

**The Mid-Atlantic Chapter of The Society for Ethnomusicology,
2005 Meeting
University of Maryland, College Park**

Schedule of Events

Friday March 18

10am-4pm Registration (Second floor student/faculty lounge above Applause Cafe)
Please order and pay for Sat. lunch (\$8 apiece) with your registration.

11am-3:30pm Tours of Smithsonian Folkways and the National Museum of the American Indian

Meet in the atrium outside the School of Music. Tours are free; transit downtown will be approx. \$4 round-trip. Leaders: Amber Turrill; Joe Williams

2:30pm Tour of the Clarice Smith Performing Arts Center

Meet in the atrium outside the second floor student/faculty lounge above Applause Cafe.

3:45pm-4pm Welcoming and opening remarks (2200)

Kai Fikentscher (Ramapo College of New Jersey), MACSEM President

4pm-5:30pm Session I -- Songs, Vision, Devotion: Religion And Music (2200)

Chair: Carolina Robertson, University of Maryland.

"Singing Songs of Divine Love: an ethnomusicological study of Sikh Shabad Kirtan in Northeastern USA." *Jan Protopapas, University of Maryland.*

"'For the Glory of God': Genre and the Meanings of Gospel Music in Lagos and Ibadan." *Vicki L. Brennan, University of Chicago & University of Virginia.*

"Women, Music and Dreams." *Dawn Avery, Montgomery College & University of Maryland.*

5:30pm-7pm Dinner Break / Applied Ethnomusicology Session

Reservations have been made at the Garden Restaurant (University of Maryland Inn and Conference Center). A table will be reserved for an Applied Ethnomusicology discussion forum, led by Mark Puryear. See attached information for other local restaurant options.

7pm-9pm Session II -- Mediations And Representations: Tourism, Performance, And Identity (2200)

Chair: Kai Fikentscher, Ramapo College of New Jersey

"Tourism is Our Business: Archives, Ethnography and Calypso in Jamaica." *Daniel T. Neely, New York University.*

"Sámi Popular Music and Identity in the New Millennium." *Rebekah E. Moore, University of Maryland.*

"Makin' Glory: 'Cile Turner's Contribution to the Preservation and Development of African-American Traditional Music." *Bryan S. Wright, College of William and Mary.*

"Performing the Feminine: Representations of the Spanish Woman in Flamenco Song, Dance, and Music." *Laura E. Smith, College of William and Mary.*

9-9:15pm Break

9:15pm-10:30pm Concert -- The Hue-Man Prophets (2200)

10:30pm-11:30pm Reception (Second floor lounge)

Saturday March 19

8am-9am Registration and Continental Breakfast (Second floor lounge); MACSEM Business Meeting

Please order and pay for Sat. lunch (\$8 apiece) with your registration.

9:15am-10:45am Session III -- But What About The Music? Music Sound, Genres And (Cross)-Cultural Meaning (2200)

Chair: Anne Rasmussen, College of William and Mary.

"Reworking the Santiago Sound: A Cultural History of Badiu Roots Music in the Cape Verdean Diaspora." *Susan Hurley-Glowa, Franklin & Marshall College.*

"Hollywood On The Nile: Musical and Narrative Syncretism in Three Films of Farid al-Atrash." *Margaret Farrell, CUNY.*

"Globalization and Japanese creativity: adaptation of Japanese language to hip-hop." *Noriko Manabe, CUNY.*

10:45am-11am Break

11:00am-12:30pm Session IV -- Ethno-What? Ethnomusicology's Traditions, Canons And The Academy (2200)

Chair: Kip Lornell, George Washington University.

"Facts, Fieldwork, and Function: A Case Study of Music Education Students and Their Introduction to Ethnomusicology." *Sarah Meredith, Buffalo State College.*

"Tradition: An ethnomusicological and interdisciplinary understanding." *Carles Pitarch, University of Maryland.*

"Locating J-Pop: A Critical Overview of Scholarship and Resources on Contemporary Japanese Popular Music." *Eun-Young Jung, University of Pittsburgh.*

12:30pm-1:15pm Lunch Break

For those who ordered lunch, it will be served in the second floor lounge.

