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THE 50TH ANNUAL MEETING OF THE SOCIETY FOR ETHNOMUSICOLOGY

CONFERENCE HOST
EMORY UNIVERSITY

Robert A. Paul
Dean, Emory College, Faculty of Arts and Sciences
Charles Howard Candler Professor of Anthropology and Interdisciplinary Studies

Stephen A. Crist
Chair, Department of Music
Associate Professor of Musicology

At this fiftieth anniversary...

Look at us! How we've grown, from meetings consisting of barely more than a dozen papers to an almost frightening mass of over 400 presentations. For better or worse, this program presents the state of ethnomusicology in North America, and to a considerable extent throughout the world, as it exists in 2005.

Look back in admiration: A lot in this program will remind us of the beginnings and early days of SEM, and of the accomplishments of scholars fifty years ago and earlier. **Look back in a critical spirit:** We may have grown, but we will also ask how well we have done, as an organization and a profession, and whether we have indeed made worthwhile contributions to scholarship and to society. **Look back with nostalgia:** There is something heroic about those early years, something worthy of being recalled. **Look outward:** This program includes an exceptionally large proportion of presentations by colleagues from many nations outside North America. Welcome! **Look forward:** There are some papers and talks that speak explicitly to the future; but there is a lot more in this program that suggests new perspectives to be developed and new directions for the field and for SEM.

As a special feature of this program book, we present the following excursions into the first fifty years of SEM and recall events that occurred fifty years ago, to the day.

Celebrate, learn, be inspired!

Bruno Nettl and Judith McCulloh, Program Committee co-chairs

SEM History at a Glance

A. The Events of November 18, 1955

(Excerpts from David McAllester's account, *Ethno-Musicology Newsletter*, no. 6 [January, 1956], pp. 3-5)

Organizational Meeting in Boston: On Friday evening, Nov. 18, at the 54th Annual Meeting of the American Anthropological Association, a group of interested persons met to discuss the organization of an ethno-musicological society. Those present included [24 persons—see the list below].

David McAllester opened the proceedings with a resume of the events leading to the publication of ETHNO-MUSICOLOGY [the newsletter]:

In December, 1952, he, Rhodes and Alan P. Merriam met at the 51st Annual Meeting of the American Anthropological Association in Philadelphia, and decided to attempt to reestablish communication in the field of ethno-musicology. Their discussion was continued with Charles Seeger at the Annual Meeting of the American Musicological Society in New Haven a few days later, and after consultation with other specialists in the field, a letter was sent to approximately 75 persons in the United States and abroad asking for news, bibliography, names of additional correspondents, and general suggestions. This letter was signed by [10, also listed below].

From the replies to this letter and from material at hand, the first issue of *ETHNO-MUSICOLOGY* was put together by Merriam, who undertook the task of editor and secretary pro tem of the publication, pending a more formal organization. Seeger, Rhodes and McAllester assisted in collecting and editing of material, and McAllester attended to the mimeographing and mailing. This informal committee of four shared the costs of printing and mailing, feeling that the *Newsletter* should be well-established before a membership and organization were contemplated. The immediate and steadily increasing response saw the mailing list grow from 75 to nearly 600 as the *Newsletter* went through five issues; it seemed that the time had come to consider formal organization.

Following this resume, Willard Rhodes took the floor and opened discussion as to whether the formation of a society was desirable, and if so what its purpose should be. The response was enthusiastically affirmative and the name "Society for Ethno-musicology" was proposed and accepted. It seemed clear from discussion that the primary concerns of the society should be the furthering of communication and the promotion of research, in as many ways as possible, in the field of ethno-musicology. After some discussion, yearly dues of \$2 a year (\$3 to institutional members) were approved by the group. These dues are intended to cover the cost of issuing the newsletter and to this end a further category of Sustaining Member was established for those who contribute \$10 or more to the support of the publication.

E. G. Burrows presented a panel of officers which was approved as follows. President: Willard Rhodes; Vice President; Mieczyslaw Kolinski; Secretary-Treasurer: David P. McAllester; Editor: Alan P. Merriam. Provision for a panel of councillors was also established with the suggestion that it should include representation of ethno-musicologists both abroad and in the United States.

The officers were instructed to investigate the procedure of legal incorporation and to draw up a constitution to be submitted to the membership for approval.

The proper subject matter for the society was discussed at length. The general consensus favored the view that "ethno-musicology" is by no means limited to so-called "primitive music," and is defined more by the orientation of the student than by any rigid boundaries of discourse. The danger of establishing limits was strongly expressed from the floor and this expression won general support. It was further felt that the term, "ethno-musicology" is more accurate and descriptive of this discipline and its field of investigation than the older term, "comparative musicology."

The proposal was made and accepted that a notice of the formation of the Society be sent to the appropriate journals in music, folklore and anthropology, and the President was authorized to prepare this notice.

This concluded the business at hand, and the first meeting of the Society for Ethno-Musicology was adjourned.

B. The First Paper Session

(from *Ethno-Musicology Newsletter*, no. 6 [January, 1956], p. 6)

At the same meetings [1955] of the American Anthropological Association a panel of papers on ethno-musicology was presented, Friday, November 18, 1955, chaired by Bruno Nettl. The Society for Ethno-Musicology hopes to publish these papers in their entirety, along with others of general interest, in the near future. In the meantime, the following resumés have been written by the authors concerned.

In the first paper of the panel, "Toward a Definition of Ethno-Musicology," Willard Rhodes reviewed the development of *vergleichende Musikwissenschaft* from its beginning to the present day. In summary he stated, "If ethno-musicology is to achieve its rightful place among the social sciences and humanities, it must emerge from its little sphere and contribute more generously of its knowledge, insight and ideas to anthropology and historical musicology."

In the second paper, "The Determinants of Tonal Construction in Tribal Music," Mieczyslaw Kolinski found that "the analysis of several thousands of tribal songs has disclosed that despite considerable stylistic differences between the various geographical areas, there exist universal sound psychological laws which determine their tonal construction. These laws are, however, not confined to tribal song but influence to a great extent the tonal 'construction of Western and Oriental music."

The third paper, "Navaho and Apache Music and Culture—A Contrast," by David P. McAllester dealt with the facts that "numerous different song forms are found in Navaho music, but Western Apache songs are nearly all in one style—closely similar to Navaho chant form. This Apache 'conservatism' contrasts with very open and relaxed behavior and attitudes connected with music. Compared to the Navaho, the Western Apaches have fewer taboos on performance, more dancing, a greater participation of women in singing, socially sanctioned drinking. This paradox in 'form and function' invites study."

The fourth paper, "Some Concepts of African Rhythm," by Alan P. Merriam, was not read at the conference due to the illness of the author. In the paper, however, "the four major points of view taken toward rhythm in African music were noted. These points of view, expressed by Ward, von Hornbostel, Waterman and Jones, each involve a key point; thus Ward notes one drum playing a basically unvarying beat; Hornbostel sees the organization in terms of motor behavior which is the opposite of the Western concept; Waterman postulates the concept of the metronome sense; and Jones makes the point of lack of coincidence of the main beats. Each of these concepts rests upon the author's interpretation, attribution or perception of particular psychological, motor or organizational behavior which is culturally learned."

C. The Principal *Dramatis Personae* of SEM History: Eight Lists

1. **The four "Fathers of the Society,"** who first met in New Haven, in December, 1952, to discuss the possibility of an organization, and planned the first publication of a Newsletter

David P. McAllester
Alan P. Merriam
Willard Rhodes
Charles Seeger

2. **The signers of the 1953 letter** (addressed to seventy-five individuals) requesting support for a newsletter and asking for an exchange of news and information

Manfred F. Bukofzer
Frances Densmore
Mieczyslaw Kolinski
David P. McAllester
Alan P. Merriam
Willard Rhodes
Curt Sachs
Charles Seeger
Harold Spivacke
Richard A. Waterman

3. The participants in the meeting of November 18, 1955, in Boston, at which the Society was formally founded

Moses Asch
 Elizabeth Bacon
 John M. Blaut
 Edwin G. Burrows
 Donald Cantor
 Helen Codere
 John S. Fisher
 Linton Freeman
 Merrill Gillespie
 Thomas P. Hazard
 Melville J. Herskovits
 Richard I. Hirshberg
 Barbara Krader
 Gertrude Kurath
 Mieczyslaw Kolinski
 David P. McAllester (secretary)
 Roxanne McCollester
 W. J. Mayer
 Bruno Nettl
 Carol K. Rachlin
 Willard Rhodes (presiding)
 Hugh A. Thurston
 John Ward
 Gene Weltfish

4. The first officers of the Society (1955-57)

President: Willard Rhodes
 Vice President: Mieczyslaw Kolinski
 Secretary-Treasurer: David P. McAllester
 Editor: Alan P. Merriam

5. Presidents of the Society for Ethnomusicology

Willard Rhodes (1955-57)
 Mieczyslaw Kolinski (1957-59)
 Charles Seeger (1959-61)
 Alan P. Merriam (1961-63)
 David P. McAllester (1963-65)
 Mantle Hood (1965-67)
 Klaus Wachsmann (1967-69)
 Bruno Nettl (1969-71)
 Barbara L. Krader (1971-73)
 Frank J. Gillis (1973-75)
 Nazir Ali Jairazbhoy (1975-77)
 William P. Malm (1977-79)
 Gerard Béhague (1979-81)
 John Blacking (1981-83)
 Carol Robertson (1983-85)
 Robert Garfias (1985-87)
 Charlotte Frisbie (1987-89)
 Mark Slobin (1989-91)
 Anthony Seeger (1991-93)
 Charlotte Heth (1993-95)
 Ruth Stone (1995-97)
 Kay Kaufman Shelemay (1997-99)
 Bonnie C. Wade (1999-2001)
 Ellen Koskoff (2001-3)
 Timothy Rice (2003-5)
 Philip V. Bohlman (2005-7)

6. Editors of *Ethnomusicology*

Alan P. Merriam (newsletter, 1953-57; journal, 1958)
 David P. McAllester (1959-62)
 Bruno Nettl (1962-66)
 Frank J. Gillis (1966-70)
 Israel J. Katz (1970-71)
 Norma McLeod (1972-74)
 Gerard Béhague (1975-78)
 Fredric Lieberman (1979-80)
 Timothy Rice (1981-84)
 K. Peter Etzkorn (1985-87)
 Charles Capwell (1988-90)
 Jeff Todd Titon (1991-95)
 James Cowdery (1996-98)
 Bruno Nettl (1999-2002)
 Peter Manuel (2003-06)

7. Distinguished Lectures and Charles Seeger Lectures**Distinguished Lecturers**

- 1976 Charles Seeger, "The Musicological Juncture, 1976"
 1977 Mieczyslaw Kolinski, "The Structure of Music: Diversification versus Constraint"
 1978 David P. McAllester, "The Astonished Ethno-muse"
 1979 Gilbert Rouget (scheduled, but had to cancel)
 1980 Alan P. Merriam (scheduled, but as a result of his death, memorial addresses were delivered by Stephen Wild, "Alan P. Merriam, Professor," and by Bruno Nettl, "Alan P. Merriam: Scholar and Leader")
 1981 Klaus Wachsmann, "The Changeability of Musical Experience"
 1982 George List, "A Secular Sermon for those of the Ethnomusicological Faith"

Charles Seeger Lecturers

- 1983 Bruno Nettl, "In Honor of Our Principal Teachers"
 1984 José Maceda, "A Concept of Time in a Music of Southeast Asia"
 1985 Barbara Krader, "Slavic Folk Music: Forms of Singing and Self-Identity"
 1986 Barbara B. Smith, "Some Interrelationships of Variability, Change, and the Learning of Music"
 1987 Hugo Zemp, "Filming Music and Looking at Music Films"
 1988 Howard Becker, "Sociology and Ethnomusicology"
 1989 J. H. Kwabena Nketia, "Contextual Strategies of Enquiry and Systemization"
 1990 Edward T. Hall, "Improvisation, Play, and Culture" (Harold S. Powers, plenary lecture for the conference, "Three Pragmatists in Search of a Theory")
 1991 Krister Malm, "Music on the Move: Traditions and Mass Media"
 1992 James Clifford, "Sites of Crossing: Borders and Diasporas in Expressive Culture"
 1993 Bess Lomax Hawes, "Reminiscences and Exhortations: Growing Up in American Folk Music"
 1994 Barbara Kirshenblatt-Gimblett, "Theorizing Heritage"
 1995 Nazir Jairazbhoy, A multimedia presentation without title
 1996 Jean-Jacques Nattiez, "Inuit Throat-Games and Siberian Throat Singing: A Comparative, Historical, and Semiological Approach"

- 1997 Adelaida Reyes, "From Urban Area to Refugee Camp: How One Thing Leads to Another"
 1998 Gerhard Kubik, "Interconnectedness in Ethnomusicological Research"
 1999 Ki Mantle Hood, "Ethnomusicology's Bronze Age in Y2K"
 2000 Arjun Appadurai, "Remake, Recall, Remix: Globalization and the Aesthetics of Repetition"
 2001 William P. Malm, "Fifty Years among the Natives: A Personal History of SEM"
 2002 William Ferris, "Music, Memory, and Sense of Place in the American South"
 2003 Judith Becker, "Deep Listeners and Trancers"
 2004 Rayna Green, "Trad, Rad, and Baaaad! Lead Singer of the Native Punk Rockers, the Meaningless Vocables, Talks about the Future of Native Songs, Pots, and People"
 2005 Anthony Seeger, "Lost Lineages and Neglected Peers: Ethnomusicologists outside Academia"

