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**Conference Host
Wesleyan University**

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Eric Charry, Chair (Wesleyan), Jennifer Caputo (Wesleyan), Eric Galm (Trinity College),
Amanda Scherbenske (Wesleyan), Michael Veal (Yale University), Su Zheng (Wesleyan)

Wesleyan University, Wesleyan's Music Department, and the Local Arrangements Committee welcome all to the 53rd annual meeting of the Society for Ethnomusicology, October 25-28, 2008. All conference activities will take place on our campus in Middletown, Connecticut. We have many unusual, quirky, and unprecedented offerings this year and expect that SEM members will learn about each other and the range of our field in new and innovative ways. Our conference blog (sem2008.blogs.wesleyan.edu) contains the latest information for conference participants.

Our pre-conference on Friday October 24 (*Toward a 21st-Century Ethnomusicology*) includes guest scholars from China, Indonesia, and Africa discussing issues of pressing concern in their own countries, and we will connect with our counterparts around the world via webcasting and videoconferencing for a global discussion.

Our opening night reception, featuring two all-star SEM bands and a taste of our delicious local restaurants, launches an exciting series of ten concerts featuring about one hundred SEM members and friends providing a first opportunity for many of us to hear our colleagues perform. We invite you to participate in a diverse array of seven music and dance workshops led by Wesleyan faculty, graduate students, and friends. On the second day of the conference (Sunday) we have planned an afternoon recreation session using Wesleyan's outdoor fields and indoor facilities, with lunch provided to entice all to participate or simply to watch and picnic.

We thank the indefatigable Program Committee, which has put together a fascinating schedule of over four hundred presentations. We all look forward to meeting our colleagues and friends and hope to provide an extraordinary atmosphere to gather and get to know each other, debate, contemplate, and shape the future of our discipline.

From the Program Chair

“Ethnomusicology Beyond Disciplines,” our conference theme for SEM 2008, highlights the breadth and vibrancy of our colleagues’ current research and writing. I want to express my deep appreciation to the members of the program committee who spent a tremendous amount of time conceptualizing our meeting, determining conference themes and then reading and rating abstracts: Gregory Barz (Vanderbilt University), Fabian Holt (University of Roskilde), Terry Miller (Kent State University), Robin Moore (The University of Texas at Austin) and Sarah Weiss (Yale University). In addition, Sarah Weiss played an invaluable role in the organization and the construction of the program. My assistant Julia Poirier (Tufts University) has made a significant contribution to this conference with her thoughtful approach to planning and careful attention to detail. Speaking personally, it has been an extremely valuable experience to engage with so many members of our field while planning the program.

Jeffrey A. Summit, Program Committee Chair (Tufts University).

Special Thanks

The conference organizers would like to thank the following Wesleyan University units and people. For their financial support: the Edward W. Snowdon Fund, the Office of Academic Affairs (Vice President for Academic Affairs Joseph Bruno and Dean of the Arts and Humanities Krishna Winston), the President’s Office (President Michael Roth), and the Music Department (Chair Su Zheng) and its George Jackson Memorial Lecture Fund. For logistical, planning, and staffing support: Dean of Students Richard Culliton, the Usdan University Center (Cheryl Hagner, Brandi Cahill), the Center for the Arts (Pam Tatge, Barbara Ally, Kyle Clary, Mark Gawlak, and Robert Russo), Information Media Services (Heric Flores, Catalino Cuadrado), and Information Technology Services (Ganesan Ravishanker, Jolee West, Melissa Datre, Karen Warren, Dan Schnaidt, and Jerry Maguda). We would also like to thank John Elmore for designing this year’s sem logo, Wesleyan University Press for providing the tote bags, Adjunct Professor Sumarsam (Music Department Chair, 2004-07), Professor Mark Slobin (Music Department Chair, 2007-08) and our entire graduate student body.

Eric Charry, Local Arrangements Chair (Wesleyan University)

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Wesleyan University

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 University of Chicago Press *
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 University of Virginia
 University Press of Mississippi *
 Wesleyan University Press *

* indicates a table in the book exhibit area

Registration

On-site conference registration will be held in the lobby of the Usdan Center on the Wesleyan University campus.

Registration Hours are:

Friday, October 24	6:30am – 5:00pm
Saturday, October 25	7:30am – 5:00pm
Sunday, October 26	7:30am – 4:00pm
Monday, October 27	7:30am – 12noon
Tuesday, October 28	8:00am – 9:00am

Meetings

Conference sessions and meetings take place in the Usdan Center and in classrooms on the Wesleyan campus. See the map in the back of this program for building locations.

Meals

The Usdan Center second floor cafeteria is open for lunch on Saturday and Monday. The Wesleyan Music Department is providing dinner for the Saturday evening reception and lunch outdoors on Sunday at the Freeman Athletic Center (or in the Usdan Center in case of rain). The small café on the first floor of Usdan is open from 8:00am to 6:00pm every day. A wide variety of restaurants can be found on Main St., which is several blocks down the hill towards the Connecticut river.

Book Exhibit

The book exhibit will be in Room 110 and 3rd floor Daniel Family Commons of the Usdan Center.

Book Exhibit Hours are:

Saturday, October 25	10:00am – 5:00pm
Sunday, October 26	8:00am – 1:00pm
Monday, October 27	8:30am – 6:30pm

Program Supplement

Changes or additions to the program will be listed on an errata sheet distributed at registration and on the bulletin board in the conference registration area.

Activities Table

A variety of guides and promotional brochures will be available at the activities table, located near the registration area.

In Case of Emergency

On campus call Public safety at 860-685-2345. At your hotel, dial “0” from your room phone or from any courtesy phone.

Speaker Prep Room

Presenters may familiarize themselves with the audio visual systems in the specific rooms in which they present at 8:00am every morning, during the lunch hour, and immediately after the last afternoon session.

Silent Auction

The Silent Auction is located in Usdan 110. Proceeds from the auction are used to subsidize student registration fees at the annual meetings. The auction is open during book exhibit hours. The auction will end one hour prior to the closing of the book exhibit on Monday. Items won must be paid for and retrieved on Monday between noon and 2pm; the Student Concerns Committee will not be able to mail sold items. The Committee is unable to accept credit cards, but can accept cash and checks. Join in the fun and friendly competition for a worthwhile aim of supporting the professional development of our student members and future colleagues.

Seeger Prize Papers

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

Business Center and Internet Access

Conference attendees will have free access to Wesleyan’s wireless system with a guest password, which will be handed out at registration. PC users will be prompted to download Cisco Clean Access software upon their first login. Conference attendees are encouraged to use the business centers at their hotel. The Olin Library computer center is open from 10:00am to 5:00pm on Saturday and Sunday, and from 9am to 5pm on Monday and Tuesday.

Reception for First Time Attendees and New Members

5:00 – 5:30pm Usdan Patio (facing football field)

Job Interviews

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

Parking

On Saturday and Sunday all university parking lots are available. On Saturday, however, several campus events will make parking near the Usdan Center very difficult, so we recommend the hotel shuttles or parking in the outer lots indicated below. On Monday and Tuesday, faculty and staff lots (including the lots around the Usdan Center) are closed to the public (except for handicapped spots and after 5pm). Limited street parking is available at all times (except overnight) on Mt. Vernon St., Washington Terrace, and High St. and surrounding areas. On Saturday, Monday, and Tuesday we recommend parking in the large V lot next to the tennis courts on Vine St. Overflow can go on the street toward the Freeman Athletic Center and the R and Q lots.

Bus Transportation

Bus/van transportation will be provided from the hotels to the Wesleyan campus and back each day of the conference. Please consult the schedule for times and routes.

Buses will also be available after the last session to take participants to the Hartford International Airport. You **MUST** sign up for this option at Registration prior to the last day. Tickets will be available on a first-come first-served basis.

Bus and Van Schedule**Saturday**

7:00am – 9:00am	Service between Inn at Middletown and Usdan
7:00am – 10:00am	Service between Crowne Plaza Hotel and Usdan
5:00pm – 7:00pm	Service between Crowne Plaza Hotel and Usdan

Bus Schedule (continued)

10:00pm – 12:30am	Service between Crowne Plaza Hotel and Usdan
9:00am – 12:30am	Van service between Inn at Middletown and Usdan (when buses are running) Van service between Crowne Plaza Hotel-Inn at Middletown-Usdan (when buses are not running)

Sunday

6:45am – 9:45am	Service between Crowne Plaza Hotel and Usdan
7:00am – 9:00am	Service between Inn at Middletown and Usdan
3:00pm – 6:00pm	Service between Crowne Plaza Hotel and Usdan
10:00pm – 1:00am	Service between Crowne Plaza Hotel and Usdan
9:00am – 12:30am	Van service between Inn at Middletown and Usdan (when buses are running) Van service between Crowne Plaza Hotel-Inn at Middletown-Usdan (when buses are not running)

Monday

6:45am – 9:45am	Service between Crowne Plaza Hotel and Usdan
7:00am – 9:00am	Service between Inn at Middletown and Usdan
5:00pm – 7:00pm	Service between Crowne Plaza Hotel and Usdan
10:00pm – 12:30am	Service between Crowne Plaza Hotel and Usdan
9:00am – 12:30am	Van service between Inn at Middletown and Usdan (when buses are running) Van service between Crowne Plaza Hotel-Inn at Middletown-Usdan (when buses are not running)

Tuesday

6:45am – 9:45am	Service between Crowne Plaza Hotel and Usdan
7:00am – 9:00am	Service between Inn at Middletown and Usdan
12:30 pm	Service back to hotels, Usdan-Inn at Middletown-Crowne Plaza
1:00 pm	Service to Hartford Airport from hotels (ticket required)

Friday, October 24

7:00am – 9:00pm Pre-Conference Symposium
Center for the Arts Cinema Toward a 21st-Century Ethnomusicology

Saturday, October 25

5:30 – 7:00pm Welcome Reception
Usdan Center

6:00 – 8:00pm Reception Dance Party
Beckham Hall Two SEM All-Star Bands

8:00 – 9:00pm Workshop 1: New England Contradance
Beckham Hall with Dora Hast

9:00pm – 12:00am Concert 1: Javanese Wayang Kulit
Crowell Concert Hall

9:00 – 10:00pm Concert 2: European North American
World Music Hall

10:00pm – 12:00am Concert 3: Irish Music Special Interest
World Music Hall Group

Sunday, October 26

12:30 – 3:30pm Recreation (lunch provided)
Freeman Athletic Center

4:30 – 6:00pm General Membership Meeting
Memorial Chapel

6:15pm – 7:15pm Seeger Lecture
Memorial Chapel

8:00 – 9:00pm Workshop 2: South Indian Solkattu
Fayerweather Theater Room with David Nelson

A reception sponsored by Wesleyan University Press to celebrate the release of David Nelson's new book, *Solkattu Manual: An Introduction to the Language of Rhythm in South Indian Music*, will immediately follow the workshop.

8:30 – 9:30pm Workshop 3: Javanese Gamelan with
World Music Hall I. Harjito

9:00 – 12:00am Concert 4: African Music Section
Crowell Concert Hall

9:30 – 10:30pm Workshop 4: Shape Note Singing
Memorial Chapel with Neely Bruce and Tim Eriksen

9:00pm – 12:00am Concert 5: South Asian Performing
Beckham Hall Arts Special Interest Group

9:30pm – 1:00am Concert 6: Southeast Asian followed
World Music Hall by Gamelan Klenengan

Monday, October 27

12:30 – 1:15pm Concert 7: Karnatak music
World Music Hall with B. Balasubrahmaniyan and David Nelson

8:00 – 9:00pm Workshop 5: Afro-Brazilian Dance
Crowell Concert Hall with Gleide Cambria

8:00 – 9:00pm Workshop 6: Peking opera percussion
Beckham hall with Po-wei Weng

8:00 – 9:00pm Workshop 7: Hollywood film music
Center for Film Studies 110 with Mark Slobin and Jeanine Basinger

A reception sponsored by Wesleyan University Press to celebrate the release of the new book edited by Mark Slobin, *Global Soundtracks: Worlds of Film Music*, will immediately follow the workshop.

9:00pm – 12:00am Concert 8: Latin American and Caribbean
Crowell Special Interest Group

9:00 – 11:00pm Concert 9: East Asian Music
Beckham Hall

10:00pm – 12:00am Concert 10: Middle Eastern Music
Center for the Arts Cinema

The Charles Seeger Lecture



Memorial Chapel, Wesleyan University
Sunday, October 26
6:15 – 7:15pm

Diffused and Scattered Light: A Personal Perspective

Robert Garfias, Professor of Anthropology at the University of California, Irvine.

Introduction of the speaker by Hiromi Lorraine Sakata, Professor Emerita of Ethnomusicology at the University of California, Los Angeles.

The Society for Ethnomusicology is pleased to welcome Robert Garfias as the 2008 Charles Seeger Lecturer for its annual meeting at Wesleyan University, Middletown, Connecticut. Dr. Garfias is Professor of Anthropology at the University of California, Irvine; Past-President of the Society for Ethnomusicology (1985-87); and a well-known academic, public arts policy activist, and early maker of documentary music films.

Dr. Garfias has degrees in anthropology and ethnomusicology from San Francisco State University and UCLA, respectively. He is credited with the establishment of the University of Washington ethnomusicology program in 1962, when he was recruited to the university as a faculty member in the School of Music. From his beginnings as the lone ethnomusicologist teaching an undergraduate survey course, a graduate seminar, and leading a *gagaku* performance group, he developed a graduate ethnomusicology program with three full-time faculty positions and a great number of rotating distinguished visiting artists, and also established sound and film archives. He left the program to become a university administrator both at the University of Washington (Vice Provost) and the University of California, Irvine (Dean of the School of Arts).

