

45th Annual Meeting of the Society for Ethnomusicology
Southern California and Hawai'i Chapter (SEMSCHC)

MUSIC IN NEW CONTEXTS
Transformations, Continuities, Challenges

February 19-20, 2011

Azusa Pacific University School of Music
East Campus, Warren Music Center
901 E. Alosta Ave., Azusa, CA 91702-7000

PROGRAM

Saturday, February 19, 2011

- 8:00-9:00am Registration / Continental Breakfast Reception.....Warren Music Center Courtyard
Musicantica (Strolling Minstrels) --Roberto Catalano and Enzo Fina
- 9:00-9:20am Opening GatheringMunson Recital Hall
Donavon Gray, DMA Associate Dean, School of Music
Jonathan Ritter, Ph.D., President SEMSCHC
Angeles Sancho-Velázquez, Ph.D., Program Chair, SEMSCHC 2011
Kimasi Browne, Ph.D., Vice President SEMSCHC
Rod Cathey, DMA Undergraduate Chair, School of Music
Mariachi de UCLAtan—Lauryn Salazar, Director
- 9:30 -11:30am Session 1.....Warren Music Center 111, 116, 127
Session 1A: Roundtable Discussion: *At the Invitation of the Egyptian Ministry of Culture: A Roundtable Discussion of Issues Raised by the UCSB Middle East Ensemble's July 2010 Trip to Egypt*
Room 127
Chair: Scott Marcus (UC Santa Barbara)
Jason Gabriel, Lillie Gordon (UC Santa Barbara), James Grippo (UC Santa Barbara), Phil Murphy (UC Santa Barbara), Tess Popper (UC Santa Barbara)
- Session 1B:** *Channeling the Past: Historical Conceptions and Contemporary Subjectivities in Ethnomusicology*
Room 116
Chair: Ken Habib (Cal Poly, San Luis Obispo)
- 9:30 Aaron Singer (UC Riverside): Shima Uta: Localization and Exotification of Okinawan Music in Diaspora
10:00 Kathryn Alexander (UC Riverside): Vanished Music Scenes: Social Networking Sites as Tools of Historical Ethnomusicology
10:30 Joshua Brown (UC Riverside): Performing Pastness: Structural and Historical Continuities in Flamenco and the Morón Style
- Session 1C:** Discussion/Performance: *Flamenco Fire!*
Room 111
Chair: Janice Foy (Independent Scholar)
11:00 Janice Foy (cello), Jani Quintero (dancer)

11:40 -12:45pm	Luncheon Buffet.....	<i>Pho 777 Vietnamese and Korean Restaurant</i> 920 E. Alost Ave., Azusa, CA 91702
1:00-2:30pm	Session 2.....	Warren Music Center 116, 127
	Session 2A: Understanding Colonial Appropriations and Post-Colonial Realities through Music	
	Room 127	
	Chair: Katherine Hagedorn (Pomona College)	
	1:00	Lillie Gordon (UC Santa Barbara): An Instrument of Modernity: Violin Players Negotiating the Colonial Encounter in Egypt
	1:30	Philip Murphy (UC Santa Barbara): Sufi Music in the World, a Sufi Musician in Morocco: Universal Spirituality and Local Religion
	2:00	Jason Busniewski (UC Santa Barbara): Fascination and Cultural Ferment in Early British India
	Session 2B: Metal in Madagascar, Bossa Nova in California, Ivorian Music in Norway: Re-Contextualizations of Popular and Traditional Music	
	Room 116	
	Chair: Shanna Lorenz (Occidental College)	
	1:00	Markus Verne (UC Los Angeles): Why Metal? Struggling with the presence of a popular music genre in the highlands of Madagascar
	1:30	Erin Putnam (UC Santa Barbara): Cuíca and Cultural Capital: Generation Gaps in Bossa Nova Listeners
	2:00	Tormod Anundsen (University of Agder, Norway): Transcending tradition – the composer and the traditional performer
2:30-2:45pm	Cookies, Coffee and Tea Mini Reception.....	Warren Music Center Courtyard
	<i>Mbira and Hosho Ensemble</i> CSUN --Ric Alviso, Director	Sponsored by Fuller Theological Seminary, Brehm Center for Worship, Theology, and the Arts
2:50-3:50pm	Business Meeting.....	Warren Music Center, 111
4:00-5:00pm	Keynote	Warren Music Center, 111
	<i>Dr. Marta Savigliano</i> (University of California, Riverside)	
5:15-7:15pm	Banquet/Reception.....	Wilden Hall Atrium
	<i>Jon R. Wallace, DBA</i> President, Azusa Pacific University	
	<i>APU Jazz Combo</i> , Courtesy of Prof. David Beatty, Director of Jazz Studies, APU	

7:30pm Concert.....Munson Recital Hall
William Chapman Nyaho, Concert Pianist

Sunday, February 20, 2011

8:00-8:30am Continental Breakfast Reception.....Warren Music Center Courtyard

8:30-9:00am RegistrationWarren Music Center Courtyard

9:00-10:30am Session 3.....Warren Music Center 116, 127

Session 3A: The Reconfiguration of Traditional Music and the Making of National Identities and Local Communities
Room 127

