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2011 Joint Annual Meeting
Society for Ethnomusicology
Congress on Research in Dance

Moving Music / Sounding Dance

November 17 – 20, 2011 • Philadelphia, Pennsylvania

Conference Host
University of Pennsylvania Department of Music

SEM/CORD Joint Local Arrangements Committee
Carol Muller, Chair
University of Pennsylvania

Sylvia Alajaji
Franklin and Marshall

Miriam Giguere
Drexel University

Adriana Helberg
University of Pittsburgh

Michael Ketner
University of Pennsylvania

Allyn Miner
University of Pennsylvania

Timothy Rommen
University of Pennsylvania

Kariamu Welsh Asante
Temple University

Nina Ohman, Volunteer Coordinator
University of Pennsylvania

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Gregory Barz, Chair
Vanderbilt University

Monica Hairston
Center for Black Music Research

Sarah Morelli
University of Denver

Barley Norton
Goldsmiths, University of London

John-Carlos Perea
San Francisco State University

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Columbia University

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York University

Ana Paula Höfling
University of California, Los Angeles

Miriam Phillips
University of Maryland

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York University

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Smithsonian Institution

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York University

Anita Gonzalez
State University of New York, New Paltz

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Zoila Mendoza
University of California, Davis

Paul Scolieri
Barnard College

Theresa Buckland
De Montfort University
From the SEM/CORD 2011 Joint Local Arrangements Committee Chair

Welcome All to SEM-CORD 2011 Joint Annual Meeting in Philadelphia! We are delighted to have so many of you visit Philadelphia just before Thanksgiving. We have several exciting events: Thursday night’s music and dance performance; Friday night’s European and Arab music performances, both off site; and Saturday night’s Samba Party and food and fund raiser for Philly’s hungry and homeless.

A multitude of hearty thanks go to Miriam Giguere, Dance Professor at Drexel University (and Penn alum), who has organized a splendid performance for Thursday evening, and to her team of student technicians; to Ian MacMillen (Penn) and Adriana Helberg (University of Pittsburgh), who have given us the Friday night European folk music event; Hanna Khoury (Penn), Al-Bustan, and the Arab Music Ensemble for supporting the event that honors Jihad Racy on Friday; Tim Rommen (Penn) and Mike Stevens for the PhillyBloco Samba Party; and grad students for hosting the food and fund drive for the hungry.

Special thanks to graduate students in Music at the University of Pennsylvania who have worked really hard to bring to you the Google map of local restaurants, performance sites, and public transportation; they have joyfully participated in the planning and implementation of that project. They are: Suzanne Bratt, Jessamyn Doan, Laura Donnelly, Glenn Holtzman, Brooke McCorkle, Evelyn Owens, Emily Joy Rothchild, Jessica Swanston, and Lee Veeraraghavan. Director of the Penn Jazz ensembles, Wade Dean, has led the ensemble you will hear Thursday evening, and has been a great contributor to grad student labor.

There is one awesome graduate student who has truly made local arrangements happen—Nina Ohman. Thank you Nina! Penn Music business administrator Maryellen Malek deserves a special thanks for her support of the Pre-Conference event, and helping us to manage the other special events. And particular thanks to the Dean of the School of Arts and Sciences at Penn, Rebecca Bushnell, Associate Dean Jeff Kallberg, and Department of Music Chair Emma Dillon, all for the financial support for the reception and musical happenings here in Philly. The Penn Music Department and Ira Harkavy, Associate Vice President and Director of the Netter Center for Community Partnerships, supported our Pre-Conference Symposium, “Music, Dance, and Civic Engagement.” And particular thanks go to Kariamu Walsh, Miriam Giguere, and Laura Katz who were wonderfully supportive in creating the program for the Pre-Conference Symposium, held at Penn.

This promises to be a warm and rich gathering of a growing number of special interests groups, with exciting programming and wonderful music. Let’s hope it is one that goes down as truly memorable, and that you come to know and love what Philadelphia has to offer this long weekend.

Thanks finally to Steve Stuempefl and the SEM Business Office, and Drew Norris and Indiana University Conferences.

Warm wishes,
Carol Muller, Chair
SEM/CORD Joint Local Arrangements Committee
University of Pennsylvania

From the SEM 2011 Program Chair

Welcome to the program of the 56th Annual Meeting of the Society for Ethnomusicology. Over 400 members from throughout the world offer papers, chair sessions, respond to panels, screen films, lead workshops, and . . . host receptions to celebrate this year’s joint conference theme with CORD (Congress on Research in Dance), “Moving Music, Sounding Dance.”

Interspersed throughout the meeting in Philadelphia are joint SEM/CORD paper sessions as well as panels dedicated to the conference’s sub-themes: Where Music Meets Dance, Advocacy and Outreach, Health and Healing, Interculturalism, Hybridity, and Local Philadelphia Communities. Several workshops, local area walking tours, educational outreach programs, receptions, special interest group meetings, and joint sessions with CORD round out the rich, full agenda. Several film screenings are scheduled during daily sessions in addition to an evening of films. In addition, dance workshops and parties, concerts, and university- and press-sponsored receptions (and who could resist what has quickly become an annual conference highlight, the “High Tea Party” sponsored by the British Forum for Ethnomusicology). An innovative highlight introduced this year is live video streaming of panels and workshops throughout the annual meeting. Members and non-members throughout the world will have access to one panel per paper session, creating a unique global community for the work, research, and ideas of our Society.

The annual President’s Round Table focuses on the issue of Music and HIV/AIDS in Africa, highlighting the release of the volume The Culture of AIDS in Africa (Oxford University Press). This year’s Seeger Lecturer, Randy Martin, will address the spirit of the joint conference with a paper on the politicalities of both music and dance. A big shout out must go out to the Local Arrangements Committee chaired by Carol Muller, SEM’s executive director Stephen Stuempfle, everyone in the Indiana University Conferences office, and the 2011 Program Committee (Chris Washburne, Sarah Morelli, Monica Hairston, barley Noron, and John-Carlos Perea). We meet this year in Philadelphia, the site of our Society’s first ever meeting back in 1956 that was also hosted by the University of Pennsylvania. That first meeting’s program chair, Melville Herskovits, is surely out there smiling and impressed with the diversity of our body and our research topics. The 2011 meeting stands prepared to rock Philadelphia for a few short days, and we fully expect to make a significant enough impression on the city so that we will be invited back in another 55 years!

Gregory Barz, Chair
SEM 2011 Program Committee
Blair School of Music
Vanderbilt University

Acknowledgements
From the CORD 2011 Program Co-Chairs

On behalf of CORD, we would like to welcome all to Philadelphia for the 2011 Annual CORD Conference, Moving Music/Sounding Dance. It’s high time for music and dance to celebrate their common ground, and where better to do that than in the city of brotherly love! With this joint conference, held in common with the Society for Ethnomusicology, we hope to forge pathways of (re)connection between the fields of ethnomusicology and dance studies that will prove long lasting and meaningful. Through the various panels, roundtables, workshops, lecture demonstrations, and other events that will take place, the conference seeks to draw attention to the startling multiplicity of sounds in dance and to the myriad ways in which music moves its listeners. Over 180 artists, scholars, and educators join us this year from Asia, Europe, North America, Oceania, and South America, representing 14 individual countries. We will honor Mark Franko, Susan Reed, and Barbara Sellers-Young for their outstanding contributions to dance studies. Special thanks are due to our Local Arrangements Committee (especially Miriam Giguere) and to our 2011 Program Committee (Theresa Buckland, Ana Paula Höfling, Miriam Phillips, Barbara Sellers-Young, Adrienne Kaeppler, Tomie Hahn, Evadne Kelly, Anita Gonzalez, Justine Lemos, Zoila Mendoza, and Paul Scolieri), to Ashanti Pretlow at the CORD Office in Birmingham, and to Juliet McMains, CORD Board of Directors outgoing Conference Chair. We would also like to thank CORD’s new Dance Research Journal publisher, Cambridge University Press, for sponsoring the Awards Reception. Enjoy the conference, everyone, and make the most of the Philadelphia music and dance scene!

Danielle Robinson and Sally Ann Ness  
CORD 2011 Program Committee Co-Chairs

From the SEM Student Concerns Committee and the CORD Graduate Student Committee

Welcome students to this very exciting joint conference! Whether this is your first time to participate in a conference or you have attended for many years, we extend our warm welcome and best wishes for a stimulating and invigorating conference experience.

Your societies’ advocacy groups—SEM’s Student Concerns Committee (SEM-SCC) and the CORD Graduate Student Committee—invite you to participate in several events on this year’s program:

- SEM Student Open Meeting, Thurs 12:30 pm
- CORD Students, Board of Directors, and Senior Faculty Meet and Greet, Thurs 12:30pm
- CORD Student Open Meeting, Fri 12:30 pm
- Joint SEM/CORD First-Time Attendees and New Members Reception, Thurs 5:30pm
- “Ethnomusicology and the Changing Job Market: A Dialogue for Young Scholars,” Fri 8:30 am
- “Balancing Performance with Academic Pursuits: A Collaborative Conversation,” co-sponsored by Students of SEM & CORD, Sat 12:30 pm

Also, keep an eye out for folks wearing “Talk to Me” buttons; they can answer many of your questions and help you steer your way through the conference.

Please know that your presence here is valued. Student members are critically important for the continued growth of these oft-intertwined disciplines. In that spirit, consider getting involved in our many ongoing projects during the year—we’d love to have you on board.

In the meantime, may the weekend be a rewarding one for you.

Yours,
Charlotte D’Evelyn, Ian Goldstein, Elizabeth Whittenburg Ozment, and Justin Hunter, SEM-SCC Officers
Asheley Smith, CORD Graduate Student Representative
## SEM 2011 Board of Directors

- **Gage Averill**, President
  University of British Columbia

- **Harris M. Berger**, President Elect
  Texas A&M University

- **Jennifer C. Post**, Secretary
  Scottsdale, Arizona

- **Gregory Barz**, Treasurer
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- **Drew Norris**, Assistant Director / SEM Conference Coordinator

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  University of Utah

- **Petri Hoppu**, Member-at-Large
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- **Ashley Smith**, Graduate Student Representative
  University of California, Riverside
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Alexander Street Press *
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Liverpool University Press
McFarland *
Oxford University Press *
Princeton Book Company Publishers *
Routledge *
Smithsonian Folkways *
The Scholar's Choice *
UCLA Ethnomusicology Publications *
University of Chicago Press *
University of Illinois Press *
University of Texas Press
University of Virginia Music Department
University Press of Mississippi *
W. W. Norton & Company, Inc. *
Wesleyan University Press *

* Indicates a table in the book exhibit area.

Registration
Onsite conference registration is located at the Liberty Coat Check on the Liberty Ballroom level of the hotel.

Registration hours are:

\[
\begin{align*}
\text{Wednesday, November 16} & \quad 7:30am – 6pm \\
\text{Thursday, November 17} & \quad 7:30am – 5pm \\
\text{Friday, November 18} & \quad 7:30am – 4pm \\
\text{Saturday, November 19} & \quad 7:30am – 12noon; 6:30 – 8:00pm \\
\text{Sunday, November 20} & \quad 8:00 – 9:00am
\end{align*}
\]

Please note that a conference name badge is required for attending or presenting at any program session.

Book Exhibit
The Book Exhibit is located in Liberty Ballroom A.

Book Exhibit hours are:

\[
\begin{align*}
\text{Thursday, November 17} & \quad 11:00am – 6:00pm \\
\text{Friday, November 18} & \quad 8:00am – 6:00pm \\
\text{Saturday, November 19} & \quad 8:00am – 1:00pm
\end{align*}
\]

Speaker Prep Room
The Speaker Prep Room is located in Salon 1 on the Freedom /Independence Ballroom level of the hotel. The room is set with the same AV equipment used in the program session rooms. Presenters may sign up for a short block of time to familiarize themselves with the equipment prior to their session.

Speaker Prep Room hours are:

\[
\begin{align*}
\text{Thursday} & \quad 8:00 – 9:00am; 12:30 – 1:30pm; 5:15 – 6:15pm \\
\text{Friday} & \quad 8:00 – 9:00am; 12:30 – 1:30pm; 5:15 – 6:15pm \\
\text{Saturday} & \quad 8:00 – 9:00am; 12:30 – 1:15pm \\
\text{Sunday} & \quad 8:00 – 9:00am
\end{align*}
\]
Video-Streaming Schedule for SEM Sessions

The Society for Ethnomusicology is offering live and archived video-streams of selected sessions from its 2011 Annual Meeting in Philadelphia. These streams are provided as part of an effort to increase access, nationally and internationally, to the content of our meeting. For a list of sessions and viewing instructions, please visit the SEM website (www.ethnomusicology.org) and select Conferences/Current/Program.

SEM gratefully acknowledges Indiana University Bloomington Collaborative Technologies for providing video-streaming services for our 2011 Annual Meeting.

SEM/CORD Joint First-Time Attendees and New Members Reception

All first-time attendees of an SEM or CORD annual meeting and new members of SEM or CORD are invited to a reception in the Horizons Rooftop Ballroom on Thursday, November 17, at 5:30 – 6:30 pm.

Silent Auction

The Silent Auction is located in the Book Exhibit and is organized by the Student Concerns Committee. Proceeds from the auction are used to subsidize student registration fees at the Annual Meeting. The auction is open during Book Exhibit hours and will end at 12:00 pm on Saturday, one hour prior to the closing of the Book Exhibit at 1:00 pm. Items won must be paid for and retrieved on Saturday between 12:00 and 1:30 pm; 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. Please join in the fun and friendly competition and support student participation in the Annual Meeting!

Job Interviews

Interview times and sign-ups are posted on the bulletin board in the conference registration area. The SEM Board of Directors discourages conducting interviews in sleeping rooms.

Program Supplement

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

Disabled Persons

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

In Case of Emergency

Dial “0” on your room phone or from any house phone.

Activities Table

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

Unless otherwise indicated, conference sessions and meetings take place at the Sheraton Philadelphia Downtown, 201 North 17th Street, Philadelphia, Pennsylvania 19103. Phone: (215) 448-2000. Fax: (215) 448-2864.

Restaurants at the Hotel

The Terrace
Hours: Sunday – Saturday 6:30am - 2:30pm: 5:00 - 10:00pm
Atmosphere: A la Carte/Buffet

Phillips Seafood Restaurant
Hours: Sunday – Thursday 5:00pm - 10:00pm; Friday - Saturday 5:00pm - 11:00pm
Atmosphere: Upscale Casual Dining

The Lobby Bar
Hours: Monday – Saturday: 11:00am – 1:30am; Sunday 12:00noon – 1:30am
Atmosphere: Atrium

Parking

Conference participants can park in the “self-park” garage for a special daily rate of $20 (normal rate is $45).

Fitness Center

Complimentary for guests

Business Center

Open 24/7.

