.html>.

Call for Submissions

Continued from page 9

chestrates ritual, and mediates social politics. Dedicated to the study of ordinary architecture, *Perspectives in Vernacular Architecture*, the scholarly refereed journal of the Vernacular Architecture Forum, invites submissions of articles that explore the ways the built environment constructs the everyday. The editors encourage the submission of articles employing cross-disciplinary methodologies and engaging topics within and beyond North America. We are particularly interested in articles that incorporate fieldwork as a component of the research.

All manuscripts should conform to the Chicago Manual of Style. Contributors agree that manuscripts submitted to the PVA will not be submitted for publication elsewhere while under review by PVA. Two hard copies of the manuscript and photocopied reproductions of the illustrations should be sent directly to each of the two editors. Please feel free to direct any inquiries to either editor via email: Howard Davis, Associate Professor of Architecture, 110 Gerlinger Hall, 1246 University of Oregon, Eugene, Oregon 97403-1246; (email) hdavis@aaa.uoregon.edu; Louis P. Nelson, Assistant Professor of Architectural History, School of Architecture, Campbell Hall, University of Virginia, Charlottesville, VA 22904-4122; (email) lnelson@virginia.edu.

People & Places

The Indiana University Archives of Traditional Music (ATM) has awarded [Hugo Zemp](#) the 2005-2006 Laura Boulton Senior Fellowship for his research proposal entitled, "Balafon Music of the Senufo People: 45 years of audio and visual documentation (1961-2006)." As Boulton Fellow, Zemp will (1) archive his Senufo field collections, consisting of audio and video recordings, photographs, and documentation, at the ATM; (2) conduct research using his and other ATM field collections on the subjects of Senufo balafon performance, musical concepts, and linguistics; and (3) publish the results of this research in *Resound*, while also making an English-language version of his film *Siaka: un musicien africain*. Zemp will be in

residence twice at Indiana University during 2006, where he will deliver lectures about his fellowship research.

The Archives of African American Music and Culture at Indiana University has begun a new online music initiative to further its mission of black arts education and promotion. "Black Grooves" was launched on June 1 to kick off Black Music Month 2006 and is a new website that provides information on new releases and reissues in gospel, blues, jazz, funk, soul, rhythm & blues, hip hop, and other popular genres, as well as classical music composed or performed by black artists. To read the complete press release and view the premier issue, please visit (website) www.blackgrooves.org.

The Social Science Research Council in partnership with the American Council of Learned Societies is proud to announce the recipients of the 2006 International Dissertation Research Fellowship (IDRF). The 52 fellows were selected from a very competitive pool of 1,212 applications. The 2006 IDRF fellows conducting dissertation research in the discipline of Ethnomusicology are: [Ryan Skinner](#) (Columbia University): "Sound and Subjectivity: Music, Modernity, and Mògòya in Postcolonial Bamako" and [Anna Stirr](#) (Columbia University): "Negotiating Nepalipán: Migration, Gender and Nation in Nepali Music and Language."

[Dr. George Dimitri Sawa](#) is presently working on a musical and socio-cultural dictionary of *Kitabal-Aghani* (*Book of Songs*) of al-Isbahani (d. 967). *Book of Songs* is a monumental ethnographical document in 10,000 pages on the lives and works of medieval poets and musicians. For his research on medieval Arabic music history, Dr. Sawa has been honored with the Life Achievement Award from the Egyptian Ministry of Culture in Cairo in November 2005. Other recipients include the classical Aleppo singer, Sabah Fakhry, and the Saudi singer and composer, Muhammad Abdo.

[Andrew Weintraub](#) (University of Pittsburgh) will conduct research on *dangdut* music and performance in Indonesia during Fall 2006, under the auspices of a Fulbright Senior Scholars Award. His study will focus on the social meanings of class, Islam, national identity, and gender in contemporary Indonesia.