8. Honorary Members of the Society for Ethnomusicology

- 1998 Barbara Krader
 2000 Bruno Nettl
 2001 Barbara B. Smith
 2001 David P. McAllester
 2002 Ki Mantle Hood
 2004 William P. Malm
 2004 Rulan Chao Pian
 2005 Gerard Béhague
 2005 Joseph Hickerson
 2005 Nazir Ali Jairazbhoy
 2005 Judith McCulloh
 2005 J. H. Kwabena Nketia

D. A Record of Annual Meetings (with locations and host institutions)

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| <p>1955 November 18, Boston. Formal organization took place at a meeting of the American Anthropological Association (AAA)</p> <p>1956 September 2-9, Philadelphia, in conjunction with the 5th International Congress of Anthropological and Ethnological Sciences</p> <p>1957 December 27-29, Chicago, in conjunction with the annual meeting of AAA and the American Folklore Society (AFS)</p> <p>1958 December 29-30, Boston (Harvard University), joint meeting with the American Musicological Society (AMS) and the College Music Society (CMS)</p> <p>1959 December 27-30, Chicago (University of Chicago, Northwestern University, DePaul University, Roosevelt University), joint meeting with AMS</p> <p>1960 December 27-30, Berkeley (University of California at Berkeley), joint meeting with AMS</p> <p>1961 November 17-18, Philadelphia (University of Pennsylvania) joint meeting with AAA</p> <p>1962 November 29-December 2, Bloomington (Indiana University)</p> <p>1963 October 31-November 2, Middletown, Conn. (Wesleyan University)</p> <p>1964 November 19-21, Detroit (Wayne State University)</p> <p>1965 November 11-14, Albuquerque (University of New Mexico)</p> <p>1966 December 27-30, New Orleans (Tulane University), joint meeting with AMS and CMS</p> <p>1967 November 17-19, New Haven, Conn. (Yale University)</p> <p>1968 November 21-24, Santa Monica (University of California at Los Angeles)</p> <p>1969 November 13-16, Ann Arbor (University of Michigan)</p> <p>1970 October 30-November 1, Seattle (University of Washington)</p> <p>1971 November 12-14, Chapel Hill (University of North Carolina at Chapel Hill), joint meeting with AMS</p> <p>1972 November 30-December 3, Toronto (University of Toronto)</p> <p>1973 November 1-4, Urbana-Champaign (University of Illinois)</p> <p>1974 October 24-27, San Francisco (American Society for Eastern Arts), joint meeting with the Committee on Research in Dance (CORD)</p> <p>1975 October 16-19, Middletown, Conn. (Wesleyan University)</p> <p>1976 November 10-14, Philadelphia, joint meeting with AFS</p> <p>1977 November 3-6, Austin (University of Texas)</p> <p>1978 October 26-29, St. Louis (University of Missouri at St. Louis), joint meeting with CMS</p> | <p>1979 October 11-14, Montreal (University of Montreal)</p> <p>1980 November 23-26, Bloomington (Indiana University)</p> <p>1981 October 15-18, Honolulu (University of Hawai'i)</p> <p>1982 November 11-14, College Park (University of Maryland)</p> <p>1983 October 19-21, Tallahassee (Florida State University)</p> <p>1984 October 19-21, Los Angeles (University of California at Los Angeles)</p> <p>1985 November 7-10, Vancouver, joint meeting with AMS, CMS, and SMT</p> <p>1986 October 16-19, Rochester, New York (Eastman)</p> <p>1987 November 4-8, Ann Arbor (University of Michigan)</p> <p>1988 October 20-23, Tempe (Arizona State University and Heard Museum of Phoenix)</p> <p>1989 November 8-12, Cambridge, Mass. (MIT and Harvard University)</p> <p>1990 November 8-11, Oakland, (University of California at Berkeley, Stanford University, and University of California at Davis), joint meeting with AMS and SMT</p> <p>1991 October 10-13, Chicago (University of Chicago), joint meeting with the Center for Black Music Research, CMS, and the International Association for the Study of Popular Music (IASPM), US Branch</p> <p>1992 October 22-25, Seattle (University of Washington)</p> <p>1993 October 27-31, Oxford (University of Mississippi)</p> <p>1994 October 20-23, Milwaukee (University of Wisconsin at Milwaukee), joint meeting with AFS</p> <p>1995 October 19-22, Los Angeles (University of California at Los Angeles)</p> <p>1996 October 31-November 3, Toronto (York University), in conjunction with the annual meeting of the Canadian Society for Traditional Music</p> <p>1997 October 23-26, Pittsburgh (University of Pittsburgh), joint meeting with IASPM</p> <p>1998 October 22-25, Bloomington (Indiana University)</p> <p>1999 November 18-21, Austin (University of Texas)</p> <p>2000 November 1-5, Toronto (University of Toronto), joint meeting with AMS, CMS, SMT, and ten other music societies</p> <p>2001 October 25-28, Detroit (University of Michigan)</p> <p>2002 October 24-27, Estes Park (University of Colorado)</p> <p>2003 October 2-5, Miami (Florida State University), joint meeting with CMS and the Association for Technology in Music Instruction</p> <p>2004 November 3-7, Tucson (University of Arizona)</p> <p>2005 November 16-20, Atlanta (Emory University)</p> |
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Asian Cultural Council
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Korean Consulate General in Atlanta
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The Korean National University of Arts
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National Phonograph Record Museum of Korea

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Mayflower Music Corporation, Celestial Harmonies*
Music Research Institute/MRI Press*
Notes (Music Library Association)
Oxford Academic
Oxford University Press*
RILM Abstracts of Music Literature*
Routledge (UK Journals)*
Routledge (Taylor and Francis)*
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Smithsonian Folkways Recordings*
Society for Ethnomusicology Business Office*
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UCLA Ethnomusicology Publications
University of Chicago Press*
University of Illinois Press*
University of Pittsburgh
University of Pittsburgh Department of Music
University of Texas Press Journals
University of Virginia
University Press of Mississippi*
Vanderbilt University Press*
Wesleyan University Press*
W.W. Norton and Company*

* Indicates table in exhibit area

Meetings

All conference sessions and meetings take place at the Sheraton Midtown Atlanta at Colony Square, Atlanta, Georgia; phone: 404-892-6000; fax: 404-876-3276

Program Supplement

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

Disabled Persons

The Sheraton Colony Square complies with the Americans with Disabilities Act of 1990, its regulations and guidelines. The staff will be pleased to assist persons with special needs or inquiries.

Activities Table

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

In Case of Emergency

Dial "0" on your room phone. The Sheraton Colony Square staff is trained to assist with emergency procedures that may be necessary.

Internet Access

High speed internet access is available in guest rooms (for a charge).

Registration

On-site conference registration will be held at the Ballroom Foyer of the hotel, unless otherwise noted.

Pre-conference registration hours:
Ballroom Foyer 7:30 - 9:00 am

Conference registration hours:	
Wednesday, November 16	7:30 am - 6:00 pm
Thursday, November 17	7:30 am - 6:00 pm
Friday, November 18	7:30 am - 4:00 pm
Saturday, November 19	7:30 am - 12 noon
Sunday, November 20	8:00 - 9:00 am

Meals

With the exception of refreshments provided at the Welcome Reception, all meals will be on your own. The Sheraton Colony Square has a restaurant and lounge, plus several food establishments in the Colony Square Mall located off the lobby.

Book Exhibit

The book exhibit will be in the Habersham Room, located on the Lobby Level of the hotel.

Book exhibit hours are:

Thursday, November 17	12:00 noon – 6:00 pm
Friday, November 18	8:00 am – 4:00 pm
Saturday, November 19	8:00 am – 4:00 pm

Silent Auction

The Silent Auction is located outside the Habersham Room. Proceeds from the auction will benefit student travel to participate as presenters in future SEM meetings. The auction is open during book exhibit hours. The end of the auction coincides with the closing of the book exhibit on Saturday afternoon at 4:00 pm. Items you win must be paid for and retrieved on Saturday between 4:00 pm and 6:30 pm. The development committee is unable to accept credit cards, but will accept cash and checks. They are unable to mail sold items. Join in the fun and friendly competition for a worthwhile aim of supporting the professional development of our student members and future colleagues.

Seeger Prize Papers

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

Business Center

The Sheraton Colony Square offers a full-service business center, located on the property. Check the front desk for service hours.

First-Time Attendees/New Member "Host" Program

First-time attendees, students, or foreign visitors attending the meeting who would like to have a veteran SEM host get you started at the conference, please plan to attend the welcome reception in Grand Ballroom South, on Thursday evening. Participants will meet prior to the reception in the **Upper Ballroom Foyer** at approximately 5:00 pm.

Job Interviews

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

WEDNESDAY, NOVEMBER 16, 2005

Pre-Conference Symposium

ATLANTA, 8:30 am – 5:30 pm

Race & Place: Invoking New Music Identities

This symposium features lecture presentations by Dwight Andrews (music, Emory University) on jazz and spirituality, Peter Brown (anthropology, Emory University) on healing and the social body, Marva Carter (music, Georgia State University) on early twentieth-century African American Broadway theater, Jonathan Dueck (music, University of Maryland at College Park) on shape-note singing in the South, Jean Ngoya Kidula (music, University of Georgia at Athens) on gospel music and race in the South, Bobbi Patterson (religion, Emory University) on music and intercultural understanding in an international school in Atlanta, Brett Pyper (music, New York University) on jazz and race in South Africa, Dianne Stewart (religion, Emory University) on the theology of the body in nineteenth-century African American religious expressions, and also presentations by Regula Qureshi (music, University of Alberta), Kay Kaufman Shelemay (music, Harvard University), and Deborah Wong (music, University of California at Riverside). After the lunch hour Thomasina Neely-Chandler (Atlanta) will present a lecture-performance on the music and worship practices of the Church of God in Christ in Grand Ballroom South.

Organized by Emory University's Department of Music and co-sponsored by the Center for Teaching and Curriculum, Hightower Fund, Institute for Comparative and International Studies, Institute of Liberal Arts, and the Program in Culture, History, and Theory.

THURSDAY, NOVEMBER 17, 2005

Welcome Reception

GRAND BALLROOM SOUTH, 5:30 – 7:30 pm

Hosted by Robert A. Paul, Dean of Emory College and Charles Howard Candler Professor of Anthropology and Interdisciplinary Studies, and Stephen A. Crist, Chair of the Department of Music. Music performances by Emory University Big Band, directed by Gary Motley.

THURSDAY, NOVEMBER 17, 2005

Concert: Creative Processes of Korean Music

GRAND BALLROOM NORTH, 8:00 – 10:00 pm

This concert will feature both traditional music and contemporary development of Korean music in the last fifty years through a wide range of repertory from *sanjo* to computer-generated music. The six specially invited performers are Hwang Byungki (*gayageum*, 12-stringed zither), Ji Aeri (12- and 25-stringed *gayageum*), Moon Hyun (*sijo*, poetic song), Kim Jeongseung (*daegeum*, large bamboo flute), Kim Woongsik (*jango*, hourglass drum), and Jo Jeonghee (*pansori*, narrative sung-drama). Renowned photographer Koo Bohncchang, whose prolific output includes still photos used as cover posters for such well-known Korean films as *Seopeonje* and *Chunhyang*, as well as photographs of Korean mask dancers, will provide live interactive visual imagery for the concert.

Major funding by the Asian Cultural Council, The Korean Culture and Arts Foundation, and Ministry of Culture and Tourism (Korea), with additional sponsorship from Emory University's Department of Music, Department of Russian and East Asian Languages and Cultures, Program for Asian Studies, Program for East Asian Studies, and Gugak FM, Korean Consulate General in Atlanta, The Korea Foundation, The Korean National University of Arts, The National Center for Korean Traditional Performing Arts, and National Phonograph Record Museum of Korea.

FRIDAY, NOVEMBER 18, 2005**Concert: Gullah Music Performed by the Georgia Sea Islands Singers**

(Buses will start loading at 6:30 p.m. We encourage participants to board early to assure timely arrival for the concert. Buses will be parked at the intersection of 14th and Juniper Streets, across from the hotel.)

**Donna and Marvin Schwartz Center for Performing Arts,
EMORY UNIVERSITY****8:00 – 10:00 pm**

Discover the coastal Georgia Gullah heritage of the Golden Isles through song as Frankie Sullivan Quimby and Douglas Quimby sing in English, African, and Gullah dialect. Audience participation, clapping, and Doug's lightning quick hands that turn his body into a musical instrument are highlights along with the escape songs, call-and-response songs, sea chanties, shouts, and lyrics containing coded messages once used by slaves. Treasures of Georgia, the Quimbys have performed for heads of state and at major world events, including multiple Olympic Games.

Tickets underwritten by Emory University's Department of Music, with additional sponsorship from American Studies, Center for the Study of Public Scholarship, Department of Anthropology Speakers Fund Series, Institute for African Studies, and Program for African American Studies. Transportation will be provided.

SATURDAY, NOVEMBER 19, 2005**SEM 50th Anniversary Banquet****GRAND BALLROOM SOUTH****7:00 – 9:00 pm**

Music performances by Emory University Jazz Ensemble, directed by Gary Motley.

GRAND BALLROOM SOUTH**"Fun Stuff," 8:30 – 9:30 pm**

Master of Ceremonies: Christopher Waterman, University of California at Los Angeles

An informal (and improvised) program of humor at the expense of ethnomusicologists and SEM. All are welcome!