Charles Seeger Prize Papers

For the Charles Seeger Prize guidelines, visit the SEM website (www.ethnomusicology.org) and select Prizes/Seeger Prize. All submissions for the prize must be made in electronic format. Download a copy of the submission form from the website and enter the information requested. Email a copy of the form and a copy of your paper as Word or PDF attachments to the SEM Business Office at semprog@indiana.edu. Include your last and first name in the names of the attached files (last_first.xxx). Your paper must not exceed 12 double-spaced pages and must be the version that you read at the Annual Meeting. If you have supplementary audio-visual material that comprises the central object of your analysis, you may email up to 3 files as attachments. AV attachments should be in standard formats and together must total no more than 3 MB. Each file must include your last name and first name in the file name (last_first.xxx). As an alternative to sending AV files, you may provide a web URL with your files. Email with attachments must be received by the SEM Business Office at semprog@indiana.edu no later than November 23, 2011.
The 2011 Charles Seeger Lecture

Saturday, November 19
4:00 – 5:30 pm
Liberty Ballroom B, C & D

Complex Harmonic Movements: Politicalities of Music and Dance

Randy Martin, Professor and Chair of Art and Public Policy
Director of the Graduate Program in Arts Politics
Tisch School of the Arts, New York University

Introduction

Gage Averill, Dean, Faculty of Arts, University of British Columbia
President, Society for Ethnomusicology

Randy Martin is Professor and Chair of Art and Public Policy and Director of the Graduate Program in Arts Politics at the Tisch School of the Arts, New York University. He is the author of Performance as Political Act: The Embodied Self (Bergin and Garvey, 1990); Socialist Ensembles: Theater and State in Cuba and Nicaragua (University of Minnesota Press, 1994); Critical Moves: Dance Studies in Theory and Politics (Duke University Press, 1998); On Your Marx: Relinking Socialism and the Left (University of Minnesota Press, 2001); Financialization of Daily Life (Temple University Press, 2002); Empire of Indifference: American War and the Financial Logic of Risk Management (Duke University Press, 2007); and Under New Management: Universities, Administrative Labor and the Professional Turn (Temple University Press, 2011). He has edited collections on U.S. Communism, sport and academic labor and, most recently, Artistic Citizenship: A Public Voice for the Arts (with Mary Schmidt Campbell) and The Returns of Alwin Nikolais: Bodies, Boundaries, and the Dance Canon (with Claudia Gitelman). In addition, he has published over one hundred articles, chapters, and reviews. He is presently working on a book entitled Knowledge, LTD: Toward a Social Logic of the Derivative.

Dr. Martin holds degrees in sociology from the University of California, Berkeley, the University of Wisconsin, Madison, and the City University of New York. He has studied, taught, and performed in dance, theater, and clowning in the United States and abroad. He also studied flute and saxophone and played in orchestras and jazz ensembles. Previously, he served as Professor and Chair of Social Science at Pratt Institute, Associate Dean of Faculty at Tisch School of the Arts, President and Vice President of the Cultural Studies Association (U.S.), and as an editor of the journal Social Text. He currently sits on the National Advisory Board of Imagining America: Artists and Scholars in Public Life.
Wednesday, November 16

9:00am – 5:00pm  
Pre-Conference Symposium  
**Music, Dance, and Civic Engagement**  
University of Pennsylvania  
Amato Recital Hall, Irvine Auditorium  
34th and Spruce Streets

8:30am – 2:30pm  
**Ethnomusicology Goes to Middle School, SEM Education Section**  
Meade Gen George C School, 1600 N. 18th Street

Thursday, November 17

5:30 – 6:30pm  
**SEM/CORD Joint First-Time Attendees and New Members Reception**  
Horizons Rooftop Ballroom  
Open to all first time attendees, new members and reception hosts

6:30 – 8:00pm  
**SEM/CORD Joint Welcome Reception**  
Liberty Ballroom – B & C  
Open to all registered conference attendees

9:00 – 11:00pm  
**SEM/CORD Music and Dance Concert**  
Liberty Ballroom – B & C

Friday, November 18

5:30 – 7:00pm  
**CORD Awards Ceremony/Reception**  
Liberty Ballroom A & B  
Ticket Required - $15.00 per attendee  
*Sponsored by Cambridge University Press*

7:30 – 9:30pm  
**The Drexel University Mediterranean Ensemble Presents A Mostly Balkan Party . . . Philly Style**  
The Stein Auditorium, Drexel University Campus  
3215 Market St

8:00 – 10:00pm  
**A.J. Racy and The Arabesque Music Ensemble in Concert**  
Presented by Al-Bustan Seeds of Culture  
Trinity Center for Urban Life  
22nd and Spruce Streets  
Ticket required.

Friday, November 18 (continued)

8:00 – 10:00pm  
**CORD & SEM Dance Section Dance Workshop Series**  
Embodying Music in Senegal: A Somatic and Diaspora Portrait  
Independence Ballroom – D

Afro-Cuban Dialogues  
Freedom Ballroom – F

Layers of Rhythm: An Exposition on Bharatanatyam Choreography and Music Co-Construction in the Contemporary Context of Chennai  
Freedom Ballroom – F

Singing Dance and Sensing Sound  
Salon 10

10:00 – 11:00pm  
**SEM Dance Section, CORD, & Cross-Cultural Dance Resources Reception**  
Salon 5/6  
Open to all conference attendees and participants

Saturday, November 19

1:45 – 3:45pm  
**SEM General Membership Meeting**  
Liberty Ballroom – B,C&D

4:00 – 5:30pm  
**SEM Seeger Lecture**  
Liberty Ballroom – B,C &D

5:45 – 7:15pm  
**SEM Banquet**  
Horizons Rooftop Ballroom  
Tickets required

7:30 – 10:30pm  
**PhillyBloco Dance Party**  
Liberty Ballroom – A&B  
*Sponsored by the University of Pennsylvania Department of Music*  
Ticket Required. Last minute ticket purchases available at Registration Desk from 6:30 – 8:00pm.
### Wednesday, November 16, 2011

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<th>Event</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>Registration</td>
<td>7:30am – 6:00pm</td>
<td>Liberty Coat Check</td>
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<tr>
<td>Pre-Conference</td>
<td>9:00am – 5:00pm</td>
<td>Univ. of Pennsylvania</td>
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### Thursday, November 17, 2011

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<tr>
<td>Registration</td>
<td>7:30am – 5:00pm</td>
<td>Liberty Coat Check</td>
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<tr>
<td>Paper Session 1</td>
<td>8:30 – 10:30am</td>
<td>Meeting Rooms</td>
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<tr>
<td>Paper Session 2</td>
<td>10:45am – 12:15pm</td>
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<tr>
<td>Exhibit Hall Open</td>
<td>11:00am – 6:00pm</td>
<td>Liberty Ballroom A</td>
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<tr>
<td>Committee Meetings</td>
<td>12:30 – 1:30pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Lecture-Demonstrations</td>
<td>12:30 – 1:30pm</td>
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<td>Paper Session 3</td>
<td>1:30 – 3:30pm</td>
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<td>Paper Session 4</td>
<td>3:45 – 5:15pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>First-Timers’ Reception</td>
<td>5:30 – 6:30pm</td>
<td>Horizons Ballroom</td>
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<tr>
<td>Welcome Reception</td>
<td>6:30 – 8:00pm</td>
<td>Liberty – B &amp; C</td>
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<tr>
<td>SEM/CORD Concert</td>
<td>9:00 – 11:00pm</td>
<td>Liberty – B &amp; C</td>
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<tr>
<td>Film Screenings</td>
<td>8:00 – 10:30pm</td>
<td>Salon 5/6</td>
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### Friday, November 18, 2011

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<tr>
<td>SEM Chapters</td>
<td>7:00 – 8:00am</td>
<td>Independence – A</td>
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<td>Committee Meetings</td>
<td>7:00 – 8:00am</td>
<td>Meeting Rooms</td>
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<td>Registration</td>
<td>7:30am – 4:00pm</td>
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<td>8:00am – 6:00pm</td>
<td>Liberty – A</td>
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<td>Paper Session 5</td>
<td>8:30 – 10:30am</td>
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<td>Paper Session 6</td>
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<td>Lecture-Demonstrations</td>
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<td>Paper Session 7</td>
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<td>Paper Session 8</td>
<td>4:00 – 5:30pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>CORD Awards Reception</td>
<td>5:00 – 7:30pm</td>
<td>Liberty – A &amp; B</td>
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<tr>
<td>Mediterranean Ensemble</td>
<td>7:30 – 9:30pm</td>
<td>Drexel University</td>
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<tr>
<td>Dance Workshop Series</td>
<td>8:00 – 10:00pm</td>
<td>Meeting Rooms</td>
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<td>SEM Concert</td>
<td>8:00 – 10:00pm</td>
<td>Trinity Center</td>
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<tr>
<td>SEM, CORD, &amp; CCDR</td>
<td>10:00 – 11:00pm</td>
<td>Salon 5/6</td>
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### Saturday, November 19, 2011

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<thead>
<tr>
<th>Event</th>
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<tbody>
<tr>
<td>Committee Meetings</td>
<td>7:00 – 8:00am</td>
<td>Meeting Rooms</td>
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<tr>
<td>Registration</td>
<td>7:30am – 12:00pm</td>
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<tr>
<td>Exhibit Hall Open</td>
<td>8:00am – 1:00pm</td>
<td>Liberty – A</td>
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<tr>
<td>Paper Session 9</td>
<td>8:30 – 10:30am</td>
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<tr>
<td>Paper Session 10</td>
<td>10:45am – 12:15pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Lecture-Demonstrations</td>
<td>12:30 – 1:30pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Committee Meetings</td>
<td>12:30 – 1:30pm</td>
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<tr>
<td>SEM General Membership</td>
<td>1:45 – 3:45pm</td>
<td>Liberty – B, C&amp;D</td>
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<tr>
<td>Meeting</td>
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<tr>
<td>Paper Session 11 - CORD</td>
<td>1:45 – 3:45pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Seeger Lecture</td>
<td>3:45 – 5:15pm</td>
<td>Liberty – B, C&amp;D</td>
</tr>
<tr>
<td>SEM Banquet</td>
<td>5:45 – 7:15pm</td>
<td>Horizons Ballroom</td>
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<tr>
<td>PhillyBloco Dance Party</td>
<td>7:30 – 10:30pm</td>
<td>Liberty – A &amp; B</td>
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### Sunday, November 20, 2011

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
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<tbody>
<tr>
<td>Committee Meetings</td>
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<tr>
<td>Registration</td>
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<tr>
<td>Paper Session 12</td>
<td>8:30 – 10:30am</td>
<td>Meeting Rooms</td>
</tr>
<tr>
<td>Paper Session 13</td>
<td>10:45am – 12:15pm</td>
<td>Meeting Rooms</td>
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Pre-Conference Symposium

Wednesday, November 16, 2011
9:00 am – 5:00 pm

Amato Recital Hall, Irvine Auditorium
University of Pennsylvania
34th and Spruce Streets

Music, Dance, and Civic Engagement

Program

8:15 – 9:00 am  Coffee and registration

9:00 am  Welcome, Carol Muller, Department of Music,
University of Pennsylvania

9:15 am  Ira Harkavy, Director, Netter Center for
Community Partnerships and Associate Vice-
President, University of Pennsylvania

9:30 am  PANEL ONE: Evolving Spaces, Engaging the
Community

10:30 am  PANEL TWO: Festival Participation and
Attendance

11:30 – 11:45 am  Coffee break

11:45 am – 1:15 pm  PANEL THREE: Making Art, Engaging
Communities

1:15 – 2:30 pm  Lunch with performance by Penn Student Ensemble

2:30 – 4:30 pm  PANEL Four: Music and Dance Student Research
through and with Community Partners

4:30 – 5:00 pm  Wine, cheese, and conversation

For a Guide to music and dance performances on Wednesday evening in
the vicinity of the University of Pennsylvania, visit the SEM website
(www.ethnomusicology.org) and select Conferences/Current/Special
Events. An online map Guide is provided at the bottom of the Special
Events page.

9:00am – 2:00pm
Ethnomusicology Goes to Middle School
SEM Education Section
Meade Gen George C School
1600 N. 18th Street

9:00am – 5:00pm
CORD Board of Directors
Salon 10

1:00 – 3:00pm
CORD Editorial Board Meeting
Salon 2

3:00 – 9:00pm
SEM Board of Directors
SEM President’s Suite
<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Session I: 8:30 – 10:30am</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 – 12:00 pm</td>
<td>SEM Presidential Suite</td>
<td>1A Freedom Ballroom – E, <em>Live Video-Streaming</em> SEM Process, Influence and Meaning in African Creativity Chair: Kofi Agawu, Princeton University</td>
</tr>
<tr>
<td>8:30</td>
<td>Freedom Ballroom – E</td>
<td>Performing Ethnomusicology: Melding Once-Distant Sensibilities Through Character Portrayals <em>Ama O Aduonum, Illinois State University</em></td>
</tr>
<tr>
<td>9:00</td>
<td>Independence Ballroom – A</td>
<td>Audible Circumambulation: Octave Cycling in “A Thousand Calls to the Buddha” <em>Beth Szczepanski, Ohio State University/Otterbein University</em></td>
</tr>
<tr>
<td>9:30</td>
<td>Independence Ballroom – A</td>
<td>Song, Dance, and the Manifestation of Power: Native American Ceremonies of the Columbia Plateau <em>Chad Hamill, Northern Arizona University</em></td>
</tr>
<tr>
<td>10:00</td>
<td>Independence Ballroom – A</td>
<td>Learning about John Blacking’s Ideas from an Investigation on his Research on Africa (1956-1965) <em>Vahideh Eisaei, Perth, Australia</em></td>
</tr>
<tr>
<td>8:00 am – 12:00 pm</td>
<td>SEM Board of Directors</td>
<td>1B Independence Ballroom – A SEM Global Popular Music Chair: Elizabeth K Keenan, Fordham University</td>
</tr>
<tr>
<td>8:30</td>
<td>Independence Ballroom – A</td>
<td>The Limits of Contextualization: What “History” and “Identity” Cannot Explain about Malagasy Heavy Metal <em>Markus I Verne, University of California, Los Angeles</em></td>
</tr>
<tr>
<td>9:00</td>
<td>Independence Ballroom – A</td>
<td>Indie Rock: The New “World Music”? <em>Elizabeth K Keenan, Fordham University</em></td>
</tr>
<tr>
<td>9:30</td>
<td>Independence Ballroom – A</td>
<td>From <em>Sean-n_s Nua</em> to Techno as Gaeilge: Hybridity and Authenticity in Irish-Language Popular Music <em>Erin Stapleton-Corcoran, University of Chicago</em></td>
</tr>
<tr>
<td>10:00</td>
<td>Independence Ballroom – A</td>
<td>Community of Catharsis: Musical Mediations on the 2009 Iranian Presidential Elections <em>Laudan Nooshin, City University London</em></td>
</tr>
</tbody>
</table>
Thursday, November 17

