



Silver Jubilee Conference

of the

Mid-Atlantic Chapter of the

Society for Ethnomusicology

“The Musical Life of Mid-Atlantic Cities”

Hunter College, City University of New York

7-8 April 2006

Twenty-Fifth Annual Meeting of MACSEM—
Mid-Atlantic Chapter of the Society for Ethnomusicology
“The Musical Life of Mid-Atlantic Cities”
Hunter College, City University of New York, 7-8 April 2006

All events will be held in Lang Recital Hall unless otherwise indicated.

FRIDAY, APRIL 7

- 9:00 am - 9:15 am **Opening Remarks**
Jennifer Raab, President, Hunter College, CUNY
Jonathan Dueck, MACSEM President
- 9:20 am - 11:20 am **SESSION I: Musical Relocation and Identity in New York**
Chair: **Kai Fikentscher**, Ramapo College
- Noé Dinnerstein**, CUNY Graduate Center
Playing the Samosa Circuit: Indian Restaurant Musicians in New York’s East Village
- Sunmin Yoon**, University of Maryland
Communal Identity and Transformed Musical Traditions in a NYC Thai Community
- Carolyn Ramzy**, Florida State University
Târâtîl: Songs of Praise and the Musical Discourse of Nostalgia among Coptic Immigrants in Rochester, New York
- Edward Green**, Manhattan School of Music
Zhou Long and the Fate of Traditional Chinese Music in Contemporary New York
- 11:30 am - 1:00 pm **SESSION II: Popular Music, Activism and Corporate Aesthetics**
Chair: **Jonathan Dueck**, University of Maryland
- Patricia Vergara**, University of Maryland
A Girl in the Band! The Emergence of Professional Female Percussionists in Brazilian Popular Music
- Maureen Loughran**, Brown University
Punk and Hip-Hop Activism in Washington, D.C.
- Noriko Manabe**, CUNY Graduate Center
Ring My Bell: The Impact of Cell Phone Technologies on the Japanese Music Market
- 1:00 pm - 1:30 pm Lunch Break

- 1:40 pm - 2:40 pm **SESSION III: Mariachi Music, Mexican Immigrant Youth, and Music Education: Mutual Transformations**
- A workshop/demo/discussion with **Ramon Ponce Jr.**, Artistic Director, Mariachi Academy of New York and Co-Director/Arranger, Mariachi Real de Mexico; **Ramon Ponce Sr.**, Co-Director, Mariachi Real de Mexico and Master Instructor (trumpet), Mariachi Academy of New York; **Miguel Ponce**, Member, Mariachi Real de Mexico and Instructor (guitarron), Mariachi Academy of New York; and other guest artists and teachers. Moderated by **Cathy Ragland**, co-founder and board member, Mariachi Academy of New York.
- 2:50 pm - 4:20 pm **SESSION IV: Applying Ethnomusicology in the Mid-Atlantic Region: The Call and Response of Ideas and Action (Roundtable)**
- Participants: **Terence Liu**, National Endowment for the Arts; **Mark Puryear**, National Endowment for the Arts/National Council for the Traditional Arts; **Lois Wilcken**, La Troupe Makandal; **Thomas Van Buren**, Westchester Arts Council
- 4:30 pm - 6:30 pm **SESSION V: Popular Music, Mediation, and Social Process**
Chair: **Jennifer Milioto Matsue**, Union College
- Laura Schnitker**, University of Maryland
United Airwaves: Wartime Radio Broadcasting the Construction of an American National Identity
- Aja Burrell Wood**, University of Maryland
Archetypes as Aesthetic: Meaning and Significance of African Water Deity Themes in African Diasporic Popular music
- Melanie Morgan**, University of Maryland
World Fusions: Connecting World Music and International Development
- Victor A. Vicente**, University of Maryland
"Where Are We Now?" Turkey, the EU, and the Poetics of Uncertainty in Contemporary Turkish Rock Music
- 6:30 pm - 8:00 pm Dinner Break
- 8:00 p.m.-10:00 p.m. Concert by **La Troupe Makandal**
- In 1973 a group of young artists from Port-au-Prince formed **La Troupe Makandal**, naming it after a renowned eighteenth-century Haitian revolutionary. The company left Haiti in 1981 and settled in New York, where it has distinguished itself for theatrical representations of Vodou, a powerful but poorly understood form of Afro-Haitian spirituality. Under the direction of Master Drummer **Frisner Augustin**, an NEA Heritage Fellow (1999), the company has produced performances that link Haitian history and culture, challenge ingrained stereotypes, and preserve and develop the remarkable music and dance traditions of Haiti and the Haitian community of New York City.