SATURDAY, NOVEMBER 19, 2005**An Evening of *Tango*****GRAND BALLROOM SOUTH****9:30 pm – 12:00 midnight**

Hosted by Tangueros Emory, this *tango milonga* will be led by Horacio Arcidiacono. From 9:30 to 10:00 pm, Horacio and members of Tangueros Emory will teach basic *tango* steps to SEM members. From 10:00 pm onward, Atlanta's *tango* community will join SEM members and dance the night away. Sponsored by Emory University's Department of Spanish and Portuguese and the Latin American and Caribbean Studies Program. Admission: \$10; free for SEM conference participants (show your conference badges at the entrance). Cash bar available.

SATURDAY, NOVEMBER 19, 2005**Contemporary Javanese Shadow Puppet Theater: *KAM*, an Interactive Shadow Play****ATLANTA****9:30 pm – 12:00 midnight**

KAM is based on the sixteenth-century Javanese legend of Ki Ageng Mangir and the modern play *Mangir* by Pramoedya Ananta Toer. Performed by the Emory Gamelan Ensemble and guest musicians from SEM, with Midiyanto, University of California at Berkeley, as *dhalang*. Music and design by Steven Everett, Emory University. In combining traditional Javanese and contemporary Western art forms, *KAM* explores the cyclical nature of current and past sociopolitical dynamics in Indonesia through a traditional *wayang kulit* form. *KAM* provides a modern glimpse into this intriguing episode in Javanese history. Movement, shadow puppets, and music are able to interact with the use of several computer-based audio and video programs. Original shadow puppets of the characters in the play have been created in Java for this production. The story is spoken and sung by Midiyanto in English, Bahasa Indonesia, and Javanese. This event is free for SEM conference participants.

The Charles Seeger Lecture



Grand Ballroom North
 Saturday, November 19
 5:45 – 6:45 pm

Lost Lineages and Neglected Peers: Ethnomusicologists outside Academia

Anthony Seeger, Professor of Ethnomusicology, University of California at Los Angeles

Many academic disciplines create an intellectual lineage from early figures whose research questions or authoritative publications establish the legitimacy of their distinctive disciplinary identity. These lineages are established and transmitted through teaching, citations, and publications. Like most genealogies, that of ethnomusicology displays a degree of “genealogical amnesia” with respect to certain figures who do not fit the ambitions of a discipline seeking to establish itself as legitimate within the institutional framework of the twentieth century university. Since we are celebrating the fiftieth anniversary of the founding of SEM, and as I am giving a lecture named after my grandfather Charles, I take this occasion to examine our lineages and to discuss the significance of ethnomusicologists whose most important contributions may have been made outside academia, including those of Charles Seeger.

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

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

As we review our history and examine our lineages during this year’s celebration of the fiftieth anniversary of the founding of SEM, it is particularly fitting that Anthony Seeger gives the lecture named after his grandfather Charles, whose work, like that of his grandson Anthony, has had far-reaching effects within and outside of academia. Charles Seeger gave SEM’s first Distinguished Lecture in 1976, which was renamed the Charles Seeger Lecture in 1983, following his death in 1979. Like his grandfather before him, who served as President of SEM in 1960 and 1961, Anthony Seeger served as President of SEM from 1991 to 1993, as President of the International Council for Traditional Music (ICTM) from 1997 to 1999, and as Secretary-General of ICTM from 2001 to the present. Both grandfather and grandson have made significant contributions to ethnomusicological theory and method, and served their academic societies as well as society at large.

Born in New York City on May 29, 1945, and raised within the musically and politically active extended Seeger family, Anthony Seeger received his Ph.D. in anthropology from the University of Chicago in 1974. During his predoctoral research with the Suyá (1970-73), he engaged his Suyá hosts with banjo and song, as they drew him into their ceremonial and musical world. His continued visits to the Suyá over the years, with his most recent visit in 2004, have resulted in numerous publications in English and Portuguese that speak to anthropologists, ethnomusicologists, and musicologists

in a writing style that never shies from complex details, but recounts them in an approachable, action-packed rendering of social and ceremonial life.

His renowned book *Why Suyá Sing: A Musical Anthropology of an Amazonian People*, originally published in 1987 by Cambridge University Press with accompanying cassette, received the American Musicological Society's Kinkeldey Award in October 1988, and has been issued in a revised paperback with CD by the University of Illinois Press in 2004. *Why Suyá Sing*, building upon the solid ethnographic foundation laid in his earlier *Nature and Society in Central Brazil: The Suyá Indians of Mato Grosso* (Harvard University Press, 1981), drew upon forays into ethnomusicological theory and analysis that first found expression in Seeger's extensive and well-archived field collection of Suyá song and speech genres. These materials formed the basis for recordings (*Música Indígena: A arte vocal dos Suyá*, 1982) and articles ("Porque os índios Suyá cantam para as suas irmãs") appearing first in Portuguese, and later developed as articles for the journal *Ethnomusicology* (1979) and McLeod and Herndon's coedited *The Ethnography of Musical Performance* (Norwood Editions, 1980).

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

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

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

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

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

Wednesday, November 16, 2005

Registration	7:30 am - 6:00 pm	Ballroom Foyer
Pre-Conference	8:30 am - 5:30 pm	Atlanta

Thursday, November 17, 2005

Registration	7:30 am - 6:00 pm	Ballroom Foyer
Paper Session 1	8:30 - 10:00 am	Meeting Rooms
Paper Session 2	10:15 am - 12:15 pm	Meeting Rooms
Committee Meetings	12:30 - 1:30 pm	Meeting Rooms
Exhibit Hall Open	12:00 noon - 6:00 pm	Habersham
Paper Session 3	1:30 - 3:30 pm	Meeting Rooms
Paper Session 4	3:45 - 5:15 pm	Meeting Rooms
First-timers' Reception	5:00 pm	Upper Ballroom Foyer
Welcome Reception	5:30 - 7:30 pm	Grand Ballroom South
Committee Meetings	7:00 - 10:00 pm	Meeting Rooms
Korean Music Concert	8:00 - 10:00 pm	Grand Ballroom South

Friday, November 18, 2005

Registration	7:30 am - 4 pm	Ballroom Foyer
Committee Meetings	7:00 - 8:30 am	Meeting Rooms
Exhibit Hall Open	8:00 am - 4:00pm	Habersham
Paper Session 5	8:30 - 10 am	Meeting Rooms
Plenary Session	10:15 am - 12:15 pm	Grand Ballroom
Committee Meetings	12:30 - 1:30 pm	Meeting Rooms
Plenary Session	1:30 - 3:30 pm	Grand Ballroom
Informal Memorials	3:45 - 5:45 pm	Grand Ballroom North
Paper Session 6	3:45 - 5:45 pm	Meeting Rooms
Committee Meetings	6:00 - 10:00 pm	Meeting Rooms
Gullah Music Concert	8:00 - 10:00 pm	Schwartz Center, Emory University

Saturday, November 19, 2005

Registration	7:30 am - 12noon	Ballroom Foyer
Committee Meetings	7:00 - 8:30am	Meeting Rooms
Exhibit Hall Open	8:00 am - 4:00 pm	Habersham
Paper Session 7	8:30 - 10:00am	Meeting Rooms
Paper Session 8	10:15 am - 12:15pm	Meeting Rooms
Pioneers Concert	12:30 - 1:30 pm	Grand Ballroom South
Committee Meetings	12:30 - 1:45 pm	Meeting Rooms
Paper Session 9	1:45 - 3:45 pm	Meeting Rooms
SEM Business Mtg	4 - 5:30 pm	Grand Ballroom North
Seeger Lecture	5:45 - 6:45 pm	Grand Ballroom North
SEM Banquet	7:00 - 9:00 pm	Grand Ballroom South
"Fun Stuff"	8:30 - 9:30 pm	Grand Ballroom South
An Evening of <i>Tango</i>	9:30 pm - 12:00 midnight	Grand Ballroom North
Shadow Puppet Play	9:30 pm - 12:00 midnight	Atlanta

Sunday, November 20, 2005

Registration	8:00 - 9:00 am	Ballroom Foyer
Committee Meetings	7:00 - 9:00 am	Meeting Rooms
Paper Session 10	8:30 - 10:30 am	Meeting Rooms
Paper Session 11	10:45 am - 12:45 pm	Meeting Rooms

Pre-Conference Symposium

Race & Place: Invoking New Music Identities

ATLANTA

8:30 am – 6:00 pm

Registration: 7:30 am – 9:00 am

This symposium features lecture presentations by Dwight Andrews (music, Emory University) on jazz and spirituality, Peter Brown (anthropology, Emory University) on healing and the social body, Marva Carter (music, Georgia State University) on early twentieth-century African American Broadway theater, Jonathan Dueck (music, University of Maryland at College Park) on shape-note singing in the South, Jean Ngoya Kidula (music, University of Georgia at Athens) on gospel music and race in the South, Bobbi Patterson (religion, Emory University) on music and intercultural understanding in an international school in Atlanta, Brett Pyper (music, New York University) on jazz and race in South Africa, Dianne Stewart (religion, Emory University) on the theology of the body in nineteenth-century African American religious expressions, and also presentations by Regula Qureshi (music, University of Alberta), Kay Kaufman Shelemay (music, Harvard University), and Deborah Wong (music, University of California at Riverside). After the lunch hour Thomasina Neely-Chandler (Atlanta) will present a lecture-performance on the music and worship practices of the Church of God in Christ in Grand Ballroom South.

Organized by the Department of Music and co-sponsored by ICIS (Institute for Comparative and International Studies) and the Institute of Liberal Arts at Emory University.

HIGHLANDS

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

PRESIDENTIAL SUITE

SEM Board of Directors Meeting, 6:30 – 10:00 pm

Breakfast Block, 7:00 – 8:30 am

WOODSTOCK

**2006 Program Committee and Local Arrangements
Committee Meeting, 7:00 – 8:00 am**

BALLROOM FOYER

Registration, 7:30 am – 6:00 pm

PRESIDENTIAL SUITE

SEM Board of Directors Meeting, 8:00 am – 12:00 noon

HABERSHAM

Exhibitor Set-up, 8:00 am – 12:00 noon

GRAND BALLROOM SOUTH

- IA Music in Arabic Cultures**
Chair: Philip Schuyler, University of Washington
- 8:30 Communal Non-Work Sea Songs of the Arabian Gulf: A Kuwaiti Perspective
Lisa Urkevich, American University of Kuwait
- 9:00 From beneath This Cedar to the Ends of the Earth: The Lebanese Superstar Singer, Fairouz
Kenneth S. Habib, Pomona College
- 9:30 Music on the Margins: Discourses of Middle Eastern Music in Israel
Galeet Dardashti, University of Texas at Austin

GRAND BALLROOM NORTH

- 1B Forum/Roundtable**
- 8:30 **Interdisciplinary Strategies for Ethnomusicology's Future**
(Sponsored by the Careers and Professional Development Committee)
Chair: Elizabeth Tolbert, Johns Hopkins University
- Presenters: Ian Cross, University of Cambridge; Georgina Born, University of Cambridge; Elizabeth Tolbert, Johns Hopkins University

SHERWOOD

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

ATLANTA

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

GEORGIA

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

ANSLEY

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

MARIETTA

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

ROSWELL

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

ARDMORE

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

PEACHTREE

- 1J Christian Music in Changing Societies**
Chair: Suzel Ana Reily, Queen's University, Belfast
- 8:30 Music as an Anti-Religious Tool in the Former Soviet Union
Razia Sultanova, SOAS, University of London
- 9:00 "Dios Es Bueno": Music, Dance, and Expressions of Belief in Cuban Protestant Society
Valerie Dickerson, University of California at Los Angeles
- 9:30 Musical Markets from God: Reflections from the Gypsy Filadelfia Churches in Portugal and Spain
Ruy Llera Blanes, University of Lisbon

KENNESAW

- 1K What's in a Name? Representing African American Music through Cultural and Industry Labels**
Chair: Mellonee Burnim, Indiana University
- 8:30 Cloaking Difference in African American Religious Music Genres
Mellonee Burnim, Indiana University
- 9:00 "Coming to Voice": Black Women and the Politics of Naming in Women-Identified Music
Eileen M. Hayes, University of North Texas
- 9:30 Marginalizing and Mainstreaming Black Popular Music: An Interpretation of Marketing Labels
Portia Maulsby, Indiana University

FULTON

- 1L The Western Pacific**
Chair: Gabriel Solis, University of Illinois at Urbana-Champaign
- 8:30 *Musik Kontemporer* and the Analysis of Balinese Music
Andrew McGraw, Wesleyan University
- 9:00 Performing Identity at Festivals: An Australian Encounter with Japanese Music
Kimi Coaldrake, University of Adelaide
- 9:30 Western-Eastern and Global-Local Intersections: Constructing a Distinct Religious and Music Identity on the Island of Flores, Eastern Indonesia
Marzanna Poplawska, Wesleyan University

PIEDMONT

- 1M Poster Sessions (Simultaneous)**
NOTE TIME: 8:15 – 10:15 am
- 8:15 Applied Ethnomusicology and the Alabama Center for Traditional Culture
(Sponsored by the Applied Ethnomusicology Section)
Steve Grauberger, Alabama Center for Traditional Culture
- Kosovo Roma: A Case Study in Applied Ethnomusicology
(Sponsored by the Applied Ethnomusicology Section)
Svanibor Pettan, University of Ljubljana