1:15-2pm Special session -- "Practicing ethnomusicology in a changing world." (2200)
Carolina Robertson, University of Maryland

2pm-4pm Session V -- Claiming Space: Authenticities, Histories, And Geographies (2200)

Chair: Robert Provine, University of Maryland

"'Where'd You Get That Tune?': Continuity of Time and Place in Irish Tune Stories" *Tes Slominski, New York University.*

"A Tradition of Women on Non-Traditional Instruments: The Participation of Women in Instrumental Jazz." *Laura Schnitker, University of Maryland.*

"Kung Fu Heroes and Their Music." *Eric Hung, Westminster Choir College of Rider University.*

"Meanings In Musical Space: Street Musicians In New York City." *Stephen Mamula, Fordham University and Manhattan College.*

4pm-4:30pm Break

4:30pm-5:30pm Keynote: Tom Van Buren (Director of Field Research, Center for Traditional Music and Dance, NY)

REGISTRATION & FEES

All registration will take place in the Student/Faculty Lounge which is above the Applause Cafe on the 2nd Floor in the Clarice Smith Performance Arts Center.

Students: \$25

Faculty: \$35

UMD undergrads: free

Registration fees will be collected at the conference.

DINING SUGGESTIONS

If attendees would like to opt out of Friday's group supper or other meals, there are several restaurants located on the US 1 (Baltimore Ave.) at its juncture with the University. These include:

Pot Belly (sandwiches; 7422 Baltimore Ave.),

Chipotle (burritos; 7332 Baltimore Ave),

Noodles & Co. (chain noodles; 7320 Baltimore Ave.)

Ten Ren's Tea Time (7418 Baltimore Ave.)

In addition, Mulligan's Grill at the University of Maryland Golf Course is located directly across from the Clarice Smith Performing Arts Center, on University (MD 193).

ABSTRACTS

Friday March 18

4pm-5:30pm Session I -- Songs, Vision, Devotion: Religion And Music (2200)

Chair: Carolina Robertson, University of Maryland.

"Singing Songs of Divine Love: an ethnomusicological study of Sikh Shabad Kirtan in Northeastern USA." *Jan Protopoulos, University of Maryland.*

The Sikh tradition of Shabad kirtan, congregational hymn singing, is the main vehicle of both worship and instruction on human behavior. It is also a musical bridge bringing together many diasporic Sikh communities throughout the globe. This paper seeks to demonstrate how the Sikh communities of Northeastern USA use Shabad kirtan as a means to affirm and assert their unique identity. Drawing from a 2003 ethnographic study of several Sikh communities of PA and MD, this paper will provide a brief historical sketch of the Shabad kirtan tradition, past and present practices and illuminate the role of the ragi (minister of music) and the multi-dimensionality of hymn singing which acts as a political, social and spiritual agent. Through audio and video recordings of several hymn singing gatherings and musical transcriptions, I will demonstrate the effectiveness and importance music plays in cultivating cultural values, language instruction and retention within the Sikh community.

"'For the Glory of God': Genre and the Meanings of Gospel Music in Lagos and Ibadan." *Vicki L. Brennan, University of Chicago & University of Virginia.*

In 1992 juju superstar Ebenezer Obey announced that he would no longer record secular music, and would instead focus his musical energies on writing and recording evangelical Christian songs. This individual musician's spiritual awakening reflects a growing trend in Nigerian popular music as more and more gospel musicians and Christian-inspired recordings emerged over the past ten years. Indeed, one could argue that by 2004 gospel music was the largest genre of commercially recorded and distributed music in the urban centers of Lagos and Ibadan, as evidenced by the abundant number of cassettes available in the marketplace as well as the frequent airing of videos featuring Christian songs on regional television broadcasts.

One of the most striking aspects of gospel music recorded by Yoruba musicians is their use of diverse and sometimes controversial musical genres, from British, American, and African-American praise and worship choruses and devotional songs, to Nigerian popular music genres such as reggae, juju, fuji and afro-beat, to more indigenous Yoruba styles such as apala and senwele (which are regional social music genres associated with Yoruba Muslims). Using ethnographic material, including interviews with gospel musicians and producers in Ibadan and Lagos, I argue that this traversal of genre boundaries by Yoruba

gospel music works on the one hand to map the territory of Nigerian Christianity based on ethnic, regional, and denominational lines, while at the same time producing a space that connects listeners to an idea of a universal Christian community which overcomes ethnic, racial, and national boundaries.