Holly Wissler, Ph.D. candidate in ethnomusicology, Florida State University (FSU), was awarded a Fulbright Hays Doctoral Dissertation Research Abroad Award for her doctoral research in Peru, 2006-2007. The prestigious prize, valued at more than \$24,000, will enable Wissler to conduct research for her dissertation, "Musical Tradition and Change in the Quechua Community of Q'eros, Peru" on site in Peru for one year. Wissler will spend extensive time both in the city of Cusco and in the remote Quechua community of Q'eros recording, transcribing, translating, and analyzing the Q'eros' indigenous pre-Spanish Conquest music, as well as looking at musical modernization. She will also meet with Peruvian scholars and conduct archival research.

"The Q'eros have become the emblematic culture-bearers of indigenous Andean culture in southeast Peru," says Holly in her interview with FSU News (<http://www.fsu.edu/news/2006/05/31/wissler.award/>). "I feel that the documentation of the music of Q'eros is important for both Andean and ethnomusicological scholarship. In the midst of modernization and change, the Q'eros people understand the value of documentation of their rituals for their own future generations, so this work is not only for the world of academia, but for the Q'eros people themselves. My wish is to represent them as honestly and best possible."

Holly has intermittently lived and worked in Peru for 25 years as a trek guide in the Andes mountains (as well as seven years in the Himalayas of Nepal). She received her Master of Music in Flute Performance (1998) and Master of Arts in Music History (1999) both from the University of Idaho. In addition to her research this coming year, Holly is producing an ethnographic video documentary about the Q'eros' musical rituals for educational use. The production entitled "Joyfully We Cry: The Musical Rituals of Q'eros, Peru," will be available in three languages: Quechua, Spanish and English. Wissler's field footage in Q'eros from 2003-2007 will provide the bulk of the documentary. Holly has also recently published the article "Musical Tradition and Change in Q'eros' Two Principal Festivals of the Year: *Qoylluriti*" with Corpus Christi, and Carnival" in Peru's National Institute of Culture book entitled "*Q'eros, El*

Ultimo Ayllu Inca," (2005). The book covers a 50-year-span of articles on the Q'eros community with contributions mostly by Peruvian scholars, in the areas of social organization, ecology, ideology, cultural expression (music, textiles) and change.



SEM Section for Status of Women Mentoring Program for Women

By Klisala Harrison and Susan Thomas

This past year, the SEM Section for Status of Women (SSW) launched a Mentoring Program for Women in ethnomusicology. The mentoring program is a response to requests for strategies to help female ethnomusicologists overcome obstacles to professional success. Scholars typically face obstacles to success when their academic interest or voices, cultural identity, sexuality, or age challenges institutional norms. For women, such obstacles can compound a professional context where child-rearing responsibilities and a history of patriarchy may make achieving tenure and promotion more difficult than for male colleagues.

The Mentoring Program represents the culmination of many years of discussion in SEM on the challenges facing women ethnomusicologists and the importance of mentoring relationships throughout the academic career. SSW thanks all SEM members, male and female, who have contributed to the ongoing dialogue. At SEM Atlanta, 75-80 people participated in a mentoring workshop organized by Elyse Carter Vosen and Klisala Harrison, that featured the mentoring research of Dawn Avery, but that highlighted stories, wisdom, and "lessons learned" from senior female faculty: Amy Ku'uleialoha Stillman, Roberta Lamb, Kay Kaufman Shelemay, and Tara Browner. At mentoring forums sponsored by SSW at SEM Pittsburgh 1997, Toronto 2000, and Estes Park 2002, other tenured women faculty identified issues and strategies for addressing professional challenges raised by gender, sexuality, culture, research interest and age.