Break, 10:00 - 10:15 am

GRAND BALLROOM SOUTH**2A Atlanta, Georgia, the South**

Chair: Marva Carter, Georgia State University

- 10:15 Sacred Harp Revival and Religious Revival: The Atlanta Baptist Tabernacle and Its Association with the United Sacred Harp Musical Association, 1904-1912
Duncan Vinson, Suffolk University
- 10:45 The Land Where “Crunk” Is King: Constructing and Negotiating Hip Hop in Atlanta
Michael Barnes, University of California at Berkeley
- 11:15 “The South Got Somethin’ to Say”: Race, Region, and the Rise of Atlanta’s Rap Industry
Darren Elliott Grem, University of Georgia
- 11:45 Marked Voices: Recognition, Performed Authority, and the Southern Accent in Sacred Harp Singing
Kiri Miller, Harvard University

GRAND BALLROOM NORTH**2B Theoretical Concepts: A Variety of Interpretations**

Chair: Regula Qureshi, University of Alberta

- 10:15 Theorizing Trance and Music among Hindu South Africans
Jayendran Pillay, Hampshire College
- 10:45 Ethnomusicology and Cultural Recognition: Toward a Historiography of Music and Violence
Jim Sykes, University of Chicago
- 11:15 Modernism, Postmodernism, and Critical Theory in the History of Ethnomusicological Study
Priwan Nanongkham, Kent State University
- 11:45 The Middle Ground: Toward a Theory of Musical Genre and Identity
Jonathan Dueck, University of Maryland at College Park

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

Chair: Terry Miller, Kent State University

- 10:15 Ethnomusicology in the Study of the Maronite Christian Liturgical Chant
Guilnard Moufarrej, University of California at Los Angeles
- 10:45 “I Sing, Therefore I Am”: An Investigation of Church Music Education Programs as Mechanisms for Identity Construction and Social Change in Ukraine
Stephen Benham, Duquesne University
- 11:15 “Oh, for a Thousand Tongues to Sing”: Music Making in Predominantly Black Mega Churches in Los Angeles, California
Birgitta J. Johnson, University of California at Los Angeles
- 11:45 Selling the Sacred: Contemporary Christian Worship Music as General Market Commodity
David Horace Perkins, Vanderbilt University

ATLANTA**2D Forum/Roundtable**

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

GEORGIA

- 2E Creative Processes of Korean Music**
(Sponsored by the SEM at 50 Local Arrangements Committee)
Chair: Tong Soon Lee, Emory University
- 10:15 Looking Back on Fifty Years of Neo-Traditional Music in Korea
Hwang Byungki, Ewha Women's University
- 10:45 Creative Processes in *P'ansori* Story-Singing and *Ch'angguk* Opera
Andrew Killick, University of Sheffield
- 11:15 New Directions for Western-Style Compositions in Korea
Jinmi Huh Davidson, University of North Carolina at Chapel Hill
- 11:45 Discussant: Robert C. Provine, University of Maryland at College Park

ANSLEY

- 2F Forum/Roundtable**
- 10:15 **Emergent Issues and New Directions for Ethnomusicological Work**
(Sponsored by the Student Concerns Committee)
Chair: Sonia Tamar Seeman, University of California at Santa Barbara
- Presenters: Adriana Helbig, Columbia University; Jason Stanyek, New York University; Sonia Tamar Seeman, University of California at Santa Barbara

MARIETTA

- 2G Musical Cultures of Mexico**
Chair: Steven Loza, University of California at Los Angeles
- 10:15 "My Mother Is Gone": Spiritual Singing and Collective Identity among the Mascogos (Black Seminoles from Coahuila, Mexico)
Alejandro L. Madrid, University of Texas at Austin
- 10:45 The Estilo Bravio of Lucha Reyes: The Creation of Feminist Consciousness via the Cancion Ranchera
Antonia Garcia-Orozco, California State University at Northridge
- 11:15 Mariachi Musical Genres and the Performance of Mexicanidad (1930-1945)
Don Henriques, University of Texas at Austin
- 11:45 The American Academic Mariachi Movement
Lauryn Salazar, University of California at Los Angeles

ROSWELL

- 2H Echoes of Al-Andalus: Music, Orality, Identity, Nostalgia**
(Sponsored by the Society for Arab Music Research)
Chair: Jonathan H. Shannon, Hunter College, CUNY
- 10:15 A Tradition of Teaching a Tradition: Orality and Literacy in the Moroccan *Âla*
M. Ikraam Abdu-Noor, Yale University
- 10:45 Uncovering Al-Andalus in Colonial Algeria: Music and Text, 1855-1905
Jonathan Glasser, University of Michigan
- 11:15 Andalusian Legacies: Theorizing Musical Memory Cultures
Jonathan H. Shannon, Hunter College, CUNY
- 11:45 The Cultural Politics of Andalusian Music in Contemporary Spain
Dwight Reynolds, University of California at Santa Barbara

ARDMORE

- 2I Composers on Four Continents**
Chair: Fred Lieberman, University of California at Santa Cruz
- 10:15 Where Have All the “True” Musicians Gone? Conversations with Abelardo Vásquez
Javier F. León, Tulane University
- 10:45 Suppression and Resurrection of Two Commemorative Compositions by N. Z. Nayo: A Ghanaian Composer Prevails under the Hegemonies of His Nation’s Cultural Politics
George Worlasi Kwasi Dor, University of Mississippi
- 11:15 The Music of Ahmed Adnan Saygun and the Dilemma of Nationalism and Modernity in Turkey
Kathryn Woodard, Texas A&M University
- 11:45 Recreating America in Music: The WPA Composers’ Forum
YouYoung Kang, Scripps College

PEACHTREE

- 2J “Music of the People”: The Construction, Production, and Dissemination of National Identities through Music**
Chair: Nancy Elizabeth Currey, University of California at Santa Barbara
- 10:15 We Interrupt This Salsa Concert to Bring You Some Autochthonous Folk Music: Music and Nation Building during Panama's Centennial
Francesca Rivera, University of California at Berkeley
- 10:45 Music Historiography in Post-1949 Taiwan: Negotiating Identity through Music History
Sylvia Hui-Hsuan Chao, University of Michigan
- 11:15 Performing Nostalgia for an Invented History: Nationalism in Uzbek Musical Institutions
Tanya H. Merchant Henson, University of California at Los Angeles
- 11:45 The Voice of Syria: Music and the Development of a National Identity in Late 20th Century Syria
Nancy Elizabeth Currey, University of California at Santa Barbara

KENNESAW

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

FULTON

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

PIEDMONT

- 2M Poster Sessions (Simultaneous)**
NOTE TIME: 10:30 am – 12:30 pm
- 10:30 Globalization and Local Music-Making in Micronesia: A Media Survey
David Huron, Ohio State University
- Rejuvenating the African Musical Bow in India: The Sidi Malunga Project
(Sponsored by the Applied Ethnomusicology Section)
Amy Catlin-Jairazbhoy, University of California at Los Angeles

Lunch Block, 12:15 – 1:30 pm

HIGHLANDS

Dance Section Business Meeting, 12:30 – 1:30 pm

MORNINGSIDE

Archiving Committee Business Meeting, 12:30 – 1:30 pm

WOODSTOCK

Audio Visual Committee Meeting, 12:30 – 1:30 pm

HABERSHAM

Exhibits Open, 12:00 noon – 6:00 pm

GRAND BALLROOM SOUTH

3A Ethnography and History in the Study of Instruments
Chair: Margaret Kartomi, Monash University

- 1:30 Clappers and Tempo in Cambodia, China, and Korea
Chun In-Pyong, Chung-Ang University
- 2:00 *Thum Nyatiti*: Transformation of the Luo Lyre of Kenya
Everett Shiverenje Igbwa, York University
- 2:30 African American Instrument Adoption and Adaptation:
Evidence from Music Archeology and Ethnomusicology
Mark Howell, Fordham University
- 3:00 An Anthropological Approach to the Study of Musical
Futures: The Case of the Qin, the Chinese Seven-Stringed
Zither
Tsai Tsan-huang, Nanhua University

GRAND BALLROOM NORTH

3B Commemorative Roundtable

1:30 **Perspectives from Five Decades: Members of SEM Who
Have Joined in Each Decade since 1955 Contribute
Their Thoughts on the History of SEM**
Chair: Ruth Stone, Indiana University

Presenters: Bruno Nettl, University of Illinois at Urbana-
Champaign; Charlotte J. Frisbie, Southern Illinois
University at Edwardsville; Deborah Wong, University of
California at Riverside; Travis Jackson, University of
Chicago; David Pruett, Middle Tennessee State University

SHERWOOD

3C Iberian Topics in Europe and the New World
Chair: Rebecca Miller, Hampshire College

- 1:30 Change and Tradition in the Traditional Songs from the
Northeast of Venezuela: Approaches to Ethnomusicological
Research in Venezuela
Sofia Barreto Rangel, LACITO/University of Rennes
- 2:00 African or Andean: Origin Myths and Musical Performance
in the Cradle of Black Peru
Heidi C. Feldman, University of California at San Diego
- 2:30 The Tenth Island: Azorean Wind Bands and Transnational
Identity
Gary Pritchard, University of California at Irvine
- 3:00 Recreating Instruments and Identities: The Revival of the
Chilean Rabel
Emily Pinkerton, University of Texas at Austin

ATLANTA

3D Chinese Music in Past and Present
Chair: Nancy Guy, University of California at San Diego

- 1:30 Melodic Conformity and Departure: Realization of the *Baban*
Model in the Chinese *Zheng* Repertoire
Gloria Wong, University of British Columbia
- 2:00 Aircraft, Horse-Carts, Western Art Music, and Confucian
Morality in Modern Chinese Music (1920s-1930s)
Joys Cheung, University of Michigan
- 2:30 Music for the Mediated Masses: Crossover Dreams (and
Nightmares) in the Packaging of Chinese Instrumental Music
J. Lawrence Witzleben, Chinese University of Hong Kong
- 3:00 "Plucking the Winds" and "Strumming the Soul" in
Chaozhou: Musical Authenticity and Identity Politics within
a Regional Chinese Instrumental Tradition
Mercedes M. Dujunco, Bard College

GEORGIA

- 3E Metropolitan Imaginations versus Peripheral Discourses: World Ethnomusicologies and Cultural Politics**
Chair: Ana María Ochoa, Columbia University
- 1:30 African Musicology of Ethnomusicology? Contestation in the Scholarship of “African’ Musical Cultures”
Sylvia Nannyonga-Tamusuza, Makerere University
- 2:00 Worlds of Ethnomusicologies: Toward an Understanding of Indonesian Popular Music Discourse
Andrew Weintraub, University of Pittsburgh
- 2:30 Ethnomusicology and Social Movements
Carlos Sandroni, Federal University of Pernambuco
- 3:00 Genealogies of Aurality, Cultural Politics, and Disciplinary Histories in Latin America
Ana María Ochoa, Columbia University

ANSLEY**3F Forum/Roundtable**

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

MARIETTA

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

ROSWELL**3H Music and Traumatic Experience**

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

ARDMORE

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

PEACHTREE

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

KENNESAW

- 3K Medical Ethnomusicology (II): Music, Health, and Healing in Cultural and Clinical Contexts**
Chair: Benjamin Koen, Florida State University
- 1:30 Imbalu: HIV and the Performance of Adult-Male Circumcision Rituals in Uganda
Gregory Barz, Vanderbilt University
- 2:00 "Go Down, Blood!" Native Rainforest Music Therapy among the Warao of Venezuela
Dale Olsen, Florida State University
- 2:30 The Children's Happiness Integrative Music Project (CHIMP): Toward a Medical Ethnomusicology of Autism Spectrum Disorders
Michael Bakan, Florida State University
- 3:00 Cognitive Flexibility and Religious Coping: Transforming Stress and Depression through Falak Performance
Benjamin Koen, Florida State University

FULTON

- 3L Lecture/Demonstrations**
- 1:30 **Lecture-Recital of Works by Composers of African Descent: Repetitive Patterns and Their Use in Selected Piano Pieces**
Presenter: Myrna Capp, Seattle Pacific University
- 2:30 **Rhythmic Archetypes in Music Traditions of West Africa and the Diaspora**
Presenter: James Burns, SUNY at Binghamton

Break, 3:30 – 3:45 pm

GRAND BALLROOM SOUTH

4A Music and Current Issues in the Muslim Middle East
 Chair: Ali Jihad Racy, University of California at Los Angeles

3:45 The Stones We Throw Are Rhymes: Ethnic Engagements, Resistance Rap, and the Poetics of Palestinian Identities in Israel
 David McDonald, University of Illinois at Urbana-Champaign

4:15 “Allah Knows Best”: Music amid the Contemporary Islamic Fundamentalisms and Other Revivals
 Takahiro Aoyagi, Gifu University

4:45 Songs after Death: Martyrdom, Music, and Emotion in Palestine
 Jennifer Sinnamon, Queen’s University, Belfast

GRAND BALLROOM NORTH

4B President’s Roundtable (I)

3:45 **Ethnomusicology by (M)any Other Name(s)**
 Chair: Timothy Rice, University of California at Los Angeles, SEM President

After brief opening statements from a variety of perspectives by Judith Becker, Patricia Campbell, and Yosihiko Tokumaru, all present are invited to discuss the topic.