**Session 1, 8:30 – 10:30am**

### 1E Freedom Ballroom – F

#### Sounding Religion in the Public Sphere
**Chair:** Monique M Ingalls, Rutgers University

8:30 Worship in the Streets: Performing Religion, Nation, and Ethnicity through Music in Toronto’s Jesus in the City Parade
*Monique M Ingalls, Rutgers University*

9:00 Pluralism, Tolerance and Engagement with the “Mainstream”: Navigating Ismaili-Muslim Identities in Public Musical Performances
*Carolyn Landau, King’s College London*

9:30 Anything But a “Silent Night”: Tonga’s Royal Maopa Brass Band and the Tradition of Christmas Eve Serenading
*David M Kammerer, Brigham Young University-Hawai‘i*

10:00 When Sacred Space becomes Secular Space: How a Church’s Saturday Dinner Show for Charity Eases Sunday Morning Tensions
*Deborah Justice, Indiana University*

### 1F Freedom Ballroom – G

#### Preservation and Transformation: Historical Vignettes of the Music of the Pennsylvania Dutch
**Chair:** Dorcinda C Knauth, SUNY Dutchess

8:30 Waking from its Centennial Slumber, the Revival of the Pennsylvania Dutch Zitter
*Dorcinda C Knauth, SUNY Dutchess*

9:00 A Shout Before We Go: A Look at the Pennsylvania Dutch Spiritual Tradition
*Don Yoder, University of Pennsylvania*

9:30 Pennsylvania Dutch Music and the Transformation of German Culture
*Dan Grimminger, Kent State University (Trumbull)*

10:00 The Music of the Snow Hill Cloister: In the Shadows No More
*Denise Seachrist, Kent State University*

### 1G Logans 2

#### American Musics I
**Chair:** Robert Fry, Vanderbilt University

8:30 “They Required of Us a Song”: Reconstructing Performances in Colonial American Borderlands
*Glenda Goodman, Harvard University*

9:00 Federal Funding, National Culture: Understanding the NEA’s Influence on Cultural Production in the U.S.
*Loribeth T Gregory, Independent Scholar*

9:30 Becoming a True Blues Fan: Performing and Preserving the King Biscuit Blues Festival
*Robert Fry, Vanderbilt University*

*Rolf Groesbeck, University of Arkansas-Little Rock*

### 1H Salon 3/4

#### ¡Qué movida!: Improvisation in Latin American Music and Dance
**Chair:** Jane L Florine, Chicago State University

*Co-sponsored by LACSEM and Dance Section*

8:30 Learning to Improvise in Bomba
*Susanna Sloat, Independent Scholar*

9:00 Re-contextualizing Traditions: Playing and Dancing Mexican Sones Around the Tarima
*Raquel Paraiso, University of Wisconsin, Madison*

9:30 Music and Dance Improvisation in Argentine Malambo Performance
*Jane L Florine, Chicago State University*

10:00 Discussant
*Barbara Browning, New York University*
### 1I Salon 5/6

**Recovering and Composing Hybridity through Histories of Music and Violence**  
Chair: Jessica A Schwartz, New York University

- **8:30** Between Continuity and Disruption: Strategic Hybridity in the Musical Activism of Rongelapese Women  
  *Jessica A Schwartz, New York University*

- **9:00** Martial Cosmopolitans: Apache War and Song beyond Borders during the “Loco Outbreak”  
  *T. Christopher Aplin, Independent Scholar*

- **9:30** Musical Fabulation and the Retelling of Violence in 1840s Algeria  
  *Kristy Riggs, Columbia University*

- **10:00** War Memories Revisited: Hybrid Nationalism and Discourses of Cultural Purity in Japanese Military Song Festivals  
  *Sarah Mcclimon, University of Hawai’i at Manoa*

### 1J Parlor A

**The Danzon in Cuba and Mexico**  
Chair: Robin D Moore, University of Texas

- **8:30** Flute Improvisation in the Cuban Danzon  
  *Sue Miller, University of Leeds*

- **9:00** New Generations, Older Bodies: Danzon Dancing and Age in the Port of Veracruz, Mexico  
  *Hettie Malcomson, University of Manchester*

- **9:30** Danzon, Nostalgia, and Masculinity on the Mexican Dance Floor  
  *Alejandro Madrid, University of Illinois at Chicago*

- **10:00** Danzones and Cultural Controversies of the 1880s  
  *Robin D Moore, University of Texas*

### 1K Parlor C

**Jewish “Routes” Music: Identity and Exchange in Contemporary Jewish Diasporas**  
Chair: Evan Rapport, The New School

- **8:30** Carving the Next Layer of Sephardi Identity: The Hillulot Music of Moroccan Jews in Brooklyn  
  *Samuel R Thomas, City University of New York, Graduate Center*

- **9:00** Exploring a Legacy of Jewish-Muslim Interaction: Musical Encounters of Bukharian Jews and Central Asian Muslims in the Post-Soviet Era  
  *Evan Rapport, The New School*

- **9:30** Diaspora Jewishness: The Power of “Diaspora” in Contemporary American Jewish Music  
  *Jeff Janeczko, Milken Archive of American Jewish Music*

- **10:00** Discussant  
  *Mark Slobin, Wesleyan University*
2A  Freedom Ballroom – E, Live Video-Streaming •SEM
Dancing Matter(s): Embodied Practices in Music and Dance
Chair: Tomie Hahn, Rensselaer Polytechnic Institute
*Sponsored by the Dance Section

10:45 Dancing with Sensible Objects
Tomie Hahn, Rensselaer Polytechnic Institute

11:15 Dancing with the Drum: Teaching and Learning Sundanese Jaipongan
Sean Williams, Evergreen State College

11:45 Dancing Instruments; Objectivity in Musical Performance
Sally Ann Ness, University of California, Riverside

2B  Independence Ballroom – A •SEM
Music, Movement, and Manner: Synchronicities in Chinese and Indian Cinemas
Chair: Natalie R Sarrazin, College at Brockport, State University of New York
*Sponsored by the Dance Section

10:45 Picturizing Synergy: Style, Gendered Choreographies and Sound in Hindi film
Natalie R Sarrazin, College at Brockport, State University of New York

11:15 Breaking through Great Walls: Music and Martial Arts Choreography in Chinese and Indian Film
Victor A Vicente, Chinese University of Hong Kong

11:45 Interactions between Communist China and Capitalist Hong Kong in Music and Choreography During the 1960s
Siu Wah Yu, Chinese University of Hong Kong

2C  Independence Ballroom – B •SEM
Rueda de Casino: Dancing the Clave-based Rhythms of Timba

10:45 “Rueda de Casino: Dancing the Clave-based Rhythms of Timba”
Ryan O Mead and Sidney Weaverling, Independent Scholars

2D  Independence Ballroom – C •SEM
Rueda de Casino: Dancing the Clave-based Rhythms of Timba
Ryan O Mead and Sidney Weaverling, Independent Scholars

10:45 Mimicking Carmen Miranda: Latin American Popular Music in Live-Venue Cabarets and on Screen
Bradley G Shope, Texas A&M Corpus Christi

11:15 Shifting Song Sensibilities and Gendered Subjectivities in South India
Kaley Mason, University of Chicago

11:45 Hybridity as “Confusion”: South Indian Fusion in Chennai
Niko Higgins, Columbia University

2E  Freedom Ballroom – F •SEM
Mapping Minstrelsy, Building Memory, and Negotiating Legacy: The Antebellum Banjo in the Twenty-First Century
Chair: Greg C Adams, University Maryland, College Park

10:45 Mapping the Minstrel Family Tree: Blackface Banjo Players, ca. 1830-1850
Lucas Bowman, Appalachian State University

11:15 More Than a Banjo? Historical Reproductions and Mr. Sweeney’s Legacy
Richard Jones-Bamman, Eastern Connecticut State University

11:45 Early Minstrel Banjos in the Twenty-First Century: (Re)Negotiating the Face of “America’s Instrument”
Greg C Adams, University Maryland, College Park
**Thursday, November 17**

### Session 2, 10:45 – 12:15pm

| 2F | Freedom Ballroom – G | SEM | Colonial Transitions in the Eastern Indian Ocean  
Chair: Katherine Butler Schofield, King’s College London |
|----|----------------------|-----|--------------------------------------------------|
|    | 10:45                |     | Historiographies of Music in the Malay World  
David R M Irving, King’s College London |
|    | 11:15                |     | The Awadh Transition: Local Perspectives of the “Hindustani  
Airs” Episode  
Katherine Butler Schofield, King’s College London |
|    | 11:45                |     | Malaysia and the South Asian Modern: Tamil Music, Coloniality,  
Labor  
Jim Sykes, King’s College London |

| 2G | Logans 2 | SEM | Ethnomusicology within Music Industries  
Chair: Alejandro Madrid, University of Illinois, Chicago |
|----|---------|-----|--------------------------------------|
|    | 10:45   |     | The Price of Profit: Changing and Challenging Priorities in the  
Christian Recording Industry  
Andrew T Mall, DePaul University |
|    | 11:15   |     | Copy bhi milega (Copies are also available): Reproduction and  
Distribution in India’s Family-Run Music Stores  
Jayson Beaster-Jones, Texas A&M University |
|    | 11:45   |     | From Brasilidade to Global Cosmopolitanism: Shifts in Record  
Industry Strategies from a Country on the Move  
Kariann Goldschmitt, New College of Florida |

| 2H | Salon 3/4 | SEM | Vocal Epistemologies: Bodies, Pedagogy, Practice  
Chair: Robert O Beahrs, University of California, Berkeley |
|----|----------|-----|--------------------------------------------------|
|    | 10:45    |     | Echoing through the Nine Skies: Embodied Knowledge Production  
in Tuvan Throat-Singing Pedagogy  
Robert O Beahrs, University of California, Berkeley |
|    | 11:15    |     | Cocolo Japanese Gospel Choir: Mediating Spiritual and Racial  
Difference through Vocal Adduction  
Marti Newland, Columbia University |
|    | 11:45    |     | Dwelling in my Throat: Sound and Experience in a North Indian  
Classical Dhrupad Tradition  
Sumitra Ranganathan, University of California, Berkeley |

| 2I | Salon 5/6 | SEM | Miscellaneous Issues in Ethnomusicology I  
Chair: Jessica L Getman, University of Michigan, Ann Arbor |
|----|----------|-----|--------------------------------------|
|    | 10:45    |     | Firefly & Filkers: Creative Process and the Formation of  
Community in Fan Song  
Jessica L Getman, University of Michigan, Ann Arbor |
|    | 11:15    |     | Reducing Injury, Reusing the Past, Recycling Musicality: Healing  
and Historically-Informed Performance  
Kailan R Rubinoff, University of North Carolina at Greensboro |
|    | 11:45    |     | Performing Against Representation: Japanese Works for Balinese  
Gamelan  
Peter Steele, Wesleyan University |
Session 2, 10:45 – 12:15pm

2J Parlor A  •SEM
Kurath Revisited: Examining the Relationship Between Music and Movement in Native North America
Chair: Marcia Ostashewski, Cape Breton University/University of Alberta/University of Victoria
10:45 Métis and First Nations traditional fiddle dances: Reconstruction and Experimentation
Sarah L Quick, Winthrop University
11:15 Performing Difference: The Texas Two-Step and Navajo Country Western Bands
Kristina Jacobsen, Duke University

2K Parlor C  •SEM
Film Screening – Birds of Passage/ Aves de paso
10:45 Rachel Lears, New York University

2M Freedom Ballroom – H  •CORD
Race, Rock, and Rebellion: Teen Dance in the 1950’s
10:45 Rhythmic Rebellion: Teen Dance Shows of the 1950s
Julie Malnig, Gallatin School, New York University
11:15 Tube Dancing: Television, Rock ‘n’ Roll, and Whiteness
Carrie Stern, Dance Teaching Artist

2N Salon 10  •CORD
Great Composers/Collaborative Gestures
Chair: Daniel Callahan
10:45 Claude Debussy’s Chansons de Bilitis and the Emergence of Modern Dance
Christian Matjias, University of Michigan
11:05 Composing for Movement: Dialoguing with Dance
Luiz Barcellos, Universidade Federal do Parana
11:25 Reviving: "Roaratorio" from Joyce to Cage to Cunningham to Lent
Carrie Noland, University of California, Irvine
11:45 The Intrinsic Duality of Movement and Sound: Investigating The Intersections of Dance and Music Through Bach
Josephine Amber Kao, University of Michigan

2L Independence Ballroom – D  •SEM/CORD
Joint Panel: Local Philadelphia Communities
Chair: Miriam Giguere, Drexel University
10:45 Sufjan Stevens and the Magic Snowflake: Sound and Spatiality in Headlong Dance Theater’s Explanatorium
Laura Vriend, University of California, Riverside
11:15 My Laudations Shorten for me the Journey to the Saints: The Poetics of Exile in an Islamic Community of Philadelphia
Christine Dang, University of Pennsylvania
11:45 Welcome to the United Stated of Africa: Kwame Nkrumah’s Philadelphia Years, African Nationalism, and Hip-Hop Perspectives on Unity in the New Africa
Abimbola N. Cole, UCLA

2O Logans 1  •CORD
Sacred Journeys, Spaces, Sounds
Session Chair: Ashley Smith
10:45 Sacred Sound: Tuning the Cosmic Strings of the Subtle Dancing Body
Andrea Mantell Seidel, Florida International University
11:15 Sacred Spaces: History and Practice in Christian Sacred Dance
Emily Wright, Belhaven University
11:45 Voyager, A Journey into Our Outer Spaces: A Choreographic and Scholarly Exploration
Lizzie Leopold, Northwestern University

2011 Joint Annual Meeting SEM and CORD
November 17 – 20, 2011 • Philadelphia, Pennsylvania
Thursday, November 17

12:30 – 1:30pm

SEM SIG for the Study of Music and Violence
Salon 3/4

SEM Sound Studies SIG
Salon 5/6

SEM Audio Visual Committee
Freedom Ballroom – G

SEM Sound Future Campaign Committee
Parlor C

SEM Dance Section
Independence Ballroom – C

SEM Archiving SIG
Freedom Ballroom – F

SEM Indigenous Music SIG
Logan 2

SEM Crossroads Project
Independence Ballroom – B

SEM SIG on Sacred and Religious Music
Parlor A

SEM Student Open Meeting, Sponsored by the Student Concerns Committee
Independence Ballroom – A