During his career, Dr. Garfias conducted field research in more than a dozen areas of the world, including Japan, Korea, Okinawa, the Philippines, Mexico, Romania, Turkey, Mozambique, Guatemala, Honduras, Belize, Burma, Costa Rica, Nicaragua, and Zimbabwe, mastering the languages of many of these places. His vast collection of documentary films and sound recordings (both field recordings and studio recordings of visiting artists and others who performed in the Seattle area) is deposited in the University of Washington Ethnomusicology Archives. In addition to his teaching and research activities, he spent fifteen years working on public policy with advisory boards at the National Endowment for the Arts, the Smithsonian Institution, and with local and state arts agencies.

Dr. Garfias's interest in Japanese music and culture has remained paramount throughout his career. He has been a regular adjunct faculty member of the National Museum of Ethnology in Osaka since 2003. In 2005 he was recognized for his long-standing scholarly work on Japanese music and his specialization in Japanese court music, *gagaku*. He was awarded the Order of the Rising Sun, the highest honor that the Japanese government can bestow on a non-Japanese, in a special ceremony where the award was presented by the Emperor of Japan.

Friday, October 24, 2008

Registration	6:30am – 5:00pm	Usdan Lobby
Pre-Conference	7:00am – 9:00pm	CFA Cinema

Saturday, October 25, 2008

Registration	7:30am – 5:00pm	Usdan Lobby
Paper Session 1	8:30 – 10:30am	Meeting/Classrooms
Paper Session 2	10:45am – 12:15pm	Meeting/Classrooms
Exhibit Hall Open	11:00am – 6:00pm	Usdan 110 and 3 rd Floor
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Paper Session 3	1:30 – 3:30pm	Meeting/Classrooms
Paper Session 4	3:45 – 5:15pm	Meeting/Classrooms
Welcome Reception	5:30 – 7:00pm	Usdan Center
Reception Dance Party	6:00 – 8:00pm	Beckham Hall
Committee Meetings	7:00 – 10:00pm	Meeting Rooms
Workshop 1	8:00 – 9:00pm	Beckham Hall
Concert 1	9:00pm – 12:00am	Crowell Concert Hall
Concert 2	9:00 – 10:00pm	World Music Hall
Concert 3	10:00pm – 12:00am	World Music Hall

Sunday, October 26, 2008

Committee Meetings	7:00 – 8:00am	Meeting Rooms
Registration	7:30am – 4:00pm	Usdan Lobby
Exhibit Hall Open	8:00am – 6:00pm	Usdan 110 and 3 rd Floor
Paper Session 5	8:30 – 10:00am	Meeting/Classrooms
Paper Session 6	10:15am – 12:15pm	Meeting/Classrooms
Poster Session	10:15am – 1:00pm	Mailbox Room (Lobby)
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Recreation/Free Time (lunch provided)	12:30 – 3:30pm	Freeman Athletic Center
SEM General Membership Meeting	4:30 – 6:00pm	Memorial Chapel
Seeger Lecture	6:15 – 7:15pm	Memorial Chapel

Sunday, October 26, 2008 (continued)

Workshop 2	8:00 – 9:00pm	Fayerweather Theater Rehearsal Room
Workshop 3	8:30 – 9:30pm	World Music Hall
Concert 4	9:00pm – 12:00am	Crowell Concert Hall
Concert 5	9:00pm – 12:00am	Beckham Hall
Workshop 4	9:30 – 10:30pm	Memorial Chapel
Concert 6	9:30pm – 1:00am	World Music Hall

Monday, October 27, 2008

Committee Meetings	7:00 – 8:00am	Meeting Rooms
Registration	7:30am – 12noon	Usdan Lobby
Exhibit Hall Open	8:00am – 1:00pm	Usdan 110 and 3 rd Floor
Paper Session 7	8:30 – 10:00am	Meeting/Classrooms
Paper Session 8	10:15am – 12:15pm	Meeting/Classrooms
Concert 7	12:30 – 1:15pm	World Music Hall
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Paper Session 9	1:30 – 3:30pm	Meeting/Classrooms
Paper Session 10	3:45 – 5:45pm	Meeting/Classrooms
Committee Meetings	7:30 – 9:30pm	Meeting Rooms
Workshop 5	8:00 – 9:00pm	Crowell Concert Hall
Workshop 6	8:00 – 9:00pm	Beckham Hall
Workshop 7	8:00 – 9:00pm	Goldsmith Family Cinema
Concert 8	9:00pm – 12:00am	Crowell Concert Hall
Concert 9	9:00 – 11:00pm	Beckham Hall
Concert 10 Cinema	10:00pm – 12:00am	Center for the Arts

Tuesday, October 28, 2008

Registration	8:00 – 9:00am	Usdan Lobby
Paper Session 11	8:30 – 10:30am	Meeting/Classrooms
Paper Session 12	10:45am – 12:45pm	Meeting/Classrooms

Pre-Conference Symposium
Toward a 21st-Century Ethnomusicology

Sponsored by the Wesleyan University Music Department with support from Wesleyan's Edward W. Snowdon Fund, the Office of Academic Affairs, the President's Office, and the George Jackson Memorial Lecture Fund.

Friday October 24
7:00am to 9:00pm
Center for the Arts Cinema

Much has changed in the half century since the globe was terminologically divided into First, Second, and Third Worlds, reflecting economic and political inequities. Despite more recent terminology recognizing political sensitivities ("developing," "industrializing") and new travel and communication networks ("transnational," "virtual," "global"), communication with scholars living outside North America and Europe has been isolated. While many ethnomusicologists have individually worked closely with scholars in the countries of our research, there has been little broader communication working toward a more global ethnomusicology, especially the kind that both takes full advantage of the latest technology to bring disparate groups together, and that takes account of local concerns, the twin edges of the globalization sword.

In this pre-conference we look forward and attempt to map out issues for an ethnomusicology that functions on a more global scale. We intend to open up the umbrella of ethnomusicology and bring to a broader audience the concerns of both younger and more established scholars primarily working in their home countries outside North America and Europe. We do this in two ways. Firstly, we are inviting scholars from China, Indonesia, and Africa to participate in person. Secondly, via the internet we are setting up a global symposium of unprecedented scale in our field. In addition to webcasting the proceedings and enabling individual viewers to communicate with us, we are designating sites in China, Taiwan, Indonesia, and Africa where students and professionals can gather to participate and interact in real time. With Wesleyan as a hub, we plan to link groups

who would not otherwise converse with each other. The pre-conference will consist of international panels discussing issues of concern from their own perspectives.

7:00 – 9:00am
China, Taiwan

9:00 – 9:30am
Break

9:30 – 11:30am
Indonesia

11:30am – 1:00pm
Lunch in Beckham Hall

1:00 – 3:00pm
Africa

3:00 – 7:00pm
Break and Dinner

7:00 – 9:00pm
Plenary session

Friday, October 24

3:00pm – 4:00pm

Program and Local Arrangements Committee Music Studios 301

4:00pm – 10:00pm

SEM Board of Directors Meeting Usdan 136

Saturday, October 25

8:00am – 10:00am

Education Section Forum Mansfield Freeman Center
for East Asian Studies

8:00am – 12:00pm

SEM Board of Directors Meeting Usdan 136

Beckham Hall**1A YouTube: The Sites and Sounds of Viral Video**

Chair: Wayne Marshall, Brandeis University

8:30 YouTube as a Dueling Ground: Creative Forms of Resistance to Government-Constructed Singaporean National Identity
Sheau-Kang Hew, University of Oklahoma

9:00 "Cuz My Name Is on My Earrings": Seeing and Reading the Chongalicious Phenomenon of South Florida
Lara Greene, Florida International University

9:30 Music, Dance, and Research on the YouTubosphere
Wayne Marshall, Brandeis University

Center for the Arts Cinema**1B The Idea of Innovation: Three Case Studies**

Chair: Evan Rapport, Eugene Lang College & The New School for Jazz and Contemporary Music

8:30 Roscoe Mitchell: Innovations in Composition and Performance Strategies
Evan Rapport, Eugene Lang College & The New School for Jazz and Contemporary Music

9:00 The Slits: Punk Rock, Innovation, and Gender
Jason Oakes, The Cooper Union

9:30 Yo Soy La Plena Borinqueña: Angel Luis Torruellas and the Internationalization of his Plena *Ajibarada*
Benjamin Lapidus, John Jay College of Criminal Justice, City University of New York

Crowell Concert Hall**1C Pitfalls in the Study of Music and Violence**Sponsored by the Special Interest Group on Music and Violence and the Section on the Status of Women
Chair: Joshua Pilzer, Columbia University

Participants: Ana Maria Ochoa, Columbia University; Jenny Johnson, New York University; Suzanne Cusick, New York University; Matthew Sumera, University of Wisconsin, Madison; Joshua Pilzer, Columbia University

Rehearsal Hall 003**1D Medical Ethnomusicology, Music, and Spirituality: Unity in Diversity Approaches to Social Transformation, Healing, and Health**Sponsored by the Association for Medical Ethnomusicology Special Interest Group
Chair: Benjamin Koen, Florida State University

Participants: Gregory Barz, Vanderbilt University; Oliver Greene, Georgia State University; Sally Treloyn, Charles Darwin University; Michael Naylor, Visions & Vibrations International; Benjamin Koen, Florida State University

Fayerweather Theater Rehearsal Room**1E Music from Turkey in the "Diaspora"**

Chair: Ursula Hemetek, Institute for Folk Music Research and Ethnomusicology

8:30 Music from Turkey in Germany
Dorit Klebe, Universität der Künste Berlin

9:00 TurkFest and Music Among the Turkish Diaspora in Seattle
Münir Beken, University of California, Los Angeles

9:30 Strategies of Musical Production and Marketing in Vienna's Turkish Diaspora
Hande Saglam, Institute for Folk Music Research and Ethnomusicology

Memorial Chapel**1F Islam and Music in Indonesia I**

Chair: Sumarsam, Wesleyan University

- 8:30 How Changes in Cosmological, Religious and Socio-Political Thought Transformed the Female Song-Dance Phô in West Aceh
Margaret Kartomi, Monash University
- 9:00 Morality and its Discontents: Islam and Dangdut in Indonesia
Andrew Weintraub, University of Pittsburgh
- 9:30 The Muslim Sisterhood: Transnational Feminism(s), and the Particularity of Indonesia
Anne Rasmussen, The College of William and Mary

Rehearsal Hall 109**1G Ethnomusicology and the Political Dimensions of Sound Praxis. Theoretical and Practical Issues of an Ongoing Participatory Research Project in Rio de Janeiro, Brazil**

Chair: Samuel Araujo, Federal University of Rio de Janeiro

- 8:30 Notes on the Political Dimensions of Sound Praxis
Samuel Araujo, Federal University of Rio de Janeiro
- 9:00 Participatory Research, Ethnomusicology and Social Change: The Case of the “Musicultura” Group in Rio de Janeiro, Brazil
Vincenzo Cambria, Wesleyan University
- 9:30 Musicultura: Researching and Archiving Sound and Image From a Socially Interested Point of View
Sinesio Jefferson Andrade Silva, Grupo Musicultura/Federal University of Rio de Janeiro

World Music Hall**1H Ethnomusicologists at Work: The Wesleyan Connection**

Sponsored by the Applied Ethnomusicology Section

Chair: Miriam Gerberg, Minnesota Global Arts Institute

Presenters: James Cowdery, Editorial Director, RILM Abstracts of Music Literature; Maggie Holtzberg, Massachusetts Cultural Council; Dennis Waring, Waring Music; Jody Cormack, Wesleyan University World Music Archives

Usdan 108**1I What Makes it National? Popular Music and National Movements in the Middle East and Central Asia**

Sponsored by the Special Interest Group for the Music of Iran and Central Asia

Chair: Guilnard Moufarrej, California State University, Sacramento

- 8:30 Retuning Nationalism: Popular Music and Uyghur Identities in Northwest China
Chuen Fung Wong, Macalester College
- 9:00 Beyond Singing in Uzbek: Nationalizing Estrada in Uzbekistan
Tanya Merchant, University of California, Santa Cruz
- 9:30 Politics of Resistance and Struggle in the Protest Songs of Lebanese Singer Gassan Rahbani
Guilnard Moufarrej, California State University, Sacramento

Center for Film Studies 190, Powell Family Cinema**1K Film**

- 8:30 The Cultural Interface of Christian Music in Kerala, India
Joseph Palackal, Christian Musicological Society of India

Rehearsal Hall 003**2A Drumming**

Chair: Patricia Tang, Massachusetts Institute of Technology

- 10:15 Fuerte y Suave, Macho y Hembra: Rhythm, Pitch, and Gender Symbolism in Afro-Cuban Iyesá Drumming
Kevin Delgado, San Diego State University
- 10:45 Gender Dynamics in Korean Drumming: Perspective of “Resistance” of Korean Women Drummers
Yoonjah Choi, City University of New York Graduate Center
- 11:15 Rhythmic Theology: Khol Drumming in Chaitanya Vaishnava Kirtan
Eben Graves, Tufts University
- 11:45 Preserve the Old while Creating the New: Cross-cultural Fusion as Collaborative Ethnography in a South Korean Percussion Genre
Nathan Hesselink, University of British Columbia