If you are a woman seeking mentoring on particular professional

issues, or you are an established scholar that can offer advice, please visit the SSW page of the Society for Ethnomusicology website, where information on the mentoring program will be available shortly. The website offers ideas and guidelines for the establishment of new mentoring relationships as well as suggestions for facilitating informative and supportive communication. Potential mentors and mentees are encouraged to fill out a short survey, which will be used to help interested parties locate a mentoring partner whose experience and interests most closely match their own. The SSW hopes that this electronic means of matching needs to capability can nurture mentoring relationships that are diverse in terms of focus, duration, and intensity, but center on mutual respect and trust.

The establishment of the Mentoring Program for Women coincides with the 10th Anniversary of the SEM Section for the Status of Women. Both events signify much hard work done by SEM members on professional issues for women in ethnomusicology and academe in general, such as mentoring. The women's section has also actively supported ethnographic, historical and theoretical scholarship on women and musical performance.

Senior scholars and faculty who contributed to the foundation of the Mentoring Program for Women will be honored at a reception that celebrates the SSW's 10th Anniversary at the 2006 conference in Honolulu, Hawai'i. The reception, which will follow immediately the November 17 business meeting, is open to all interested parties as well as SSW members, past and present.

The Fès Forum: Giving a Soul to Globalization

By Lara Pellegrinelli, University of Richmond

Currently in its 12th year, the Fès Festival of World Sacred Music in Morocco presents a wealth of concerts. With as many as four per day in a total of seven venues, it is impossible to take everything in. This past summer's mainstage events at the Bab Makina (June 1-5, 2006), a beautifully adorned 19th Century gate to the royal palace, ranged from a historical performance titled "Mozart and the Spiritual Concert" by Les Arts Florissants and William Christie to the Afro-pop stylings of Malian superstar Salif Keita. Daily afternoon concerts took place in the intimate Batha Museum courtyard, where artists including Hassan Haffar, a muezzin from Aleppo, and award-winning classical Azerbaijani singer Aygun Baylar, displayed impressive vocal abilities.

While these performances tended to be geared towards Westerners and elite Moroccans—the audiences were dominated by Europeans—free concerts largely attended by locals provided wonderful opportunities to hear both regional popular music and local Sufi brotherhoods. The Moroccan band Jil Jilala, stars of 1970s and among the first



Audiences gather for a free concert at the Bab Boujiloud (June 7)

to incorporate traditional Gnawa instruments into pop, received an overwhelming response at the Champ de Course. Among the Sufi groups, the Al Boussairi Ensemble for Religious Songs was featured at Volubilis, a nearby archaeological site with dazzling Roman ruins. A total of eight other ensembles—from Casablanca, Fès, Ouazzane, and Bejaâd—performed at the Dar Tazi gardens as a part of the festival's after hours "Sufi Nights" series.

Certainly, the music alone could make Fès a worthwhile trip for ethnomusicologists, whether those work focuses specifically on North African traditions or others who might be interested in an international festival's struggles to bridge the global and the local; the free events have been added to the festival's offerings over the course of several years as concessions to a local population priced out of the big ticket venues, originating an infrastructure for public performances where an indigenous concert tradition did not exist. In the shadow of the publicity generated by the musical events but of equal interest is the annual Fès Forum. Created at the suggestion of the World Bank, a major festival sponsor, the Forum is now in its 6th year and held during the first five of festival's eleven days. This year's theme, "Giving a Soul to Globalization," provided a springboard for discussion centering on concerns related globalization and Islam. In the process, the Forum presented a challenge to scholars to be more engaged on the stage of world politics.

Like the afternoon concerts, the Forum took place in the Batha Museum courtyard, its extensive gardens providing an exquisite backdrop. Shaded by a centuries-old Barbary oak and serenaded by its resident choir of birds, panelists for the morning sessions presented individual statements in turn; they included the directors of various NGOs, politicians, business leaders, filmmakers, and journalists, a few scholars among them. Following the afternoon concert, the Forum reconvened for a second panel. Festival founders Mohamed Kabbaj, an economist and the current governor of Casablanca, and Faouzi Skali, an anthropologist, provided remarks to open the Forum, while Katherine Marshall, counselor to the President of the World Bank, presided over the meetings. The majority



Members of the Sufi brotherhood Tariqa Aïssaouia process into the Dar Tazi gardens (June 6)

of panelists spoke in French, some in English, with simultaneous translations provided in those two languages.