"Women, Music and Dreams." *Dawn Avery, Montgomery College & University of Maryland.*

This paper deals with women who received music in a dream-state. Due to the nature in which the music was conceived, it is often spiritual in nature and most of the music has a healing component. The female musicians I have chosen to explore in this work are Joanne Shenandoah of the Iroquois Wolf Clan, Hildegard von Bingen, a Christian Abbess from Germany, Beauler Dyoko, an Mbira musician of the Shona tradition in Zimbabwe, Irmegard Farden Aluli of Puamana, Hawaii, and Uda Tengah of the Temiar in Malaysia. In this paper, I will briefly discuss the musicians, their music and performance context. I will explore the process through which the dreamed music was "given," and how it was transmitted, understood and performed by the dreamer/ musician as well as the world "outside" the dream. I will also note the difference between pieces given through dreams and those "consciously" composed, and the role of women as musicians/"dreamers" in their society.

7pm-9pm Session II -- Mediations And Representations: Tourism, Performance, And Identity (2200)

Chair: Kai Fikentscher, Ramapo College of New Jersey

"Tourism is Our Business: Archives, Ethnography and Calypso in Jamaica." *Daniel T. Neely, New York University.*

Although tourism is key to the Caribbean economy, tourist entertainment is a fickle thing. Musicians that are a part of it must not only be wary of the constantly changing tension that exists between local expectations and values and those of the tourists they entertain, but they must also be able to effectively negotiate these elements in performance to ensure future opportunity.

How is this tension resolved? This paper offers a preliminary, historically-oriented ethnography of Jamaican tourist musicians that borrows from both archival and fieldwork based methodologies to try to answer this question. Indeed, many tourism-based entertainers – especially Jamaica's so-called calypsonians – have had long careers, but evidence of how they find balance is limited. Because archives have tended not to collect ephemera associated with tourist entertainment and few musicians keep track of tourism's fortunes and other musicians with any precision, many questions remain about the interaction of music and tourism in the Caribbean.

Fortunately, new sources have emerged that help shed new light on this interaction. One such source is the manuscript collection of Jamaican calypsonian Count Lasher that covers all aspects of his career from the early 1950s until his death in 1977. As a part of my interview process with contemporary musicians, this material helped to produce unusual historical insight into the practices of tourist-industry musicians in Jamaica and generated ideas about how the fundamental role of these particular musicians is changing.

"Sámi Popular Music and Identity in the New Millennium." *Rebekah E. Moore, University of Maryland.*

Indigeneity is an identity that applies to the original inhabitants or native peoples of a particular area, who are linked by the shared experience of colonialism and conflicts with settler groups. This relationship has inspired a global movement called indigenism, through which indigenous peoples draw boundaries between themselves and cultural majorities and advocate the right to self-determination. Popular music performance is a special context for the public construction and evocation of indigenism; through popular music many indigenous performers employ musical and cultural signifiers to reinforce their status, illustrate commonalities between indigenous communities, and challenge western demands for cultural authenticity. This paper addresses popular music of the indigenous Sámi of northern Finland. By examining the Sámi and Finnish band Vilddas I explore how indigenism is approached through musical performance. Vilddas's music reflects a desire of the musicians to explore, through music, the globalized, multicultural worlds in which they live and their interest in self-determination and the expression of a more internalized, personal sense of identity. I argue for Lipsitz's concept of strategic anti-essentialism and examine how western notions of authenticity are challenged by Vilddas. I also address an interesting challenge presented by Vilddas -- three of the band members, all graduate students in

ethnomusicology, bring their particular research interests to the concert stage. I argue that the issue of representation in ethnomusicology is directly challenged by these complex constructions of identity in musical performance, and by a new understanding of the world music aesthetic employed by many indigenous performers.