Rehearsal Hall 109**2B Modernization, Identity, Media, and the Music of Iran and the Caucasus**

Sponsored by the Special Interest Group for the Music of Iran and Central Asia

Chair: Tanya Merchant, University of California, Santa Cruz

- 10:15 Shirin Navazi
Piruz Partow, Brooklyn Music School
- 10:45 ‘Flowers of Persian Song and Music,’ The Golha Radio Programs
Jane Lewisohn, School of Oriental and African Studies
- 11:15 Rebels, Women, and Minorities: The Surprising Faces of Azerbaijan’s National Folklore
Anna Oldfield, University of Wisconsin, Madison
- 11:45 Opera Composed into the Social History of Modern Azerbaijan
Inna Naroditskaya, Northwestern University

World Music Hall**2C Dancing Transformation I**

Chair: Tomie Hahn, Rensselaer Polytechnic Institute

- 10:15 The Óbu-Ányiyá Égwú Ámálá Ensemble: the Living Dancing Among The Living Dead
Marie Agatha Ozah, University of Pittsburgh
- 10:45 Dancing in Opposition: Muchongoyo, Emotion, and the Politics of Performance in Southeastern Zimbabwe
Tony Perman, University of Illinois, Urbana-Champaign
- 11:15 At the Intersection of Ethnography and Hollywood Film: Ballroom Dance and the Transformation Trope
Joanna Bosse, Bowdoin College
- 11:45 Something the Old Folks Wanted
James Ruchala, Brown University

Usdan 108**2D Perspectives on Contemporary Sami Music**

Chair: Beverley Diamond, Memorial University

- 10:15 “Breathing New Life into Our Old Songs”: The Use of Archival Resources in the Creation of Contemporary Sami Music.
Richard Jones-Bamman, Eastern Connecticut State University
- 10:45 More Dangerous Liaisons? Indigenous Music and Classical Art Forms
Beverley Diamond, Memorial University
- 11:15 (Un)Expected Sounds: Cross-Cultural Listeners’ Perceptions
Ainslie Durnin, Memorial University
- 11:45 Singing Sacred Stones: Music, Spirituality, and Ecology in Europe’s Arctic Fringes
Tina K. Ramnarine, Royal Holloway, University of London

Memorial Chapel**2E Exotic and Familiar: Musical and Spiritual
Recontextualizations**

Chair: Marc Perlman, Brown University

Discussant: Michelle Kisliuk, University of Virginia

10:15 Singing Nature: Music and Identity in a Contemporary Druid
Grove*Julia Cook, University of Virginia*

10:45 Redefining What a Jew Means in This Time

*Joel Rubin, University of Virginia*11:15 Taiwanese America Meets Taiwan Through Independent Rock
Music Performances*Wendy Hsu, University of Virginia***Beckham Hall****2F Politics and Musical Histories in China**

Chair: Terry Miller, Kent State University (Emeritus)

10:15 Down with the Tao? Hushed Influences on *Jiangnan Sizhu**Kim Chow-Morris, Ryerson University*10:45 Revolution = Innovation + Experimentation? Tasks and Roles
of the Chinese Zither Reform Committee during the Chinese
Cultural Revolution*Tsan-huang Tsai, The Chinese University of Hong Kong*11:15 Chinese Music on the Big Screen: Representation and
Nationalist Sentiments in the Films of Zhang Yimou*Charlotte D'Evelyn, University of Hawai'i*11:45 Cross-cultural Conflict and Reconciliation in the Opera Nixon
in China*Yawen Ludden, University of Kentucky***Crowell Concert Hall****2G De-centering "Jazz"**

Chair and Discussant: Ingrid Monson, Harvard University

10:15 *Tierra Improvisada: Jazz Strategies and Jazz Subjectivities in
Argentine Folk and "Projection" Tango Repertoire**Michael O'Brien, University of Texas, Austin*

10:45 Vital Transformation: Race and Genre in Fusion Music

*Kevin Fellezs, University of California, Merced*11:15 Bifocality and the Jazz Musics of Ahmed Abdul-Malik and Al
McKibbon*Mark Lomanno, University of Texas, Austin***Center for the Arts Cinema****2H Displacing the 'Western' in 'Western Art Music'**

Chair: Eric Usner, New York University

Discussant: Su Zheng, Wesleyan University

10:15 The Hidden West: Reflections on the Postcolonial Perspective
in Ethnomusicology*Yara El-Ghadban, Université de Montréal*

10:45 Western Art Music in Uganda: A Music of the Other?

*Suzanne Wint, University of Chicago*11:15 Maintaining the Center: Western Art Music as a Viennese
Cultural Practice*Eric Usner, New York University*

Fayerweather Theater Rehearsal Room**2I Overlooked and Under the Radar: Musical Journeymen and -women**

Chair: Rebecca Miller, Hampshire College

10:15 Unnoticed but Ubiquitous: the Work of Journeymen Musicians in Late-Nineteenth Century America
Katherine Preston, The College of William and Mary

10:45 Grassroots in Concrete Cracks: Local Networking in New York's Jazz Community
Tom Greenland, Independent Scholar

11:15 Performing Music/Performing Musician: Cooperation, Competition, and Professional Identities in the Popular Music Scenes of Salvador, Brazil
Jeff Packman, University of Toronto

11:45 Musicians Between Genres and Cultures: Blues Revivalists in Northern California Zydeco
Mark DeWitt, Independent Scholar

Mansfield Freeman Center for East Asian Studies**2J The Shadow of Western Influence: The Impact of Western Practice on Musical Composition, Theory, Education, and Performance in Japan and Korea**

Sponsored by the Society for Asian Music

Chair: Noriko Manabe, City University of New York Graduate Center/International Research Center for Japanese Studies

10:15 The Evolution of Japanese Songwriting in Western Genres
Noriko Manabe, City University of New York Graduate Center/International Research Center for Japanese Studies

10:45 The Strange and Terrible Saga of the Japanese Tetrachord
Richard Miller, University of Wisconsin, Madison

11:15 Making Music-Making Kids: Politics, Heritage, and Education in 21st Century Japan
Shawn Bender, Dickinson College

11:45 Exploiting the Tension between the Transnational and National Spheres in Korean Hip-hop
Donna Kwon, Lawrence University, Conservatory of Music

Center for Film Studies 190, Powell Family Cinema**2K Lecture/Demonstration**

10:15 Ways We Learn From Each Other: Sharing Vocal Performance and Pedagogy Techniques Between World Music and Western Art Music
Wolodymyr Smishkewych, Indiana University

Film

11:15 Gamelan Sekaten in Surakarta
*Keith Rollinson, Resonance Media
Sumarsam, Wesleyan University*

12:30 – 1:30pm

Long-Range Planning Committee

Usdan 114

Special Interest Group for the Study of Music and Violence

Music Studios 301

Audio Visual Committee

Zilka 106

Archiving Special Interest Group

Davison Art Center 300

Dance Section

Davison Art Center 100

12:30 – 2:30pm

SEM Council

The Russell House

World Music Hall**3A Musical Interaction and Time in Afro-Latin Religious Performance**

Sponsored by the Special Interest Group for Latin American and Caribbean Music

Chair: Marc Gidal, Harvard University

Discussant: Katherine Hagedorn, Pomona College

- 1:30 Trance Training: The *Ensaio* in Candomble Initiatic Ritual
Kathleen O'Connor, University of Texas, El Paso
- 2:00 Musical Time, Movement, and Interaction in Afro-Dominican Religious Performance
Daniel Piper, Brown University
- 2:30 *Exu* as *Alabê*: Transforming Quimbanda Performance and Challenging Religious Hierarchies in Southern Brazil
Marc Gidal, Harvard University

Fayerweather Theater Rehearsal Room**3B Music Festivals**

Chair: Louise Meintjes, Duke University

- 1:30 Festival Production as Advocacy and Cultural Critique: The Case of South Africa's Klein Karoo National Arts Festival
Brett Pyper, New York University & Wits University, Johannesburg
- 2:00 Mariachi Festivals in the United States: Commercialization and the Politics of Representation
Lauryn Salazar, University of California, Los Angeles
- 2:30 Gwoka Festival: Representation of a Musical Tradition
Marie Hélène Pichette, Université de Montréal
- 3:00 Messages of American Indian Resistance, Protest, and Political Activism in Music at the 2007 GrassRoots Festival: Featuring Keith Secola and Blackfire
Susan Taffe, Cornell University

Rehearsal Hall 003**3C Music and Violence**

Chair: Jesse Samba Wheeler, University of California, Los Angeles

- 1:30 Sounds of the Saffron Revolution: Music and Violence On the Streets and On the Web
Gavin Douglas, University of North Carolina, Greensboro
- 2:00 Geographies of the Body: Music, Violence, and Manhood in Palestine
David A. McDonald, Indiana University
- 2:30 El Pistolero, El Cantante y El Muerto: Who's Killing Regional Mexican Singers and Other Stories
Catherine Ragland, Empire State College/State University of New York
- 3:00 Hidden Localities - The Role of Childhood Memories in the Sound Works of Beirut Artists of the Lebanese War Generation
Thomas Burkhalter, University of Bern, Switzerland

Center for the Arts Cinema**3D Popular Music in Asia I**

Chair: Margaret Sarkissian, Smith College

- 1:30 Un-rapping the MDA Rap Video: Hip-Hop, Kitsch and the State in Singapore
Shzr Ee Tan, School of Oriental and African Studies, University of London
- 2:00 Almost Forgotten Genre: Cantonese Pop Songs of 1960s Hong Kong
Frederick Lau, University of Hawai'i, Manoa
- 2:30 Global Exoticism and Modernity: The Case of "Chinked-out" Music
W. Anthony Sheppard, Williams College
- 3:00 "Toraja People Do Not Have a Word for Love": Popular Song, Emotion, and Economic Development in Eastern Indonesia
Andy Hicken, University of Wisconsin, Madison

Center for Film Studies 190, Powell Family Cinema**3E Opening Up Queer Musical Spaces**

Sponsored by the Gender and Sexualities Taskforce

Chair: Henry Spiller, University of California, Davis

- 1:30 All These Poses, Such Beautiful Poses: Articulations of Queer Masculinity in the Music of Rufus Wainwright
Matt Jones, University of Virginia
- 2:00 Covering the Track, (Un)covering Gender: P.J. Harvey, Björk, and The Rolling Stones' "Satisfaction"
Stephanie Doktor, University of Georgia
- 2:30 Fan Fiction "Bandom Ate my Face": Online Fan Fiction, Homoerotic Subtexts, and the Performance of Queerness
Ross Hagen, University of Colorado, Boulder
- 3:00 Time, Space, and Sexuality in the Post-Soviet Gay Disco
Stephen Amico, John Jay College of Criminal Justice, City University of New York

Crowell Concert Hall**3F Music and Cultural Policy in the Age of Neoliberal Multiculturalism**

Chair: Javier León, Indiana University

- 1:30 The Paradox of Empowerment: Traditional Music Between Stewardship and Ownership
Marc Perlman, Brown University
- 2:00 From the Cajón to "Condor Pasa": Cultural Patrimony and Peruvian Cultural Policy
Javier León, Indiana University
- 2:30 What Diversity Gets Done: Music and Policy After Multiculturalism
Morgan Luker, Columbia University
- 3:00 Cultural Patrimony as a Tourist Draw: Public and Private Sponsorship of Musicians in Arcoverde, Brazil, 1995-2005
Dan Sharp, The College of William and Mary

Memorial Chapel**3G Theory and Methodology**

Chair: Kay Kaufman Shelemay, Harvard University

- 1:30 Being Sneaky in the Field: The Ethics of Recording Surreptitiously
Ryan Jordan, The Ohio State University
- 2:00 Ethnomusicology as Discipline in Ethnographic Research on Music and Identity
Timothy Rice, University of California, Los Angeles
- 2:30 Cultural Capital Today
Timothy Taylor, University of California, Los Angeles
- 3:00 Phenomenology of Finland-Swedish Musical Lives
Pirkko Moisala, Helsinki University

Beckham Hall**3H Gendering Musical Performance Male**

Chair: Eileen Hayes, University of North Texas

- 1:30 Experiencing Uncertainty in Malian Wasulu Hunters' Music Performance and Hunting
Cullen Strawn, Indiana University
- 2:00 Performing Masculinity in Ireland and the United States
Sean Williams, Evergreen State College
- 2:30 Challenge of the Contemporary Argentine *Malambista*: Confronting Globalization and Tradition
Mitsuko Kawabata, University of Miami
- 3:00 Beyond the Bling of Hip-hop's Misogyny: Why Male Emcees Amplify Difference and How Ciphers May Set Us Free
Kyra Gaunt, Baruch College, City University of New York

Usdan 108**3I Bands and the Performance of Place I**

Chair: Charles Keil, State University of New York, Buffalo (Emeritus)

- 1:30 Identity, Status and Performance Practice in the Ritual of British Band Contesting
Richard Jones, University of Huddersfield
- 2:00 Through the Barricade: The Geopolitics of Protestant Marching Bands in Northern Ireland
Diana Atkinson, Queens University
- 2:30 Second Line Beats on Second Line Streets: How New Orleans Brass Bands Negotiate Space through the "Second Line" Parading Tradition
Julie Raimondi, University of California, Los Angeles
- 3:00 The New Orleans Brass Band and the Accumulation of Authenticity
Matthew Sakakeeny, Tulane University