Lunch Block, 12:30-1:30pm

12:30 – 1:30pm

Independence Ballroom – D

Habib Iddrisu, Northwestern University

Freedom Ballroom – H

Lecture-Demonstration: The Trouble With Collaboration, or How Icarus In Particular Got Fried and Refried
Melanie Kloetzel, University of Calgary
John Masserini, Northern Arizona University

Salon 10

Lecture-Demonstration: “Sound Painter”: A Technological Bridge Between Dance and Music
Sybil Huskey, University of North Carolina at Charlotte
Celine Latulipe, David Wilson, Melissa Word

Parlor B

Graduate Student Brown Bag Lunch Series: Making Connections
Graduate Students: Bring your lunch and join CORD Board Members and other senior members of CORD for this opportunity to meet and network with senior faculty and artists from around the country and abroad.
Thursday, November 17

3A Freedom Ballroom – E, Live Video-Streaming •SEM
The Inter Dimensions of Musical Improvisation
Chair: Michael B Bakan, Florida State University

1:45 Intercultural, Intergenerational, and Inter-Neurophysiological Encounters along the Autism Spectrum: Improvisation as a Sociomusical Process in the Music of the Artism Ensemble
Michael B Bakan, Florida State University

2:15 Inter-Genre Personal Styles: Performance and Discourse in Contemporary Improvisation
Siv Lie, New York University

2:45 Lingua Franca or Local Vernaculars? Jazz Hybridity in a World of Music
Tom Greenland, Independent Scholar

Scott Currie, University of Minnesota

3B Independence Ballroom – A •SEM
African Musics I
Chair: Jennifer Kyker, University of Rochester

1:45 Death of the Zombie: Re-inscribing Production in Cameroon’s Migrant Ghost Songs
Dennis M Rathnaw, University of Iowa

2:15 Baganda Abalanga: Advocacy through Collaboration
Rachel R Muehrer, York University

2:45 Musical and Political Transformation: A Case Study of Guinea-Conakry
Nomi Dave, University of Oxford

3:15 Be na Laar ni na: The Politics of Sisterhood, Global Feminist Networks, and International Development as Examined in Dagara Female Song Texts
Sidra Lawrence, University of Texas at Austin

3C Independence Ballroom – B •SEM
National and Transnational Imaginaries: Dilemmas of Power and Representation in European Romani Music and Dance
Chair: Sonia T Seeman, University of Texas, Austin

1:45 From Ali’s Dance to Kuperlika: Erasure and Ethnonational Self-Fashioning
Sonia T Seeman, University of Texas, Austin

2:15 Of Bellydance and Brass: Nationalism and the Re-Imagining of Romani Musical Performance in Vranje, Serbia
Alexander Markovic, University of Illinois at Chicago

2:45 Who Was It? The “Black Gypsy Waltz” and Post-War Purity
Michael Beckerman, New York University

3:15 Gypsy Music without Roma? Imagining the Balkans in Clubs and Festivals
Carol Silverman, University of Oregon

3D Independence Ballroom – C •SEM
What Hope Sounds Like: Music and Healing in Haiti’s Pre and Post-Quake (Re) Construction
Chair: Rebecca D Sager, Independent Scholar

1:45 Expressive Culture in Crisis: Vodou Singing, Civic Organizing, and Hope for Healing in Haiti
Rebecca D Sager, Independent Scholar

2:15 Kanaval Timoun: A Children’s Carnival Performance Extends Healing to a Port-au-Prince Community
Lois Wilcken, La Troupe Makandal

2:45 Reconstructing a National and Cultural Identity through the Healing Power of Music: The Ecole de Musique Sainte Trinite
Mary Procopio, Mott Community College

3:15 Power and Potential in Contemporary Haitian Music: Mizik Angaje, Cultural Action and Community-Led Development in Pre-and Post-Quake Port-au-Prince
Rebecca Dirksen, University of California, Los Angeles
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<thead>
<tr>
<th>Time</th>
<th>Session 3, 1:45 – 3:45pm</th>
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<td>1:45</td>
<td>Freedom Ballroom – F</td>
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<td>Freedom Ballroom – G</td>
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<tr>
<td>1:45</td>
<td>Freedom Ballroom – F</td>
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<tr>
<td>1:45</td>
<td>Virtual Transmission, Visceral Practice: Dance Central and the Cybershala</td>
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<td>1:45</td>
<td>From Live Performance to Mashup: Mediated Performance in Popular Music</td>
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<td>1:45</td>
<td>Dances with Zombies: Michael Jackson and Movement in the Age of Post-Industrial Reproduction</td>
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<td>1:45</td>
<td>Downloading Dance: OK Go, YouTube, and the Future of Pop</td>
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<td>1:45</td>
<td>Sensuality, Exchange, and Violence in Nepali Nightclubs</td>
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<td>1:45</td>
<td>On the Sonic Politics of Spinning</td>
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<td>1:45</td>
<td>Conscription into Intimacy: Young Men, Power, and the Gendered Inclusion of Croatian Tambura Musicians</td>
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<td>1:45</td>
<td>Discussant</td>
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<td>1:45</td>
<td>Jane Sugarman, CUNY Graduate Center</td>
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<td>1:45</td>
<td>Everlasting Arms, Soldier Making and Resurrected Mommas: Archetypes and Identity in Southern Gospel Music</td>
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<td>1:45</td>
<td>Vivia K Kieswetter, York University</td>
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<td>1:45</td>
<td>Recording, Remembering and Using the Sounds of Africa</td>
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<td>1:45</td>
<td>Noel Lobley, University of Oxford, Pitt Rivers Museum</td>
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Thursday, November 17

Session 3, 1:45 – 3:45pm

3I Salon 5/6 ▪SEM
Music and Dance I
Chair: Bernard Ellorin, University of Hawai‘i at Manoa
1:45 Digital Dance and Digital Bodies: Tracing Cinematic Myth in The Matrix and Tron: Legacy
Seán Nye, University of Minnesota
2:15 Why are Hungarian Dance Cycles so Long? Flow and Making Space with Improvisation
Judith E Olson, American Hungarian Folklore Centrum
2:45 Revival and Survival of Traditional Dance in Newfoundland and Labrador: A Practitioner’s Perspective
Jane Rutherford, Independent Scholar
3:15 Rolling the Agong: Homogenizing and Theatricalizing Philippine Gong-Chime Music through Dances of the “Bayanihan Tradition”
Bernard Ellorin, University of Hawai‘i at Manoa

3J Parlor A ▪SEM
Round Table – Sound and Sense in the Muslim World: The Politics of Listening
Chair: Deborah Kapchan, New York University
1:45 Jonathan Glasser, College of William and Mary
Rich Jankowsky, Tufts University
Galeet Dardashti, Independent Scholar
Deborah Kapchan, New York University
Michael Frishkopf, University of Alberta

3K Parlor C ▪SEM
Round Table – Singing Out: National and Local Perspectives on LGBTQ Choruses
Chair: Heather MacLachlan, University of Dayton
1:45 Heather MacLachlan, University of Dayton
Samuel Dorf, University of Dayton
Joseph Buches, Philadelphia Gay Men’s Chorus
Alan Harler, Mendelssohn Club of Philadelphia

3L Independence Ballroom – D ▪SEM/CORD
Joint Panel: Where Music Meets Dance
Chair: Corinna Campbell, Harvard University
1:45 The Reinvention of Music-Dance Connections in Contemporary Theatre Dance: Postcolonial and Intercultural Constructions
Luisa Roubaud, Faculty of Human Movement - UTL and INET-MD
2:15 Danceability in the Nightclub Setting: a musicological and sociological enquiry
Tami Gadir, University of Edinburgh
2:45 Self, the Now and the Art Object in Music and Dance
Adrienne M Brown,
3:15 Illuminating the Intersections: An Experiment in Conveying How Music and Dance Relate in Khmer Classical Performance
Joanna Pecore
Thursday, November 17

**Session 3, 1:45 – 3:45pm**

### 3M Freedom Ballroom – H

**Sounding the Floor: the Kin-aesthetics of Percussive Dance**

1:45  Foot, Floor, Footwork: Embodied Culture through Kathak and Flamenco Foot Percussion

*Miriam Phillips, University of Maryland*

2:15  Into and Out of the Floor: Weaving Music and Braiding Tradition in Irish Dance

*Kathleen Spanos, University of Maryland, College Park*

2:45  Dance the Tune: a Listening-based Approach to Percussive Step Dance

*Nic Gareiss*

### 3N Logans 1

**Dancing Nation, Dancing Community**

Chair: Eva Ayumami, University of Surrey

1:45  Dancing Nationhood in Contemporary Spain

*Eva Aymami, University of Surrey*

2:15  Performing Nation’s Angels and Princesses: The Female Dancing Subjects of a Century-Old Iranian Nationalist Stage

*Ida Meftahi, University of Toronto*

2:45  Student Values Engaging in Dance and Music Education

*Monica Frichtel, Temple University*

### 3O Parlor B

**Reinventing Dance-Music Collaborations**

Chair: Kara Yoo, Yale University

1:45  Music Delivery, Collaboration and the Concert Dance Subculture

*Christian Cherry, University of Oregon*

2:15  The “Spontaneous” of Lisbon; a Dance Experience for Mature People

*Luisa Alegre, Universidade Técnica de Lisboa - FMH PhD Student Professor Margarida Moura, Universidade Técnica de Lisboa*

2:45  HOTMOUTH: Practicing Possibilities

*Grisha Coleman, Arizona State University*
<table>
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<tr>
<th>Session 4, 4:00 – 5:30pm</th>
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</table>
| **4A**  
Freedom Ballroom – E, Live Video-Streaming  
“Sathima’s Windsong”: Cape Jazz and the New African Diaspora  
Chair: Carol Muller, University of Pennsylvania |
| Discussant: Don Yon, York University |
| **4B**  
Independence Ballroom – A  
South East Asian Musics I  
Chair: Stephen M Mamula, Rhode Island College |
| "Showing the Way": Music and Movement in Vietnamese-Hmong Funeral Rituals  
Lonán Ó Briain, University of Sheffield |
| 4:30  
Cambodians, Mass Media, and Processes of Musical Recovery and Indigeneity in the early 21st Century  
Stephen M Mamula, Rhode Island College |
| 5:00  
Intercultural Influences in Balinese Contemporary Composition  
Wayan Sudirana, University of British Columbia |
| **4C**  
Independence Ballroom – B  
Changing Diasporas (Home and Abroad) I  
Chair: Karen Liu, University of California, Santa Barbara |
| 4:00  
Let the Balalaika’s Ring! Current Initiatives in the Promotion and Preservation of Russian Folk Music in America  
Jonathan W Johnston, Roanoke Chowan Community College |
| 4:30  
Maintaining the Ladzekpo Legacy: Performing Ghanaian Music and Dance in the Diaspora  
Karen Liu, University of California, Santa Barbara |
| 5:00  
An Ethnographic Inquiry into the Enculturative Process of Tabla Drumming for a Diaspoic Asian Indian Community  
Elizabeth L Tavit, Boston University |
| **4D**  
Independence Ballroom – C  
Ethnomusicology of the Individual  
Chair: Kenneth S Habib, Cal Poly, San Luis Obispo |
| 4:00  
Cut Piece, Yoko Ono, and the Troubled Collective  
Miki Kaneda, University of California, Berkeley |
| 4:30  
Sounding Belonging: The Aesthetics of Collaboration, Multiplicity, and Individualization among NYC Experimental Composer-Performers  
Amanda L Scherbenske, Wesleyan University |
| 5:00  
The Iconic Fairouz, the Nationalism of Music, and the Dabke of Lebanon  
Kenneth S Habib, Cal Poly, San Luis Obispo |
| **4E**  
Independence Ballroom – F  
Contemporary Music Traditions and Repertoires  
Chair: Andrew L Kaye, Columbia University |
| 4:00  
Genre Ownership and Boundary Negotiation in Detroit Electronic Music  
Denise Dalphond, Indiana University |
| 4:30  
Tango as Repertoire Item in the Evolution of Cinema  
Andrew L Kaye, Columbia University |
| 5:00  
Metaphors of Emotion and the Commodification of Flamenco in North America  
Tony Dumas, University of California, Davis |
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<tr>
<th>Time</th>
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<th>Topic</th>
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<th>Speaker(s)</th>
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<tr>
<td>4:00</td>
<td>Freedom Ballroom – G</td>
<td>SEM</td>
<td>Issues in Local/Indigenous Cultures and Communities</td>
<td>Kim Carter Muñoz, University of Washington</td>
<td>Chadwick Pang, University of Hawai ’i at Manoa</td>
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<td>4:30</td>
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<td>“¡Ay, Ay, Yay! ¡Kualí Timihotilíj ‘What Beautiful Danciiing!’”: Multicultural Nationalism in El Festival de la Huasteca and Embedded Nàhuatl Performance of Folklore, Transnational-Popular and Local Identity</td>
<td>Kim Carter Muñoz, University of Washington</td>
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<td></td>
<td>Logans 2</td>
<td>SEM</td>
<td>Healing and Religion</td>
<td>Jeffrey A Jones, Edison Community College</td>
<td>Kim Kattari, University of Texas at Austin</td>
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<td>4:00</td>
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<td>A Healing Community: Socio-Emotional Capital Among Psychobillies</td>
<td>Kim Kattari, University of Texas at Austin</td>
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<td>4:30</td>
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<td>Music, Optimal Experience, and Healing in the Skiffle Bunch Steel Orchestra of San Fernando, Trinidad</td>
<td>Jeffrey A Jones, Edison Community College</td>
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<td>5:00</td>
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<td>Pole Dancing for Jesus: Gesture, Masculinity and the Circus of Sexual Ambiguity in Gospel Performance</td>
<td>Alisha L Jones, University of Chicago</td>
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<tr>
<td>4H</td>
<td>Salon 3/4</td>
<td>SEM</td>
<td>Issues in Contemporary Ethnomusicology III</td>
<td>Anna R Beresin, The University of the Arts (UARTS)</td>
<td>Anna R Beresin, The University of the Arts (UARTS)</td>
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<td>4:00</td>
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<td>Painting Motion: A Multimedia Approach for the Recording of Urban Children’s Lore</td>
<td>Anna R Beresin, The University of the Arts (UARTS)</td>
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<td>4:30</td>
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<td>I am a Seed of Peace: Music and Israeli-Arab Peacemaking</td>
<td>Micah Hendler, Yale University</td>
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<td>4I</td>
<td>Salon 5/6</td>
<td>SEM</td>
<td>Instruments and Instrumental/Vocal Ensembles</td>
<td>David C Fossum, Brown University</td>
<td>David C Fossum, Brown University</td>
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<td>4:00</td>
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<td>North Sulawesi Choral Music: A Local Portrait of a Globalizing Genre</td>
<td>Andre de Quadros/Miguel Felipe, Boston University/ Mount Holyoke College</td>
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<td>4:30</td>
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<td>Seeking New Identities for the Koto: Tradition, Hybridity, and Cultural Meaning</td>
<td>Shino Arisawa, Tokyo Gakugei University</td>
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<td>5:00</td>
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<td>A Wealth of Ways: Canonizing Individual Variants in Turkmen Instrumental Music</td>
<td>David C Fossum, Brown University</td>
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| 4:00  | **4J** Parlor A  
**Historical Issues**  
Chair: Katie Graber, Independent Scholar |
| 4:00  | Cultural Nationalism on Tour: Concerts of Irish Traditional Music and Dance Abroad in the Early Twentieth Century  
_Tes Slominski, Independent Scholar_ |
_Molly J McGlone, University of Pennsylvania_ |
| 5:00  | Armchair Tourism for American "Middlebrows": World Music and Dance on 1950s Television  
_Anna E Nekola, Denison University_ |
| 4:00  | **4K** Hotel Lobby – “Philadelphia Soundwalk”  
*Sponsored by Sound Studies Special Interest Group* |
| 4:00  | Bill Bahng Boyer, New York University |
| 4:00  | **4L** Independence Ballroom – D  
**Plenary: Dance Ethnography: Past, Present, and Future**  
Moderator: Theresa Buckland, De Montfort University |
| 4:00  | Susan Reed, Bucknell University  
Adrienne Kaeppler, Smithsonian Institution  
Anita Gonzalez, State University of New York, New Paltz  
Shakina Nayfack, Stage Director and Choreographer |
| 5:30  | **SEM/CORD Joint First-Time Attendees and New Members Reception**  
Horizons Rooftop Ballroom |
| 6:00  | **SEM/CORD Joint Welcome Reception**  
Hors d’oeuvres and cash bar  
*Sponsored by the University of Pennsylvania School of Arts and Sciences and Department of Music, CORD, and SEM Liberty Ballroom – B&C* |
| 7:30  | Society for Arab Music Research  
Salon 3/4 |
| 7:30  | **Film Screenings**  
Salon 5/6 |
| 7:30  |  
7:30 – 9:00  
_Follow Me Down: The Work of Today's Louisiana Prison Songs_ (Benjamin Harbert)  
*S Sponsored by Music and Violence Special Interest Group* |
| 9:00  | Conflict-o Rumba: The Persistence of Memory (Berta Jottar) |
| 10:00 | Sean O Se: A Life in Song and Story (Matthew Allen) |
| 8:00  | **SEM Latin American/Caribbean Studies Music Section**  
Independence Ballroom – A |
| 8:00  | **SEM Association for Chinese Music Research**  
Independence Ballroom – B |
| 8:00  | **SEM Education Section Forum**  
Independence Ballroom – C |
| 9:00  | Afro – Brazilian Drum and Dance Workshop  
*Sponsored by the SEM Latin American & Caribbean Music Section*  
Independence Ballroom – A |
| 9:00  | **SEM Local Arrangements Committees (2011/2012) and Program Committees (2011/2012)**  
Parlor A |
| 9:00  | **SEM/CORD Music and Dance Concert**  
*Sponsored by Drexel University, University of Pennsylvania, and Temple University*  
Liberty Ballroom – C&D |
Morning Block