SATURDAY, APRIL 8

9:00 am - 10:30 am

SESSION VI: Popular Music and Pedagogy in Urban Settings

Chair: **Tomie Hahn**, Rensselaer Polytechnic Institute

Michael Naylor, Wayne State University/Washtenaw Community College
The World Within: Exploring Global Resources in the Urban Setting (Detroit/Ann Arbor, MI)

Angelina Tallaj, CUNY Graduate Center
El Retorno de los Cadenuces: Dominicanyorks and the Current Popular Music of the Dominican Republic

P. Allen Roda, New York University
Rhythm and Language: The Use of Vocables in Percussion and Dance Notation and Pedagogy

10:40 am - 12:40 pm

SESSION VIIa: Musical Renewal in Diaspora and at Home

Chair: **Carol Muller**, University of Pennsylvania

Stephen Mamula, Manhattan College
Musicking in Post-Genocidal Cambodia: Starting from Nowhere?

Adriana Helbig, Fordham University/Columbia University
"Our Blossom - Across the World": Competing Discourses of Diaspora in Ukrainian Cultural Policy

David Pier, CUNY Graduate Center
A Concert by the "Lost Boys of Sudan" in Boston

Rachel Muehrer, University of Maryland
"Selidan Gauk": Popular Music and Youth in Karambitan, Banjar Wani, Bali

10:40 am - 12:40 pm

SESSION VIIb: Films produced by Roberta Singer and City Lore (The 404 Theater)

Mambo to Hip-Hop: A South Bronx Story (2006, dir. Henry Chalfant) and
Bomba: Dancing the Drum (2001, dir. Ashley James)

12:40 pm - 1:30 p.m.

Lunch Break

1:30 pm - 2:45 pm

SESSION VIII: Community-based Irish Music in New York in the Age of "Celtic Music"

Chair: **Daniel Thompson**, Columbia University
Respondent: **Mick Moloney**, New York University

Scott Spencer, New York University
History, Tradition, and Adaptability in an Irish Music Concert Series

Lauren Weintraub, CUNY Graduate Center
"The Living Tradition": Comhaltas Ceoltóiri Eireann and Irish Music and Dance in New York

- 2:45 pm - 3:45 pm MACSEM Business Meeting
- 3:45 pm - 5:00 pm **Keynote Address: Dr. Roberta Singer**
"Doing Ethnomusicology"
- 5:00 pm - 6:00 pm **Irish Step Dance Workshop**
with World Champion dancer **John Jennings** and members of his troupe.
Moderated by **Joanie Madden**, director, Cherish the Ladies.

6:00 pm - 8:00 pm Dinner Break

8:00 pm - 10:15 pm **Father to Daughter: A "Cherish" Tradition**
(The Hunter College Auditorium)

Join past and present members of the acclaimed Cherish the Ladies in a rare concert celebrating the rich Irish and Irish American music tradition as it was passed down to them by their fathers. **Joanie Madden, Mary Coogan, Mary Rafferty, Mary Reilly** and **Dierdre Connolly** represent the unique phenomenon of female Irish American champion players who learned this traditionally male-dominated genre from their fathers—**Joe Madden, Jim Coogan, Mike Rafferty, Martin Reilly, and Mattie Connolly**—and were supported and nourished by a thriving scene of neighborhood Irish music jam sessions and high-stakes competitive playing. The father/daughter group will be joined by a host of New York-based players and current and former Cherish members. The program will also include World Champion step dancer **John Jennings** and members of his troupe.

"This music survived hundreds of years before we got a hold of it, we just keep playing the tunes that our fathers played and are hopefully doing justice to the tradition of Irish music in America"—Joanie Madden

ABSTRACTS

SESSION I: Musical Relocation and Identity in New York

Playing the Samosa Circuit: Indian Restaurant Musicians in New York's East Village **Noé Dinnerstein, CUNY Graduate Center**

Since the loosening of quota restrictions since 1965, there has been a large influx of South Asian immigrants to the New York area. One manifestation of this burgeoning population is the proliferation of Indian restaurants, especially in Manhattan. A few of these restaurants employ live musicians, usually sitar and tabla duets. My research concentrates on a group of musicians that play or have played at four of these restaurants on East 6th Street between 1st and 2nd Avenues in New York City's East Village.

In this paper I will examine the musicians' personal and musical backgrounds, circumstances under which they came to New York, and what role music plays in their lives. The perception of "Little Indias" such as Sixth Street both as physical and cultural spaces has been a dynamic process in such places, allowing Muslim, Sikh, and Hindu to participate equally. Here issues of musical competence, authenticity, and identity are brought to the fore. These discourses are reflected in the various representational and adaptive strategies employed as these musicians try to cope in an increasingly sophisticated, transnational environment.

Communal Identity and Transformed Musical Traditions in a NYC Thai Community **Sunmin Yoon, University of Maryland**

The religious spaces of immigrant communities in the U.S. can function as not only a strong spiritual center but also a social venue that affirm collective identities. With 99% of the U.S. Thai population adhering to Buddhism, Thai Buddhist temples serve as a significant social place for Thai immigrants. They see the temple as the place where they can connect with one another and acquire a sense of belonging. This paper is based on fieldwork I conducted at the Thai Buddhist temple on Long Island in 2002 and 2005. Those who attend this temple attempt to form a communal identity, where teaching and learning their traditional music becomes one of their significant activities for "being Thai."