"Makin' Glory: 'Cile Turner's Contribution to the Preservation and Development of African-American Traditional Music." *Bryan S. Wright, College of William and Mary.*

Lucille ('Cile) Turner, a young singer from southern Virginia, became fascinated with African-American music while attending the New England Conservatory of Music in the mid-1910s. There she attracted attention by singing of African-American songs she had learned as a child from workers on her parents' farm. By the 1920s, she was touring the Eastern United States giving programs of "Songs From The South," later hosting a popular weekly fifteen-minute radio program on NBC's coast-to-coast network. What began as a hobby for Turner evolved into a full-time profession for the next forty years as she traveled through the South collecting African-American songs and stories to present on radio, records, live performances, and later on her own syndicated television show.

Turner believed that she could contribute to the public good by documenting what she saw as a vanishing tradition. This study examines her role as a collector and performer of African-American folk music and as a participant in the culture of nostalgia—seeking to escape to the "good old days." Also interesting is her position as a white "Virginia lady" championing the music of African-Americans in the still-segregated South, juggling life as a traveling performer with the responsibilities of raising a family. An unlikely interpreter of African-American music, Turner attracted racially-mixed audiences in the early twentieth century that applauded her as one of the music's most convincing and authoritative performers. Turner adds a new twist to the fascination with African-American art and music in the Harlem Renaissance.

This presentation is based on archival research as well as interviews with surviving friends and family of 'Cile Turner and others familiar with traditional music styles of African-Americans. It speaks to issues of race, ethnicity, women performers, and the nostalgic representation of the African-American South in the early twentieth century.

"Performing the Feminine: Representations of the Spanish Woman in Flamenco Song, Dance, and Music." *Laura E. Smith, College of William and Mary.*

This presentation is based on five and a half weeks of ethnographic experience during the summer of 2004 in Cadiz, the heart of Andalusia, and the birthplace of Flamenco music, song, and dance. Initially I assumed that my work would focus on Flamenco as a quintessentially Spanish cultural text that reflects female identity, representations of power, and changing social currents within modern-day Spain. Through dance classes, conversations with teachers, and attendance at performances in a variety of contexts, however, I became aware of an obvious dichotomy. The popular and historic representations of flamenco in which women are situated as passive members of a patriarchal society are not consistent with the reality I saw in which women are reinterpreting oppressive macho discourses and using them as a catalyst for freedom and empowerment.

This paper describes two parallel and interrelated movements: first, the ways in which modern Spanish women move beyond the Franconian ideal of the *ángel del hogar*, an expression that indexes traditional models of domesticity; and second, the agency of female flamenco artists who are reclaiming previously oppressive constructs of body, gender, and sexuality as a new means of expression and self-definition.

Saturday March 19

9:15am-10:45am Session III -- But What About The Music? Music Sound, Genres And (Cross)-Cultural Meaning (2200)

Chair: Anne Rasmussen, College of William and Mary.

"Reworking the Santiago Sound: A Cultural History of Badiu Roots Music in the Cape Verdean Diaspora." *Susan Hurley-Glowa, Franklin & Marshall College.*

While the *morna* and *coladeira* have long been considered the primary Cape Verdean musical genres, several styles originating in Santiago have become increasingly important throughout the Cape Verdean Diaspora since independence in 1975; namely, *funana* (an accordion-based dance music style) and *batuko* (a music and dance tradition performed by village women). Both of these traditions are associated with people from the island of

Santiago who have strong cultural ties to Africa-they were brought to Cape Verde to work as slave laborers on the Portuguese colonial plantations, and were called "Badius" (or vagabonds) after many escaped to the interior of the island and lived with some degree of autonomy. Their African-influenced music and dance traditions still exist in traditional acoustic folk versions throughout Santiago, but some have been reworked into popular styles in a variety of ways since the 1970s.

In this paper, I will begin by isolating and describing the musical characteristics that make these traditions aurally recognizable as "Badiu." including their typical melodic and harmonic structures, rhythms, instrumentation, sentiments, and song subjects. I will then trace the history of the spread of this distinctive sound from the folk tradition to the recorded "electronic funana" associated with such musicians as Katchás and Bulimundo, Norberto Tavares, Finaçon and others in the 1970 and 80s. I will continue with a discussion of the mid-1990 recordings that began to use acoustic *gaita* (button accordion) and *ferrinho* (metal scraper), in new works, as exemplified by the band *Ferro Gaita* based in Cape Verde, and other groups based in New England. Batuko-inspired songs went through a similar transformation in the mid-1990s from synthesized/electronic renditions to more acoustic versions. The last decade has seen great diversity in its representation of Santiago musical styles throughout the Diaspora. These include 1) new scholarly recordings featuring the "authentic" folk versions of batuko and funana ; 2) arrangements that feature the folk artists performing in studio arrangements ; and 3) popular works that freely sample the musical style.