7:00 – 8:00 am

SEM Chapters
Independence Ballroom – A

SEM Ecomusicology SIG
Salon 3/4

5A  Liberty Ballroom – B, Live Video-Streaming
Round Table – Sustaining Folk Arts in Philadelphia: Grassroots Perspectives on Advocacy and Intercultural Work
Chair: Debora Kodish, Philadelphia Folklore Project

8:30 Ellen Somekawa, Asian Americans United
Lois Fernandez, ODUNDE
Debora Kodish, Philadelphia Folklore Project
Dorothy Wilkie, Kulu Mele African Dance and Drum Ensemble
Jeff Titon, Brown University

5B  Independence Ballroom – A  •SEM
Zili(z)opendwa: Dance music and nostalgia in Kenya and Tanzania
Chair: Frank Gunderson, Florida State University

8:30 Rumba Kiserebuka! Evoking Embodied Temporalities through Tanzanian Zilipendwa
Frank Gunderson, Florida State University

9:00 Youth of Many Days: Age, Music, and Nostalgia in Tanzania
Alex Perullo, Bryant University

9:30 “Sina Makosa”: Absolution in the Guilty Pleasures of Old-Time Kenyan Secular Popular Standards
Jean Kidula, University of Georgia

5C  Independence Ballroom – B  •SEM
Theorizing the Personal: Ethnographic Frontiers in Poetics, Politics and Spirituality
Chair: Michelle Kisliuk, University of Virginia

8:30 Lost Cause: Punk Aesthetics, the Personal and the Past in Richmond, Virginia
Michael Bishop, University of Virginia

9:00 Contemplative Ethnography and the Study of Musical Performance in Religious Life
Maria Guarino, University of Virginia

9:30 Playing off the Fiddle: Teaching “American” Musicking in Eastern Europe
Lee Bidgood, East Tennessee State University

5D  Independence Ballroom – C  •SEM
Round Table – Keywords of Music and Motion
Chair: Christina Zanfagna, Santa Clara University

8:30 Christina Zanfagna, Santa Clara University
Jason Stanyek, New York University
Melvin Butler, University of Chicago
Tamara Roberts, University of California, Berkeley
Martin Daughtry, New York University

5E  Freedom Ballroom – F  •SEM
Round Table – Ethnomusicology and the Changing Job Market: A Dialogue for Young Scholars
Chair: Cristina Cruz-Uribe, Yale University

8:30 Sarah Weiss, Yale University
Kathryn Metz, Rock and Roll Hall of Fame and Museum
Martin Daughtry, New York University
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<tr>
<th>Time</th>
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<tr>
<td>8:30</td>
<td>Routing the Rhythm Road Through Morocco: The Effects of US Cultural Policy on Hip Hop Entrepreneurship in Casablanca</td>
<td>Transplantation and Transformation: “Made in Canada” Kathak Dance</td>
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<td>9:00</td>
<td>“Tupac was a Kanak!” Blackness, Belonging, and Performed Hybridity in Germany’s Migrant Hip-hop Communities</td>
<td>The Displaced Voice: Assertions of Selfhood and Belonging Amidst Change</td>
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<td>9:30</td>
<td>Advocating for Migrant Rights in Latina/o and African American Hip Hop Responses to Arizona State Bill 1070</td>
<td>Ethnography of the Small: Chinese Musical Practice in the Canadian Diaspora</td>
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<td>10:00</td>
<td>Imaginaries of Exile and Emergence in Israeli Jewish and Palestinian Hip-Hop</td>
<td>Musical Pathways and Meanings of Place in a Small Urban Community</td>
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<th>Time</th>
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<td>8:30</td>
<td>Play it Forward: Revisiting the Legacy of Music for Children</td>
<td>Routes not Roots, or, The Beauty of the Dancing Dead: “Spanish” Dancers in the Nineteenth-Century World</td>
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<td>9:00</td>
<td>Music By and For Children in the Smithsonian Folkways Children’s Music Collection</td>
<td>Dancing Sound in an Invisible Beam: An Exploration of Movement/Musical Improvisation using Soundbeam Technology in an Integrated Applied Arts Context</td>
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<td>9:30</td>
<td>Discussants</td>
<td>Listening for the Call and Knowing When to Come In: “Performance Sociability” in Mande Dance</td>
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<td>Tony Seeger (University of California, Los Angeles) and Anna Lomax Wood (Association for Cultural Equity)</td>
<td>Transcribing the Owl Dance: Examining Performance and Transcription in a Native American Community</td>
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<td>10:00</td>
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</table>
| 5J | Parlor A | SEM | Local Ports/Global Currents: The Legacy of Whalers’ Music from the Nineteenth Century to the Present  
Chair: James R Carr, University of North Carolina, Greensboro |
| 8:30 | “I Saw the Island of America”: U.S. Whalers’ Songs in the Emergence of Hawaiian Popular Music  
James R Carr, University of North Carolina, Greensboro |
| 9:00 | The Eskimo Hula and Indigenous Interculturalism in the Western Arctic, Late 19th and Early 20th Centuries  
Paul Krejci, University of Alaska, Fairbanks |
| 9:30 | Whalers’ Shanties of Barrouallie, St. Vincent: Observations on a Unique Caribbean Maritime Tradition  
Daniel Lanier, Independent Scholar |
| 5K | Parlor C | SEM | New Identities, Diverging Musics: Korea’s 21st Century Transcultural Adaptations  
Chair: R. Anderson Sutton, University of Wisconsin, Madison |
| 8:30 | Covering the Musical Rainbow: General Korean Traditional Music Education and the Multicultural Dilemma  
Hilary V Finchum-Sung, Seoul National University |
| 9:00 | Negotiating the Local, Regional and Global in Korean Mask Dance Drama Performances  
Donna L Kwon, University of Kentucky |
| 9:30 | Modernity Crisscrossed: New Musical Convergence and Chinese Korean Musicians in South Korea  
Sunhee Koo, University of Auckland |
| 10:00 | Transnational Samulnori and the Politics of Place  
Katherine I. Lee, Harvard University |
| 5L | Independence Ballroom – D | SEM/CORD | Joint Panel: Advocacy and Outreach  
Chair: Justine A. Lemos, University of California, Riverside |
| 8:30 | Merge: Bridging Dance the Community: A Site-Specific Dance and Music Performance Which Used Collaborative Processes Focused On Community Building For Participating Artists As A Means For Social Change  
Erinn Ernst, University of Oregon |
| 9:00 | Conceptualizing The Relationship Between Black Music And The Contemporary Africanist Modern Dance Body As A Site for Critical Consciousness  
Carl Paris, Drexel University |
| 9:30 | Performing Advocacy; Women’s Music and Dance in Dagbon, Northern Ghana  
Katharine E Stuffelbeam |
| 10:00 | The Politics of Dancing: Jimmy Carter, Square Dancing and Populism on the Campaign Trail  
Justin L Patch |
Friday, November 18

Session 5, 8:30 – 10:30am

5M Freedom Ballroom – H
Intimately Political: Bodily Communications of Carnality, Empathy and Affect in Dance Practices and Criticism.

8:30 Embodied Affects of Nationalism and Ethnicity in the Dances of Fijian Diasporas in Canada
Evdene Kelly, York University

9:00 Dancing in Your Seat: Reading Empathy in Print Media
Emma Doran, Ryerson/York University

9:30 It’s all in the hips: Sexual and Artistic Minority in Canadian Concert Jazz Dance
Shawn Newman, York University

5N Salon 10
Composers and Choreographers
Chair: Daniela Amoroso, Federal University of Bahia, Brazil

8:30 Mutual Inspiration: Choreographers and Composers at The Bennington School of the Dance (1934-42)
Elizabeth McPherson, Montclair State University

9:00 Anna Sokolow and Alex North’s War Poem: A Meeting of Music, Dance, and Anti-fascism
Hannah Kosstrin, Reed College

9:30 Jerome Moross, Chicago, 1937–1938: The Composer and the Crossover between Ballet Americana and Jazz
Joellen Meglin, Temple University

10:00 Process as Structure: the Collaboration between Anne Teresa De Keersmaeker and Steve Reich
Renate Bräuninger, University of Northampton

5O Logans 1
Dancing with Identity
Chair: Jasmine Johnson

8:30 Jewish Identity Musically and Visually, Especially Examining the Case of Sara Levi-Tanai
Judith Brin Ingber, Independent Scholar

9:00 Zouk Love: Texts, Bodies and Transnational Sexual Identities in the Caribbean Nightlife of Paris
Sabina Rossignoli, Universite Paris Descartes

9:30 The Malaga of Samoan Dance in New Zealand: Polyfest’s Teaching and Learning Legacies
Michelle Ladwig Williams, University of Auckland

10:00 Festival on the Move: Dancing Culture and Performance of Identity Among Filipinos from the Central Philippines to Toronto, Canada
 Patrick Alcedo, York University

5P Parlor B
Interdisciplinary Creative Collaboration
Rain Ross, The Richard Stockton College of New Jersey

8:30 Participants:
Megan Nicely, University of San Francisco and New York University
Elo Masing
Jean Lee
Megan Todd, Arizona State University
Melissa Britt, Arizona State University
Renata Dalianoudi
Roberta Sabbath, University of Nevada, Las Vegas
Margot Mink Colbert, University of Nevada, Las Vegas
Jane Mink Rossen, University of Copenhagen
Julie Mayo
Sophia Preston, University of Ulster
6A Liberty Ballroom – B, Live Video-Streaming • SEM
SEM President’s Roundtable
Medical Ethnomusicology and HIV/AIDS in Africa
Chair: Gage Averill (University of British Columbia)

10:45 Gregory Barz (Vanderbilt University)
Judah Cohen (Indiana University)

Discussants:
Gavin Steingo (Columbia University)
Jennifer Kyker (University of Rochester),
Austin C Okigbo (Williams College)

Respondents:
Michael B Bakan (Florida State University)
Lauren Sweetman (New York University)
Brett Pyper (Klein Karoo National Arts Festival)

6B Independence Ballroom D • CORD
Rethinking Music Visualization

10:45 Ruth St. Denis, Walter Benjamin, and the Mimetic Faculty
Paul Scolieri , Barnard College, Columbia University

11:15 Absolutely Unmanly: The Music Visualizations of Ted Shawn and His Men Dancers
Daniel Callahan, Columbia University

11:45 Troubling Visualisations: Mark Morris Marks the Music
Stephanie Jordan, University of Roehampton

6C Freedom Ballroom – H • SEM
Percussive Relations in Tap and Irish Dance
Chair: Kathaleen Boche, Florida State University

10:45 Tuning the Dancing: A Description of Irish Sean-nós Dancer as Musician
Jean Denney Grotewohl, Texas Woman’s University

11:15 On Taps: The Dancer/Musician Continuum and its Implications for Tap Pedagogy
Katrina Richter, Settlement Music School

11:45 Dancers Leading the Music: Sabar Dancing in Dakar, Senegal
Elina Seye, University of Tampere (Finland)

6D Salon 10 • CORD
Dancing Blackness in the Early 20th Century
Chair: Andrea Lujan, Columbia University

10:45 Red, White, and Blue: Finding the Black Behind George M. Cohan’s Patriotic Success
Brynn Shiovitz, University of California, Los Angeles

11:15 Performing Cultural Diversity in L’Ag’Ya (1938) and Little Black Sambo (1938): The Relationship between the Chicago Negro Unit of the Federal Theatre Project and the Interracial Cultural Front in Depression-Era Chicago
Jennifer Myers, Northwestern University

11:45 Envisioning Alberta “Bert” Whitman: Strut & Flash Dancer and Composer
Margaret Morrison, Barnard College and the American Tap Dance Foundation
6E  Logans 1  •CORD
Masculinity/Choreography
Chair: Clare Croft, University of Michigan