SHERWOOD

4C Performance

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

ATLANTA

4D Music, Dance, Identity, and the Transnational “Gaze” of the Other
 Chair: Peter Manuel, CUNY Graduate Center

3:45 Race and Nation-Building in Two Latin American National Folk Dance Companies
 Sydney Hutchinson, New York University

4:15 Contrabanding the Corrido: The Narcocorrido and the Spanish Imagination
 Cathy Ragland, CUNY Graduate Center

4:45 Tourism Is Our Business: The Changed Role of Calypso in Jamaica
 Daniel Neely, New York University

GEORGIA

4E Irish Music at Home and Abroad
 Chair: James Cowdery, RILM Abstracts of Music Literature

3:45 The Bodhran: Evolution during the Twentieth Century
 Brian Holder, University of Florida

4:15 The Language of Internal Exile: An Irish Musical Enclave within Ireland
 Sean Williams, Evergreen State College

4:45 Mediating the Divide: Irish Traditional Song in the World Music Market
 Susan Motherway, University of Limerick

ANSLEY

- 4F Musicologies: Brazilian History and Perspectives**
Chair: Samuel Araujo, Federal University of Rio de Janeiro
- 3:45 Mario de Andrade's Contribution to Brazilian Ethnomusicology
Flávia Toni, University of São Paulo
- 4:15 Another Face of Ethnomusicology: Some Case Studies from Brazil
Oliveira Pinto, University of São Paulo

MARIETTA

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

ROSWELL

- 4H Performing Women: New Research on Gender in Latin American Music**
(Sponsored by the Section on the Status of Women)
Chair: Frederick Moehn, SUNY at Stony Brook
- 3:45 Performing Femininity: The Construction of Female "Latin Americans" in the UK through Voice and Body
Ruth Hellier-Tinoco, University of Winchester, UK
- 4:15 Engendering Samba: Disciplining Bodies and Shaping Identities
Carla Brunet, University of California at Berkeley
- 4:45 Pure Sex
Frederick Moehn, SUNY at Stony Brook

ARDMORE

- 4I Korea and Tibet**
Chair: Robert Provine, University of Maryland at College Park
- 3:45 New National Music, Modern Elite, and Distinction: Representation of Kayagŭm Shin'gok Performance in Contemporary South Korea
Hee-sun Kim, National University of Singapore
- 4:15 The Voice of Pathos: Korean Kisaeng and Their Role in P'ansori Performance
Ju-Yong Ha, CUNY Graduate Center
- 4:45 The Serpent Notation of the Sakyapa: The Link between Tibetan Buddhist Chant Manuals and the Twelfth-Century "Treatise on Music" by Sa-skya Pandita
Alice Egyed, Eotvos University, Budapest

PEACHTREE

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

KENNESAW

- 4K The World of Dance**
Chair: Joanna Bosse, Bowdoin College
- 3:45 The Rural Square Dance: Surviving under the Radar
James Kimball, SUNY at Geneseo
- 4:15 Removing Barriers: Participatory Action Research with a Dance Group of Differently Abled Women
Hanna Väätäinen, Åbo Akademi University
- 4:45 Danser sur les doigts: Moving to Music the Acadian Way
Mylene Ouellette, University of Limerick

FULTON

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

PIEDMONT

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

Evening Block, 5:15 – 10:00 pm**UPPER BALLROOM FOYER**

**Welcome Reception for First-Time Conference Attendees,
5:00 – 5:30 pm**

GRAND BALLROOM SOUTH

Welcome Reception, 5:30 - 7:30 pm

Hosted by Robert A. Paul, Dean of Emory College and Charles Howard Candler Professor of Anthropology and Interdisciplinary Studies, and Stephen A. Crist, Chair of the Department of Music. Music performances by Emory University Big Band, directed by Gary Motley.

6:15 Presentations by Timothy Rice, SEM President, and others

WOODSTOCK

**Crossroads Project on Diversity, Difference, and
Underrepresentation Business Meeting, 7:00 – 8:00 pm**

GRAND BALLROOM NORTH

Concert: Creative Processes of Korean Music, 8:00 – 10:00 pm

This concert will feature both traditional music and contemporary development of Korean music in the last fifty years through a wide range of repertory from *sanjo* to computer-generated music. The six specially invited performers are Hwang Byungki (*gayageum*, 12-stringed zither), Ji Aeri (12- and 25-stringed *gayageum*), Moon Hyun (*sijo*, poetic song), Kim Jeongseung (*daegeum*, large bamboo flute), Kim Woongsik (*jango*, hourglass drum), and Jo Jeonghee (*pansori*, narrative sung-drama). Renowned photographer Koo Bohncchang, whose prolific output includes still photos used as cover posters for such well-known Korean films as *Seopeonje* and *Chunhyang*, as well as photographs of Korean mask dancers, will provide live interactive visual imagery for the concert.

Funding is provided by the Ministry of Culture and Tourism (Korea), Foundation for Cultural Exchange (Korea), Korea Foundation (Korea), and Asian Council for Arts (USA), with additional sponsorship from the Program for Asian Studies, Department of Music, Department of Russian and East Asian Languages and Cultures, and the Institute of Liberal Arts at Emory University.

FULTON

Society for Arab Music Research Business Meeting, 8:00 – 10:00 pm

MORNINGSIDE

**Association for Chinese Music Research Business Meeting,
8:00 – 10:00 pm**

Breakfast Block, 7:00 – 8:30 am

PIEDMONT

Applied Ethnomusicology Section Business Meeting, 7:00 – 8:00 am

HIGHLANDS

Chapters Meeting, 7:00 – 8:00 am

MORNINGSIDE

Section on the Status of Women Business Meeting, 7:00 – 8:00 am

WOODSTOCK

Publications Advisory Committee Meeting, 7:00 – 8:00 am

BALLROOM FOYER

Registration, 7:30 am – 4:00 pm

HABERSHAM

Exhibits Open, 8:00 am – 4:00 pm

GRAND BALLROOM SOUTH

- 5A Historical Aspects of Ethnomusicology in the USA**
Chair: Doris Dyen, Rivers of Steel National Heritage Area
- 8:30 American Fiddle Music Research: The Contributions of Samuel P. Bayard
Carl Rahkonen, Indiana University of Pennsylvania
- 9:00 You Know You Are a Lutheran If : Immigration, Hymnody, and Heritage
Allison Adrian, University of Minnesota
- 9:30 Forty-four Years (and Counting) of South Indian Music and Dance at Wesleyan University
Joseph M. Getter, Wesleyan University

GRAND BALLROOM NORTH

- 5B History and Future in Latin American Ethnomusicology**
Chair: John Schechter, University of California at Santa Cruz
- 8:30 Fifty Years of Ethnomusicological Research in Peru: The Quechua Community of Q'eros
Holly Wissler, Florida State University
- 9:00 Latin American Music in the History of SEM
Beth K. Aracena, Eastern Mennonite University
- 9:30 New Developments in Central American Ethnomusicology
Janet L. Sturman, University of Arizona

SHERWOOD

- 5C Forum/Roundtable**
- 8:30 **Diverse Voices 2005**
(Sponsored by the Crossroads Project on Diversity, Difference, and Underrepresentation)
Chair: Kyra D. Gaunt, New York University
- All present are invited to discuss our interactions in the field, in the classroom, and relative to the politics within our programs.

ATLANTA

- 5D Indian Music: Reconsiderations**
Chair: Richard Widdess, SOAS, University of London
- 8:30 Gesture in Hindustani Vocal Music
Matthew Rahaim, University of California at Berkeley
- 9:00 *Tadinginatom*: Solkattu and the Scholarship on South Indian Music
Douglass Fugan Dineen, Wesleyan University
- 9:30 Trumping the Narratives of Transmission: Learning Hindustani Classical Music with Recordings
Justin Scarimbolo, University of California at Santa Barbara

GEORGIA**5E Music of First Nations Cultures**

Chair: Victoria Levine, Colorado College

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

ANSLEY**5F A Variety of Approaches to Analysis**

Chair: Barbara B. Smith, University of Hawai'i at Manoa

- 8:30 "Double Takes": Complexities of Meanings Associated with Regional Dance Tune Categories in Eastern Newfoundland
Kelly Best, Memorial University of Newfoundland
- 9:00 A Neglected Ethnomusicological Research Area: Body Percussion and Movement
Margaret Kartomi, Monash University
- 9:30 Canons within Canons: A Newfoundland Fiddle Music Case Study
Evelyn Osborne, Memorial University of Newfoundland

MARIETTA**5G Three Case Studies of Musical Change in the Negro Spiritual**

Chair: Sandra Graham, University of California at Davis

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

ROSWELL**5H Islands in the Pacific Ocean**

Chair: Amy Stillman, University of Michigan

- 8:30 Performing Okinawa: Identity Construction and the Recontextualization of Traditional Performing Arts
Henry Johnson, University of Otago
- 9:00 Minstrelsy and Mimesis at the Royal Hawai'ian Theatre: African-American Music and Its Simulacra in Nineteenth-Century Honolulu
James Revell Carr, University of California at Santa Barbara
- 9:30 What's So Funny about a Coup d'État? A Deposed Hawai'ian Queen's Comic Opera
C. K. Szego, Memorial University of Newfoundland

ARDMORE

- 5I We'll Understand It Better By and By: Diverse Representations of Contemporary Gospel Music**
Chair: Emmett G. Price III, Northeastern University
- 8:30 Diverse, Yet Divine: The Interaction(s) of Gospel and Classical Music
Horace J. Maxile, Jr., University of North Carolina at Asheville
- 9:00 Instrumental Gospel Music: Is it Gospel or Jazz?
Emmett G. Price III, Northeastern University
- 9:30 One Gospel Nation under a Groove: Exploring the Influence of Hip Hop-Influenced Gospel
Tammy L. Kernodle, Miami University, Ohio

PEACHTREE

- 5J Perspectives on Healing and the Spiritual**
Chair: Ted Solis, Arizona State University
- 8:30 Trancing Out: Presentation and Perception of the Music of Hassan Hakmoun in American Club Culture
Romeo Guzman, University of California at Los Angeles
- 9:00 Woven Songs of the Amazon
Barrett H. Martin, University of New Mexico

KENNESAW

- 5K Central America and the Caribbean**
Chair: Robin Moore, University of Texas at Austin
- 8:30 Creolization, Transnationalism, and Diaspora in Contemporary Garifuna Music
Liam McGranahan, Brown University
- 9:00 Recording the Impossible: Haitian Rara and Structures of Common Difference
Michael Largey, Michigan State University
- 9:30 Pleading His Case: "Titiman" Flores on Self-Piracy as Preservation in Punta Rock
Oliver Greene, Georgia State University

FULTON

- 5L Music in Opposition and Integration in Africa**
Chair: Ingrid Monson, Harvard University
- 8:30 Themes for African Drums: Kofi Ghanaba's Conception of Afro Jazz and the Development of Avant Garde, Free, Modern, and Post-modern Jazz
Kwasi Ampene, University of Colorado at Boulder
- 9:00 Amabinneplaas, Chizboys, and Majitas: Black Identities in South African Popular Music
Rafi Aliya Crockett, Northwestern University
- 9:30 Regionalization and Globalization through Music on Radio in Uganda
Lois Ann Anderson, University of Wisconsin at Madison

Break, 10:00 – 10:15 am

GRAND BALLROOM NORTH & SOUTH
Plenary Session, 10:15 am – 12:15 pm

**Perspectives of the History of Ethnomusicology:
Approaches from around the World (I)**
Chair: Ellen Koskoff, Eastman School of Music

- 10:15 Bonnie C. Wade, University of California at Berkeley
10:45 Albrecht Schneider, University of Hamburg
11:15 David P. McAllester, Wesleyan University
11:45 Yoshihiko Tokumaru, Ochanomizu University, Tokyo

Lunch Block, 12:15 – 1:30 pm

PIEDMONT
**Gender and Sexualities Taskforce Business Meeting, 12:30 –
1:30 pm**

HIGHLANDS
**Special Interest Group for the Music of Iran and Central Asia
Business Meeting, 12:30 – 1:30 pm**

MORNINGSIDE
**Careers and Professional Development Committee Business
Meeting, 12:30 – 1:30 pm**

WOODSTOCK
**Association for Korean Music Research Business Meeting,
12:30 – 1:30 pm**

GRAND BALLROOM NORTH & SOUTH
Plenary Session, 1:30 – 3:30 pm

**Perspectives of the History of Ethnomusicology:
Approaches from around the World (II)**
Chair: Kay Kaufman Shelemay, Harvard University

- 1:30 Stephen Wild, Australian National University
2:00 J. H. Kwabena Nketia, University of Ghana
2:30 Samuel Araujo, Federal University of Rio de Janeiro
3:00 Beverley Diamond, Memorial University of Newfoundland

Break, 3:30 – 3:45 pm

GRAND BALLROOM NORTH
Special Session, 3:45 - 5:45 pm

**Informal Memorials for Two Distinguished Scholars,
Teachers, and Former Presidents of SEM**

- 3:45 Remembering Gerard H. Béhague (1937-2005)
John Schechter, presiding
4:45 Remembering Ki Mantle Hood (1918-2005)
Bonnie C. Wade, presiding

GRAND BALLROOM SOUTH**6A SEM Composers Present Their Music**

Chair: Stephen Blum, CUNY Graduate Center

- 3:45 Musical Thoughts and Thoughtful Musics: A Self-Reflexive Profile
Ali Jihad Racy, University of California at Los Angeles
- 4:15 Performing Compositional Processes
Evan Rapport, CUNY Graduate Center
- 4:45 Fusion and Ethnomusicology in My Music
Michael Tenzer, University of British Columbia
- 5:15 “Powwow Time for String Quartet”: Analytical Reflections of an Ethno/Composer
Judith Vander, Ojai, California

SHERWOOD**6B Lecture/Demonstration****3:45 Sacred Harp Singing School**

Presenter: Timothy Eriksen, University of Minnesota

ATLANTA**6C Dance and Domination**

(Sponsored by the Section on the Status of Women and the Section on Dance)