The new millennium has been marked thus far by a flowering of well-produced, beautifully-arranged productions of Cape Verdean music that routinely feature aspects of the styles associated with funana and batuko, including new songs with a "Badiu flavor" by singers Maria de Barros, Lura, and Ze Rui, among many others. Interviews with Santiago-born musicians in the past have suggested that the style is embedded with a distinctive Badiu worldview strongly centered in island culture. What does this style mean to performers today? Have its older associations been lost or modified? Santiago's distinctive musical sound has been a part of the Cape Verdean Diaspora soundscape for more than thirty years now. This paper will explore its essence from a musicological, historical, and cultural perspective, based on ongoing field research in Santiago and Cape Verdean communities in Southern New England since 1990.

"Hollywood On The Nile: Musical and Narrative Syncretism in Three Films of Farid al-Atrash."
Margaret Farrell, CUNY.

Our discipline has moved well beyond the salvage ethnography of its early days to explorations of the rich and varied ways in which musical cultures interact, ways in which foreign musical elements are blended with indigenous ones to create new music. Scholars have also considered the impact of 20th century electronic media on the form and presentation of music.

I believe that commercial film musicals are a rich and largely untapped resource for such ethnomusicological research. The songs written for this medium are products of the musical mixing so prevalent in the past century and a presentation format that molds both their form and their purpose. In addition, these films not only reflect the hegemony of Hollywood from which they take their models, they also illustrate the creative agency of indigenous filmmakers in adapting these models to the tastes and values of their native culture.

In this paper I examine three films featuring Farid al-Atrash, one of Egypt's greatest film stars and a composer whose songs continue to be popular among Egyptian musicians. I explore the ways in which these films incorporate elements of music and narrative syntax adopted from the West. Musically, one can see in these films the development of a syncretic musical form. In considering the narratives, attitudes towards the West and its presumed decadence can be seen in the depiction of characters associated with more Western oriented music as well as the ways in which narrative models taken from the West are adapted to appeal specifically to an Arabic audience.

Finally, I will propose that a broader definition of the movie musical is needed to address

non-Western films. Adaptations of the Western model have resulted in variations that are not addressed by Western film theory. I believe a focus on the usage and presentation of music, rather than plot syntax and number type considerations so common in Western analyses, would provide us with definition that would address the much broader genre of the movie musical as an international phenomenon.

"Globalization and Japanese creativity: adaptation of Japanese language to hip-hop." *Noriko Manabe, CUNY.*

The Japanese have frequently been assessed as imitators rather than innovators. However, this broad generalization fails to take into account the degree of creativity which Japanese artists apply in adapting global idioms.

A good case study of this point is the adaptation of the Japanese language to rap. At first glance, the Japanese language is ill-suited to rap: it is spoken without accents; it has a small number of fixed endings, making rhymes trivial; it has a poetic tradition built on syllable count and onomatopoeia rather than rhyming; and it is gender, class, and region-specific. The culture itself is polite, introverted, and homogeneous, without the racial or class tensions of the United States.

Nonetheless, Japanese rap artists have overcome these difficulties by an intense concentration of internal, beginning, and ending rhymes, often based on Chinese compound words; exploitation of the large number of homonyms in the language; and playing with the rules of politeness in speech. In doing so, they have created a new poetic tradition while adhering to both Japanese popular traditions, such as manzai theater and the 7-5 syllabic rule, and the latest rhythmic patterns of North American rap.

This paper looks at this adaptation of language in detail, ties the relationship between rhythm and language, and proposes applications of the methodology to studying rap in Mandarin, Korean, and other Asian languages.

11:00am-12:30pm Session IV -- Ethno-What? Ethnomusicology's Traditions, Canons And The Academy (2200)

Chair: Kip Lornell, George Washington University.