Chair: Roberto Catalano (San Bernardino Valley College)

9:00 Gibb Schreffler (UC Santa Barbara): Ethnic Choices in the Presentation of Chanties: A Study in Repertoire

9:30 Dave Wilson (UC Los Angeles): A New Sun for Macedonia: National Identity and Semiotic Meaning in the Life and Death of Toshe Proeski

10:00 Lauren Weintraub Stoebel (CU New York): Rethinking Rural/Urban: Irish Traditional Music and “Musical Community” in Contemporary Dublin

Session 3B: Challenging the Mainstream: Transgender Identity, Aesthetic Hermaphroditism, and Other Journeys of Self-Discovery

Room 116

Chair: Charles Sharp (CSU Fullerton)

9:00 Randy M. Drake (UC Santa Barbara): Challenging Gender Identity in Jazz: The Trans Artistry of Jennifer Leitham

9:30 Supeena Insee Adler (UC Riverside): Gender, sexual orientation, and musical innovation in Thai music society: The case of Saharat Janchaleum

10:00 Elizabeth Macy (UC Los Angeles): Writing Bali: Travel Memoirs and Tourist Consumption as Personified Through Eat, Pray, Love

10:30-11:00am Break.....Refreshments, Warren Courtyard

11:00am-12:30pm Session 4.....Warren Music Center 116 , 127

Session 4A: *Spirituality, Innovation, and Versatility in Contemporary Performances of Indian Music*
Room 127

Chair: Kimasi Browne (Azusa Pacific University)

11:00 Vivek Virani (UC Los Angeles): Innovation and Unconsciousness: Poly-Meter in Solo Tabla Compositions of Suresh Talwalkar

11:30 Iris Yellum (UC Los Angeles): Construction and Negotiation of Musical Identity in Contemporary Tabla Performance in Los Angeles

12:00 Meghan Hynson (UC Los Angeles): The Spirit of Change in the Kirtan Culture of Los Angeles

Session 4B: Roundtable Discussion organized by the SEMSCHC Student Concerns Committee: *Ethnomusicologists and the Philosophy of Higher Education in Contemporary American Universities*

Room 116

Jason Busniewski (UC Santa Barbara), Scott Marcus (UC Santa Barbara), Tim Cooley (UC Santa Barbara), Supeena Insee Adler (UC Riverside).

SEMSCHC 2011 Program Committee:

Ken Habib, *Cal Poly, San Luis Obispo*

Katherine Hagedorn, *Pomona College*

Fred Lau, *University of Hawai'i, Manoa*

Charles Sharp, *CSU Fullerton*

Angeles Sancho-Velázquez, *CSU Fullerton*—Chair

SEMSCHC 2011 Local Arrangements Committee:

Jen Akamine, *Azusa Pacific University*

Roberto Catalano, *San Bernardino Valley College*

Amy Corin, *Moorpark College*

Beto Gonzalez, *Independent Scholar*

Roberta King, *Fuller Theological Seminary*

Carol Koenig, *Azusa Pacific University*

Dennis Royse, *Azusa Pacific University*

Nathan Watkins, *Azusa Pacific University*

Kimasi Browne, *Azusa Pacific University*—Chair

45th Annual Meeting of the Society for Ethnomusicology Southern California and Hawai'i Chapter (SEMSCHC)

Keynote Speaker

Dr. Marta Savigliano

Marta Elena Savigliano holds a Ph.D. in Political Science from the University of Hawaii-Manoa, and a Licenciatura in Anthropology from the Universidad de Buenos Aires.

She is an Argentine political theorist and anthropologist interested in the politics of culture: the transnational traffic of cultural goods, workers, ideologies and affects under global capitalism.

She is the author of *Tango and the Political Economy of Passion* (Westview, 1995), translated into Turkish, Slovene and Japanese, which received the Congress of Research on Dance Award for Outstanding Book 1993-1996. Her second book *Angora Matta: Fatal Acts of North South Translation* (Wesleyan U.P., 2003) addresses feminization and fatal-ness as recurrent tropes associated to artistic and scholarly representations of Latin America and, in particular, of Argentina.

Angora Matta was first conceived as a libretto for a thriller-opera of tangos. As an interdisciplinary and multi-art project of international collaboration, *Angora Matta* was developed with composer Ramon Pelinski, choreographer Susan Rose, and animation director Miguel Angel Nanni. A first experimental presentation of the complete work took place in the Teatro Presidente Alvear of Buenos Aires in November 2002 as a US-Argentine co-production involving 30 artists on stage.

The active participation of artists and intellectuals in reproducing or challenging historical and contemporary colonial world orders is consistently discussed in her work. Savigliano's current research focuses on staged and screened Global South responses to World Dance, in particular self-parodic versions of "traditional" dance forms associated to racialized, exotic, and erotic representations of "other" cultures and their contentious power in globalization.

Savigliano taught at UC Riverside's Dance department from 1992 to 1998, and at UCLA's department of World Arts and Cultures from 1998 to 2006. She is currently Full Professor at the University of California, Riverside, in Dance History and Theory; and founder of GLOSAS, an international center for Global South Advanced Studies located in Buenos Aires.

February 19, 2011 • 4:00 – 5:00 PM • Warren Music Center, Room 111