Mansfield Freeman Center for East Asian Studies**3J New Traditions, Old Innovations: Making Music "Folk" after Czechoslovakia**

Chair: Lee Bidgood, University of Virginia
Discussant: Timothy Cooley, University of California, Santa Barbara

- 1:30 Czech Bluegrass Gospel: Singing Faith and Identity in Bohemia
Lee Bidgood, University of Virginia
- 2:00 Prameny/Sources: Local "World Music" in Moravia
Jesse Johnston, University of Michigan
- 2:30 What is Folk Music and Who Cares?
Joe Feinberg, University of Chicago

Rehearsal Hall 109**3K Lecture/Demonstration**

- 1:30 Mbira-Making Demonstration
Kevin Nathaniel Hylton, Independent Musician

Center for the Arts Cinema**4A The Virtual and the Visceral: Mediated Musicalities**

Sponsored by the Popular Music Section
Chair: Kiri Miller, Brown University

- 3:45 Virtual Virtuosity: *Guitar Hero* and Schizophonic Performance
Kiri Miller, Brown University
- 4:15 Recontextualizing for and by a Global Audience: An Online Community for Hawaiian Music
Paula Bishop, Boston University
- 4:45 "No More Real Life": Virtualizing Live Music Performances in Second Life
Trevor Harvey, Florida State University

The Russell House**4B Undergirding and Undermining Gender Ideologies through Musical Performance: The Politics of Representation**

Sponsored by the Gender and Sexualities Taskforce
Chair: Boden Sandstrom, University of Maryland

- 3:45 Gender, Collaboration, and Representation: The Life of "Gypsy Queen" Esma Redzepova
Carol Silverman, University of Oregon
- 4:15 Mujer y Flamenco: Women Guitarists Challenging Exclusion/Reclaiming Tradition
Loren Chuse, Independent Scholar
- 4:45 The Regal, Stately, and Enchanting African American Voice
Jenni Veitch-Olson, University of Wisconsin, Madison

Rehearsal Hall 109

- 4C New Perspectives in Southeastern European Popular Music and Jazz**
Chair: Plamena Kourtova, Florida State University
- 3:45 Croatian Hard Rock, Musical Patriotism, and Debates over Free Speech between Eastern Europe and North America
Ian MacMillen, University of Pennsylvania
- 4:15 *Kaval*-politan Jazz: Cosmopolitan Selfhood, Collaboration, and Modern 'Magic' in Paradox Trio's *Gambit*
Ryan McCormack, University of Texas, Austin
- 4:45 The Power of Imitation in *Music Idol*: Popular Music, Media Markets, and the Politics of Identity in post-Communist Bulgaria
Plamena Kourtova, Florida State University

Crowell Concert Hall

- 4D Compositions, Copyright Law, and Creative Commons: Between Creativity and Economic Benefits of Music**
Sponsored by the Popular Music Section
Chair: Alex Perullo, Bryant University
- Participants: Jane Florine, Chicago State University; Michael MacDonald, University of Alberta; Gabriel Solis, University of Illinois, Urbana-Champaign; Alex Perullo, Bryant University; Reebee Garafalo, University of Massachusetts, Boston*

Rehearsal Hall 003

- 4E Advocating and Theorizing Musicians' Agency in South Asia: Strategies, Sites, and Unequal Relations in Musical Production**
Sponsored by the South Asian Performing Arts Special Interest Group
Chair: Kaley Mason, University of Chicago
- 3:45 A Venue of Her Own: Locating Agency in the Courtesan's Salon
Regula Qureshi, University of Alberta

- 4:15 Producing Cinematic Songs: Musical Agency, Innovation, and Social Capital in a South Indian Film Industry
Kaley Mason, University of Chicago
- 4:45 Women and their Work: Social Relations, Musical Production, and Agency among Contemporary North Indian Courtesans
Amelia Maciszewski, University of Texas, Austin

World Music Hall**4F Cultural Variations? Case Studies of "Overlooked" Musical Traditions from Ghana**

Chair: Trevor Wiggins, Dartington College of Arts, UK

Participants: Trevor Wiggins, Dartington College of Arts, UK; Daniel Avorgbedor, The Ohio State University; Gavin Webb, School For International Training; Jill Crosby, University of Alaska, Anchorage; Frank Denyer, Dartington College of Arts, UK

Fayerweather Theater Rehearsal Room**4G Music and Architecture in Islam**

Chair: Michael Frishkopf, University of Alberta

- 3:45 Ritual of Veneration, Architecture of Veneration: The Hadra and Mosque-Shrine of Sidi `Ali Zayn al-Abidin
Michael Frishkopf, University of Alberta
- 4:15 Of Mirrors and Frames. Thoughts on Music and Architecture through the Prism of Ethnographic Film-making: Perspectives at the Iranian Zurkhâneh
Federico Spinetti, University of Alberta
- 4:45 The Changing Nature of Polysemics, Portability, and Proxemics in the Construction of Alevi/ Village Bektashi Rituals and Ritual Space Past and Present
Irene Markoff, York University

Usdan 108

4H Towards a Socially Just Paradigm for Fieldwork in the United States

Chair: Carol Muller, University of Pennsylvania

Participants: Christine Dang, University of Pennsylvania; Glenn Holtzman, University of Pennsylvania; Nina Ohmann, University of Pennsylvania; Emily Zazulia, University of Pennsylvania

Mansfield Freeman Center for East Asian Studies

4I World Religions and Indigenous Beliefs

Chair: Alice Egyed, Independent Scholar

3:45 Music and Indigeneity in Baptist and Pentecostal Congregations in Cochabamba, Bolivia

Eric Jones, University of Illinois, Urbana-Champaign

4:15 Spiritual Symbiosis: The Jesuit, the Medicine Man, and the Power of Song

Chad Hamill, Northern Arizona University

4:45 Navajo Country and Gospel: The Struggles Between Faith and Style

Jack Ballard, Malone College

Memorial Chapel

4J Choral Performance and Spiritual Experience

Chair: Jason Robinson, Amherst College

3:45 A Different Voice, a Different Song: The “Natural” Voice, Community Choirs and World Song in the UK
Caroline Bithell, University of Manchester, UK

4:15 Celestial Voices: Agency, Sanctuary and Outburst in Religious Choral Performance in Nigeria

Olabode Omojola, Mount Holyoke College

4:45 From “Praise Chorus” to “Worship Music”: The Politics of Musical Naming within US Evangelical Contemporary Worship

Monique Ingalls, University of Pennsylvania

Center for Film Studies 190, Powell Family Cinema

4K Film

3:45 Creating Ombak: Tuning a Balinese Gamelan Gong Kebyar
Jane Piper Clendinning, Florida State University; Wayne Vitale, Gamelan Sekar Jaya; Elizabeth Clendinning, Florida State University

5:30 – 7:00pm

Welcome Reception Usdan Center

6:00 – 8:00pm

Reception Dance Party – Beckham Hall
Two SEM All-Star Bands

7:00 – 8:00pm

Special Interest Group for South Rehearsal Hall 109
Asian Performing Arts

Crossroads Project on Diversity, Music Studios 301
Difference, and Underrepresentation

7:30pm – 9:30pm

Popular Music Section Center for the Arts
Cinema

8:00 – 9:00pm

Workshop 1: New England Contradance Beckham Hall
with Dora Hast
Co-sponsored by the Dance Section

8:00 – 10:00pm

Association for Chinese Music Research Usdan B25, Multi-
Purpose Room

Society for Arab Music Research Usdan B23, Game
Room

Latin American & Caribbean Music Rehearsal Hall 109
Special Interest Group

9:00 – 11:00pm

UCLA Department of Ethnomusicology Weitzman Room, Inn at
Reception Middletown

Saturday Events, *continued*

9:00pm – 12:00am

Concert 1: Javanese Wayang Kulit Crowell Concert Hall

9:00 – 10:00pm

Concert 2: European-North American World Music Hall

10:00pm – 12:00am

Concert 3: Irish Music Special Interest Group World Music Hall

10:30 – 11:30pm

Memorial Service for George List (1911-2008) Memorial Chapel

Sunday, October 26

7:00 – 8:00am

Publications Advisory Committee Usdan 136

Chapters Meeting Davison Art Center 100

Education Section Business Meeting Music Studios 301

Careers & Professional Development Usdan 104
Committee

Local Arrangements and Program Davison Art Center 300
Committees

Usdan B25, Multi-purpose Room

5A Identifying Hindi Film Music: Re-Thinking Eclecticism

Sponsored by the Popular Music Section

Chair: Bradley Shope, St. John's University

8:30 The Bombay Cabaret: Access, Influence and Eclecticism(?), 1940s-1950s

Bradley Shope, St. John's University

9:00 The Other Side of Eclecticism: Colonialism, Ethnicity, and Values in the Composition of Hindi Film Music

Gregory Booth, University of Auckland

9:30 Eclecticism as Creative and Symbolic Expression of Situation

Anna Morcom, Royal Holloway University of London

Usdan B23, Game Room

5B Auditory Perception, Acoustics and Culture

Chair: John Hajda, University of California, Santa Barbara

8:30 Musical Listening

Cornelia Fales, Indiana University

9:00 Classifying Timbre: A Sound-based Approach to Organology

John Hajda, University of California, Santa Barbara

9:30 Acoustic Differences in Instrument Construction and Performance Practices among Musical Traditions Reveal and Guide Different Aesthetic Attitudes towards Timbre

Pantelis Vassilakis, DePaul University

Usdan 108

5C Narrators and Narrations of Nationalism: Musical Flows through Trans/national Currents

Chair: Christi-Anne Castro, University of Michigan

8:30 Singing the Philippine Nation to the World

Christi-Anne Castro, University of Michigan

9:00 Singing, Listening and Silence: Multi-Cultural Voicing and the Turkish State

Sonia Seeman, University of Texas, Austin

9:30 Children of the World in Harmony: Performing National Identities in an International Context

Lauren Holmes, Yale University

Memorial Chapel

5D Popular Music History and the Body

Sponsored by the Gender and Sexualities Taskforce, and by the Popular Music Section

Chair: Kariann Goldschmitt, University of California, Los Angeles

8:30 "Fable: Once upon a time, there was a stripper who could sing. The end." Burlesque, the Eroticized Female Form, and Desire in Popular Music, Past and Present

Rachel Devitt, University of Washington

9:00 Choreographing the Black Bourgeois: Masculinity and Sincerity in Live Performances of the Orioles

Philip Gentry, University of California, Los Angeles

9:30 Doing the Bossa Nova: Bodies and Spectatorship in a "Latin" Dance Craze

Kariann Goldschmitt, University of California, Los Angeles

Crowell Concert Hall

5E Beyond Advocacy

Sponsored by the Applied Music Section and the Ethics Committee

Chair: Jeff Titon, Brown University

Participants: Erica Haskell, Brown University; Jeffrey A. Summit, Tufts University; Maureen Loughran, Brown University; Aaron Fox, Columbia University

Center for the Arts Cinema

5F Ethnomusicologists and UNESCO's Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity (2001-2005)

Chair: Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa, Instituto de Etnomusicologia

Participants: Anthony Seeger, University of California, Los Angeles; Adrienne Kaeppler, Smithsonian Institution; Ignazio Macchiarella, University of Cagliari, Italy

Fayerweather Theater Rehearsal Room

5G Yiddish and Hasidish: Teaching, Transmission, and the Institutionalization of the Affinity and the Heritage

Chair: Amanda Scherbenske, Wesleyan University

8:30 Yiddish Song Translation as Performance, Pedagogy, and Postvernacularity

Shayn Smulyan, Brown University

9:00 Themes and Genres in Contemporary Hasidic Women's Song

Asya Vaisman, Harvard University

9:30 From the Catskills to the Carpathians: Authority and Authenticity in the Transmission of Klezmer

Amanda Scherbenske, Wesleyan University

Beckham Hall

5H Ethnomusiconomies in Mexico

Sponsored by PC Chair SEM 2009

Chair: Brenda Romero, University of Colorado, Boulder

Participants: Janet Sturman, University of Arizona; Juan Guillermo Contreras Arias, ENM-UNAM (National School of Music) / CENIDIM-INBA (National Center for Investigation, Documentation, and Dissemination of Music); Steven Loza, University of California, Los Angeles

Rehearsal Hall 003

5I Prisms of Past and Present: Explorations in Thumri

Sponsored by the Special Interest Group for South Asian Performing Arts

Chair: Regula Qureshi, University of Alberta

8:30 Poetics and Performance: The Intersection of Text and Music in Thumri

Hans Utter, The Ohio State University

9:00 Dance, Gesture, and Song: Finding Thumri in Kathak

Margaret Walker, Queen's University

World Music Hall

5J Islam and Music in Indonesia II

Chair: David Harnish, Bowling Green State University

8:30 Tensions between *Adat* (custom) and *Agama* (religion) in the Music of Lombok

David Harnish, Bowling Green State University

9:00 Authentic Islamic Sound?: The Arab Idiom in Indonesian Islamic Expression

Birgit Berg, Voice of America

9:30 Islam, State, and Javanese Wayang Kulit and Gamelan

Sumarsam, Wesleyan University

Center for Film Studies 190, Powell Family Cinema

5K Lecture/Demonstration

Sakoa Dede: Transformations in Hip Life Music and Dance Scene of Ghana

Isaac Akrong, York University

Usdan B25, Multi-purpose Room

6A Aesthetics, Voice and Identity

Chair: J. Martin Daughtry, New York University

- 10:15 The Grain of the Ventriloquist: Listening to Fito Paez in Cuban Popular Song
Susan Thomas, University of Georgia
- 10:45 Chayanankupaq—"So that the Sound Arrives": Spirit Essence that Manifests in a Singing Technique in Q'eros, Peru
Holly Wissler, Florida State University
- 11:15 Talking Yazoo in Kalamazoo: Voices in the Performance and Construction of Blues Identities in a Contemporary Musical Community
Jonathan Hill, Western Michigan University

Usdan 108

6B Ethnomusicological Canons?