Traditional Thai music in the temple, however, has been transformed to adjust to the cultural structure of the U.S.: limited instrumentation, de-contextualization, deconstructed performance practice, and the loss of specific meaning with the instruments and repertoires. The Thais, though, do not perceive what they are playing as being "deconstructed" or being "different from authentic tradition." For them, simply using traditional instruments is considered a way to keep their communal identity. The implication, therefore, is that they are not looking for authentic heterophonic traditional sounds of Thai music, but rather a performing of the memory of the Thai tradition, a justification for the communal identity of "Thai-ness."

Târâtîl: Songs of Praise and the Musical Discourse of Nostalgia among Coptic Immigrants in Rochester, New York **Carolyn Ramzy, Florida State University**

This paper explores the integral role of the most prevalent genre of non-liturgical devotional music among Coptic Christians in the diaspora. Specifically, this study concerns the role of târâtîl in evoking nostalgia, inspiring discursive spaces that facilitate the discourse of memory, and reconciling Coptic immigrants with their homesickness for Egypt or the Sudan.

Târâtîl are intimately tied to personal worship and are imbued with highly expressive and poetic Arabic texts. They not only encourage participants to dialogue through their memories and homesickness, but

also help many evade a feeling of homelessness and momentarily recreate an idealized home away from home. This is particularly evident among participants who have recently immigrated, or older members of the community who have spent most of their lives in their homeland.

This investigation is a part of an ongoing study of Coptic immigrants in North America. It continues with the Coptic diaspora of upstate New York. St. Mark's Coptic Church of Rochester is distinct for its diverse community, ranging from some of the oldest settled immigrants to members recently arrived from their homeland. This creates a dynamic music culture in which taratîl are evoked to both remember the homeland and to reconcile homesickness for many new comers.

Through the musical and textual analysis of metaphors and symbols, this study will explore how the performance of taratîl stimulates collective discourse of nostalgia and memory, evokes the "homeland," and distinctively mediates Coptic immigrant identity. This study is based on participant-observation, interviews, and ethnographic research.

Zhou Long and the Fate of Traditional Chinese Music in Contemporary New York Edward Green, Manhattan School of Music

Among the current generation of Chinese composers making their home in the West, Zhou Long stands out as having, perhaps, the most continuous and profound commitment to traditional Chinese music: its substance, and its underlying aesthetics. Nevertheless, he has also oriented his own compositional work towards the creation of a solid rapprochement between Western modernism and traditional Chinese music. He was the first artistic director for "Music from China"—an ensemble dedicated simultaneously to the preservation of traditional Chinese music and the creation of a new body of compositions both for traditional instruments and for mixed ensembles of Chinese and Western instrumentation.

This paper will explore the cultural politics of "Music from China," and Zhou Long's role in shaping them: its attempt to appeal, at once, to the local Chinatown audience and also to the cosmopolitan "New Music" world of New York. It will also analyze—as emblematic of that dialectic of tradition and modernism, community and a surrounding world of cultural difference that faced Asian-born Chinese musicians in New York—the composer's *Dhyana*, a work in which he consciously set out to deal with the painful collision of Buddhist and Western perspectives that arose from his first years in New York.

SESSION II: Popular Music, Activism and Corporate Aesthetics

A Girl in the Band! The Emergence of Professional Female Percussionists in Brazilian Popular Music Patricia Vergara, University of Maryland

In Brazilian urban centers, beginning in the 1990s, a disproportionate number of women entered the popular music scene as percussionists, whose role includes playing a variety of instruments that may range from small hand percussion, as shakers and triangles, to pandeiros, Brazilian hand frame drum, and congas. Meanwhile, other female professional musicians saw only a modest increase in their participation in this field, which is predominantly a male domain. The overrepresentation of women in an instrument specialty suggests that strategies are used to overcome limitations to female participation in professional popular music. Why is there a preference for percussion over other instruments for women? This may be explained by the idea that musicians and listeners perceive percussion instruments as easy to play, not prominent in the band, since there is usually a drum set played by a male musician, and also that playing percussion requires a lot of physical engagement, making it visually attractive. The presence of the female percussionist would thus embody an ongoing social negotiation, where women gain new job opportunities while reinforcing prevailing gender stereotypes, rather than challenging them.

This study analyzes the conditions that generate greater opportunities for percussionists compared to other female instrumentalists, within the context of Brazilian popular music and the framework of

gender roles in Brazilian culture. Drawing from fieldwork data, interviews, and observations, it examines how the female percussionist as professional musician is perceived by the public, by the artists and managers who hire them, by the other musicians, and by themselves, and what the implications are for the role of women in Brazilian society.