10:45  Marble Men: Tableaux Vivants, Mardi Gras, and Masculinity, 1870-1920
Jen Atkins, Florida State University

11:05  The Process of Penetration: Recontextualizing the erotic in Pâquerette
Jessica Bonenfant, University of Michigan

11:25  Sounding Off: Exposing Fictions of Masculinity and Male Identity
in Ronald K. Brown’s Better Day’s
Mark Broomfield, University of Texas at Austin

11:45  Misheard But Always Seen: Controversies over the Female Body in American Cultural Diplomacy
Clare Croft, University of Michigan

6F  Parlor B  •CORD
Ballet in Dialogue
Chair: Gretchen Alterowitz, University of North Carolina at Charlotte

10:45  Silent Yet Loud: Exposing Ballet’s Bias and Queering the Rules in Deborah Lohse’s “Ineffable” (2011)
Gretchen Alterowitz, University of North Carolina at Charlotte

11:15  West African Dance as Ballet
Sherone Price, Appalachian State University

Dawn Urista, University of Oregon

12:30 – 1:30pm
SEM SIG for European Music
Independence Ballroom – A

SEM SIG for Jewish Music
Independence Ballroom – B

SEM Section on the Status of Women
Independence Ballroom – C

SEM Applied Ethnomusicology Section
Freedom Ballroom – F

SEM Publications Advisory Committee
Parlor A

SEM Ethics Committee
Freedom Ballroom – G

SEM Medical Ethnomusicology SIG
Salon 3/4

SEM SIG for the Music of Iran and Central Asia
Salon 5/6

SEM EVIA Digital Archives Project
Parlor C

12:30 – 2:30pm – SEM Council
Horizons Rooftop Ballroom
**Friday, November 18**  
**Lunch Block, 12:30 – 1:30pm**

12:30 – 1:30pm

Independence Ballroom – D
CORD Lecture-Demonstration: Embodying Music in Senegal: A Somatic and Diaspora Portrait  
*Ojeya Cruz-Banks, University of Otago, New Zealand*

Freedom Ballroom – H
CORD Lecture-Demonstration: Layers of Rhythm: An Exposition on Bharatanatyam Choreography and Music Co-Construction in the Contemporary Context of Chennai  
*Monisha Chakravarthy, The Fulbright Program*

Salon 10
CORD Lecture-Demonstration: From Pitch to Plié: Music Theory for Dance Scholars and Close Movement Analysis for Music Scholars  
*Juliet McMains, University of Washington*  
*Ben Thomas, Highline Community College*

Logans 1
CORD Lecture-Demonstration: Somatic Experiment #2: Strung Up  
*Megan Nicely, University of San Francisco and New York University*  
*Jim Brashear, New York University*

Parlor B
Graduate Student Brown Bag Lunch Series: Graduate Student Challenges  
*Graduate Students: Bring your lunch and join other Graduate Students to discuss the unique challenges you all face and develop solutions for overcoming them.*

**Session 7, 1:45 – 3:45pm**

7A  
**Freedom Ballroom – E, Live Video-Streaming •SEM**  
Moving Heaven and Earth: Yoruba Movement Systems within Transatlantic Music Traditions  
Chair: *Amanda V Villepastour, Cardiff University*

1:45  
Moving Song and Singing Moves in Transatlantic Yorùbá Music  
*Amanda V Villepastour, Cardiff University*

2:15  
Dancing Bâtá: Toward a Political Economy of the Aesthetics of Embodiment  
*Debbie L Klein, Gavilan College*

2:45  
Revolution 2011: Blessings and Long Life at the Feet of Oyá?  
*Katherine J Hagedorn, Pomona College*

3:15  
Discussant  
*Elizabeth Sayre, Swarthmore College*

7B  
**Independence Ballroom – A •SEM**  
Music and the Americas  
Chair: *Brenda M Romero, University of Colorado, Boulder*

1:45  
Online Music Compilations: Curating a Unified Latin American Indie Pop Movement  
*Noraliz Ruiz-Caraballo, Kent State University*

2:15  
Buena Vista Take Two: The Rise of AfroCubism  
*Aleya K Whitmore, Brown University*

2:45  
Santería Music in Mexico  
*Kenneth Schweitzer, Washington College*

3:15  
Musical Revival and Transformation: Ragtime Piano in America  
*Bryan S Wright, University of Pittsburgh*
<table>
<thead>
<tr>
<th>Session</th>
<th>Location</th>
<th>Chair</th>
<th>Topic</th>
<th>Presenter</th>
<th>Institution</th>
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<tbody>
<tr>
<td>2:15</td>
<td>Independence Ballroom – B</td>
<td>Adriana Helbig, University of Pittsburgh</td>
<td>The Influence of Paul Robeson’s Musical Legacy on Soviet and Post-Soviet Racial Ideologies</td>
<td>Adriana Helbig, University of Pittsburgh</td>
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<td>2:45</td>
<td>Independence Ballroom – B</td>
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<td>Discussant</td>
<td>Timothy Rice, University of California, Los Angeles</td>
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<td>3:15</td>
<td>Independence Ballroom – B</td>
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<td>7D</td>
<td>Independence Ballroom – C</td>
<td>Laura Risk, McGill University</td>
<td>American Musics II</td>
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<tr>
<td>2:15</td>
<td>Independence Ballroom – C</td>
<td>Joshua S Duchan, Kalamazoo College</td>
<td>Song, Social Unity, and Interracial Musical Mixture: The Case of the 1909 Whiffenpoofs</td>
<td>Joshua S Duchan, Kalamazoo College</td>
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<td>2:45</td>
<td>Independence Ballroom – C</td>
<td>Stephen T Miles/Margaret Eginton, The New College of Florida/Florida State University</td>
<td>Winnicott’s Potential Space in Music and Dance</td>
<td>Stephen T Miles/Margaret Eginton, The New College of Florida/Florida State University</td>
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<td>3:15</td>
<td>Independence Ballroom – C</td>
<td>Laura Risk, McGill University</td>
<td>The Chop: The Dissemination of an Instrumental Technique across North Atlantic Fiddling Traditions</td>
<td>Laura Risk, McGill University</td>
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<td>7E</td>
<td>Freedom Ballroom – F</td>
<td>Ruth Davis, Cambridge University</td>
<td>Northern Africa and Middle East I</td>
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<td>2:15</td>
<td>Freedom Ballroom – F</td>
<td>Farzaneh Hemmasi, Hunter College</td>
<td>At a Distance: Voice, Dance, and Display among Female Iranian Vocalists in Exile</td>
<td>Farzaneh Hemmasi, Hunter College</td>
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<td>3:15</td>
<td>Freedom Ballroom – F</td>
<td>Thomas B Beardslee, Ohio State University</td>
<td>Culture Doesn’t Happen on an Empty Stomach: Safeguarding, Capabilities, and Musical Livelihoods at Jemaa el Fnaa Square</td>
<td>Thomas B Beardslee, Ohio State University</td>
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<td>7F</td>
<td>Freedom Ballroom – G</td>
<td>Peter Hoesing, Florida State University</td>
<td>African Musics II</td>
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<tr>
<td>1:45</td>
<td>Freedom Ballroom – G</td>
<td>Tony Perman, Pomona College</td>
<td>A Tale of Two Mbiras</td>
<td>Tony Perman, Pomona College</td>
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<td>2:15</td>
<td>Freedom Ballroom – G</td>
<td>Kofi Gbolonyo, University of British Columbia</td>
<td>Gendering Creativity and Procreation: A Philosophical Exposition of Ewe/Fon Ontology of Musical Creativity and Nomenclature</td>
<td>Kofi Gbolonyo, University of British Columbia</td>
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<td>TIME</td>
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| 1:45  | 7G      | Asian Musics I  | Andrew Weintraub, University of Pittsburgh | Challenges of Music Sustainability in Lombok, Indonesia  
David D Harnish, University of San Diego |
| 2:15  | 7G      | Neo-Confucian Political Philosophy and Gender in the Courtly Dance-Drama of Early Modern Ryūkyū | James R Edwards, University of California, Los Angeles | “Like a Jeweled Cup Without a Bottom”: Neo-Confucian Political Philosophy and Gender in the Courtly Dance-Drama of Early Modern Ryūkyū  
James R Edwards, University of California, Los Angeles |
| 2:45  | 7G      | Making Politics Serve Music: Yu Huiyong as Beijing Opera Composer and China's Minister of Culture |Yawen K Ludden, University of Kentucky | Making Politics Serve Music: Yu Huiyong as Beijing Opera Composer and China's Minister of Culture  
Yawen K Ludden, University of Kentucky |
| 3:15  | 7G      | Combining Music and Dance Analysis In a Study of Balinese Topeng Mask Dance | June Lam, University of British Columbia | Combining Music and Dance Analysis In a Study of Balinese Topeng Mask Dance  
June Lam, University of British Columbia |
| 1:45  | 7H      | American Musics III | Paula Conlon, University of Oklahoma | The Case of “Crooked Tunes” in Cajun and Creole Dance Music  
Mark F DeWitt, University of Louisiana at Lafayette |
| 2:15  | 7H      | A New York Choir Integrates Youth: How the Young People's Chorus of NYC Serves as an Advocacy Role Model | Miguel Felipe/Andre de Quadros, Mount Holyoke College/Boston University | A New York Choir Integrates Youth: How the Young People's Chorus of NYC Serves as an Advocacy Role Model  
Miguel Felipe/Andre de Quadros, Mount Holyoke College/Boston University |
| 2:45  | 7H      | The Arab-American Composer: Guardian of the Turath or Undertaker? | Hicham Chami, University of Florida | The Arab-American Composer: Guardian of the Turath or Undertaker?  
Hicham Chami, University of Florida |
| 3:15  | 7H      | “Salsa Con Timba”: Cuban Musicians, Dancing Audiences and the Politics of Hybridity In Toronto | Brigido Galvan, York University | “Salsa Con Timba”: Cuban Musicians, Dancing Audiences and the Politics of Hybridity In Toronto  
Brigido Galvan, York University |
| 1:45  | 7I      | Sound, Technology | Leslie Gay, University of Tennessee, Knoxville | Live from Second Life: Social Actualization through Musical Participation in Virtual Worlds  
Trevor S Harvey, Florida State University |
| 2:15  | 7I      | All Hands On Deck: Choreographed Intimacy in the Analog Mixing Process | Alan Williams, University of Massachusetts, Lowell | All Hands On Deck: Choreographed Intimacy in the Analog Mixing Process  
Alan Williams, University of Massachusetts, Lowell |
| 2:45  | 7I      | Instruments as Technology: Co-constructing the Pedal Steel Guitar | Tim Miller, University of North Carolina at Chapel Hill | Instruments as Technology: Co-constructing the Pedal Steel Guitar  
Tim Miller, University of North Carolina at Chapel Hill |
Lauren Flood, Columbia University |
| 1:45  | 7J      | Music and the Body/Voice | Katherine L Meizel, Bowling Green State University | At One With One's Instrument: Transcending the Body-Instrument Divide  
Max M Schmeder, Columbia University |
| 2:15  | 7J      | Hearing Voices: Toward a Model for the Study of Vocality | Katherine L Meizel, Bowling Green State University | Hearing Voices: Toward a Model for the Study of Vocality  
Katherine L Meizel, Bowling Green State University |
| 2:45  | 7J      | Docile Bodies Improvising: Gender and Constraint in Improvised Music and Movement | Peter Williams, University of Kansas | Docile Bodies Improvising: Gender and Constraint in Improvised Music and Movement  
Peter Williams, University of Kansas |
| 3:15  | 7J      | Moving New Music: Disrupting the Mind/Body Divide in Western Art Music | John R Pippen, University of Western Ontario | Moving New Music: Disrupting the Mind/Body Divide in Western Art Music  
John R Pippen, University of Western Ontario |
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<th>Time</th>
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<tr>
<td>1:45</td>
<td>7K SEM</td>
<td>Parlor C</td>
<td>Asian-American Intercultures</td>
<td>James R Ruchala, Brown University</td>
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<td>1:45</td>
<td>7M CORD</td>
<td>Freedom Ballroom – H</td>
<td>Freedom Ballroom – H</td>
<td>Brenda Dixon-Gottchild, Professor Emerita, Temple University</td>
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<td>7N CORD</td>
<td>Sites of Emotion; Choreography/Geography</td>
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<td>Ben Spatz, CUNY Graduate Center</td>
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<td>Freya Vass-Rhee, University of California, Riverside</td>
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7P Parlor B  • CORD
Modernity Dancing Around the World
Chair: Sabina Rossignoli, Université Paris Descartes

1:45 Closed to the Musical Rhythm: Modern Waltzing in Edwardian London
Theresa Jill Buckland, De Montfort University

2:15 Traditionalism and Modernity: Choreography and Gender Portrayal in the Brazilian Popular Dance Bumba-meu-Boi
Meredith Watts, University of Wisconsin - Milwaukee
Simone Ferro, University of Wisconsin - Milwaukee

2:45 Music, Innovation, and The Cosmopolitan Aesthetic in the Performances of Mrinalini Sarabhai and Ram Gopal
Andrée Grau, University of Roehampton
Ann David, University of Roehampton

3:15 Dancing the Haitian Diasporic (Diasporic) Imaginary: Tradition, Modernity and the Politics of Haitian Vodou Dance Performance
Kantara Souffrant, Northwestern University

8A Freedom Ballroom – E, Live Video-Streaming  • SEM
The Body in Flow: Sport as Dance
Chair: Jonathan M Dueck, Duke University

4:00 The Big Dance: Sound, Gender, and Flow in Collegiate Basketball
Jonathan M Dueck, Duke University

4:30 To Surf is to Dance: Hawai’ian Mele and Hula and the History of Surfing
Timothy J Cooley, University of California, Santa Barbara

5:00 A Wave is A Body In Motion
Judy Bauerlein, California State University, San Marcos

8B Independence Ballroom – A  • SEM
African Musics III
Chair: Alessandra Ciucci, Northeastern University

4:00 Dynamics of Oromo Musical and Ethnic Performativity
Shawn M Mollenhauer, University of California Riverside

4:30 Modeling Lalla Mimuna: A Paradigmatic and Seriation Approach to Contour, Pitch and Durational Analysis in Gnawa Music
Maisie Sum, University of British Columbia

5:00 Claiming Tradition, Claiming Modernity: The Active and Reactive Design of Ritual Among the Gnawa of Morocco
Tamara D Turner, Tufts University

8C Independence Ballroom – B  • SEM
Asian Musics II
Chair: Mercedes Dujunco, Bard College

4:00 Music to Survive Disasters By: Making Sense of West Sumatra’s Worst Earthquake
Jennifer A Fraser, Oberlin College

4:30 Hybridity in Taiwanese Aboriginal Cassette Culture
Chun-bin Chen, Tainan National University of the Arts