Chair: Carol M. Babiracki, Syracuse University

- 3:45 The Refinement of Sukeroku: Shaping Masculinity, Sexuality, and Violence in Japanese Dance
Jay Keister, University of Colorado at Boulder
- 4:15 To Lead and Follow: Gender, Dominance, and Connection in Ballroom Dance
Joanna Bosse, Bowdoin College
- 4:45 Female Shell Shakers: Their Pivotal Role in Native American Stomp Dance
Paula Conlon, University of Oklahoma
- 5:15 Power Moves: Nacni Performances In and Out of the Public Eye
Carol M. Babiracki, Syracuse University

GEORGIA**6D On Singing Other Peoples' Songs**

Chair: Robert Garfias, University of California at Irvine

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

ANSLEY**6E Hip Hop on Three Continents**

Chair: Gordon Thompson, Skidmore College

- 3:45 Sharing Hip Hop Cultures: The Case of Nigerians and African Americans
Stephanie Shonekan, Columbia College, Chicago
- 4:15 From “The Gallery of Polish Kings” to Hiphopolo: Polish Hip-hop as a Mirror of Transformation from Socialism to Capitalism
Renata Pasternak-Mazur, Rutgers University
- 4:45 Sampling Politics: Hip-Hop's Struggle on the Ground and in the Sound
Christina Zanfagna, University of California at Los Angeles
- 5:15 Themes of Heroism in Hip-Hop Music: The Case of Tupac Shakur
Cheryl L. Keyes, University of California at Los Angeles

MARIETTA

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

ROSWELL

- 6G Workshop**
- 3:45 **Making Connections: Mentoring Networks for Women in Ethnomusicology**
(Sponsored by the Section on the Status of Women, the Gender and Sexualities Taskforce, and the Student Concerns Committee)
Chairs: Elyse Carter Vosen, College of St. Scholastica, and Klisala Harrison, York University
- Presenters: Dawn Avery, Montgomery College; Ingrid Monson, Harvard University; Roberta Lamb, Queen's University, Canada; Kay Kaufman Shelemay, Harvard University; Tara Browner, University of California at Los Angeles; Amy Stillman, University of Michigan

ARDMORE

- 6H Forum/Roundtable**
- 3:45 **Reading between the Lines: Ethnomusicology and Music Journalism**
(Sponsored by the Applied Ethnomusicology Section)
Chair: Lara Pellegrinelli, Harvard University
- Presenters: Lara Pellegrinelli, Harvard University; Felix Contreras, National Public Radio; Elisabeth Vincentelli, Features Editor, *Time Out New York*

PEACHTREE

- 6I Bending, Melding, and Mending Pitches: Hybridity and the Critic's Voice in African American Art Music**
Chair: Daniel Avorgbedor, Ohio State University
- 3:45 Bending, Melding, and Mending Pitches: Hybridity and the Critic's Voice in African American Art Music
Daniel Avorgbedor, Ohio State University
- 4:15 African-American Musical Identity in the Eyes of James Reese Europe
Ann Ommen, Ohio State University
- 4:45 "Neo-Spiritual"
Tracie Parker, Ohio State University
- 5:15 Kay's "First Nocturne": An Embodiment of Double Consciousness
Ken Archer, Ohio State University

KENNESAW

- 6J Making “Culture” and Doing “Politics” through Musical Practices and Discourses in the Caribbean and Latin America**
Chair: Amanda Minks, Columbia University
- 3:45 Interculturality and Performativity in Song Games among Miskitu Children on Corn Island
Amanda Minks, Columbia University
- 4:15 Official Versions of History in the Non-Nation: Drumming on Marie-Galante, French West Indies
Ron Eloff, Ohio State University
- 4:45 Music, Multiculturalism, and Ethnogenesis: Making the New Black Citizen in Colombia
Michael Birenbaum Quintero, New York University

FULTON**6K Film**

- 3:45 **Okinawan *Eisa* in Osaka**
Presenter: Yoshitaka Terada, National Museum of Ethnology, Osaka

PIEDMONT

- 6L Traditions and (E)merging Traditions in Contemporary Chinese Music**
Chair: Nancy Yunhwa Rao, Rutgers University
- 3:45 Chinese-Western Fusion Concertos: An Emerging International Orchestral Repertoire
John Winzenburg, Agnes Scott College
- 4:15 Traditional Chinese Music in a Changing Contemporary Society: An Investigation of the Quantou Village Instrumental Music Association
Zhang Boyu, Central Conservatory of Music, Beijing
- 4:45 *Luogu Jing* and Chinese Contemporary Composers
Nancy Yunhwa Rao, Rutgers University
- 5:15 Two Different Ways of Sinicization of the Violin in Twentieth-Century China
Yu Siu Wah, Chinese University of Hong Kong

Evening Block, 6:00 – 10:00 pm

LOBBY

Student Concerns Committee, 6:00 pm

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

WOODSTOCK

2006 Local Arrangements Committee and Program Committee Meeting, 6:00 – 7:00 pm

ANSLEY

Popular Music Section Business Meeting, 6:00 – 8:00 pm

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

HIGHLANDS

African Music Section Business Meeting, 6:00 – 8:00 pm

With an informal performance by Damascus Kafumbe, Ugandan musician

EMORY UNIVERSITY

Donna and Marvin Schwartz Center for Performing Arts Concert: Gullah Music Performed by the Georgia Sea Island Singers 8:00 – 10:00 pm

(Buses will start loading at 6:30 p.m. We encourage participants to board early to assure timely arrival for the concert. Buses will be parked at the intersection of 14th and Juniper Streets, across from the hotel.)

Discover the coastal Georgia Gullah heritage of the Golden Isles through song as Frankie Sullivan Quimby and Douglas Quimby sing in English, African, and Gullah dialect. Audience participation,

clapping, and Doug's lightning quick hands that turn his body into a musical instrument are highlights along with the escape songs, call-and-response songs, sea chanties, shouts, and lyrics containing coded messages once used by slaves. Treasures of Georgia, the Quimbys have performed for heads of state and at major world events, including multiple Olympic Games.

Tickets underwritten by the Department of Music at Emory University, with additional sponsorship from the Center for the Study of Public Scholarship, Department of Anthropology Speakers Fund Series, Institute for African Studies, Institute of Liberal Arts, and Program for African American Studies at Emory University. Transportation will be provided.

Receptions

Locations and times to be determined (check information board at registration)

Harvard University Department of Music
University of Chicago Department of Music
University of Illinois School of Music
Wesleyan University Music Department

SATURDAY, NOVEMBER 19, 2005

BALLROOM FOYER

Registration, 7:30 am – 12:00 noon

Breakfast Block, 7:00 – 8:30 am

HIGHLANDS

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

MORNINGSIDE

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

WOODSTOCK

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

HABERSHAM

Exhibits Open, 8:00 am – 4:00 pm

GRAND BALLROOM SOUTH

- 7A On Founding Fathers of Ethnomusicology**
Chair: Judith Becker, University of Michigan
- 8:30 “Tonsinn und Musik”: Erich Moritz von Hornbostel’s Proposals for Psychological Examination of “Primitive” People
Lars-Christian Koch, Berlin Phonogrammarchiv
- 9:00 Franjo Ksaver Kuhac (1834-1911) among the Founding Fathers of Ethnomusicology
Zdravko Blazekovic, CUNY Graduate Center
- 9:30 Mr. Ellis’s Caprice: Alexander J. Ellis and the Emergence of a New Train of Thought
Jonathan P. J. Stock, University of Sheffield

GRAND BALLROOM NORTH

- 7B New Perspectives on Old Recordings**
Chair: Daniel Sheehy, Smithsonian Folkways
- 8:30 From Wax Cylinders to Waxing Lyrical: Ethnomusicology or Phonomusicology?
Stephen Cottrell, Goldsmiths College, University of London
- 9:00 Old Recordings, New Technologies, and the Study of the Musical Past
P. G. Toner, St. Thomas University, Canada
- 9:30 Recording Culture in/and Ethnomusicology
Chris Scales, College of William and Mary

SHERWOOD

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

ATLANTA

- 7D Country Music and Bluegrass**
Chair: Chris Goertzen, University of Southern Mississippi
- 8:30 Willie, Waylon, and Me: Self-Referentiality and Austin Progressive Country Music
Travis D. Stimeling, University of North Carolina at Chapel Hill
- 9:00 “A Musical Hate Crime”: Genre and Geography in Contemporary Bluegrass
Jennie Noakes, University of Pennsylvania

GEORGIA**7E Rhythmic Signatures: Musical Movement and Identity in the Caribbean**

Chair: Rebecca D. Sager, Center for Black Music Research

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

ANSLEY**7F Studies of African American Musics**

Chair: Jacqueline DjeDje, University of California at Los Angeles

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

MARIETTA**7G Dance in India**

Chair: Matthew Allen, Wheaton College, Massachusetts

- 8:30 Mehfiles to Moscow: Women’s Contribution to Kathak Dance
Margaret E. Walker, York University
- 9:00 “It’s Our *Culture*”: Standardizing Punjabi *Jhummar* Dance
Gibb Schreffler, University of California at Santa Barbara
- 9:30 Cultural Democracy or Postcolonial Pilfering? Dancers’ Contested Identities
Andrée Grau, Roehampton University, London

ROSWELL**7H Analytical Approaches to Unmetered Rhythm: Case Studies in North Indian Alap**

Chair: Martin Clayton, Open University, UK

- 8:30 Understanding Rhythm through Video-Based Analysis of Bodily Movement
Martin Clayton, Open University, UK
- 9:00 Tuning in: How Nonlinear System Dynamics and Experimental Techniques Help to Elucidate Bodily Responses to Non-metered Music
Udo Will, Ohio State University
- 9:30 “Free Rhythm” in Alap: Performers’ Perspective
Richard Widdess, SOAS, University of London

ARDMORE**7I Gender and Race Representation in Stage and Screen Musicals**

(Sponsored by the Status of Women Section)

Chair: Elizabeth L. Wollman, Baruch College, CUNY

8:30 Columbian and Korean Americans in the Land of 10,000 Lakes: Musical Productions of Female Youth and International Adoption in the American Midwest
Lei Ouyang Bryant, Macalester College

9:00 “Reviving” Stereotypes of Asian Women
Eric Hung, Westminster Choir College, Rider University

9:30 Hard Times: Adult Musicals in 1970s New York
Elizabeth L. Wollman, Baruch College, CUNY

PEACHTREE**7J Eastern Europe: Contrastive Interpretations**

Chair: Donna Buchanan, University of Illinois at Urbana-Champaign

8:30 Marga: Music, Economics, and Survival in a Twenty-first Century Romanian Village
Sabina Pauta Pieslak, University of Michigan

9:00 Reconsidering the Emic-etic in Slovenian Folk Music of Remote South Australia
Kathryn Gay Hardwick-Franco, University of Adelaide

9:30 Musical Analysis Reconsidered: Approaching Musical Constructions of Identity
Natalie Zelensky, Northwestern University

KENNESAW**7K Musicians in Three American Contexts**

Chair: Gage Averill, University of Toronto

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

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

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

FULTON**7L Ethnomusicology and Musical Education at the Tertiary Level**

Chair: Lester Monts, University of Michigan

8:30 What Works? Analyzing Approaches to Teaching World Music
Andrew Shahriari, Kent State University

9:00 Challenges to the Eurocentric Ethnomusicological Canon: Alternatives for Graduate Readings, Theory, and Method
Steven Loza, University of California at Los Angeles

9:30 Experiencing the “Play” Element as Outsiders of a Musical Tradition
C. Victor Fung, University of South Florida

Break, 10:00 – 10:15 am

GRAND BALLROOM SOUTH**8A Forum/Roundtable****10:15 Ethnomusicology Archives (I). A Look Back at Collections and Collectors in a Changing Ethnomusicology**

(Sponsored by the Archiving Committee)

Chair: Judith Gray, American Folklife Center, Library of Congress

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

GRAND BALLROOM NORTH**8B Workshop****10:15 John Blacking and the Making of Ethnomusicology**

Chair: Marina Roseman, Queen's University, Belfast

Presenters: Martin Stokes, University of Chicago; Fiona Magowan, Queen's University, Belfast; Suzel Ana Reily, Queen's University, Belfast; Marina Roseman, Queen's University, Belfast; Keith Howard, SOAS, University of London; Hae-Kyung Um, University of Manchester

SHERWOOD**8C Europeans Studying Europeans, Its Problems and Promises: Roma Music Study, in Honor of Bálint Sárosi**

(Sponsored by the Special Interest Group for European Music)

Chair: Irén Kertész Wilkinson, Roehampton University

10:15 Europeans Studying Europe: The Gypsy Case
Ursula Hemetek, University of Vienna**10:45 Hungarian Music or Gypsy Music? An Old Question Revisited**
Lynn Hooker, Indiana University**11:15 The Urban Hungarian Roma (Gypsy) Restaurant String Ensemble Performance Tradition: Continuity and Change**
Eva Kiss, Indiana University**11:45 Discussant: Barbara Rose Lange, University of Houston****ATLANTA****8D Ethnomusicologists Contemplate Film and Video**

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

10:15 The Film Narrator as Ethnomusicologist: A Hollywood Case Study
Mark Slobin, Wesleyan University**10:45 From Sand Mountain to "Cold Mountain" and Back: Sacred Harp Goes to Hollywood**
Mirjana Lausevic, University of Minnesota**11:15 First Nations Music Videos: Issues of Representation**
Janice Esther Tulk, Memorial University of Newfoundland**11:45 "Choose Snappy Music to Wear": Jazzing Up the Modern Woman in Ernst Lubitsch's *The Smiling Lieutenant* (1931)**
Anna-Lise P. Santella, University of Chicago