Chair: Ted Solis, Arizona State University

- 10:15 The Advantages of an Undisciplined Discipline: The Paradoxical Potential of a Lack of an Ethnomusicological Canon in Latin America
Carolina Santamaria Delgado, Pontificia Universidad Javeriana
- 10:45 Demystifying the Popular: Towards an Ethnomusicology of Mainstream Commercial Music
David Pruett, Middle Tennessee State University
- 11:15 Marimbas Orquestas: Counter-Narratives to Guatemalan Musical Nationalism and Lacunae in Guatemalan Musicology
Jack Forbes, University of Florida
- 11:45 The Cultural Relativism of Henry Cowell: A Closer Look
Ethan Lechner, University of North Carolina, Chapel Hill

Usdan B23, Game Room

6C Musical Spaces

Chair: Margarita Mazo, The Ohio State University

- 10:15 Spectacle and Performance in the New York City Subway System
Bill Bahng Boyer, New York University
- 10:45 Confronting the King: Music, Mobilization, and a March through Miami
Laura Emiko Soltis, Emory University
- 11:15 Liminality at Play: Pilgrimage and Musical Improvisation in the Dominican Republic
Angelina Tallaj, City University of New York Graduate Center
- 11:45 Tourists and Pilgrims, Concerts and Rituals: Fuzzy Boundaries between the Sacred and the Secular in Wutai Shan Buddhist Music
Beth Szczepanski, The Ohio State University

Beckham Hall

6D Gendering Musical Performance Female

Chair: Shana Goldin-Perschbacher, Yale University

- 10:15 Gender and Genre Onstage: Changing Perceptions and Participations of Women Musicians in Tunisia
Alyson Jones, University of Michigan
- 10:45 Voices of "Tradition": The Role of Women's Music in Gujarat, India
Niyati Dhokai, University of Alberta
- 11:15 Women and Music in Dagbon: Negotiation of Tradition, Gender, and Artistic Expression
Katharine Stuffelbeam, University of California, Los Angeles
- 11:45 For Ireland I Would Tell Her Name: Gendering Biography in Irish Traditional Music Studies
Tes Slominski, New York University

Center for the Arts Cinema

6E Ethnomusicology and Film I

Chair: Andrew L. Kaye, Muhlenberg College

10:15 Reinterpreting the Socialist-Realist Image of Slovak Folklore: The Ethnomusicology of the Film *Rodná zem*
Jadranka Vazanova, City University of New York, RILM International Center

10:45 Fightin' Words: Solkattu, the Devadasi, and Conflict in Two Tamil Film Songs
Fugan Dineen, Wesleyan University

11:15 Cultural Heritage and Musical Intertextuality of "Jiangjun Ling" in Wong Fei Hung Films
Po-wei Weng, Wesleyan University

11:45 Trailing Images: Hula and Theater Advertising in Hawai'i
Jane Moulin, University of Hawai'i

Fayerweather Theater Rehearsal Room

6F Reconfiguring Canon in Music Education

Chair: Philip Yampolsky, University of Illinois, Urbana-Champaign

10:15 An Avant-Garde Proposal for Intercultural Music Education in Mandate-Era Palestine
Brigid Cohen, University of North Carolina, Chapel Hill

10:45 Decolonizing Education in Kenya: A Case Study of the Secondary School Music Curriculum
Everett Igobwa, York University

11:15 Hope in Uganda: An Instance of Music in HIV/AIDS Education
Emily MacKinnon, University of British Columbia

11:45 Resituating the Western Canon through Pedagogy and the Theoretical Frame in the United States, the United Kingdom, and the People's Republic of China
Kimasi Browne, Azusa Pacific University

World Music Hall

6G Dancing Transformation II

Chair: Sarah Morelli, University of Denver

10:15 Samba de Raiz: "Roots" and the Search for Brazilian Authenticity in the Pagodes of Rio de Janeiro
Beto Gonzalez, University of California, Los Angeles

10:45 Tracing the Steps of the Haitian Méringue: Contredanse Transformations in Haiti
Michael Largey, Michigan State University

11:15 From Mambo to Salsa: Dancing Across Generational Divides
Juliet McMains, University of Washington

11:45 Köçeks: Male Belly Dancers in Contemporary Turkey
Mustafa Avcı, New York University

Memorial Chapel

6H Music and Spirituality I: Transcendent Experience

Chair: Sarah Weiss, Yale University

10:15 Religious and Musical Expressions of the Ga in Their Quest for Spiritual Perfection
Clarence Henry, The Henry Center for Multicultural Education and Global Research

10:45 Praise and Glory from Dawn to Dusk: Music in Common Life and Common Prayer at Weston Priory
Maria Guarino, University of Virginia

11:15 Narrativity and Selfhood in Mayo-Yoreme Mortuary Rituals
Helena Simonett, Vanderbilt University

Rehearsal Hall 003

6I Ambiguities of National and International Recognition

Chair: Susan Asai, Northeastern University

10:15 Moving Towards Plurality: Effects of World Music Recognition upon Central American Garifuna Communities
Amy Frishkey, University of California, Los Angeles

10:45 UNESCO's Policy on Intangible Cultural Heritage and Intercultural Dialogue Toward Peace Through Music
Susan Asai, Northeastern University

11:15 Symposium on Music as a Means of Intercultural Dialogue
Brenda Romero, University of Colorado, Boulder

11:45 Golden Melody Award: Genre Categorization and Institutionalization of "Ethnic Music" in Taiwan
Hsin-wen Hsu, Indiana University

Crowell Concert Hall

6J Representations of Indianness in Latin American Music

Chair: Fernando Rios, Vassar College

Discussant: Robin Moore, University of Texas, Austin

10:15 Parallel Stories. Resignification of Pre-Columbian Icons in Ricardo Castro's Atzimba and the Teatro Nacional in Post-Revolutionary Mexico
Alejandro Madrid, University of Illinois, Chicago

10:45 The Sad Indian Cries Through His Kena: Andean Folkloric-Popular Music, the Yaraví, and Indigenous Stereotyping in Bolivia, Argentina and France
Fernando Rios, Vassar College

11:15 América de los indios: The Borderlands of Indigeneity in Chicana/o Popular Musics
Estevan Azcona, University of Texas, Austin

Center for Film Studies 190, Powell Family Cinema

6K Profaning the Folk

Chair: Rebecca Bodenheimer, University of California, Berkeley

10:15 Performing Tradition and Selling Seduction: The Staging of a Hereditary Musician Community from Rajasthan, India
Shalini Ayyagari, Kenyon College

10:45 Folkloric Resources and the Legitimation of Innovative Arranged Recordings in Turkey
Eliot Bates, University of Maryland

11:15 Rumberos, Repertoire and a Turn towards the Folkloric "Espectáculo"
Rebecca Bodenheimer, University of California, Berkeley

Sunday, 10:15am – 1:00pm

Poster Sessions

Mailbox Room, Usdan Lobby

Using Creative Computer Technology to Cultivate Global Music Appreciation
Sharon Graf, University of Illinois, Springfield; Brian Pryor, University of Illinois, Springfield

Alaska's Festival of Native Arts: A Balance Between Musical Innovation and Tradition
Paul Krejci, University of Alaska, Fairbanks; Susan Hurley-Glowa, University of Alaska, Fairbanks

On Your Skin: F*** the USA and the Ethnography within Music Protest
Jesse Samba Wheeler, University of California, Los Angeles

Decoding the Song: Histogram-Based Paradigmatic and Syntagmatic Analysis of Melodic Formulae in Hungarian Laments, Torah Trope, Tenth Century Plainchant and Koran Recitation
Andrew Schloss, University of Victoria; Matthew Wright, University of Victoria; Giorgos Tzanetakis, University of Victoria

12:30 – 1:30pm

Ethics Committee	Usdan 114
Special Interest Group for European Music	Usdan B25, Multi-purpose Room
Special Interest Group for Medical Ethnomusicology	Usdan B23, Game Room
Special Interest Group for the Music of Iran & Central Asia	Rehearsal Hall 109
Society for Asian Music Membership Meeting	World Music Hall
Special Interest Group for Jewish Music	Fayerweather Theater Rehearsal Room

12:30 – 3:30pm

Recreation (lunch provided)	Freeman Athletic Center
Free time	
In case of rain, lunch will be provided at Usdan Center.	

3:00 – 5:00pm

Boston Ethno Lunch Reception	The Russell House
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4:30 – 6:00pm

General Membership meeting	Memorial Chapel
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6:15 – 7:15pm

Charles Seeger Lecture	Memorial Chapel
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Diffused and Scattered Light: A Personal Perspective
Robert Garfias, Professor of Anthropology at the University of California, Irvine

7:30 – 8:30pm

African Music Section	Rehearsal Hall 003
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7:30 – 10:30pm

SEM – FEM@21 Banquet	Inn at Middletown
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8:00 – 9:00pm

Workshop 2: South Indian Solkattu with David Nelson	Fayerweather Theater Rehearsal Room
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A reception sponsored by Wesleyan University Press will immediately follow the workshop.

8:00 – 10:00pm

New York University Reception	Zelnick Pavilion
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8:30pm – 9:30pm

Workshop 3: Javanese Gamelan with I. Harjito	World Music Hall
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9:00pm – 12:00am

Concert 4: African Music Section	Crowell Concert Hall
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Concert 5: South Asian Performing Arts Special Interest Group	Beckham Hall
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University of Chicago and University of Pennsylvania Alumni Reception	Russell House
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9:30pm – 10:30pm

Workshop 4: Shape Note Singing with Neely Bruce and Tim Eriksen	Memorial Chapel
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9:30pm – 1:00am

Concert 6: Southeast Asian followed by Gamelan Klenengan	World Music Hall
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7:00 – 8:00am

Student Concerns Committee

Music Studios 301

7:30 – 8:30am

Alexander Press Breakfast

Inn at Middletown

Session 7**Usdan B25, Multi-purpose Room****7A Rewind and Fast Forward: Perspectives on the History of Ethnomusicology in the Work of George List**

Chair: Ruth Stone, Indiana University

Participants: Jessie Wallner, Indiana University; Fredara Hadley, Indiana University; David Lewis, Indiana University; Peter Ermey, Indiana University

World Music Hall**7B Gamelan Cudamani US Tour of Odalan Bali**

Chair: Judy Mitoma, University of California, Los Angeles

Participants: Dewa Putu Berata, Gamelan Cudamani, Director; Emiko Susilo, Gamelan Cudamani, Assistant Director; Wayne Vitale, Gamelan Sekar Jaya; I Made Bandem, Institute Seni Indonesia, Denpasar, Bali; I Wayan Dibia, Institute Seni Indonesia, Denpasar, Bali

Beckham Hall**7C Music at Café Society: Race, Class, and Gender at New York's First Integrated Nightclub**

Chair: Jonathan Bakan, Ryerson University

8:30 Swinging the Classics: Hazel Scott and Hollywood's Racial-Musical Matrix
Kristen McGee, University of Groningen

9:00 Café Society and Female Physicality
Monica Hairston, Center for Black Music Research, Columbia College Chicago

9:30 Café Society and the Construction of "America's Classical Music"
Jonathan Bakan, Ryerson University

Fayerweather Theater Rehearsal Room**7D Music and Healing**

Chair: Gregory Barz, Vanderbilt University

8:30 The Icaros of Neo-Traditional Peruvian Shamanism in Western Locales
Nicholas Menache, City University of New York Graduate Center

9:00 Songs for the Body: Tradition and Change in Maori Healing
Lauren Sweetman, University of Toronto

9:30 Time to Break Away: Altered States of Consciousness as Medical Intervention in the Skiffle Bunch Steel Orchestra of San Fernando, Trinidad
Jeffrey Jones, Florida State University

Rehearsal Hall 003

- 7E Biography in African Music Scholarship: A Tribute to Two West African Master Musicians**
Sponsored by the African Music Section
Chair: Jacqueline Cogdell DjeDje, University of California, Los Angeles
- 8:30 Salisu Mahama: Performance Style, Identity, and Globalization
Jacqueline Cogdell DjeDje, University of California, Los Angeles
- 9:00 From Culture as Theory to Culture as Practice: Musical Biography and Individual Creativity in 20th Century African Music Scholarship
Jesse Ruskin, University of California, Los Angeles
- 9:30 A Great Man Has Gone Out: The Funeral of Ghanaian Xylophonist Kakraba Lobi
Brian Hogan, University of California, Los Angeles

Usdan B23, Game Room

- 7F Authenticity, Hybridity, and Cultural Identity in Folk Musics of the Maritimes**
Chair: Peter Toner, St. Thomas University
- 8:30 An Inconvenient Authenticity: Mass Media, Music and Irish Cultural Identity in New Brunswick
Daniel Downes, University of New Brunswick
- 9:00 Global Forms of Music and Local Meaning: A Discussion of Bluegrass Music in the Maritimes
Daniel Andrews, University of New Brunswick
- 9:30 "Authentic" Identities and Hybrid Musics among the Irish in New Brunswick
Peter Toner, St. Thomas University