5:00 Chang Hui-Mei’s Fusion Music and Matriarchal Cultural Resistance in Contemporary Taiwan
Yuan Yu Kuan, University of Hawai’i at Manoa
8D Independence Ballroom – C •SEM
South East Asian Musics II
Chair: Maria Mendonca, Kenyon College

4:00 Performing Ethnicity in Southern Shan State, Burma/Myanmar
Gavin D Douglas, University of North Carolina at Greensboro

4:30 Aesthetics, Political, and Cultural Concerns: Indigeneity in Mah Meri Musical Constructions
Clare S Chan, Universiti Pendidikan Sultan Idris

5:00 Mobilizing Affect: Ismail Marzuki and the Revolutionary Romance
Andy Hicken, Northern Arizona University

8E Freedom Ballroom – F •SEM
Gay and Queer Studies
Chair: Gregory Barz, Vanderbilt University

4:00 Acoustemologies of the Closet: Online Gamespaces and Prosthetic Technologies of Queer Expression
William Cheng, Harvard University

4:30 “The Disguise Will Never Work All the Way”: Realness, Queerness and Music in a Gender Performance Community
Sarah E Hankins, Harvard University

5:00 Dance Style, Masculine Identity, and the Gay Ethnographer in a Suburban Brazilian Scene
Mark D Swift, Washington and Jefferson College

8F Freedom Ballroom – G •SEM
Sounding Bodies, Moving Voices: Dance Performance in the Pacific Islands
Chair: Adrienne Kaeppler, Smithsonian Institution

4:00 The Dancer’s Voice
Jane Freeman Moulin, University of Hawai'i at Manoa

4:30 “A Wind that Penetrates the Skin”: Understanding Kiribati Music through Dance
Lisa Burke, Framingham State University

5:00 Stirred Spirits, Adorned Bodies: Sound and Gesture in Chuukese Community Performances
Brian Diettrich, New Zealand School of Music

8G Logans 2 •SEM
Issues of Representation and Presentation in Public Culture Media Production
Chair: Clifford R Murphy, Maryland State Arts Council

4:00 Visiting With Neighbors: Fieldwork on Radio in Maryland
Clifford R Murphy, Maryland State Arts Council

4:30 Folk Revival 2.0: Presenting and Representing Vernacular Music in 2011
Nathan Salsburg, Lomax Archives/Association for Cultural Equity

5:00 Five Years After the Storm: Authority and Public Engagement in Radio Production
Maureen Loughran, Tulane University
**Session 8, 4:00 – 5:30pm**

**8H** Salon 3/4  
**Imagining Communities in Motion: Unsettling the Nation through Music and Migration**  
Chair: Lee Veeraraghavan, University of Pennsylvania  

4:00  
“They’ll Call Me Freedom”: Diasporic Consciousness and Post-Nationalism in K’naan’s “Wavin’ Flag”  
Lee Veeraraghavan, University of Pennsylvania  

4:30  
“Retour au Pays Natal”: Nostalgia, Migration, and the Surreal in French Caribbean Music  
Laura Donnelly, University of Pennsylvania  

5:00  
Rita Indiana: Transnational Simultaneity and Queer Conceptual Play in Latino Popular Music  
Ruthie Meadows, University of Pennsylvania  

**8I** Salon 5/6  
**Teaching and Learning Music and Dance: Social and Cultural Transmission across Modes, Genres, and Experiences**  
Chair: Mark Y Miyake, SUNY Empire State College  

4:00  
Upstairs, Downstairs, Out in the Classroom: Transmission and Enculturation in Formal and Informal Contexts in the Bluegrass Music Community  
Mark Y Miyake, SUNY Empire State College  

4:30  
Te Tumu: The Foundation: Roots of Cultural Transmission and Creative Process in Indigenous and Hybrid Dance Forms  
Nicola M Martinez, SUNY Empire State College  

5:00  
Choreography: Transmission and Ownership  
Celestine Woo, SUNY Empire State College  

**8J** Parlor A  
**Approaching Jewish Women's Musical Repertoires**  
Chair: Judah Cohen, Indiana University  

4:00  
City of Sisterly Love: The Women Cantors Network Conference As a Site Of Feminine Spirituality  
Rachel Adelstein, University of Chicago  

4:30  
“And One More Rose Joined the Circle”: Gender Roles, Religious Observance and Play-Party Dances Among Rural Portuguese Crypto-Jews  
Judith Cohen, York University  

**8K** Parlor C  
**Miscellaneous Issues in Ethnomusicology III**  
Chair: Clara E Henderson, Indiana University  

4:00  
Sounds of the Forgotten Empire: Post-Colonial Musical Belongings in Denmark  
Kimberly D Cannady, University of Washington  

4:30  
The Hand of Fatima: A Film about Robert Palmer and The Master Musicians of Jajouka  
Augusta L Palmer/Philip Schuyler, Cultural Animal/University of Washington  

5:00  
Amidst Walls, Wired Fences and Armored Cars: The Sound Heritage of Post-Industrial Society  
Samuel Araujo, Universidade Federal do Rio de Janeiro  

**8L** Independence Ballroom – D  
**Outstanding Scholarly Research in Dance Plenary Panel: Honoring the Scholarship of Mark Franko**  
Moderator: Sally Ann Ness, University of California, Riverside  

4:00  
Randy Martin, New York University  
Carrie Noland, University of California, Irvine  
Julie Malnig, Gallatin School, New York University
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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>4:30 – 5:30pm</td>
<td>SEM Investment Advisory Committee</td>
<td>Salon 2</td>
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<tr>
<td>5:30 – 7:00pm</td>
<td><strong>CORD Awards Ceremony/Reception</strong>&lt;br&gt;Liberty Ballroom – A&amp;B&lt;br&gt;<em>Ticket Required: $15 per attendee</em>&lt;br&gt;Sponsored by Cambridge University Press</td>
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<tr>
<td>5:30 – 6:30pm</td>
<td>SEM British Forum for Ethnomusicology High Tea Party&lt;br&gt;Liberty Ballroom – D</td>
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<td>6:00 – 7:00pm</td>
<td>SEM SSW/GST Cocktail Party&lt;br&gt;Horizons Rooftop Ballroom</td>
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<td>6:00 – 8:00pm</td>
<td>SEM Society for Asian Music Membership Meeting&lt;br&gt;Independence Ballroom – A</td>
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<td>7:00 – 8:00pm</td>
<td>Oxford University Press Reception&lt;br&gt;Philadelphia Ballroom South</td>
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<td>7:30 – 8:30pm</td>
<td><strong>SEM Concert Performance: Contemporary Free Improvisation</strong>&lt;br&gt;Salon 3/4&lt;br&gt;<em>Sponsored by Special Interest Group for Improvisation</em></td>
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<td>7:30 – 9:30pm</td>
<td>SEM Popular Music Section&lt;br&gt;Independence Ballroom – C</td>
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<td>SEM African Music Section&lt;br&gt;Logans 2</td>
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<td>The Drexel University Mediterranean Ensemble Presents “A Mostly Balkan Party . . . Philly Style”&lt;br&gt;Stein Auditorium, Drexel University Campus&lt;br&gt;3215 Market St.</td>
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<td>8:00 – 10:00pm</td>
<td>A.J. Racy and The Arabesque Music Ensemble in Concert&lt;br&gt;SEM&lt;br&gt;Presented by Al-Bustan Seeds of Culture&lt;br&gt;Trinity Center for Urban Life&lt;br&gt;22nd and Spruce Streets&lt;br&gt;<em>Ticket required.</em></td>
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<td>8:00 – 10:00pm</td>
<td>Indiana University Reception&lt;br&gt;Philadelphia North</td>
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<td>8:00 – 9:00pm</td>
<td><strong>CORD &amp; SEM Dance Section Dance Workshop Series</strong>&lt;br&gt;Afro-Cuban Dialogues&lt;br&gt;Yessenia Fernandez, New York University&lt;br&gt;Freedom Ballroom – H</td>
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<td>Vibrational Signals in Bhuto Dance&lt;br&gt;Tanya Calamoneri, Temple University&lt;br&gt;Independence Ballroom – D</td>
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<td>8:00 – 9:30pm</td>
<td>Singing Dance and Sensing Sound&lt;br&gt;Amy Larimer, Lehman College&lt;br&gt;Salon 10</td>
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<td>9:00 – 10:00pm</td>
<td>Layers of Rhythm: An Exposition on Bharatanatyam Choreography and Music Co-Construction in the Contemporary Context of Chennai&lt;br&gt;Monisha Chakravarthy, The Fulbright Program&lt;br&gt;Freedom Ballroom – F</td>
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<td>Embodying Music in Senegal: A Somatic and Diaspora Portrait&lt;br&gt;Ojeya Cruz-Banks, University of Otago, New Zealand&lt;br&gt;Independence Ballroom – D</td>
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<td>9:00 – 11:00pm</td>
<td>Harvard University School of Music Reception&lt;br&gt;Independence Ballroom – A</td>
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<td>9:00pm – 12:00am</td>
<td>University of Chicago/University of Pennsylvania Reception&lt;br&gt;Horizons Rooftop Ballroom</td>
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<td>10:00pm – 12:00am</td>
<td>UCLA/SOAS/University of Washington Reception and book launch for Encountering Music and Musicians: Essays in Honor of Robert Garfias&lt;br&gt;Philadelphia South</td>
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<td>10:00 – 11:00pm</td>
<td>SEM Dance Section, CORD, &amp; Cross-Cultural Dance Resources Reception&lt;br&gt;Salon 5/6&lt;br&gt;<em>Open to all conference attendees and participants</em></td>
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9A  Freedom Ballroom – E, Live Video-Streaming  •SEM
Listening to the Field: Sonic Presentations of Ethnographic Material
Chair: Ben Tausig, New York University

8:30 Playing Under Protest: Diffusion and Decay
   Ben Tausig, New York University

9:00 Audio Production as Service: Sounds and Stories in the Path of I-69
   Mack Hagood, Indiana University

9:30 Voice in the Box: The Politics of Affect and Acoustemology in Nagaland
   Senti Toy Threadgill, New York University

10:00 Discussant
   Deborah Wong, University of California, Riverside

9B  Independence Ballroom – A  •SEM
Indigenous Modernities I: Cultural Production Challenging Culture
Chair: Elyse Carter Vosen, College of St. Scholastica

8:30 From Ethnic Nationalism to Multiculturalism: A Social History of Native American Popular Music in North America
   Chris Scales, Michigan State University

9:00 Rehabilitating Māori(ness): Performance, State, and Culture
   Lauren E Sweetman, New York University

9:30 “Go Ask Gookom”: Refashioning Anishinaabewin in Hip Hop and Spoken Word
   Elyse Carter Vosen, College of St. Scholastica

10:00 Discussant
   David Samuels, New York University

9C  Independence Ballroom – B  •SEM
Perceiving the Intangible: Critical Perspectives of “Intangible Cultural Heritage” in Four Asian Contexts
Chair: Ricardo Trimillos, University of Hawai‘i-Manoa

8:30 “Intangible Cultural Heritage” Recognition and Marginalization of Traditional Ainu Dance in Japan
   Justin R Hunter, University of Hawai‘i-Manoa

9:00 Constructing Heritage: Hua’er Songs from Northwestern China
   Man Yang, University of Hawai‘i-Manoa

9:30 Marketing Cultural Heritage: Current Development of Kunqu Opera in People’s Republic of China
   Da Lin, University of Pittsburgh

10:00 Attenuation, Revitalization, and Transformation in an ICH Treasure: The Siberian Epic Olonkho
   Robin Harris, University of Georgia
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<th>Session 9, 8:30 – 10:30am</th>
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<td><strong>9D</strong> Independence Ballroom – C</td>
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<td>Engaging Ethnomusicology and the Health Sciences</td>
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<td>Chair: Frederick J Moehn, New York University</td>
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<td>8:30 Music and Memory, Dementia and Song: Engaging the Health Sciences in Research on Music, Memory and Relationships</td>
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<td>Theresa A Allison, University of California, San Francisco; Jewish Home, San Francisco</td>
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<td>9:00 You are the Music, While the Music Lasts: The Neuroscience Behind Social Music Production and Identity</td>
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<td>Heather B White, University of California, Berkeley</td>
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<td>9:30 Teaching Medical Ethnomusicology: Engaging the Science(s) of Healing</td>
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<td>Jeffrey W Cupchik, Eastman School of Music, University of Rochester</td>
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<td>10:00 Integrating Quantitative Methodology in Ethnomusicological Research: The Challenges to Moving towards Reproducible Results</td>
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<tr>
<td>Dane Harwood, Independent Scholar</td>
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<td><strong>9E</strong> Freedom Ballroom – F</td>
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<tr>
<td>In and Beyond Africa</td>
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<td>Chair: Eric Charry, Wesleyan University</td>
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<td>8:30 Millennial Carmen in Africa: Race, Class, Sexuality and Power in Karmen Geï and U-Carmen eKhayelitsha</td>
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<td>Naomi A Andre, University of Michigan</td>
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<td>9:00 Africa and the Keyboard: The Case of African Pianism</td>
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<td>Kimberly Beck Seder, University of British Columbia</td>
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<td>9:30 “Coloureds Performing Queer, or Queer Coloureds Performing”: Asserting Belonging Through Queer Behavior in Cape Town, South Africa</td>
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<td>Glenn G Holtzman, University of Pennsylvania</td>
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<td>10:00 Improvising Diaspora In and Beyond the African Continent</td>
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<td>Jason Robinson, Amherst College</td>
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<td>Session 9, 8:30 – 10:30am</td>
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### 9H Salon 3/4 •SEM

**Music, Sound, Noise, Silence: Towards A Conceptual Lexicon**  
Chair: Matt Sakakeeny, Tulane University

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
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</table>
| 8:30 | Music  
Matt Sakakeeny, Tulane University |
| 9:00 | Sound  
Thomas Porcello, Vassar College |
| 9:30 | Noise  
David Novak, University of California, Santa Barbara |
| 10:00 | Silence  
Ana María Ochoa, Columbia University |

### 9I Salon 5/6 •SEM

**Music in Oman: Interculturalism, Time, Space, and Politics in the Sultanate**  
Chair: Anne K Rasmussen, College of William and Mary

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
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</table>
| 8:30 | The Musical Design of National Space and Time in Oman  
Anne K Rasmussen, College of William and Mary |
| 9:00 | Mozart in Muscat: Politics, Performance, and Patronage in Oman  
Nasser Al Taee, Oman Royal Opera House |
| 9:30 | African Identities, Afro-Omani Music, and the Official Constructions of a Musical Past  
Majid Al Harthy, Sultan Qaboos University |
| 10:00 | Discussant  
Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa, Portugal |