Punk and Hip-Hop Activism in Washington, DC
Maureen Loughran, Brown University

In inner-city Washington, DC, hip-hop musicians are using their skills as musicians to keep kids out of gangs and off the street. In the same neighborhoods, members of the DC punk scene hold benefit concerts for homeless shelters. While both punk and hip-hop scenes are engaged in social justice issues, the position of music in these efforts differs greatly. This paper explores the complex way in which members of the punk and hip-hop communities in Washington, DC use their music and social networks to address social justice issues in the city, through the lens of class and race relations.

Ring My Bell: The Impact of Cell Phone Technologies on the Japanese Music Market
Noriko Manabe, CUNY Graduate Center

As Japan is the global leader in cellular phone technologies, its experience with their applications has often foreshadowed usage elsewhere. Polyphonic ringtones, popularized only recently in the United States, were commercialized in Japan by the late 1990s. Similarly, 3G services, which provide cellular phones with broadband internet access, account for 50% of Japanese mobile phones as of late 2005; as these services are launched in Asia and Europe this year, recent experience in Japan will likely be replicated.

A primary driver of Japanese demand for 3G has been chaku-uta (sampled songs). Originally set up as 30-second excerpts for ringtones, chaku-uta are being downloaded, not for use as ringtones, but for listening and sharing. Despite limited availability and technical issues, the chaku-uta market has grown to over \$180 million, or over 10% of music sales in Japan, in its first year. Further growth is expected as cell phones containing hard disk drives, larger catalogues of songs, and participation by competing network operators becomes available. The PC downloading market is expected to accelerate with the launch of iTunes in Japan in August 2005 and the proliferation of hard drive-equipped music players.

This paper analyzes the behavior of consumers, record companies, portal operators, and artists to assess how chaku-uta and downloading are changing what music is heard, how it is heard, how it is marketed, and the relative power of the various players. The paper concludes with a consideration of the unique aspects of the Japanese environment and possible implications for other markets.

SESSION IV: Applying Ethnomusicology in the Mid-Atlantic Region: The Call and Response of Ideas and Action

Terence Liu, National Endowment for the Arts; **Mark Puryear**, National Endowment for the Arts/National Council for the Traditional Arts; **Lois Wilcken**, La Troupe Makandal; **Thomas Van Buren**, Westchester Arts Council

The Mid-Atlantic region has been a fountainhead for applied ethnomusicology, a sub-discipline that applies the principles of ethnomusicology in real-life situations. While no region can claim a monopoly on diversity in the twenty-first century, the Mid-Atlantic, and most particularly New York City, has amassed multiple layers of immigration over many generations, yielding countless forms of interaction among musicians and those who work with them. The Mid-Atlantic is home, as well, to the nation's capital, a global power center from which support for the arts is disbursed, necessitating the counsel and involvement of music specialists.

This roundtable of New York City and Washington, D.C., area veterans will draw on their experience in the Mid-Atlantic to explore the development of applied ethnomusicology in the region. Each participant will describe his or her own work by way of introduction, but the roundtable intends to trigger discussion of the political and ethical dimensions of applied work. Applied ethnomusicologists are typically motivated by the need of musicians for resources, and the potential of public presentation and media to promote intercultural understanding. What happens when the applied ethnomusicologist's program conflicts with dominant ideology, or, for that matter, the values of the community in which he or she works? This is the kind of question the roundtable will explore.

Beyond its potential to generate alternatives to academic jobs, applied ethnomusicology in the Mid-Atlantic region offers those of us in the discipline opportunities to engage in the pressing public issues of our time.

SESSION V: Popular Music, Mediation, and Social Process

Music scholarship has long recognized the importance of print, radio, television, and, more recently, the Internet in distributing music across vast distances, spreading cultural ideas and aesthetic tastes to billions around the world. What is less understood, however, is how deeply imbedded mediated musics are within the day to day functioning of a society. The four papers of this panel investigate the relationship between mediated popular musical traditions and the political, religious, and economic systems and institutions that shape a society.

All the musics under consideration here penetrate into societies at points of transition. Through music, we learn that societies are not static, but rather are constantly in a state of flux, adapting to the needs of its peoples and to neighboring societies. Popular music, mediated through ever-changing technologies, is a reflection and indeed even a catalyst for such shifts. The ephemeral nature of popular styles, often used as a criticism, ultimately is actually quite revealing about the nature of society in general.