"Facts, Fieldwork, and Function: A Case Study of Music Education Students and Their Introduction to Ethnomusicology." *Sarah Meredith, Buffalo State College.*

This paper presents one case study of the acquisition and application of cultural knowledge and research methods by music education students at Buffalo State College (NY), a predominantly undergraduate liberal arts institution. Juniors and seniors enrolled in the required Introduction to Ethnomusicology course designed and completed independent fieldwork projects requiring the identification of a local music-culture, multiple observations of and interactions with the culture, and interviews with consultants. Surveys and classroom discussions indicate that, while not intended to be directly applicable to the K-12 school environment, this fieldwork experience significantly shaped the students' views of culture and subsequently impacted their teaching philosophies and musical choices in the elementary and secondary music methods courses.

"Tradition: An ethnomusicological and interdisciplinary understanding." *Carles Pitarch, University of Maryland.*

The notion of tradition in social sciences, and particularly in ethnomusicology, is many times invoked without a significant content, and most often than not anthropologists, epistemologists, ethnomusicologists... and others, have used or regarded it as an ad hoc category of doubtful empirical status, with ideological entanglements, and with normative rather than descriptive value in ethnography.

When tradition is essentialized, we are in front of a political conservative strategy to avoid the struggles of dealing with the paradoxes of human creativity. When it is dismissed, we are in front of a political strategy of allochrony to avoid the hardships of facing the Other in its own terms, with all the transformative consequences that this entails.

In this paper I briefly survey significant attempts to understand the notion of tradition in ethnomusicology, and then I explain my wider understanding of it by interdisciplinarily

addressing the problem. Questioning the widespread functionalist "invention of tradition" paradigm, I propound a communicative "inventiveness of tradition" one suitable to approach diverse, concrete (musical) traditions in a coherent and more open-minded way.

"Locating J-Pop: A Critical Overview of Scholarship and Resources on Contemporary Japanese Popular Music." *Eun-Young Jung, University of Pittsburgh.*

That popular music has rapidly come to be one of the dominant areas of scholarly inquiry in the field of ethnomusicology over the past two decades is abundantly evident. This development has been concomitant both with the rapid growth of popular music activity in almost every part of the world and with the intellectual engagement on the part of ethnomusicologists with an ever widening range of social issues. Yet, not surprisingly, the scholarly literature has been uneven in its coverage. American and other English-language popular musical practices have garnered the vast majority of attention, with African and Latin-American popular musics running behind, but still far ahead of other world areas. One of the largest popular music industries in the world, however, with influences far beyond its borders, is the vastly under-researched popular music of Japan (J-Pop). Why is this so? And what resources are available for those wishing to pursue scholarly interest in recent J-Pop? This paper begins by suggesting that J-Pop's almost total absence from markets outside of Asia, and the difficulty of Japanese language acquisition by foreigners, may account for its under-representation in the scholarly literature. The main body of the paper follows with a critical overview of the current state of scholarship on recent J-Pop, considering the various sources that scholars may utilize in their inquiries into this enormously important and dynamic nexus of musical genres: from extant scholarly writings, CD liner notes, and fanzines, to movies, TV programs, and websites.

1:15-2pm Special session -- "Practicing ethnomusicology in a changing world." (2200) *Carolina Robertson, University of Maryland*

2pm-4pm Session V -- Claiming Space: Authenticities, Histories, And Geographies (2200)

Chair: Robert Provine, University of Maryland

"Where'd You Get That Tune?": Continuity of Time and Place in Irish Tune Stories" *Tes Slominski, New York University.*

In performances of Irish traditional dance music, musicians often introduce each set of tunes with a brief comment about the tunes' sources, particularly if the performers learned them directly from another musician, or if those tunes are strongly associated with a specific musician living or dead. This practice varies depending on the performer's place within the tradition and the performer and audience's location and origin. This telling of "tune stories" goes largely unexamined by musicians and by scholars, who often use the substance of these anecdotes without attention to their performative aspects. Drawing on J. L. Austin and Judith Butler's theoretical work on speech as a performative act, this paper explores the performative use of tune introductions and their function of promoting continuity of time and place in performances of Irish traditional music. To illustrate the role of storytelling in establishing authority within and connection to the tradition, I will perform a set of tunes on the fiddle, preceded by a typical verbal introduction, and then will discuss the contextualizing cues that make this verbal performance significant within the tradition. Interviews and recorded material of professional and semiprofessional Irish traditional musicians in the United States and Ireland will provide perspectives from different contexts of Irish traditional music performance.