Mansfield Freeman Center for East Asian Studies

- 7G Popular Music in Asia II**
Chair: Frederick Lau, University of Hawai'i, Manoa
- 8:30 Pay to Play: Economies of Live Performance in Japan
Lorraine Plourde, Columbia University
- 9:00 Resurrecting the Immortal: The Posthumous Duet in Japan
Shelley Brunt, University of Otago
- 9:30 Lingering Influences from the Japanese Occupation on Music of Palau
Sarah McClimon, University of Hawai'i

Memorial Chapel

- 7H Sacred Texts, Agents and Contexts**
Chair: Gage Averill, University of Toronto, Mississauga
Discussant: Jeffers Engelhardt, Amherst College
- 8:30 "No Heartaches in Heaven": Agent, Song, Context
Byron Dueck, The Open University, UK
- 9:00 "Straight to Heaven": Music, Ritual and Performance in Yoruba Churches
Vicki Brennan, University of Vermont

Center for the Arts Cinema

- 7I Theorizing Musical Celebrity Across Disciplines: Singing Celebrities and Their Publics**
Chair: Lila Ellen Gray, Columbia University
- Participants: Christine Yano, University of Hawai'i; Virginia Danielson, Harvard University; Lila Ellen Gray, Columbia University; Keir Keightley, University of Western Ontario*

Usdan 108**7J Teacher-Nexus-Teacher (TNT!): Creating and Sharing Global Music Resources for Classrooms and Communities**

Sponsored by the Education Section

Chair: Patricia Shehan Campbell, University of Washington

Participants: Richard Carlin, Prentice-Hall/Pearson; Rita Klinger, Cleveland State University; Dan Sheehy, Smithsonian Folkways; Philip Yampolsky, University of Illinois, Urbana-Champaign

Crowell Concert Hall**7K President's Roundtable: SEM and American Imperialism**

Chair: Deborah Wong, SEM President, University of California, Riverside

Presenters: Michael Birenbaum Quintero, New York University; Juan Guillermo Contreras Arias, ENM-UNAM (National School of Music) / CENIDIM-INBA (National Center for Investigation, Documentation, and Dissemination of Music); Beverley Diamond, Memorial University; Jocelyne Guilbault, University of California, Berkeley; Alejandro Madrid, University of Illinois, Chicago; Noriko Manabe, City University of New York Graduate Center; Wayne Marshall, Brandeis University; Sarah Morelli, University of Denver; Jonathan Ritter, University of California, Riverside; Su Zheng, Wesleyan University

Rehearsal Hall 003**8A On Theory in Ethnomusicology: Three Concepts**

Chair: Michael Birenbaum Quintero, New York University

Discussant: Jairo Moreno, New York University

10:15 Rethinking "Musicking": Toward a Political Epistemology of "Music"

Michael Birenbaum Quintero, New York University

10:45 Aurality and the Hearing Body: Phenomenology as a Politics of Sensibility

Amy Cimini, New York University

11:15 Soundscape, Technological Mediation, and the Sonorous Objects of Ethnomusicology

*Ivan Goff, New York University***Usdan B25, Multi-purpose Room****8B Musical Intersections**

Chair: Ben Brinner, University of California, Berkeley

10:15 Aldine Kieffer, Southern Gospel, and Hillbilly Music: The Case of "The Grave on the Green Hillside"

Stephen Shearon, Middle Tennessee State University

10:45 Psychobilly: Nostalgia through Subculture

Kim Kattari, University of Texas, Austin

11:15 Examining the Impact of Caribbean Music on the Development of Panamanian Música Típica

Sean Bellaviti, University of Toronto

11:45 "Mombasa, Mother of the World": Hadrami Voices in a Kenyan Swahili Town

Andrew Eisenberg, Columbia University

Usdan 108**8C Localism and the Business of Music**

Chair: Andrew Flory, Shenandoah University

- 10:15 Revisiting the Local Record Industry: The Formation of Digital Collectives in Cameroon
Dennis Rathnaw, University of Texas, Austin
- 10:45 The Motown/Stax Problem
Andrew Flory, Shenandoah University
- 11:15 “Localism and Diversity”: The FCC’s Unfolding Plan for Low-Power FM Broadcasting
Steven Cornelius, Bowling Green State University
- 11:45 Beyond Preservation? The Musical Loss and Media Representation of Itinerant Performers in the Central Himalayas
Stefan Fiol, University of Illinois, Urbana-Champaign

Memorial Chapel**8D Musical Festivities: Constructing Place, Identity, and Spirituality in Public Settings**Sponsored by the Society for Arab Music Research and the Special Interest Group for the Music of Iran and Central Asia
Chair and Discussant: Mark Slobin, Wesleyan University

- 10:15 The Architectonics of the Senator National Cultural Extravaganza of Uganda
David Pier, City University of New York Graduate Center
- 10:45 Music and Procession in Public Festival Spaces: The Case of Mahashivratri in India
Ann Lucas, University of California, Los Angeles; Nazir Ali Jairazbhoy, University of California, Los Angeles
- 11:15 L’anima nostra che sa le canzoni: Musical Improvisation in Theory and Practice at Siena’s Palio
Anna Hersey, University of Minnesota

Beckham Hall**8E Decentering the South Asian Art Music Canon**

Chair: Jim Sykes, University of Chicago

- 10:15 Voices, Bodies and Musical Commodities in the Nepali Folk Music Industry
Anna Stirr, Columbia University
- 10:45 Banter and Bricolage at the Burial Chamber: The Dueling Fakir in Sufi Bangladesh
Bertie Kibreak, University of Chicago
- 11:15 Sound and Sociality: On Cultural Geography, Musical Migration, and Multicultural History in Sri Lanka
Jim Sykes, University of Chicago
- 11:45 Virtuosity To Be Sold Abroad: John McLaughlin’s ‘Floating Point,’ Fusion, and the ‘New’ India
Niko Higgins, Columbia University

Crowell Concert Hall**8F Tradition and Innovation I**

Chair: Richard Jankowsky, Tufts University

- 10:15 Tradition and Innovation in the Bansuri Compositions of Pannalal Ghosh
Carl Clements, City University of New York Graduate Center
- 10:45 Musical Liberation? Musical Change, Continuity, and National Identity in Ghanaian Music Surrounding the Liberation
Aja Wood, University of Michigan
- 11:15 Santurce/San Mateo de Cangrejos: 400 Years of Musical Crossroads in Puerto Rico
Shannon Dudley, University of Washington
- 11:45 Symbolic and Social Power: The Gnawa in Morocco
Christopher Witulski, University of Florida

Usdan B23, Game Room**8G Performing Identity**

Chair: Robin Moore, University of Texas, Austin

- 10:15 Ikari Taiko Group and Buraku Identity in Osaka, Japan
Yoshitaka Terada, National Museum of Ethnology
- 10:45 The Maintenance of Multi-Layered Identities: Music and Language in Guadeloupe
Ryan Durkopp, University of Pittsburgh
- 11:15 Pamyua and the Poetics of "Tribal Funk"
Jessica Bissett, University of California, Los Angeles
- 11:45 Ca Trú: High Culture and National Heritage in Vietnam
Bretton Dimick, University of Michigan

Center for Film Studies 190, Powell Family Cinema**8H Urban Musics in the 20th Century**

Chair: Thomas Burkhalter, University of Bern, Switzerland

- 10:15 "Health to you, Marko, with your Bouzouki!": Spoken Interaction among Musicians in Historic Recordings of Greek Urban and Rural Musics
Michael Kaloyanides, University of New Haven
- 10:45 The Reed from Rumi to Gibran in the Song of the Lebanese Superstar Fairouz
Ken Habib, California Polytechnic State University, San Luis Obispo
- 11:15 Politics and Aesthetics Beyond Dualism: Brazilian Popular Music in the Sixties and the Subject of Signifying Practice
Alvaro Neder, Universidade Federal do Estado do Rio de Janeiro / Centro Federal de Educação Tecnológica
- 11:45 Spanish Popular Music During the Late Franco Dictatorship (1965-1975)
Daniel Party, Saint Mary's College

Fayerweather Theater Rehearsal Room**8I Song**

Chair: Jean Ngoya Kidula, University of Georgia

- 10:15 Strange bedfellows: Aliens and Constituents in the Ritual Musicking of the Logooli.
Jean Ngoya Kidula, University of Georgia
- 10:45 Oran Ionndrainn: Remembering Gaelic Song in Frances Tolmie's 'Songs of Skye'
Dorothy de Val, York University
- 11:15 El Trovo Alpujarreño: Three Conflicts in Search of a Voice
Andrew Rosenfeld, Mount St. Mary's University
- 11:45 Who's Making Canadian Music, eh? Publicly Funded Music in Contemporary Canada
Parmela Attariwala, University of Toronto

World Music Hall**8J Instruments and Interfaces: Rethinking Musical Production and Control**

Chair and Discussant: Thomas Porcello, Vassar College

- 10:15 Saying as Playing: The Recitation of *Tabla Bols* as an Alternate Mode of Performance
Allen Roda, New York University
- 10:45 Country Noise, City Spaces: Rereading the Organology of Dominican Merengue Típico
Sydney Hutchinson, New York University
- 11:15 Instrumental Anxiety and Bureaucratic Theories of Listening
Ben Tausig, New York University

Center for the Arts Cinema**8K Film**

- 10:15 African Underground: Democracy in Dakar - a documentary film screening and panel discussion about hip-hop, youth and social change in Senegal
Benjamin Herson, Nomadic Wax; Magee McIlvaine, Nomadic Wax

12:30pm – 1:15pm

Concert 7: Karnatak music with
B. Balasubrahmaniyan and David Nelson

World Music Hall

12:30pm – 1:30pm

Investment Advisory Committee

Usdan 104

Applied Ethnomusicology Section

Music Studios 301

Association for Korean Music Research

Zilka 106

EVIA Digital Archive Board
& Depositor Meeting

Usdan 108

Gender and Sexualities Taskforce
Business Meeting

Davison 300

Special Interest Group on Irish Music

Davison Art Center 100

Historical Ethnomusicology
Special Interest Group

Rehearsal Hall 109

Development Committee

Usdan 136

Editorial Board

Usdan 114

Beckham Hall**9A Experimental Subjects: Women in the New York Avant-Gardes**

Sponsored by the Gender and Sexuality Taskforce
Chair: Benjamin Piekut, University of Southampton
Discussant: George E. Lewis, Columbia University

1:30 Murder by Cello: John Cage meets Charlotte Moorman
Benjamin Piekut, University of Southampton

2:00 Aural Ethnography as Experimental Music: Brenda
Hutchinson's "West 4th Street Quintet"
Louise Chernosky, Columbia University

2:30 The Voice as Original Instrument: The Aesthetic of Joan La
Barbara
Bernard Gendron, University of Wisconsin, Milwaukee

Usdan 108**9B Place, Performance, and Community in Irish Music**

Chair: Sean Williams, Evergreen State College

1:30 No Place, No Where: Identity and Place in the Regional Music
of Sliabh Aughty
*Tim Collins, Centre for Irish Studies, National University of
Ireland, Galway*

2:00 Place, Space, and Advocacy: Comhaltas Ceoltóirí Éireann and
the Geography of Irish Traditional Music in the Public Sphere
*Lauren Weintraub Stoebel, City University of New York
Graduate Center*

2:30 Blacks, Irish, and the Antebellum Creole World of William
Sidney Mount
Christopher Smith, Texas Tech School of Music

Crowell Concert Hall**9C African (Ghanaian) Art Music: Challenges and Directions**

Sponsored by the African Music Section

Chair: Kofi Agawu, Princeton University

- 1:30 Tonicity as Colonizing Force in Africa
Kofi Agawu, Princeton University
- 2:00 Aburukusu: The Challenges of a Ghanaian Musician and his Orchestra (The Africkana FolkRhythmic Orchestra)
Oforiwaa Aduonum, Illinois State University
- 2:30 Amu's "Bonwere Kentewene": A Celebration of Ghanaian Traditional Knowledge, Wisdom, and Complementary Artistry
George Dor, University of Mississippi
- 3:00 Piano Music of Africa and the African Diaspora
William Chapman Nyaho, Independent Concert Pianist

Rehearsal Hall 003**9D Genocide**

Chair: Suzanne Cusick, New York University

- 1:30 Music of the Rwandan Genocide: Three Songs by Simon Bikindi
Jason McCoy, Florida State University
- 2:00 Recovering From a Void: Indigeneity and Music in Post Genocidal Cambodia
Stephen Mamula, Rhode Island College
- Prisons**
- 2:30 Ethnomusicological Vérité: Filming Musicians in Louisiana and California State Prisons
Benjamin Harbert, University of California, Los Angeles

Fayerweather Theater Rehearsal Room**9E Musical Spectacle: Disney**

Chair: Scott Marcus, University of California, Santa Barbara

- 1:30 When East Meets West: Walt Disney World, Authenticity, and the Reification of Kumidaiko
Benjamin Pachter, University of Pittsburgh
- 2:00 It's a Small Worldview (After All): Representation? or Stereotype? in a "Cultural Experience" at the Magic Kingdom
James Cunningham, Florida Atlantic University

Musical Spectacle: Sport

- 2:30 Oooooohhh Campione! RAWK and the internet construction of football supporter identity through song
Benjamin Power, University of California, San Diego
- 3:00 Olympic Performances: Mass-mediated and Participatory Displays of China
Sue Tuohy, Indiana University