United Airwaves: Wartime Radio Broadcasting the Construction of an American National Identity Laura Schnitker, University of Maryland

When commercial radio entered over a million American households in 1929, it marked the first time in history when Americans could participate in a simultaneous experience from the privacy of their own homes. Since then, radio has been used to communicate meanings about the nature of that unifying experience, often playing surprisingly crucial roles in the development of world events. Wartime broadcasts from the early 1940s reflect a unique era in which the U.S. government played a significant role in radio broadcasting during World War II. At this time, the Roosevelt administration felt a strong sense of urgency to build public morale and create for Americans a strong national identity that would back up their war efforts. Music became one of the chief means by which radio programs accomplished this, and popular songs were included among staunch appeals for national unity. In this paper, I examine a broadcast of The Treasury Star Parade from September 8, 1943, to illustrate how wartime radio used both narrative and popular music to create an imagined community in which Americans could envision themselves as a single entity. I explain the nature of radio audiences and the primary social functions of popular music, present a brief history of wartime broadcasts and The Treasury Star Parade, and play an excerpt from the September 8th broadcast. In addition to showing how the manipulation of popular and familiar songs over the airwaves became a crucial mobilizing force, I will also highlight the importance of using radio archives to contextualize historical events.

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

Camille Talkeu Tounouga suggests that three models of water representation are found in African traditions: "water as a source of life, as an instrument of purification and as a locus of regeneration." These are manifested particularly within archetypal water gods and goddesses worshiped throughout Africa and its Diaspora. Such deities as Yemaya, Ochun, Olokun, Mami Wata, and La Sirene, among others, have survived the Middle Passage connecting Africa and the Americas and still embody the important characteristics of life, vitality and abundance.

The purpose of this paper is to explore the ways in which these themes have entered the context of African Diasporic popular music. While music honoring African water spirits may seem an obscure subject, my initial research has uncovered over 100 recordings ranging from ceremonial/folkloric performance to more contemporary genres as varying as son, meringue, salsa, samba, bolero, jazz, hip-hop and Afro pop. The overwhelming presence of the water deity archetypes thus constitutes an overarching aesthetic among African peoples whether on the continent or in Diaspora. In addition to explaining the meanings these archetypes carry, my paper focuses on the specific social processes that created this aesthetic in the past and that enable it to continue to be experienced socially and individually within popular culture.

World Fusions: Connecting World Music and International Development
Melanie Morgan, University of Maryland

Is the "First World"/"Third World" power structure inherent in the world music industry changing? How can we examine this change through the work of international development non-profits who make use of world music in their work? Using a world music CD and concert project created by a new Washington D.C.-based non-profit to benefit orphanages and homes for disadvantaged children world-wide, I explore the relationship in the power structures of world music and international development. I also examine the musical impact of philanthropic goals combined with local independent studio production, and the viability of world music as a tool for international development. Sentiments of cross-cultural collaboration, universality, and emphasis on an authenticity of expression, rather than authenticity of origin, link the musical and philanthropic aspects of the project for musicians and producers.

"Where Are We Now?" Turkey, the EU, and the Poetics of Uncertainty in Contemporary Turkish Rock Music
Victor A. Vicente, University of Maryland

Turkey is stereotypically regarded as a mystical land lying somewhere between the decadent East and the developed West. Yet for nearly 200 years, concerted efforts have been made to force society into line with that of Europe. Still, the process has been slow, often quite painful, and remains only partially successful. For instance, Turkey is lauded by Western powers as a model of democracy and development for an unstable Middle East, but at the same time its "ascension" into the European Union is mired in controversy and uncertainty.

This paper, based on fieldwork conducted in 2004 and 2005 in the city of Izmir, investigates the role of contemporary Turkish Rock music in the discourse surrounding Turkey's EU membership. The successful privatization of national television and radio in the early 1990s has done much to intensify the debate and has accelerated the process of Europeanization. At the same time, however, the Rock music broadcast across the airwaves creates an atmosphere of uncertainty even in the most European of Turkish cities. As the EU waffles, the sounds and lyrics of such rockers as Mor ve Ötesi, Teoman, and Gülçen have become loaded with ambivalence, ambiguity, and remain somehow aloof. The hopeful

youth that comprise their audience and cover their songs in local amateur bands, once hungry for a spot in the "European Club," now question the price of dramatic social change.

SESSION VI: Popular Music and Pedagogy in Urban Settings

**The World Within: Exploring Global Resources in the Urban Setting (Detroit/Ann Arbor, MI)
Michael Naylor, Wayne State University/Washtenaw Community College**

In creating a textbook and a four CD project for a World Music survey course (*Our Musical World*, The Center for Cultural Healing, Ann Arbor), it was decided that each region or musical area should be represented by music that would also incorporate interviews and perspectives from the musicians themselves. To travel the world and obtain a representative sample of musical genre would not be feasible, but additionally the goal of applied ethnographic work, is to instill a working paradigm or motivation for continued exploration of other cultures beyond the confines of a forty-five hour course. To solve this dilemma and encourage students to explore the diversity of cultures within their experiential environment, we contacted numerous accomplished musicians within a single urban region (a fifty square mile region extending from Detroit).

Although in some cases we were referred to specific artists in other parts of the world through these sources, nearly all of the seventy plus examples of music and interviews included in the text, were gathered from this local initiative. This presentation/paper will explore the methodologies for local/regional contact, development, and utilization of global ethnomusicology resources in the contexts of research, performance and instruction.