This was, to quote Skali, not an academic forum, but a place for the lively exchange of ideas and the building of bridges between East and West. "Time does not allow for the academic debate we would enjoy," he stated. "This is not a festival of words, but of action and catalytic change," sentiments echoed by a number of speakers. The Forum did not include any significant discussion involving its musical context, simply referring to the common goal of "harmonies."

Despite repeated dismissals of academia, the Fès Forum shared a great deal conceptually with the kinds of issues being addressed in contemporary scholarship. The starting point for the discussions was an acknowledgment of the tensions caused by globalization and the serious need for this process to consider spirituality, that "economics, finance, the material and the secular, are intricately related to the values and ethos we often associate with spirituality and religion." Each day focused on a different topic: spiritual values and the economy; wealth and poverty; Islam and globalization; forgiveness; and spirituality and ecology. Several themes emerged, connecting the sessions: the fear of delocalization

and difference, the perils of a strictly financial capitalism that fails to secure the future survival of all, the rise of Fundamentalism as a reaction to materialism, and the crises in religion because of the changing societal roles of women. The discussion was necessarily challenged by the plurality of meanings for terms like spirituality and capitalism.

Panelists debated how Islamic life relates to media images and the dominant political discourse, expressing concern about the role of the media in the homogenization of Islam in “public” (i.e. Western) discourses while there is a lack of alternative resources to bridge gaps in understanding. Examples abounded of the equalizing influence of technology and education as a means for transforming society. Voicing distress at the imminent dangers of climate change, panelists called for the fair treatment of all in the world’s marketplace, especially in equitable payment for raw materials. Many questioned how to deal with the past in terms of responsibility, forgiveness, and remembrance in the wake of these tensions and even open conflict.

Particularly noteworthy in their comments were filmmaker Wim Wenders, economist Jacques Attali, and land developer Jonathan Rose. Wenders, whose film *Land of Plenty* was screened at the festival, questioned how wealth and poverty could exist in such close quarters and “for the rich not even to see the vast gap between them, the misery beside the \$50 million yacht.” Speaking on another emergent theme, rootlessness, as he does in his work *Millennium*, Attali sought to distinguish between three different groups and their colliding visions of place: “wealthy global nomads,” whom he defined as moving at will; “migrants” who move because of raw need or in a desperate search for jobs and opportunity (a large and fast-growing group), and “virtual nomads” who live the life of movement and adventure largely vicariously, through imagination and often envy. Rose focused his attention on the ecological impact of suburban sprawl, calling it “America’s worst contemporary contribution to the world.” In an effort to create a sustainable future and heal the rupture between man and nature, Rose spoke of the possibilities for creating liveable, environmentally friendly,

walkable communities that offer social diversity and recognize spiritual needs.

The Forum was, in fact, a festival of words in a very positive sense: diverse voices made for wide-ranging and sometimes eye-opening conversations. More of the action at Fès appears to take place behind the scenes, through the establishment of networks that build alliances across sectors, bridging the material, sacred, and secular realms of which the panelists spoke, thereby creating an intellectual diaspora (for example, the Forum recently led to the foundation of the Institute for Intercultural Diplomacy and the publication of a volume of essays titled *The Path of Hope* by Le Rochet in 2005).

Given the breadth of the panels and the larger context of the festival in which they are placed, it felt especially ironic that the Forum excluded music, only paying it lip service as a pleasant excuse for the gathering and a romantic model for cultural accord. Perhaps music’s marginalization is related to the Festival’s own failure to acknowledge how it is implicated in the broader issues of globalization: its divided audiences, programming, and other ramifications of its economic and cultural practices within the city of Fès and Morocco more broadly.