Center for the Arts Cinema**9F Jazz Aesthetics: Musical and Social Processes**

Chair: Franya Berkman, Lewis and Clark College

- 1:30 Non-Interaction in Jazz Improvisation
Ben Givan, Skidmore College
- 2:00 M-Base: Emphasizing Originality in Jazz in the 1980's
Matthew Clayton, Harvard University
- 2:30 The Paradox of Freedom: Jazz and Social Transformation in Pittsburgh during the 1960s
Colter Harper, University of Pittsburgh
- 3:00 Randy Weston: Preserving African Roots through Jazz Composition and Performance
Jason Squinobal, University of Pittsburgh

World Music Hall**9G Bands - Military and Beyond**

Chair: Peter Hadley, Wesleyan University

- 1:30 The Pandemonium of the Pandemoniacs: Searching for the U.S. Navy Steel Band
Andrew Martin, Inver Hills Community College
- 2:00 Music of the Other: Observations on Transcriptions of Western Military Music from the Late Edo Period
Justin Hunter, University of Arkansas
- 2:30 Parading Respectability: Creating Cultural Meaning in Christmas Band Competitions in Cape Town, South Africa
Sylvia Bruinders, University of Cape Town / University of Illinois
- 3:00 The Vietnam Effect: A New Theory Regarding Social Dynamics and the Evolution of the United States Drum and Bugle Corps
Dennis Cole, Kent State University

Usdan B25, Multi-purpose Room**9H Musical Advocacy I**

Chair: Ric Alviso, California State University, Northridge

- 1:30 Preserving the Past, Performing the Present: Blues Tourism as Activism
Robert Fry, Vanderbilt University
- 2:00 To Be or Not To Be (an Advocate)?: The Challenging Relationship between Advocacy and Research
Muriel Swijghuisen Reigersberg, Roehampton University, London, UK
- 2:30 Advocacy in Music Performance Production
Alison Booth, Auckland University of Technology
- 3:00 Bach in the Baltics: The Role of Music Competition in Emancipation, Spiritual Formation, and Geopolitics in Estonia
Stephen Benham, Duquesne University

Mansfield Freeman Center for East Asian Studies**9I On the Lives of Musical Instruments I**

Chair: Charlotte D'Evelyn, University of Hawai'i

- 1:30 Erhu as Violin: An Identity Crisis of China's Representative Musical Instrument
Shuo Zhang, University of Pittsburgh
- 2:00 Innovation and the Chinese Guzheng, 1942 to the Present
Ann Silverberg, Austin Peay State University
- 2:30 When an 'Improved Instrument' Becomes the Sole Bearer of the Tradition: The Change from Jinashi to Jinuri Shakuhachi and Revival/Resistance
Kiku Day, School of Oriental and African Studies, London
- 3:00 'A Rich, Velvet Voice': The Legendary Past and Contentious Present of the Kazakh Kyl-kobyz
Megan Rancier, University of California, Los Angeles

Memorial Chapel**9J Rethinking Chant**

Chair: Jonathan Kramer, North Carolina State University

- 1:30 Remembering the Song: Rethinking Orality and Improvisation in Chant Traditions
Dániel Péter Bíró, University of Victoria
- 2:00 Sensory Geometry for the Buddha Name Chant in Chinese Pure Land Daily Service
Alan Kagan, University of Minnesota
- Facilitations: On the Uses of Video by Researchers and Performers**
- 2:30 Images of Ritual Life and Cultural Identity in the Music and Video Productions of Akhu Choedrag, a Monk of Kumbum Monastery
Jonathan Kramer, North Carolina State University
- 3:00 Music, Mourning and Social Practice in a Mi'kmaq Community: Two Case Studies
Gordon E. Smith, Queen's University

Usdan B23, Game Room**9K Participatory Workshops**

- 1:30 The EVIA Digital Archive Project Workshop: New Resources for Teaching, Research, Archiving and Fieldwork
Alan Burdette, EVIA Digital Archive Project
- 2:30 Talkin' Turkey: Music Educators' Perspectives on Ethnomusicology for Children and Youth Usdan B23, Game Room
Sarah Bartoleme, University of Washington; Christopher Roberts, University of Washington

Center for Film Studies 190, Powell Family Cinema**9L Film**

- 1:30 Music for a Goddess: Dalit Devidasis of India's Deccan
Amy Catlin-Jairazbhoy, University of California, Los Angeles

Memorial Chapel**10A Music and Spirituality II: Intersections of the Sacred and the Secular**

- Chair: Bethany J. Collier, Bucknell University
- 3:45 Sounds of the Human World: Globalising New Buddhist Music as an Expression of Spirituality
Hwee-San Tan, University College Dublin
- 4:15 Rock of Ages vs. the Age of Rock: Musical Expressions of Heart, Mind and Soul in University-based Christian Communities
Herbert Geisler, Concordia University Irvine
- 4:45 Locating Sacred Power: Bali's "Authentic" Gamelan Gong Beri
Bethany Collier, Cornell University
- 5:15 "My Gift, My Trade": Negotiating Commerce in Canadian Gospel Music
Mark Laver, University of Toronto

Rehearsal Hall 003**10B Festivals and the Politics of Identity in Latin America I: From the Local/Regional to the National/Transnational**

- Sponsored by the Latin American Section
Chair: Jonathan Ritter, University of California, Riverside
- 3:45 Creative agency in the mountains: the Zacán Artistic Festival of the P'urhépecha People, Mexico
Ruth Hellier-Tinoco, University of Winchester, UK / University of California, Santa Barbara
- 4:15 Una Forma de Pensar y de Sentir: Traditional Music, Intimate and Official, in Aisén, Chile
Gregory Robinson, University of Pennsylvania
- 4:45 Reading History, Performing Carib: The Santa Rosa Festival and Politics of Amerindian Identity in Trinidad
Amelia Ingram, Wesleyan University
- 5:15 The 'Vencedores de Ayacucho' Festival: Reclaiming a Regional Identity after the War in Peru
Jonathan Ritter, University of California, Riverside

Fayerweather Theater Rehearsal Room**10C Jewish Music in Transition**

Chair and Discussant: Ellen Koskoff, University of Rochester's Eastman School of Music

- 3:45 Judeo-Spanish Music in the Heart of the Initiative of Restitution of the Tradition
Jessica Roda, Université de Montréal/Paris IV Sorbonne
- 4:15 The Piyut Craze: The Popularization of Religious Mizrahi Songs in the Israeli Public Sphere
Galeet Dardashti, University of Texas
- 4:45 "That's how you make it Jewish": Discourses of Jewish Music in Tzadik's Radical Jewish Culture Series
Jeff Janeczko, University of California, Los Angeles

World Music Hall**10D Performing Sufism: Music and Sufi Spirituality**

Chair: Natalie Sarrazin, SUNY College at Brockport

- 3:45 Sublimating the Sufi?: Sonic Imaging of Qawwali in Hindi film
Natalie Sarrazin, State University of New York College at Brockport
- 4:15 Dancing With American Sufis
John Galm, University of Colorado
- 4:45 Divine Ecstasy in Rhythm & Tone: Some Sonorous Details in the Music of Nustrat Fateh Ali Khan
Brian Hulse, The College of William and Mary
- 5:15 Modes of Mystic Motion: The Aesthetics of Movement in Devotional Music for Mevlana Jelaleddin Rumi
Victor A. Vicente, The Chinese University of Hong Kong

Beckham Hall**10E Techniques of Consumption: Rethinking Kids and Commercial Music**

Sponsored by the Popular Music Section
Chair: Jennifer Woodruff, Duke University
Discussant, Charles Keil, BornToGroove.com

- 3:45 Media Consumption as Social Organization in a New England Primary School
Tyler Bickford, Columbia University
- 4:15 "Mandela Went to China . . . and India too": The Impact of Media on Children's Musical Cultures in South Africa
Andrea Emberly, University of Washington
- 4:45 "I was like . . .": Girls Reframing Hip Hop Identity Politics through Movement, Gesture, and Melodic Reference
Jennifer Woodruff, Duke University

Crowell Concert Hall**10F Musical Advocacy: Can One Person Make a Difference?**

Sponsored by the African Music Section and the Applied Ethnomusicology Section
Chair: David Locke, Tufts University

- 3:45 A Recipe for One-Person Musical Advocacy
Erica Azim, Independent Scholar
- 4:15 Giving-Back by Supporting Traditional Experts
David Locke, Tufts University
- 4:45 Making a Difference – Treading Lightly
Alan Tauber, Independent Scholar

Usdan 108**10G The Marginal in the Mainstream: Regional and Micro-Historical Studies in North Indian Classical Music**

Chair: Aditi Deo, Indiana University

- 3:45 Modern Style, Synthetic Style, or Bengali Style? : An Examination of Khyal Vocal Music in Bengal
Jeffrey Grimes, University of Texas, Austin
- 4:15 The Bhatkhande Effect: Rupture and Continuity in the Sitar of Lucknow
Max Katz, University of California, Santa Barbara
- 4:45 Staging Hindustani Music: *Natya Sangeet* in the Marathi Musical Drama *Katyar Kalajaant Ghusali*
Aditi Deo, Indiana University
- 5:15 From Muslim to Hindu Hegemony in North Indian Classical Music: The Assumption of Performing Roles by Hindu Musicians in Maharashtra
Justin Scarimbolo, University of California, Santa Barbara

Usdan B25, Multi-purpose Room**10H Appropriation and Re-mediation**

Chair: David Novak, Columbia University

Discussant: Amanda Weidman, Bryn Mawr College

- 3:45 Jaan Pehechaan Ho and the Transcultural Ghost World of Bollywood Film Music
Dave Novak, Columbia University
- 4:15 Re-Mediating Voice and Place in an Oklahoma Music Scene
Amanda Minks, University of Oklahoma
- 4:45 Proletarian Dreams and Bourgeois Fantasies: Musical Telenovelas and the Mediation of Subjectivity in Contemporary Lima
Joshua Tucker, University of Texas

Center for the Arts Cinema**10I Ethnomusicology and Film II**

Chair: Pamela Moro, Willamette University

- 3:45 “Sing To Me a Little”: An Introductory Investigation into the Function of Song in Egyptian Musical Film
Margaret Farrell, City University of New York Graduate Center
- 4:15 Seeing Music, Hearing Movies: The Afterlives of South Indian Film Songs
Sindhumathi Revuluri, Harvard University
- 4:45 Bringing ILAM into the 21st Century: Implications of IP Agreements and Copyright Law for Audio-Visual Archives
Diane Thram, International Library of African Music
- 5:15 Musical Performance, Identity, and Nostalgia in Two Contemporary Thai Films
Pamela Moro, Willamette University

Usdan B23, Game Room**10J Community, Memory, Identity: Modern Constructions of Race and the Past in Old-Time and Bluegrass Musics**

Chair: Barbara Taylor, University of California, Santa Barbara

Discussant: Jeff Titon, Brown University

- 3:45 Marketing the Past vs. Playing in the Present at a Southern California Bluegrass Festival
Jacob Rekedal, University of California, Riverside
- 4:15 The Ninth Life of the Banjo: Black Banjo as a Revival Within a Revival
Barbara Taylor, University of California, Santa Barbara
- 4:45 White Noise/Black Noise: Examining Race in Mountain Music
Jennie Noakes, University of California, Riverside

Center for Film Studies 190, Powell Family Cinema

10K Sound Business: Music Matters in Contemporary Urban Political Economies

Chair: Jelani Mahiri, University of California, Santa Cruz

3:45 Shifting Economies of Play: Cultural Production, Historical Transformation, and the Politics of Aesthetics in *Bumba-Meu-Boi*, a Brazilian Musical Drama

Jelani Mahiri, University of California, Santa Cruz

4:15 (Re)Sounding Survival: *Sungura* Music and Urban Livelihood in Zimbabwe

Duncan Allard, University of California, Berkeley

4:45 “Bangin’ for Christ”: Money, Morality, and the Evangelical Hustle in Gospel Hip-Hop

Christina Zanfagna, University of California, Los Angeles

5:15 Sounding Imaginative Empathy: *Chindon-ya*’s Musical Economies on the Streets of Osaka, Japan

Marié Abe, University of California, Berkeley

Evening Block

6:00 – 7:30pm

Oxford University Press Reception Russell House

7:30 - 9:30pm

Section on the Status of Women World Music Hall
FEM@21: Gender Studies in Ethnomusicology
Come of Age

8:00 - 9:00pm

Workshop 5: Afro-Brazilian Dance Crowell Concert Hall
with Gleide Cambria
Co-sponsored by the Dance Section

Workshop 6: Peking opera percussion with Beckham Hall
Po-wei Weng

8:00 – 9:00pm

Workshop 7: Hollywood film music Center for Film Studies
with Mark Slobin and Jeanine Basinger 110

A reception sponsored by Wesleyan University Press will immediately follow the workshop.