**El Retorno de los Cadenucos: Dominicanyorks and the Current Popular Music of the Dominican Republic
Angelina Tallaj, CUNY Graduate Center**

Trying hard just to fit in . . . Thinking that you know but you do not know who you are . . . Stuck in this country . . . Trying to find a sense of identity in a country that ain't really belong to me.
—From "American Dream" by Cruz, Dominican rapper in New York City)

In this paper I will look at how the music created by New York Dominicans has used previously marginalized forms of music to form a new Dominican identity both in the United States and in the Dominican Republic. Even though Dominicans have traditionally neglected their African identity, in New York, Dominicans undergo a shifting awareness of their racial identity. Although merengue, the music favored by Dominican upper classes, was the music chosen as a national symbol, in New York, Dominicans formed their identity through neglected forms of music in mainstream Dominican society: bachata, merengue típico and Afro-Dominican music.

Until recently "Dominicanyorks" and their music were discriminated against in the Dominican Republic. However, as Dominicanyorks become the single most important social group contributing to the national economy, these formerly marginalized genres are now becoming the mainstream music of the Dominican Republic. Ironically, the Dominican's search for identity in New York has created radical changes in the creation of a new identity on the island. In this paper I will trace these movements of people and music between two countries and between two identities as they are represented and reflected in new hybrid forms of music that combine bachata, merengue típico with the hip hop and R&B music of New York City.

Rhythm and Language: The Use of Vocables in Percussion and Dance Notation and Pedagogy
P. Allen Roda, New York University

Throughout the world, vocables (generally defined as words without lexical significance) are used in rhythmic pedagogy, and vocalizing rhythm is inherent to the pedagogical process. In many cultural settings, the vocables used in rhythmic pedagogy form a type of oral rhythmic notation system. How are the terms used to vocalize rhythm selected and how do these systems vary in different rhythmic traditions? What patterns can be seen across cultural contexts and how do oral rhythmic notation systems reflect the performance practice and pedagogical setting of a particular cultural setting? On what levels does communication occur through rhythm and how is this non-verbal communication codified in the vocables? Through fieldwork undertaken in Kathmandu (2001) and New York City (2003), I will demonstrate the various ways in which tabla bols (vocables used in tabla notation and pedagogy) carry meaning and will then compare and contrast the significance of vocables in the oral rhythmic notation systems of Hindustani tabla performance and Kathak dance, Puerto Rican Bomba, and North American tap dance.

SESSION VIIa: Musical Renewal in Diaspora and at Home

Musicking in Post-Genocidal Cambodia: Starting from Nowhere?
Stephen Mamula, Manhattan College

From 1975-1979 Cambodia's notorious Khmer Rouge government exterminated over three million inhabitants - including ninety percent of its nation's musicians. Such rapid and systematic elimination of a peoples' way of life - their customs, rituals, belief system and so on - produces a unique form of cultural change. How are music traditions decimated by political holocaust rebuilt in the age of 21st century mass media, technology, and globalization? Do these unique political conditions present a virtual *tabula rasa* upon which outside (mainly Western) forces may, more efficiently, assert cultural hegemony? Are conventional mechanisms of musical change, most notably syncretism, still operative within these circumstances? Such questions are approached in this initial research phase and moreover based on fieldwork undertaken in Phenom Penh and Siem Reap in the summers of 2004 and 2005. Additional analysis of diasporic popular musics in the U.S. serves to clarify and understand historic trends and influences, listening demographics, and emic categorization of genre.

"Our Blossom - Across the World": Competing Discourses of Diaspora in Ukrainian Cultural Policy
Adriana Helbig, Fordham University/Columbia University

The term diaspora has been associated with experiences of dispersal and displacement, predicated on movement from one nation-state to another. This presentation expands such bounded notions of diaspora and the nation-state by looking at the transnational cultural connections that various forms of media provide in constructing and maintaining relationships between diaspora and homeland. Specifically, this paper analyzes images of various Ukrainian diaspora groups as they are popularized in media projects submitted for the annual culture festival "Our Blossom - Across the World" sponsored by the Institute of Diaspora Studies in Kyiv, Ukraine. Because more than 10% of Ukraine's citizens have left the country since independence in 1991 in search of economic betterment elsewhere, a preliminary analysis reveals that Ukrainian artists express conflicting views toward Ukrainian diaspora communities. Some diaspora groups are judged for abandoning the homeland at a time of crisis while others are considered financial hope. This paper looks at how diasporic communities juxtapose themselves to definitions of themselves emanating from the country of origin and offers a critical discussion on the concept of diaspora as it relates to the politics of place.