In any case, the Forum may be an arena in which we as scholars of music and culture should attempt to make our presence felt, our voices heard, to demonstrate our abilities, and those of the musical traditions in which we are engaged, to participate in action and catalytic change. More information on the Fès Festival of World Sacred Music and the Fès Forum can be found at (website) www.fesfestival.com.

Conferences Calendar

2006

Nov 2-5

American Musicological Society Annual Meeting. Century Plaza Hotel, Los Angeles, California (jointly with the Society for Music Theory). For more information, visit (website) <http://www.ams-net.org/>

Nov 3-5

50th Annual Meeting of the Canadian Society for Traditional Music / Société Canadienne pour les Traditions Musicales. Carleton University, Ottawa, Ontario, and the Canadian Museum of Civilization, Gatineau, Quebec. For more information, see (website) www.yorku.ca/cstm.

Nov 19-21

The ICTM Study Group on the Musics of Oceania (SGMO). University of Hawai‘i. Beginning immediately after the SEM conference, the SGMO meeting focuses on “Pacific Strings” and recent Pacific research. For more information, contact Raymond Ammann (email) raymond.ammann@unibas.ch or Jane Moulin (email) moulin@hawaii.edu.

2007

Feb 16-17

Michigan Interdisciplinary Music Society’s Bi-annual Graduate Music Conference. University of Michigan, Ann Arbor. For more information, please visit (website) <http://www.umich.edu/~mmts/>.

Mar 1-4

Joint conference of the Society for American Music and the Music Library Association. Pittsburgh, Pennsylvania. For more information, see (website) <http://www.american-music.org/>.

Mar 22-25

Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, Massachusetts. For more information, see (website) <http://www.aasianst.org/>

July 4-11

39th World Conference of the International Council for Traditional Music. Vienna, Austria. For more information, please visit (website) <http://www.ictm2007.at/>

2006 Seeger Lecturer

Continued from page 3

Researchers and practitioners of Pacific genres assert the inseparability of sound and movement, of music and dance. Kaeppler is an American scholar who brings research expertise in both dance ethnology and ethnomusicology to the Region, reflected in her volume on the study of *hula pahu* (1993) and the co-edited Garland Encyclopedia volume on Australia and the Pacific Islands (1998).

In addition to serving the scholarly community, she proactively shares her research with the lay public. Notable is *Polynesian Dance* (1983), prepared for a community organization. It features simplified notations of both movement and sound for eight dances. In 2004, Kaeppler co-edited the anthology, *Songs and Poems of Queen Sālote* [of Tonga], which has been distributed to public schools throughout the Kingdom of Tonga. In 1997, she was awarded a

Silver Jubilee Anniversary Medal by the King of Tonga for her contributions to Tongan culture.

In addition to her interests in the Pacific, Dr. Kaeppler has studied and performed Asian music and dance. Japanese genres include *nagauta shamisen*, *gagaku* (as *shō* player and *kagura* dancer), and *Nihon Buyo/Bando-ryū*. She has also been active in music and dance of Korea, e.g. *ajeang* and court dances, and of the Philippines, e.g. *rondalla* and *pangalay*.

For all her serious accomplishments, Adrienne is also *mitmensch* and *homo ludens*. She has a quick sense of humor and an enthusiasm for participation. Two incidents capture the combination of those two qualities: (1) she challenged Jerzy Grotowsky's understanding of Asian tradition with good-humored diplomacy at an international workshop in Poland, and (2) instigated a co-ed, bi-cultural pillow fight at a Japanese inn during a UH Gagaku Study Residency there! For me, such glimpses

of "just plain Adrienne" make her many contributions to our discipline and to the broader study of the Pacific all the more meaningful.

For the 2006 Seeger Lecture, Adrienne Lois Kaeppler brings years of stewardship and a wealth of experience "back home" to Hawai'i, where the ethnomusicological focus continues to be on the Asia Pacific Region and on the communities that allow us to do our work.

***SEM Newsletter***

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