GEORGIA

- 8E Music and Performance in the South Asian Diaspora**
Chair: Alison Arnold, North Carolina State University
- 10:15 The History of Bhojpuri Song: An Odyssey across Three Oceans
Helen Myers, Canton, Connecticut
- 10:45 Performing Indian Music in Creole Countries: How Can One Be Authentic?
Monique Desroches, University of Montreal
- 11:15 Diasporization and Other Processes of Indian American Music Making in North Carolina
Alison Arnold, North Carolina State University
- 11:45 Desi, Inc.: Ten Years of Indian American Music and Entertainment
Peter Kvetko, University of Texas at Austin

ANSLEY**8F Forum/Roundtable**

- 10:15 **Ethnomusicologists at Work (V)**
(Sponsored by the Applied Ethnomusicology Section)
Chair: Ric Alviso, California State University at Northridge
- Presenters: Mark Puryear, National Council for the Traditional Arts/NEA; John Fenn, University of Oregon; Cathy Ragland, CUNY Graduate Center

MARIETTA

- 8G Diverse Voices: Music beyond the Gaze of Ethnomusicology/Musicology in China and Korea (I)**
(Sponsored by the Association for Chinese Music Research and the Association for Korean Music Research)
Chair: Frederick Lau, University of Hawai'i at Manoa
- 10:15 Timbre and Voice Quality in *xianghua* Buddhist Rituals
Hwee-San Tan, SOAS, University of London
- 10:45 New Sounds, New Sentiments: In Search of Change in Musical Aesthetics and Contemporary Discourses of Koreanness
Heather A. Willoughby, Ewha Womans University
- 11:15 Decolorizing Korean Music: "Japanese Color" *Waesaek* and the Identity Politics in Postcolonial Korea
Yamauchi Fumitaka, Academy of Korean Studies, South Korea
- 11:45 Religious Music as a Neglected Genre in Chinese Musicology
Francois Picard, University of Paris-Sorbonne (Paris IV)

ROSWELL

- 8H Histories of Ethnomusicology (I)**
Chair: Colleen M. Haas, Indiana University
- 10:15 The Relation of Past and Present in Histories of Ethnomusicology: The Chinese Case
Sue Tuohy, Indiana University
- 10:45 Hermann von Helmholtz and the Invisible Genealogy of Ethnomusicology
Mark Y. Miyake, Indiana University
- 11:15 *Kategorie* or *Wertidee*? The Early Years of the IFMC
James R. Cowdery, RILM Abstracts of Music Literature
- 11:45 National Music Scholarship: The Case of Oman
Majid Al-harthy, Indiana University

ARDMORE

- 8I History in African Music**
Chair: Andrew Kaye, Albright College
- 10:15 Want the History? Listen to the Music: Historical Evidence in Anlo Ewe Traditional Songs
Kofi J. S. Gbolonyo, University of Pittsburgh
- 10:45 New Music in Old Masks: Exploring the Art of Lagbaja
Oyebade Dosunmu, University of Pittsburgh
- 11:15 Master Musicians to Music Teachers: The Transmission of Ghanaian Music
Sheila J. Feay-Shaw, University of Wisconsin at Whitewater
- 11:45 As If It's Always Been There: The Adoption of the Xylophone among the Sambla of Burkina Faso
Julie Strand, Wesleyan University

PEACHTREE

- 8J In Musical Stages: Musical Representations of the Persianite World in Staged Performances**
(Sponsored by the Special Interest Group for the Music of Iran and Central Asia)
Chair: John Morgan O'Connell, University of Limerick
- 10:15 Staging a Conflict: The Oratorio *Qarabaq Shikestesi* in Azerbaijan
Inna Naroditskaya, Northwestern University
- 10:45 Staging an Alliance: A Turkish Opera on a Persian Theme
John Morgan O'Connell, University of Limerick
- 11:15 Staging a Ritual: Ta'ziyeh on the International Stage
William Beeman, Brown University
- 11:45 Staging a Tradition: Performing Qajar Aesthetics in Tehran's Cabarets
Niloofer Mina, New Jersey City University

KENNESAW

- 8K Ritual Performance: Negotiating Identity through Music**
Chair: Jonathan McCollum, University of Alberta
- 10:15 Music-Making and Ritual Performance: Constructing Identity in the Armenian *Soorp Badarak*
Jonathan McCollum, University of Alberta
- 10:45 "Drumming" Ritual Identity in Santeria
Kenneth Schweitzer, Washington College
- 11:15 Secular Ritual in a Sacred Place: Russian Identity in the Commemoration of Vladimir Vysotsky
Heather Miller, University of Maryland at College Park
- 11:45 The Ritual Destruction of the Self and Other Identity in Music at the Mevlana Festival in Konya, Turkey
Victor Vicente, University of Maryland at College Park

FULTON

- 8L Forum/Roundtable**
- 10:15 **Ethnomusicology in the Undergraduate Curriculum**
(Sponsored by the Education Section)
Chair: John Hajda, University of California at Santa Barbara
- Presenters: Ann Clements, Pennsylvania State University; Kari Veblen, University of Western Ontario; Jonathon Grasse, California State University at Dominguez Hills; Brenda Romero, University of Colorado at Boulder

PIEDMONT

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

Lunch Block, 12:15 – 1:45 pm

PRESIDENTIAL SUITE

SEM Board of Directors Meeting, 12:30 – 1:30 pm

FULTON

Education Section Forum, 12:30 – 1:45 pm

PIEDMONT

SEM Council Meeting, 12:30 – 2:30 pm

HIGHLANDS

Student Concerns Committee Business Meeting, 12:30 – 1:45 pm

MORNINGSIDE

Ethics Committee Meeting, 12:30 – 1:45 pm

All interested SEM members and especially students with concerns regarding ethics issues are invited to attend.

WOODSTOCK

Society for Asian Music Membership Meeting, 12:30 – 1:45 pm

GRAND BALLROOM SOUTH

Concert, 12:30 – 1:30 pm

**Pioneers of Ethnomusicology as Composers: A Concert
Dedicated to Robert Stevenson**

Works by John Blacking, Mantle Hood, Mieczyslaw Kolinski,
William P. Malm, J. H. Kwabena Nketia, and Charles Seeger

Produced by Michael Tenzer, University of British Columbia, with
Steven Everett, Emory University

With Deborah Thoreson and Beverley Diamond (piano), Judith
Klassen (violin), singers under the direction of Eric Nelson (Emory
University Director of Choral Studies), the Georgia State University
Percussion Ensemble, and others

GRAND BALLROOM SOUTH

9A Forum/Roundtable

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

Presenters: Shubha Chaudhuri, Archives and Research Centre for Ethnomusicology, AIIS; Janet Topp Fargion, World and Traditional Music Section, British Library Sound Archive; Daniel Reed, Archives of Traditional Music, Indiana University; Virginia Danielson, Archive of World Music, Harvard University

GRAND BALLROOM NORTH

9B Forum/Roundtable

1:45 **Four Decades of South Asian Music Studies in North America**
Chair: Daniel Neuman, University of California at Los Angeles

Presenters: Robert E. Brown, Center for World Music; George Ruckert, Massachusetts Institute of Technology; Lorraine Sakata, University of California at Los Angeles

SHERWOOD

9C New Bulgarian Research on Bulgarian Music
(Sponsored by the Special Interest Group for European Music)
Chair: Timothy Rice, University of California at Los Angeles

1:45 **The Folk Music of Bulgaria: Premodern, Modern, Postmodern**
Lozanka Peycheva, Institute for Folklore, Bulgarian Academy of Sciences

2:15 **Folk Music as Pop Music: On Gramophone Records in Bulgaria in the First Half of the Twentieth Century**
Ventsislav Dimov, Institute of Art Studies, Bulgarian Academy of Sciences

2:45 **Performing Parody: The Music of the Bulgarian Ethnopol Group “Ku-ku Bend”**
Claire Levy, Institute of Art Studies, Bulgarian Academy of Sciences

ATLANTA

9D Forum/Roundtable

1:45 **Centering Our Subjects: Non-Western Impact on the Formation of Ethnomusicological Ideas**
Chair: Su Zheng, Wesleyan University

Presenters: Eric Charry, Wesleyan University; Zoe C. Sherinian, University of Oklahoma; Su Zheng, Wesleyan University; Jean Ngoya Kidula, University of Georgia; Jocelyne Guilbault, University of California at Berkeley

GEORGIA

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

ANSLEY

- 9F Musical Diasporas: The Sounds of Afro-Creolité, Wandering Jews, and Unfinished African Migrations**
Chair: Jeffrey A. Summit, Tufts University
- 1:45 Imagining an Afro-Creole Nation; The Music of Eugene Mona in Martinique of the 1980s
Dominique Cyrille, Lehman College, CUNY
- 2:15 The Sound of Two Wanderers Meeting: African Americans, Jews, and the Meanings of Diaspora
Judah Cohen, New York University
- 2:45 "Akwaaba" (Welcome Back): Greeting the Unfinished Migrations of the African Diaspora in the US
Kyra D. Gaunt, New York University
- 3:15 Discussant: Jeffrey A. Summit, Tufts University

MARIETTA

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

ROSWELL

- 9H Histories of Ethnomusicology (II)**
Chair: Sue Tuohy, Indiana University
- 1:45 *Hindu Music from Various Authors: A Textual-Historical Study*
Aditi Deo, Indiana University
- 2:15 The First "All-India" Music Conferences and the Advent of Modern Indian Musicology
Cleveland Johnson, DePauw University
- 2:45 Representing the Sounds of Ghana: A History of Musical Transcription, 1819-Present
Paul Schauert, Indiana University
- 3:15 Intellectual Corridors on Continuity and Change and Their Implications for Scholarship on Music on the African Diaspora
Colleen M. Haas, Indiana University

ARDMORE

9I Brazil: Identity, Politics, Resistance

Chair: Carlos Sandroni, Federal University of Pernambuco

1:45 “Samba Is Not Rumba”: Tradition, Innovation and Identity on the Brazilian *Pandeiro*

Beto Gonzalez, University of California at Los Angeles

2:15 Borrowing from All Sides: Caetano Veloso, Popular Music, and Politics in Brazil

Irna Priore, University of North Carolina at Greensboro

2:45 Resisting Resistance: Reevaluating the Use of Candomblé’s Music as a Tool of Black Resistance in Twenty-first Century Brazil

Daniel Joseph Gough, University of Georgia

3:15 Computer Music Technologies, Empowerment, and Exclusion in Salvador, Bahia, Brazil

Gustavo S. Azenha, Barnard College

PEACHTREE

9J Workshop

1:45 **In Memory: African-Style Participatory Performance**
(Sponsored by the African Music Section)

Chair: Frank Gunderson, Florida State University

Presenters: David Locke, Tufts University; Gideon Foli Alorwoyie, University of North Texas; Faith Conant, Mount Holyoke College; Leigh Creighton, Agbekor Drum and Dance Society; Scott Mordecai, Atlanta, Georgia

FULTON

9K Forum/Roundtable

1:45 **The SEM Education Section: Contacts, Connections, and Collaborations**

(Sponsored by the Education Section)

Chair: Terese M. Volk, Wayne State University

Presenters: Terese M. Volk, Wayne State University; J. Bryan Burton, West Chester University; Terry Miller, Kent State University; Patricia Shehan Campbell, University of Washington; Chee Hoo Lum, University of Washington

KENNESAW

9L President’s Roundtable (II): After the Storm: Rebuilding New Orleans Culture and Community with Music

Chair: Judith McCulloh, University of Illinois

Presenter: Nick Spitzer, *American Routes*

Break, 3:45 - 4:00 pm

HABERSHAM

Exhibitor Teardown, 4:00 - 11:00 pm

GRAND BALLROOM NORTH

SEM Business Meeting, 4:00 - 5:30 pm

Break, 5:30 - 5:45 pm

GRAND BALLROOM NORTH

Charles Seeger Lecture, 5:45 - 6:45 pm

Lost Lineages and Neglected Peers: Ethnomusicologists
outside Academia

Anthony Seeger, University of California at Los Angeles

Evening Block, 6:45 pm – 12:00 midnight

GRAND BALLROOM SOUTH

SEM 50th Anniversary Banquet, 7:00 - 9:00 pm

Music performances by Emory University Jazz Ensemble, directed
by Gary Motley.

GRAND BALLROOM SOUTH

“Fun Stuff,” 8:30 – 9:30 pm

Master of Ceremonies: Christopher Waterman, University of
California at Los Angeles

An informal (and improvised) program of humor at the expense of
ethnomusicologists and SEM. All are welcome!

GRAND BALLROOM NORTH

An Evening of *Tango*

9:30 pm–12:00 midnight

Hosted by *Tangueros Emory*, this *tango milonga* will be led by
Horacio Arcidiacono. From 9:30 to 10:00 pm, Horacio and members
of *Tangueros Emory* will teach the basic steps of *tango* to SEM
members. From 10:00 pm onward, Atlanta’s *tango* community will
join SEM members and dance the night away. Sponsored by the
Department of Spanish and Portuguese and the Program for Latin
American and Caribbean Studies at Emory University. Admission:
\$10; free for SEM conference participants (show your conference
badges at the entrance). Cash bar available.