A Concert by the “Lost Boys of Sudan” in Boston
David Pier, CUNY Graduate Center

About two hundred of the young men who have come to be known as the “Lost Boys of Sudan” are now living in Boston. They are mostly Dinka, who lost their parents during the Sudanese civil war and fled, by themselves, on foot, across East Africa, suffering unimaginable hardships on the way. In 2000 and 2001, the United States admitted several thousand refugees, and young men (and recently, some young women) continue to immigrate. The cultural gap between Dinka village life and urban American life is immense: the Dinka in Sudan, before they were uprooted by war, were cattle herders with almost no modern technology and little contact with the outside world. Their lives—economic, social, and imaginative—revolved around cattle; most Dinka songs were at least partly about cows. The Dinka refugees, of course, have no cattle to herd, and have been removed from their parents' world for some time; yet they continue to sing and dance the same songs and compose new ones in the same styles. This paper is about Dinka music and dance as it is being performed today in Boston. In addition to singing and dancing among themselves, the Boston Dinka recently put together a concert for an American audience. This paper, which is based on discussions with the musicians and analyses of video recordings, describes this concert and the performers' preparations for it. Particular attention is paid to the ways in which melodies are constructed and dance movements and melodies are rhythmically coordinated.

“Selidan Gauk”: Popular Music and Youth in Karambitan, Banjar Wani, Bali
Rachel Muehrer, University of Maryland

While ethnomusicologists extensively researched gamelan music in Bali, there is comparatively less information regarding popular musical styles. In what popular music styles do the youth of Bali participate outside of the gamelan? Based on fieldwork performed in the summer of 2005, my research discusses the involvement of the male youth in rock music in the village of Banjar Wani, Bali.

My research examines the musical influences of these young people, which include Rock Bali, American Heavy Metal, and American Alternative Rock. I will also focus on a local rock group, Amnesty, and one of their performances in the village.

The popular music scene in Banjar Wani occurs on many levels. There are informal social gatherings in which everyone shares a single guitar performing whichever pop songs they know. Additionally, each day they gather at the local cassette store to listen to music and socialize. More formal music making occurs at the local studio, where for a small fee anyone can play the drum set, guitar, or bass. Finally, the most structured event, the rock concert, involves not only the youth, but everyone from the community.

For these youth, rock music is a significant part of life. It influences the way they dress, behave, and socialize. While many of them also participate in the village gamelan, they do not consider rock and gamelan musics as contradictory; rather both construct their total musical life.

SESSION VIIb: Films produced by Roberta Singer and City Lore

Mambo to Hip-Hop: A South Bronx Story

Director: Henry Chalfant

Co-Production of ITVS, City Lore and Public Art Films in association with LPB

Release date: 2006

From the late 1940s, when mambo burst onto the New York and international cultural scene, through the early 1970s, when hip hop culture arose out of the fires that destroyed half the borough, the South Bronx produced hundreds of musicians and dancers whose art expressed their local reality yet reverberated around the world. *Mambo to Hip-Hop* vibrates with their sounds and stories.

Bomba: Dancing the Drum

Director: Ashley James.

Producer: Roberta Singer.

Release date: 2001

Bomba is Puerto Rico's strongest cultural manifestation of its African heritage. For nearly a century the Cepeda family has been in the forefront of the struggle to keep this tradition alive in Puerto Rico.

Dancing the Drum is the story of this tradition and the remarkable family that is embracing the future with the strength of the past.

SESSION VIII: Community-based Irish Music in New York in the Age of "Celtic Music"

Over the past fifty years, Irish music in America has undergone dramatic changes in popular presentation and reception. While American audiences have been clamoring for all things Riverdance, Braveheart, Three Tenors, and "Celtic," musical institutions within Irish-American communities have been promoting and presenting Irish musical culture in a much different way. This panel will explore a variety of community-based Irish music presenting and teaching institutions in New York City, and will use them as a vehicle to discuss ideas of tradition, nostalgia, and audience in Irish America. **Mick Moloney** (New York University) will act as a respondent, and will also discuss nostalgia, presentation, and repertoire in Irish-American festivals over the past half century.

History, Tradition, and Adaptability in an Irish Music Concert Series

Scott Spencer, New York University

In the late 1970s, an internal squabble at New York City's Irish Arts Center spurred the formation of an independent Irish music concert series at the Eagle Tavern in New York City. After thirty years and four venue changes, the series is still the only consistent presenter of traditional Irish music in a concert setting in New York City. Its organizers have successfully weathered the popular influences of Riverdance, the Four Tenors, and the rise of the "Celtic Music" genre. With economic pressure from venues, a changing popular perception of what constitutes Irish music, and even shifting New York City cabaret laws, the Blarney Star concert series has persisted, staying within ideals of tradition while adapting to change. This paper will examine aspects of tradition, audience and presentation amid the politics, economics and legalities of an Irish music concert series.