"A Tradition of Women on Non-Traditional Instruments: The Participation of Women in Instrumental Jazz." *Laura Schnitker, University of Maryland.*

Jazz, like most popular American musical forms, is a man's world. Not only have men comprised the majority in jazz performance, their lives and stories dominate jazz history and scholarship. The women who do appear in historical jazz discourse, who earned fame comparable to their male counterparts in their lifetimes, tend to be either vocalists or pianists. Why, then, are we not acquainted with the hardworking and innovative female jazz trumpet players, trombonists, bassists, and saxophonists? Many jazz historians will admit, either reluctantly or apologetically, that jazz has been full of such women. They will rattle off

a list of names without giving the reasons as to why their legacies are rarely discussed and almost never included among the pioneers and icons in the development of jazz. In this paper, I will discuss women's history in jazz and women jazz instrumentalists of past and present who have created successful careers. I will give a brief overview of historical and racial tenets that have historically existed in the context of jazz, and then illuminate six remarkable artists whose legacies and careers have survived in spite of them. In my conclusion, I will offer a picture of the current state of women in jazz at the beginning of the twenty-first century.

"Kung Fu Heroes and Their Music." *Eric Hung, Westminster Choir College of Rider University.* Although Hollywood kung fu cinema has been the subject of many scholarly studies in recent years, there has not been a single in-depth examination of music in these films. This is a significant lacuna because music plays an important role in film reception. Viewers rarely listen to film music consciously, but it nonetheless affects one's interpretation of a film. As Claudia Gorbman writes, "Film music is like the medium of a dream, forgotten in the waking state; but this medium is itself not neutral. It embodies and disseminates meaning, all the more powerful in not actively being noticed."¹

This paper examines the musical portrayal of the hero in two Hollywood kung fu films. In *Enter the Dragon* (1973), Bruce Lee presents an alternative to the "soft Asian male" stereotype by being aggressive, competitive and "superhumanly" tough. A quarter century later, Jackie Chan counters the same stereotype in *Rush Hour* (1998) not only by being tough when he needs to be, but also by deconstructing the entire notion of masculinity through comedy. These portrayals are, however, undermined by the scores of these two films; both are full of Orientalist tropes, such as pentatonic melodies, parallel fourths, and the presence of "Chinese-sounding" percussion and string instruments. In short, the efforts Lee and Chan made to create an alternative Asian masculinity are offset by film scores that contain connotations of the very stereotype they are attempting to counter.

In the second half of the paper, I will analyze Tan Dun's score for the multi-nationally produced *Crouching Tiger, Hidden Dragon* (2000), and examine its reception. Although Tan avoided the typical Orientalist tropes, an examination of critical reviews and fanzines reveals that exoticism is the primary reason for the score's popularity and critical acclaim.

¹Claudia Gorbman, "Scoring the Indian: Music in the Liberal Western," in Georgina Born and David Hesmondhalgh, ed., *Western Music and its Others: Difference, Representation, and Appropriation in Music*. Berkeley: University of California Press, 2000, p. 234.

"Meanings In Musical Space: Street Musicians In New York City." *Stephen Mamula, Fordham University and Manhattan College.*

This paper is a study of music performance space and more specifically, music performance as a spatial phenomenon. Utilizing street musicians as a focus, I argue that live music played in public, urban contexts produces a spatial reality both physical and human; and within this reality a wealth of social encounters are constantly evolving and potentially transforming into cultural meanings for its participants. Accordingly, underpinning this research is a provoking duality. While the relatively static, formal fixtures of space – e.g., streets, sidewalks, subway platforms, building structures - help shape its constituent actions, those actions equally identify, define and generate the space as lived and dynamic.

Street musicians and their publicly comprised audience are those who inhabit such a space, galvanize such action, and create shared encounters of value. Within the performance space of street music, human and physical relationships are explored to illuminate processes of meaningfulness – processes initially rooted in social interfacing that in turn stimulate experiences related to ethnic identification for the few, and enculturation for the many.