9:00pm – 12:00am

Concert 8: Latin American and Caribbean Crowell Concert Hall
Music Special Interest Group

9:00 – 11:00pm

Concert 9: East Asian Music Beckham Hall

9:30 – 10:30pm

Section on the Status of Women/Gender World Music Hall
& Sexualities Taskforce FEM@21 Reception

11:00 – 12:00am

Wesleyan University Reception Beckham Hall Lobby
Immediately following the East Asian Concert

10:00 – 12:00am

Concert 10: Middle Eastern Music Center for the Arts
Cinema

7:00 – 9:00am

SEM Council
Mansfield Freeman Center for East Asian Studies

8:00am – 1:00pm

SEM Board of Directors Meeting Usdan 136

Crowell Concert Hall

11A Contesting Genre in Indonesia and on the World Stage

Sponsored by the Popular Music Section

Chair: Brent Luvaas, University of California, Los Angeles

8:30 'Dangdut Is the Best': Popular Music, Genre Ideology, and the Middle Class

Jeremy Wallach, Bowling Green State University

9:00 Genre Problems: Musical Hybridity in Indonesia

R. Anderson Sutton, University of Wisconsin, Madison

9:30 'Scaling an Ocean of Sound': Worlding Music in Yogyakarta

René Lysloff, University of California, Riverside

10:00 The Dislocation of Indonesian Indie Pop

Brent Luvaas, University of California, Los Angeles

World Music Hall

11B On the Lives of Musical Instruments II

Chair: Julie Strand, Wesleyan University / Tufts University

8:30 The Ukrainian *Bandura*: a Metaphor of Freedom in Individual Expression and Collective Unity

Laurie Semmes, Appalachian State University

9:00 Cultural Advocacy and the Reinvention of the Bagpipes in Terras de Miranda do Douro, Portugal
Susana Moreno Fernández, Universidade Nova de Lisboa

9:30 Co-National Instruments? Reevaluating National Symbols in Trinidad and Tobago
Christopher Ballengee, University of Florida

10:00 Where Rhythm and Melody Meet: Exploring Further Dimensions of African Music Through the Xylophone
Julie Strand, Wesleyan University / Tufts University

Memorial Chapel

11C Music and Spirituality III: Sacred Song

Chair: Judith Becker, University of Michigan

8:30 The Hidden Transcripts of Sacred Song in a South African Coloured Community
Marie Jorritsma, University of South Africa

9:00 Darshan: Spiritual Aspect of Hindustani Music
Michiko Urita, University of Washington

9:30 Echoes: Continuity and Change amongst the Psaltes of the Patriarchal Church of Constantinople
Alexander Khalil, University of California, San Diego

10:00 Ritual Anamnesis: Music and Memory in Orisha Possession Trance
David Font-Navarrete, York University

Fayerweather Theater Rehearsal Room**11D Tradition and Innovation II**

Chair: Victoria Lindsay Levine, Colorado College

8:30 Experimenting and Experiencing: New Traditional Music Compositions
Pornprapit Phoasavadi, Chulalongkorn University

9:00 Facing ""this tempest that blows in our direction: "" Preservation Through Innovation in 19th and Early 20th-Century Egyptian Music
Tess Popper, University of California, Santa Barbara

9:30 Korean Military Band Musicians: Harbingers of New Musical Practices
Heejin Kim, University of Illinois, Urbana-Champaign

Center for the Arts Cinema**11E Musical Advocacy II**

Chair: Lei Ouyang Bryant, Skidmore College

8:30 Traditional Village Music and Social Status in Post-Soviet Russia: The Case of Krasny Zilim
Maria Roditeleva-Wibe, Central Washington University

9:00 Fair Trade Beverage Music: Identity Politics and Technological Mediation in a Global Moral Economy
Rebecca Dirksen, University of California, Los Angeles

9:30 Performing for Change: Spoken Word, Performance Art, and Activism in Asian America
Lei Ouyang Bryant, Skidmore College

10:00 Music and Foster Care in the Republic of Georgia
Brigita Sebald, University of California, Los Angeles

Beckham Hall**11F Festivals and the Politics of Identity in Latin America II: Multiculturalism, Ethnicity, and the Struggle to Define the Regional/National**

Sponsored by the Latin America Section

Chair: Ruth Hellier-Tinoco, University of Winchester, UK

8:30 Performing Race: Afro-Mexicans and Multiculturalism in Oaxaca's Guelaguetza Festival
Alexander Stewart, University of Vermont

9:00 Expressing Communal Cooperation in Trinidad and Tobago's Panorama Competition
Hope Munro Smith, California State University Chico

9:30 Politics of Musical Style in Chile's "14th" Region: Copihue Chile and Pittsburgh's 52nd Annual Folk Festival
Emily Pinkerton, University of Pittsburgh

10:00 Performing Diversity and Unity in Panamanian National Folk Festivals
Francesca Rivera, University of San Francisco

Center for Film Studies 190, Powell Family Cinema**11G Irish Music in the 21st Century: Oral Tradition in a Media Age**

Chair: Mick Moloney, New York University

8:30 Radio Éireann's Mobile Recording Unit and Its Influence on Irish Music Traditions
Helen Gubbins, University College, Cork

9:00 "Gaelic Roots" and Irish-American Musical Community
Sally Sommers-Smith, Boston University

9:30 Title: 'Songs of Erin': Voice and Harping in the Twentieth Century
Helen Lyons, University College, Dublin

10:00 Traditional Irish Music in the 21st Century: Networks, Technology, Tradition
Scott Spencer, New York University

Usdan 108**11H Music, Minorities and Displacement**

Chair: Adelaida Reyes, New Jersey City University (Emerita)

- 8:30 Music's Instrumentality in the Lives of Montagnard Refugees in North Carolina
Alison Arnold, North Carolina State University
- 9:00 Creating Ethnic Sound: Music of the Korean Minority Composers in China
Sunhee Koo, University of Hawai'i, Manoa
- 9:30 Chowtal International: Bhojpuri Folksong of Mirzapur (India), the Caribbean, and Fiji
Peter Manuel, John Jay College of Criminal Justice, City University of New York Graduate Center
- 10:00 Wild Gypsies and Special Needs: Barriers to Learning Minority Music among Czech Teachers
Petra Gelbart, Harvard University

Usdan B25, Multi-purpose Room**11I Experiments in Political and Expressive Freedom: Case Studies from Eastern Europe**Chair: Alma Bejtullahu, Institute Pjeter Bogdani
Discussant: Jane Sugarman, City University of New York Graduate Center

- 8:30 "Yeah, yeah, this is what ya call da real music": Intercultural Aesthetics in Afro-Ukrainian Hip-Hop
Adriana Helbig, University of Pittsburgh
- 9:00 Georgia United by Song: New Approaches to Composing with Folk Music Material
Lauren Ninoshvili, Columbia University
- 9:30 Between Market Economics and Politics: Innovations in Music-Making Practices in Kosova
Alma Bejtullahu, Institute Pjeter Bogdani

Usdan B23, Game Room**11J Localizing Western Opera**

Chair: Michael Veal, Yale University

- 8:30 European Opera as Ethnic Music: Nationality and Opera in Nineteenth-Century Chicago
Katie Graber, University of Wisconsin, Madison
- 9:00 Rossini on the Bosphorus: Translating Opera in the Ottoman Empire
Joseph Alpar, City University of New York Graduate Center

Technology and Ethnomusicology

- 9:30 New Tools for Visualizing Musical Timing
Matthew Wright, University of Victoria
- 10:00 *Rock Band* and the Birth of Ludomusicology
Roger Moseley, University of Chicago

Rehearsal Hall 003**11K Participatory Workshops**

- 8:30 The African Sound in Village Traditions, Highlife, and Jazz
Royal Hartigan, University of Massachusetts, Dartmouth; Abraham Adzenyah, Wesleyan University
- 9:30 The Ancient Asian Harp
Bo Lawergren, Hunter College; Tomoko Sugawara, City University of New York Graduate Center

Memorial Chapel

- 12A Transcending Boundaries: Spirituality and Musical Experience from Haitian Vodou to Hip Hop to Black Gospel**
Chair: Kenneth Bilby, Columbia College Chicago.
- 10:45 Transcendence through Aesthetic Experience: Diving a Common Well-spring under Conflicting Haitian and African American Religious Systems
Rebecca Sager, Independent Scholar
- 11:15 The Vodou *Kase* (Drum Break) as Moment and Means of Transcendence: Explorations in New York Temples and Dance Classes
Lois Wilcken, La Troupe Makandal / City Lore
- 11:45 Wyclef Jean's Redemption Song: Religion and Transnational Migration in Haitian Hip Hop
Elizabeth McAlister, Wesleyan University
- 12:15 Stepping Out On Faith: Pentecostalism and the Performance of Transcendence in Haiti and the United States
Melvin Butler, University of Virginia

World Music Hall

- 12B Discourses of Gender, Authenticity, and Identity in Regional Music of Greater Mexico**
Sponsored by the Latin American Section
Chair: Leticia Soto, University of California, Los Angeles
Discussant: Michelle Habell-Pallan, University of Washington
- 10:45 Reclamation and Reinscription: Authenticating Huasteco Identity in Music and Dance by Mestiza and Indigenous Performers
Kim Carter Muñoz, University of Washington
- 11:15 Of Mimicry and Woman: Female Masculinities in Mariachi Performance
Leticia Soto, University of California, Los Angeles
- 11:45 Renewing Identities in the Afro-Mexican Musical Traditions of the Costa Chica
Raquel Paraíso, University of Wisconsin, Madison

Usdan 108

- 12C Bands and the Performance of Place II**
Chair: Katherine Brucher, DePaul University
- 10:45 Intercultural Music Transmission in the History of New Zealand Brass Bands
David Hebert, Sibelius Academy
- 11:15 'Jiggin' It' with the Ballykeel Loyal Sons of Ulster: The Pursuit of Happiness and the Meaning of Loyalty in an Ulster 'Blood-and-Thunder' Flute Band
Gordon Ramsey, Queens University
- 11:45 Bands, the Performance of Place, and Communal Sentiment in Small-Town Brazil
Suzel Reily, Queens University
- 12:15 *A Banda da Terra: Locality and Musicality in Rural Portugal*
Kate Brucher, DePaul University

Rehearsal Hall 003

- 12D Cultural Persuasion or Cultural Invasion: The Politics of American Popular Musics in the Contemporary Middle East**
Chair: Farzaneh Hemmasi, Columbia University
Discussant: Ted Swedenburg, University of Arkansas
- 10:45 Radio Sawa and the Sound of Consumer Diplomacy
Beau Bothwell, Columbia University
- 11:15 Between Iraq and a Hard Place: Iranian Youth, American Popular Music and the Perils of Representation
Farzaneh Hemmasi, Columbia University
- 11:45 The Coming of the Americans: Ambivalence and Acculturation in Moroccan
Brian Karl, Columbia University

Usdan B25, Multi-purpose Room

12E The Motion of Musical Metacultures: Discourse, Global Capitalism, and Performance

Chair: Anthony Guest-Scott, Indiana University

10:45 Metacultural Intermediaries and the Business of Rock Discourse
Mack Hagood, Indiana University

11:15 Knowledge, Culture, and Music: Initial Philosophical Encounters in Learning to Dance, Play, and Sing the Musical Middle East in America
Anthony Guest-Scott, Indiana University

Center for the Arts Cinema

12F Ethnographic Advocacy and the Performance of Public Health in Africa

Chair: Austin Okigbo, Indiana University
Discussant: Judah Cohen, Indiana University

10:45 Song and Community in a South African Zulu HIV/AIDS Struggle: Drawing Theory from Local Context in an HIV/AIDS Discourse
Austin Okigbo, Indiana University

11:15 Not a Band Aid: Ghanaian Afro Roots Musician Rocky Dawuni Empowers Locals with his Musical Activism
Sherri Canon, Los Angeles Trade-Technical College

11:45 Young and Wise in Ghana: A Musical Response to AIDS
Angela Scharffenberger, Indiana University

Usdan B23, Game Room

12G Imagining Blackness

Chair: Sandra Graham, University of California, Davis

10:45 “The Darkies” and “The St. John’s Amateur Minstrels” - Blackface and Minstrelsy in Nineteenth-century Newfoundland
Kelly Best, Memorial University

11:15 Imagining Blackness: Alternative Perspectives in the Music of Brazilian Blocos Afro
Krista Kateneva, University of Texas, Austin

On the Lives of Musical Instruments III

11:45 Harmonic Convergence: Finding Meanings in the Five-String Banjo
Jonathan King, Columbia University

12:15 Decadent Instruments and Unmarked Subjects: New England Harpsichord-Making and the Revival of Old World Heritage
Jessica Wood, Duke University

Crowell Concert Hall

12H Local Experiments: Decentering the Global Avant-Garde

Chair: Andrew McGraw, University of Richmond
Discussant: John Szwed, Columbia University

10:45 The Sonic Arts Union: Homemade Electronic Music and the American "Tinkering" Tradition
Andrew Raffo Dewar, New College, University of Alabama

11:15 Indonesian Experimentalisms and the Cartography of Aesthetic Authority
Christopher Miller, Wesleyan University

11:45 Decentering the Non-Western Avant-Garde: Experimental Folk Sounds from Asia
Andrew McGraw, University of Richmond

Fayerweather Theater Rehearsal Room

12I American Sabor: Curating a Museum Exhibit about Latino Music

Chair: Shannon Dudley, University of Michigan

Participants: Marisol Berrios-Miranda, University of Washington; Leonard Brown, Northeastern University; Candi Jaquez, Scripps College

Mansfield Freeman Center for East Asian Studies

12K Lecture/Demonstrations

10:45 Tones, Language, and Music: The Role of Tonal Inflection in Taiwanese Art Songs

Hui-Ting Yang, Troy University; Margaret Jackson, Troy University

11:45 Intra-Asian Classical Crossover: Japanese Hardware (instruments) & Indian Software (raga) Mansfield Freeman Center for East Asian Studies

T M (Tim) Hoffman, Keio University

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