"The Living Tradition": Comhaltas Ceoltóirí Éireann and Irish Music and Dance in New York

Lauren Weintraub, CUNY Graduate Center

This paper explores the current and historical impact of the New York City area activities of Comhaltas Ceoltóirí Éireann, an Ireland-based cultural organization. Historically, Comhaltas has played a prominent and often controversial role in the preservation and promotion of Irish traditional music in Ireland. Comhaltas first came to the United States in the 1970s through a series of concert tours and eventually established local branches in regions with large Irish American populations. As the organization has spread throughout America, it has also had to reconcile its activities and ideologies with other Irish cultural organizations and activities, confront evolving Irish-American cultural priorities, and deal with the increasing popularity of Irish music (traditional and "Celtic") among non-Irish-Americans. These efforts have resulted in a variety of approaches to the Irish parent organization's conservative mission of promoting "a heritage grounded in stability rather than in frenetic market-driven changes of fashion...a constant bridging of generations through an unbroken thread from ancient times." Today, the six different branches of the organization in the New York City area take a variety of different approaches to the Comhaltas mission, sponsoring activities including dances, sessions, workshops, lessons, and competitions, all of which both shape and reflect the needs of the various communities they serve.

KEYNOTE ADDRESS

Dr. Roberta Singer, "Doing Ethnomusicology"

More than thirty years ago in Indiana University, I naively proclaimed my intention to return to New York to "do" urban ethnomusicology. "Doing" ethnomusicology was perceived by my professors and colleagues as an inferior alternative to an academic position, not an equal option; urban ethnomusicology was occasionally referred to as a contradiction in terms, despite the well established field of urban anthropology. Met with this negative feedback, I became even more determined to pursue what in my heart and mind I knew to be my destiny. I'm heartened by students' growing interest in public sector ethnomusicology and its long overdue acceptance within academia. Embracing the full range of possibilities for work in ethnomusicology can only serve the field, the academy, the students and the communities with which we engage. In this presentation I'll address some of the forces that propelled me on this journey, and demonstrate how scholarly investigation, combined with my values and world view have informed my work. It's a personal story, but it has wide-ranging relevance and implications.

WORKSHOP LEADERS

Mariachi Music, Mexican Immigrant Youth, and Music Education: Mutual Transformations

The **Mariachi Academy of New York (MANY)** is the first school on the East Coast dedicated to educating youth in the rich Mexican mariachi ensemble tradition. Currently housed at the Youth Services Center of the Union Settlement Association in East Harlem, MANY is keeping the Mexican heritage and culture alive among one of New York's fastest-growing immigrant populations. MANY opened its doors in July of 2002 as an after school program for youth ages 8-17. In addition to learning to play a musical instrument and to sing classic rancheras and ballads, students develop a strong sense of identity and community pride. MANY encourages students to succeed musically, academically, and personally. It inspires students to become involved with their peers while learning to be responsible to others, set a goal, and work toward its completion. MANY grew out of the Community Cultural Initiative (CCI) program instituted by the Center for Traditional Music and Dance in New York. The CCI is a multi-faceted program model designed to facilitate the building of cultural infrastructures within New York's various ethnic communities. The Center received an initial grant from the National Endowment for the Arts to launch the program. MANY is now incorporated and has a Board of Directors. At present, there are 77 students in the program, with a waiting list of more than double that number. Beginning, intermediate and advanced level classes are taught in Spanish or bilingual, meet weekly after school, and are arranged by instrument: violin, trumpet, guitar and vihuela (taught together), guitarrón, and voice. For more information about MANY visit their website: www.mariachiacademyny.org.

Irish Step Dance Workshop

John Jennings has won several "World Champion" step dance titles and was a top student of "Riverdance" master Donnie Golden. Jennings has been featured on stage with numerous Irish groups including Cherish the Ladies and the Chieftains. Competition, or the feis (pronounced *fesh*) is a cornerstone of Irish step dance. There are five levels divided by age. Dancers compete in the reel, jig (four kinds) and hornpipe. The reel and hornpipe are in 4/4, and the jig is in 6/8.

www.macsem.org
www.ethnomusicology.org

To sign up for our LISTSERV: <http://forums.nyu.edu/cgi-bin/nyu.pl?enter=macsem>

The Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM) is a chapter organization of The Society for Ethnomusicology (SEM). SEM, founded in 1955, promotes the research, study, and performance of musical behavior in its cultural, social, and political contexts. MACSEM was established in 1981 and includes members from the states of Virginia, West Virginia, Maryland, Delaware, Pennsylvania, New Jersey, New York, North Carolina, and the District of Columbia.

MACSEM's annual meeting (academic conference), held in late winter or spring, offers members a forum for presenting new work or work in progress, and opportunities to facilitate growth, professionalization and exchange among ethnomusicologists in the region. In addition, Chapter officers are elected and a website development team is appointed at each meeting. The Chapter web site provides information on Chapter meetings, officers, history and archives, and resources in the field.

Membership in MACSEM is open to all and is required for participation in the annual meeting.

The Chapter awards the Hewitt Pantaleoni Prize each year to the best student paper delivered at the annual meeting. The Pantaleoni Prize was established in 1990 in memory of ethnomusicologist Hewitt Pantaleoni, and carries an award of \$50.