ATLANTA

Contemporary Javanese Shadow Puppet Theater: *KAM*, an
Interactive Shadow Play

9:30 pm–12:00 midnight

KAM is based on the sixteenth-century Javanese legend of Ki Ageng
Mangir and the modern play *Mangir* by Pramoedya Ananta Toer.
Performed by the Emory Gamelan Ensemble and guest musicians
from SEM, with Midiyanto, University of California at Berkeley, as
dhalang. Music and design by Steven Everett, Emory University. In
combining traditional Javanese and contemporary Western art
forms, *KAM* explores the cyclical nature of current and past
sociopolitical dynamics in Indonesia through a traditional *wayang
kulit* form. *KAM* provides a modern glimpse into this intriguing
episode in Javanese history. Movement, shadow puppets, and music
are able to interact with the use of several computer-based audio and
video programs. Original shadow puppets of the characters in the
play have been created in Java for this production. The story is
spoken and sung by Midiyanto in English, Bahasa Indonesia, and
Javanese. This event is free for SEM conference participants.

Breakfast Block, 7:00 – 8:30 am

PIEDMONT

SEM Council Meeting, 7:00 – 9:00 am

BALLROOM FOYER

Registration, 8:00 – 9:00 am

PRESIDENTIAL SUITE

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

GRAND BALLROOM SOUTH

10A Forum/Roundtable

8:30 Folkways Records: Assessing the Past, Contemplating the Future

Chair: Michael Frishkopf, University of Alberta

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

GRAND BALLROOM NORTH

10B Basics: Contemplating Fundamental Issues

Chair: Jonathan P. J. Stock, University of Sheffield

8:30 “Music for Being”: Philosophy, Ethnomusicology, and the Cultural Imaginary

Roger W. H. Savage, University of California at Los Angeles

9:00 Roots

Victor A. Grauer, Pittsburgh, Pennsylvania

9:30 Pulling the Past and Pushing the Future in a World of Global Music

Anthony T. Rauche, University of Hartford

10:00 The Aesthetics of Attenuation

J. Martin Daughtry, University of California at Los Angeles

SHERWOOD

10C Topical Approaches to the History of Ethnomusicology

Chair: Lorraine Sakata, University of California at Los Angeles

8:30 Meeting the New: What We Can Still Learn from the Earliest “Ethnomusicologists”

Edward Green, Manhattan School of Music

9:00 Lost Impressions: A Recovery of Early Orientalist Music Literature

Benjamin J. Harbert, University of California at Los Angeles

9:30 Folk Melodies, Analytic Cards, and Cybernetic Ethnomusicology: One Future in Retrospect

Anthony Potoczniak, Rice University

ATLANTA

10D Ethnomusicologists Do It in the Field: What We Learn from Musical Participant-Observation – Bi-musicality – That We Cannot Learn Otherwise

Chair: T. M. Scruggs, University of Iowa

8:30 Bi-musicality and the Berimbau

Eric Galm, Trinity College

9:00 Karnatak Music: A Mrdangam Player's Perspective

David Nelson, Wesleyan University

9:30 Ways of the Mallet: The Analytical Tool of Embodied Performative Knowledge

T. M. Scruggs, University of Iowa

10:00 Bi-musicality Revisited: Performativity and Musicianship in DJ culture

Kai Fikentscher, Ramapo College of New Jersey

GEORGIA

- 10E Reconstructing Nations, Re-imagining Communities: Music and Post-Socialist Transition**
Chair: Susan Thomas, University of Georgia
- 8:30 The Creation of Multinational Musical Hybrids as a Means of Cultural Reunification in the Balkans
Katarina Markovic-Stokes, New England Conservatory
- 9:00 Toward a Social Anthropology of Czech Music, or Martinu's Second Reburial
Michael Beckerman, New York University
- 9:30 *La era sigue pariendo*: The Transnationalization of Cuban Popular Song
Susan Thomas, University of Georgia
- 10:00 Reconstructing a "Nation of Singers": Baltic Music and the Challenge of History in the Post-Soviet Era
Kevin C. Karnes, Emory University

ANSLEY

- 10F Retro Ethno: Using Old Methodologies in New Scholarship**
Chair: Mark Y. Miyake, Indiana University
- 8:30 Back to the Armchair: Reinstating Sound Recordings as Information Sources in Ethnomusicology
Ronda Sewald, Indiana University
- 9:00 Listening for Context in American Dance-Call Records, 1889-1909
Patrick D. Feaster, Indiana University
- 9:30 Salvaging the Future from the Past: Cross-cultural Comparisons, Armchair Ethnomusicology, and Rock and Roll
Gabe Skoog, University of Washington
- 10:00 Retooling the Historic-Geographic Method in China: Using Lessons from American Ethnomusicology's Past to Communicate across Present Boundaries
Jessica Anderson Turner, Indiana University

MARIETTA

- 10G Appropriating Modernities: Global Sounds in African Cities**
(Sponsored by the Popular Music Section and the African Music Section)
Chair: Andrew Eisenberg, Columbia University
- 8:30 Playing with Culture: Swahili Identity and the Semiotics of Musical Style in Mombasa
Andrew Eisenberg, Columbia University
- 9:00 "Soirée Sénégalaise" and Mbalax: Mediating Modernity in Dakar Nightclubs
Timothy R. Mangin, St. Lawrence University
- 9:30 "Down Freedom Avenue": Jazz and the Unmaking of "Race" after Apartheid
Brett Pyper, New York University
- 10:00 Discussant: Louise Meintjes, Duke University

ROSWELL

- 10H La Combinación Perfecta : Ethnomusicological Perspectives on Latin Jazz**
Chair: David F. García, University of North Carolina at Chapel Hill
- 8:30 Machito's Mambo in the US Mainstream
Paul Austerlitz, Brown University
- 9:00 Afro-Cuban Jazz: Beyond "Rhythm" and the Primitivist Myth
David F. García, University of North Carolina at Chapel Hill
- 9:30 The Musical Language of Latin Jazz and Five Possibilities for Defining and Teaching Latin Jazz
Benjamin Lapidus, New School University
- 10:00 Latin Jazz, Afro-Latin Jazz, Afro-Cuban Jazz, Cubop, Jazz, and Caribbean Jazz: The Politics of Locating an Intercultural Music
Christopher Washburne, Columbia University

ARDMORE

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

PEACHTREE

- 10J The Southern USA**
Chair: Jeff Titon, Brown University
- 8:30 Captain Ricardo and His Sheet Iron Band: Rough Music in Antebellum New Orleans
Mark McKnight, University of North Texas
- 9:00 Carolina Music Ways: An Exploration of Musical Economics
Peggy A. Hall, University of North Carolina at Greensboro
- 9:30 Living Nostalgia at the Tennessee Valley Old Time Fiddlers Convention
Chris Goertzen, University of Southern Mississippi
- 10:00 From East to West to the Ol' Dirty South: Locating the Memphis Rap Tradition
Ray Briggs, California State University at Long Beach

KENNESAW

- 10K Humor, Sexuality, and Reproductive Freedom: African Women Speaking through Music and Dance**
(Sponsored by the African Music Section and the Dance Section)
Chair: Michelle Kisliuk, University of Virginia
- 8:30 Taking Charge, Making Fun: BaAka Women Representing Sexuality
Michelle Kisliuk, University of Virginia
- 9:00 "Hang On!" Dance as Playful Sexuality among Senegalese Immigrant Women in Los Angeles
Sherri Canon, University of Texas at Austin
- 9:30 Discussant: Hope Munro Smith, California State University at Fresno

FULTON

- 10L Film**
- 8:30 **Chandni's Choice? A Decade in the Life of a Teenage Heir to a Musical Matrilineage**
Presenter: Amelia Maciszewski, Austin, Texas

Break, 10:30 – 10:45 am

GRAND BALLROOM SOUTH

11A Forum/Roundtable

10:45 **Toward Better Best Practices**

(Sponsored by the Applied Ethnomusicology Section)

Chair: D. A. Sonneborn, Smithsonian Institution

Presenters: Theodore C. Levin, Dartmouth College, AKMICA; Barbara Smith, University of Hawai'i at Manoa; Jeff Titon, Brown University; Ricardo Trimillos, University of Hawai'i at Manoa; D. A. Sonneborn, Smithsonian Institution

GRAND BALLROOM NORTH

11B Jazz around the World

Chair: John Murphy, University of North Texas

10:45 Latin Jazz and the Ideological Construction of Music Genre
Melissa Gonzalez, Columbia University

11:15 Imagining Africa in Brazilian Jazz
Andrew M. Connell, James Madison University

11:45 Hugues Panassié and the Reception of Jazz in France, 1928-48: A Peculiar Battle for Particular Times
William Edgar, Westminster Theological Seminary

12:15 Working the "Swing" Shift: Jazz Journeymen in New York City
Thomas H. Greenland, University of California at Santa Barbara

SHERWOOD

11C Snapshots of Musical Issues in American Life

Chair: Chris Scales, College of William and Mary

10:45 The Saga of a Song: Authorship, Ownership, and Oral Tradition in the Case of "Guantanamera"
Peter Manuel, CUNY Graduate Center

11:15 Gentrifying the Soundscape: Activism and Music on an Urban Street
Maureen Loughran, Brown University

11:45 Covering the Beat: An Ethnomusicologist Reflects on a Secondary Career in Journalism
Steven Cornelius, Bowling Green State University

12:15 Celluloid Lyre: The Factory-Made Accordion as Indicator of Emergent American Musical Sensibility, 1935-1963, with Propositions for the Ethnomusicological Study of Mass-Produced Instruments
Marion S. Jacobson, Union University

ATLANTA

11D Representing Gender in Performance: Evolutions, Convulsions, and Provocative Symmetries

Chair: Katherine Hagedorn, Pomona College

10:45 "Provocative Symmetries": An Analysis of Gender and Religious Experience in Afro-Cuban "Drum Talk"
Katherine Hagedorn, Pomona College

11:15 Tradition's Inertia and Utopia's Blindness: Interpreting Gender Restrictions in the Performance of Cuban Batá Drums
Kevin Delgado, San Diego State University

11:45 Convoluting Gender: Representation and Misrepresentation of the Wodaabe of Niger
Kathleen Hood, Pomona College

12:15 Evolution and Revelation: Rethinking the Asian American Woman in Popular Music
Christi-Anne Castro, University of Michigan

GEORGIA

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

ANSLEY

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

MARIETTA

- 11G Dance and Music in African and Diasporic Cultures**
Chair: Christopher Waterman, University of California at Los Angeles
- 10:45 The Feeling of Transcendence in Afro-Cuban Performance
Amy D. Valladares, New York University
- 11:15 Conversations with African Dance
Lynn E. Frederiksen, Tufts University
- 11:45 Teaching Dagara: Representing Culture and Negotiating Musical Meaning through the *Gyil* Xylophone
Corinna Campbell, Harvard University
- 12:15 The Travels of the Ghana Dance Ensemble Model: The Cyclic Flow of Nationalism and Modernization
Karen Liu, University of California at Santa Barbara

ROSWELL

- 11H Music, Video, and Nationalism**
Chair: Anna Marie Stirr, Columbia University
- 10:45 Planting American Roots: Strategies of Representation in the Bluegrass Documentary
Jonathan T. King, Columbia University
- 11:15 Interpreting *Blue Lake*: Music Videos and Meaning in the Tibetan Diaspora
Anna Marie Stirr, Columbia University
- 11:45 The East Coast Identity: Creating Anglo-Canadian Pub Culture in Advertising
Michael Macdonald, Carleton University

ARDMORE

- 11I Diasporic Music in New York and Los Angeles**
Chair: Inna Naroditskaya, Northwestern University
- 10:45 Celebratory Spaces between Homeland and Host: Memory, Work, and Play in New York's Malian Community
Ryan Thomas Skinner, Columbia University
- 11:15 Crossroads of Feeling: Speech, Sentiment and Solidarity in the Georgian Supra in New York City
Lauren E. Ninoshvili, Columbia University
- 11:45 Love Lost: Nostalgia in Diasporic Persian Popular Music
Michael Ramin Kohan, University of California at Los Angeles
- 12:15 Solidarity and Identity of Chaozhou Chinese Speakers and Their Music: Music Organizations and Chaozhou Music in Los Angeles (1983-2004)
Wah-Chiu Lai, Kent State University

PEACHTREE

- 11J Poetics of Musical Process**
Chair: Richard K. Wolf, Harvard University
- 10:45 Toward a Political Poetics of Popular Music
Aaron A. Fox, Columbia University
- 11:15 The Poetics of Listening: Music and Communities of Affect in Sacred Music Festivals
Deborah Kapchan, New York University
- 11:45 Multileveled Mimesis: Musical Poetics at Madho Lal Husain in Lahore
Richard K. Wolf, Harvard University
- 12:15 The Poetic Phenomenology of Capoeira Song (Brazil)
Greg Downey, University of Notre Dame

KENNESAW

- 11K Fieldwork in Several Senses of the Word**
Chair: Stephen Wild, Australian National University
- 10:45 Rethinking Dialogue: Participatory Strategies in Ethnomusicological Research
Vincenzo Cambria, Wesleyan University
- 11:15 The Mimesis and Alterity of Bi-musical Self-Experimentation
Robert Carroll, University of Washington
- 11:45 Confounding the Stereotypes: Muslim Hindustani Musicians Speak?
Max Katz, University of California at Santa Barbara
- 12:15 Studying a Nonperformative Musical Activity: The Personalization of Cell Phone Ringtone as an Index of Identity in Hong Kong
Wai-chi Yau, University of California at Los Angeles

FULTON

- 11L Film**
- 10:45 **Rhetoric of the Ethiopian Minstrel: The Interaction of Lalibalocc with Their Audience**
Presenter: Itsushi Kawase, Kyoto University

2005 Speakers Fund

With gratitude for their generosity, the Society wishes to thank the following colleagues who have made it possible for ethnomusicologists from around the world to join us in Atlanta and share their insights and knowledge during our plenary sessions and, indeed, throughout the conference.

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