4:30pm-5:30pm Keynote: Tom Van Buren (Director of Field Research, Center for Traditional Music and Dance, NY)

ETHNOMUSICOLOGY PROGRAM, UNIVERSITY OF MARYLAND

Type of program: undergraduate courses, plus graduate program with M.A. and Ph.D. degrees in Ethnomusicology. Part of the Division of Musicology and Ethnomusicology in the School of Music. Affiliated with other programs such as area studies, Women's Studies, Anthropology, Cultural Studies, and Africa in the Americas.

Focus: ethnography of performance; research methods and theories; public sector ethnomusicology (in connection with resources in the Washington DC area); music of the Americas, African diaspora, Native America, Asia; music and ritual; music and gender; post-colonial theory; historical ethnomusicology.

Special resources: well-equipped music analysis laboratory; special library and video collections; SEM archives; performers in residence on a regular basis; internship and cooperative programs with Library of Congress, Smithsonian, and community performance organizations; and musical instrument collections (Japan, Africa, Indonesia, Korea). Financial assistance is available through teaching and research assistantships and university fellowships. The Clarice Smith Performing Arts Center, with many performing halls, rehearsal rooms, practice rooms, and Performing Arts Library, opened in August 2000 and offers a rich range of performance events, plus the close proximity of music, theatre, and dance academic programs.

Program Description: Our program offers the M.A. and Ph.D. degrees specifically in Ethnomusicology. Our goal is to prepare students for diverse careers, including research and teaching, the recording industry and music technology, public media, community organizing, and federal and state institutions. We offer fields of specialization in area studies, anthropology, linguistics, musicology, comparative cultural studies, dance ethnography, and related disciplines. New subjects are frequently on offer from adjunct teaching by ethnomusicologists in the region.

Internships are available through various research and public institutions, such as the Library of Congress and the Smithsonian Institutions. Students are encouraged to begin field research within their first year of coursework. The international communities surrounding the Washington-Baltimore metropolitan area offer fertile ground for fieldwork and performance. Students are thus able to combine a strong theoretical and methodological orientation with practical, applied training.

We offer many different courses at the undergraduate and graduate levels, ranging from transcription and analysis to specialized seminars on gender issues, music and ritual, and the political economy of music. One research language is required for the M.A. degree and the Ph.D. additionally requires a field language. Two semesters of field research in a local community are required prior to doctoral preliminary examinations, which are structured according to the student's coursework and specializations; they are administered as research papers and take-home essays.

Ensembles

African Drum Ensemble

Director - Diali Djimo Kouyate

The Ensemble provides students the opportunity to experience and learn to play simple and complex patterns of traditional rhythmic compositions for the Djembe drum orchestra. Students learn the symbolism and values of the music in its historical, ceremonial and social context.

Gamelan Saraswati

Director - I Nyoman Suadin

Gamelan refers to a set of musical instruments and to the group of people who play them. The instruments consist of bronze keys and gongs in intricately carved wooden frames. The music is structured in complementary layers played by several groups of instruments. Musical instruction is interwoven with aesthetics of Balinese culture.

Koto Ensemble

Director - Kyoko Okamoto

The koto is a traditional stringed Japanese instrument. The classes are designed to allow students the opportunity to experience Japanese cultural aesthetics as exemplified in the traditions of koto and shakuhachi (Japanese flute) music. There is an annual concert with the Toho Koto Society.

Faculty

Robert Provine. (Ph.D., Harvard) Professor and Chair, Division of Musicology and Ethnomusicology. Traditional music of Korea; East Asian music; historical ethnomusicology; translation of texts on music.

Carolina Robertson. (Ph.D., Indiana University) Professor. Indigenous cultures of the Andes; Latin American cultures in transition; music and colonialism in West Africa; gender and the *hula* renaissance in Hawai'i; the embodiment of gender in performance; performance ethnography; music and healing in shamanic practices; cross-cultural approaches to creativity.

Boden Sandstrom. (Ph.D., University of Maryland) Lecturer. Gender studies; world popular music; women's music in the USA; music and technology.

Jonathan Dueck. (Ph.D., University of Alberta) Lecturer. Ethnomusicological identity studies; social theory of popular music; Mennonite music; music and sub-Saharan African Christianity; ethnomusicological fieldwork.

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