### 9J Parlor A •SEM

**Eastern and South East Europe I**  
Chair: Timothy J Cooley, University of California, Santa Barbara

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
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</table>
| 8:30 | To Sing “With Culture”: Movement and the Staging of Modernity in State-Socialist Albania  
Nicholas Tochka, Stony Brook University |
| 9:00 | Mobilizing Song in Polish Martial Law  
Andrea F Bohlman, Harvard University |
| 9:30 | Articulacy, Persuasion, and Georgian Women’s “Voiced Weeping”  
Lauren Ninoshvili, Barnard College |
| 10:00 | Svoboda Cultura: The Sound of “Free Culture” in Czech Translation  
Daphne G Carr, Columbia University |

### 9K Parlor C •SEM

**Music and Identity in Church Contexts**  
Chair: Deborah Justice, Indiana University

<table>
<thead>
<tr>
<th>Time</th>
<th>Topic</th>
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</table>
| 8:30 | “You Can Say Something, or You Can Sing Something”: Vocal Music in a West Philadelphia Church  
Nina Ohman, University of Pennsylvania |
| 9:00 | “In the World but Not of the World”: The Struggle for Cultural Identity in Christian Hip Hop"  
Carrie A Allen, University of Houston Downtown |
| 9:30 | Balinese Church Music: Moving Toward a "Contextualized" Worship Tradition  
Dustin Wiebe, Wesleyan University |
| 10:00 | Traditional Music and Dance in Ghanaian Churches: Transformations and Problems  
Samuel E Nyamuame, University of Florida |
9L Independence Ballroom – D  • CORD
The Commercial, the Popular, and the Crazed
Chair: Christopher Miller, Arizona State University
8:30 Musical Tastes in Popular Dance Practices
Mary Fogarty, York University
8:50 Oprah Feelin’: The Commercial Flash Mob’s Affective Game
Mary Elizabeth Anderson, Wayne State University
Jennifer Fisher, University of California, Irvine
9:30 The Politics of Korean Wave
Ok Hee Jeong, Temple University
9:50 “Crank That”: The Work of Dance Crazes as Collective Memory and in Mechanical Reproduction
Ashley Smith, University of California, Riverside

9M Freedom Ballroom H  • CORD
Sensing Movement-Sound
Chair: Tami Gadir, University of Edinburgh
8:30 Finding “the Feeling” Through Movement and Music: Oriental Dance, Tarab, and Umm Kulthum
Candace Bordelon, North Central Texas College, Texas Woman’s University
9:00 Using Entropy as a Measure of the Dispersal of Temporal Energy in the Music/Dance Relation
W. Eric Aikens, Miami University, Ohio
9:30 Music as Movement - “Kinesthetic listening” in the Creation and Reception of Dance
Stephanie Schroedter, Free University Berlin
10:00 Dancing in a Sound Space
Wendy Rogers, University of California, Riverside

9N Salon 10  • CORD
The Sonic, the Visual, and the Temporal
Chair: Freya Vass-Rhee, University of California, Riverside
8:30 The Sounds (and sights) of Silence: William Forsythe’s Compositions of Quiet
Freya Vass-Rhee, University of California, Riverside
9:00 The Play of Visual and Sonic Actions: Watching Dance and Music
Allen Fogelsanger, New York University
Kathleya Afanador, Columbia University

9O Logans 1  • CORD
An Urban Echo: Philadelphia Dance and Choir Connections
8:30 From a Singer/Dancer Perspective: Implications for the University
Ellen Gerdes, Temple University
9:00 Leah Stein Dance Company Choreographer on Working with the Choir
Leah Stein, Temple University
9:30 Mendelssohn Club Choir Director on Working with Dance
Alan Harler, Temple University

9P Parlor B  • CORD
Open Forum: Integrating Music and Dance Curriculums: How can we broaden teaching practices, address areas of curricular neglect, and stimulate research?
8:30 Rebecca Lazier, Princeton University
Simon Morrison, Princeton University
Participants:
Pedro Alejandro, Wesleyan University
Jennie Scholick University of California, Los Angeles
Daniel Trueman, Princeton University
Pauline Manley, Macquarie, University, Australia
Dyane Harvey, Princeton University
Tina Fehlandt, Princeton University
Beth McPherson, Montclair State University
Julie Malnig, New York University
*All Open Forums are open to observers.
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<tr>
<th>Time</th>
<th>10A Freedom Ballroom – E, Live Video-Streaming •SEM</th>
<th>10C Independence Ballroom – B •SEM</th>
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<tbody>
<tr>
<td></td>
<td>South America I</td>
<td>Klezmer Studies</td>
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<td></td>
<td>Chair: Dale Olsen, Florida State University</td>
<td>Chair: Jeffrey A. Summit, Tufts University</td>
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<tr>
<td>10:45</td>
<td>Julio Jaramillo, the Pasillo, and the Cantina: The Construction of a National Myth in Ecuador&lt;br&gt;Ketty A Wong, University of Kansas</td>
<td>10:45 Globalization and the Emergence of Individualized Musical Idiom: A Case Study of Andy Statman&lt;br&gt;Benjamin Krakauer, University of Texas at Austin</td>
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<td>11:15</td>
<td>Music and Tourism in Cusco, Peru&lt;br&gt;Elizabeth A LaBate, Community College of Vermont</td>
<td>11:15 “Music Belongs to Everyone and No One”: On Non-Jewish Klezmer in Sweden&lt;br&gt;David L Kaminsky, Harvard University</td>
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<td>11:45</td>
<td>Sounding the Body, Dancing the Drum: Integrated Analysis of an Afro-Surinamese Performance Genre&lt;br&gt;Corinna S Campbell, Harvard University</td>
<td>11:45 Interculturalism and Musical Hybridity in Early Klezmer&lt;br&gt;Michael Anklewicz, York University</td>
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<tr>
<th>Time</th>
<th>10B Independence Ballroom – A •SEM</th>
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<tr>
<td></td>
<td>Northern Africa and Middle East II</td>
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<td>Chair: Svanibor H. Pettan, University of Ljubljana</td>
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<td>10:45</td>
<td>“In the Past There Was Tarab, Today There Is Technique”: Egyptian Violinists Between Market Forces and Nostalgia&lt;br&gt;Lillie Gordon, University of California, Santa Barbara</td>
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<td>11:15</td>
<td>Linking past and present: Makam, Ottoman music therapy, and a contemporary Turkish makam practice&lt;br&gt;Eve McPherson, Case Western Reserve University</td>
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<th>Time</th>
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<tr>
<td></td>
<td>South America II</td>
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<td>Chair: Tony Seeger (University of California, Los Angeles)</td>
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<td>10:45</td>
<td>The Chilean Netlabel Pueblo Nuevo and the Mass-Mediation of Alternative National Identity&lt;br&gt;James R Bodiford, University of Michigan</td>
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<td>11:15</td>
<td>Reinterpreting the Global, Reenacting the Local: Constructing the New Colombian Music Network&lt;br&gt;Simon Calle, Columbia University</td>
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<td>11:45</td>
<td>Conservation Ethnomusicology: Song Rescue of the Wachiperi Amazonian Group&lt;br&gt;Holly Wissler, Independent Scholar</td>
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<td><strong>10I Salon 5/6</strong></td>
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<tr>
<td><strong>Music and HIV/AIDS</strong></td>
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<td><strong>Chair: Gregory Barz, Vanderbilt University</strong></td>
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<td><strong>10:45</strong> Jump Up And...Condomize: Carnival, HIV, and the Arts in Trinidad and Tobago</td>
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<td><strong>David R Lewis, Indiana University</strong></td>
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<td><strong>11:15</strong> HIV/AIDS Communication Through the Performing Arts in Senegal</td>
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<td><strong>Bonnie McConnell, University of Washington</strong></td>
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<td><strong>11:45</strong> Music and the Politics of Culture in a South African HIV/AIDS Struggle: Implications for a “Post-Apartheid” Discourse</td>
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<td><strong>Austin C Okigbo, Williams College</strong></td>
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<td><strong>10J Parlor A</strong></td>
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<tr>
<td><strong>American Music and Labor</strong></td>
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<td><strong>Chair: Frank Gunderson, Florida State University</strong></td>
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<tr>
<td><strong>10:45</strong> “Sad and Solemn Requiem”: Disaster Songs and Complicated Grief in the Aftermath of Nova Scotia Mining Disasters</td>
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<td><strong>Heather Sparling, Cape Breton University</strong></td>
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<td><strong>11:15</strong> This is What Democracy Sounds Like: Mediation and Performativity in the Soundscapes of the 2011 Wisconsin Pro-Labor Protests</td>
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<td><strong>Michael S O’Brien, Luther College</strong></td>
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<td><strong>10K Parlor C</strong></td>
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<td><strong>Games and Animals</strong></td>
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<td><strong>Chair: TBA</strong></td>
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<td><strong>10:45</strong> Inuit Games: Cultural Expressions of the Arctic Sovereignty Debate</td>
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<td><strong>Jeffrey D van den Scott, Northwestern University</strong></td>
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<td><strong>11:15</strong> Animal Songs from Native Cultures of Western North America as Viewed from the Perspective of Analogous Genres from Northeast Asia and Arctic Europe</td>
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<td><strong>Richard Keeling, Independent Scholar</strong></td>
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<td><strong>11:45</strong> O Bird of the Morning: Sound, Silence, and Information at the Species Boundary</td>
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<td><strong>Rachel Mundy, Columbia University</strong></td>
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<td><strong>10L Independence Ballroom – D</strong></td>
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<tr>
<td><strong>Joint Panel: Interculturalism</strong></td>
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<td><strong>Chair: Ana Paula Höfling, University of California, Los Angeles</strong></td>
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<td><strong>10:45</strong> “Move Me” Radical Collaborations Between Turkish Dancers and Musicians</td>
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<td><strong>Öykü Potuoğlu, University of California, Riverside</strong></td>
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<td><strong>11:15</strong> Critical History and Cultural Presentation: A Dozen Years Searching for Bhangra Dance</td>
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<td><strong>Gibb Schreffler</strong></td>
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<td><strong>11:45</strong> The Post Natyam Collective: Using Voice, Script, Movement and Multimedia</td>
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<td><strong>Ketu Katrak, University of California, Irvine</strong></td>
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<td><strong>10M Freedom Ballroom – H</strong></td>
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<tr>
<td><strong>Sensuous Forms, Sensational Heritage and Social Memory: Narratives of Creative Expressions that Move Music and Sound Bodies in Ghana and Cuba</strong></td>
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<td><strong>Chair: Ana Paula Höfling, University of California, Los Angeles</strong></td>
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<td><strong>10:45</strong> Artistic Dialogue and Artistic Exchange through Movement</td>
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<td><strong>Brian Jeffery, University of Alaska Anchorage</strong></td>
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<td><strong>11:05</strong> Cosmopolitan Creativity and Power in the Reshaping of Cultural Heritage: Glocalizing Artistic Processes, Sensuous Forms, and Social Memory in Ghana’s State Dance Ensembles</td>
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<td><strong>Paul Schauert, University of Alaska Anchorage</strong></td>
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<td><strong>11:25</strong> Urban Pressures, Articulations and Bodily Expressivity: Wulomei and the Embodiment of Ga Identity in Stylistic form</td>
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<td><strong>Gavin Webb, University of Alaska Anchorage</strong></td>
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<td><strong>11:45</strong> They Brought the Essence of Africa – Social Memory, Sensuous Forms and Embodied Practices in Perico and Agramonte Cuba</td>
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<td><strong>Jill Flanders Crosby, University of Alaska Anchorage</strong></td>
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<td>Session 10, 10:45am – 12:15pm</td>
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| **10N**  
**Salon 10**  
Composing Race in Contemporary Music and Dance  
Chair: Melissa Templeton, University of California, Riverside  
**10:45**  
Composing whiteness: Les Ballets Jazz and Québec identity  
*Melissa Templeton, University of California, Riverside*  
**11:05**  
Drumming in the Rust Belt: Asian American Visibility, Anti-Asian Violence, and Taiko in Michigan  
*Angela Ahlgren, Saginaw Valley State University*  
**11:25**  
Sonidos Negros: a Meditation on the Blackness of Flamenco  
*Meira Goldberg, Fashion Institute of Technology, Ballet Hispanico*  
**11:45**  
Black Atlantic Circulations: Shifting Traces, Contemporary Dance Africa  
*Esther Baker-Tarpaga, Ohio State University*  

| **10O**  
**Logans 1**  
Modern Choreographers' Musicalities  
Chair: Hwanjung Jae, Temple University  
**10:45**  
Dancing Ambivalence: Mark Morris' musicality in Dido and Aeneas  
*Hwanjung Jae, Temple University*  
**11:05**  
The Tragicomedy of the Blues Impulse in Urban Bush Women's HairStories  
*Rachel Howell, Florida State University*  
**11:25**  
The Din of the Everyday: Noise in Yvonne Rainer's Early Dances  
*Ryan Platt, Colorado College*  
**11:45**  
The Use of Soundscape in Lin Hwai-min's Recent Works: A Cosmopolitical Perspective  
*Kin-Yan Szeto, Appalachian State University*  

| **10P**  
**Parlor B**  
Technologies and Languages of Music-Dance  
Chair: Karen Schupp, Arizona State University  
**10:45**  
Placing Interactive Performance  
*Karen Schupp, Arizona State University*  
*Todd Ingalls, Arizona State University*  
**11:05**  
Gesturing across the divide: unities and disunities in creating music-dance pieces  
*Helen Julia Minors, Kingston University*  
**11:25**  
DdA: An Inclusive Reference Formatting System for Dance and Music  
*Pegge Vissicaro, Arizona State University*  
**11:45**  
Computerizing the Choreographic Process: Creating Dance from Simple Mathematical Patterns  
*Annabel Clarance, Ursinus College*
12:30 – 1:30pm

SEM SIG on Irish Music
Independence Ballroom – A

SEM South Asian Performing Arts Section
Independence Ballroom – B

SEM Historical Ethnomusicology SIG
Independence Ballroom – C

SEM Association for Korean Music Research
Freedom Ballroom – F

SEM Gender and Sexualities Taskforce
Freedom Ballroom – G

SEM Editorial Board
Parlor A

SEM SIG on Improvisation
Salon 3/4

NEH Summer Institute & NEH Funding Opportunities: A Conversation with Robert Sayers, Senior Program Officer, NEH
Salon 5/6

Balancing Performance with Academic Pursuits: A Collaborative Conversation, Co-sponsored by Students of SEM & CORD
Logans 2

12:30 – 1:30pm

Independence Ballroom – D

CORD Lecture-Demonstration: Health, Healing and Outreach: Dancing to Music with Wheelchair Bound Teens
Miriam Giguere, Drexel University
Rachel Federman-Morales

Freedom Ballroom – H

CORD Lecture-Demonstration: Rite of the Butcher: Testing a Theory of Technique as Knowledge
Ben Spatz, CUNY Graduate Center

Salon 10

CORD Lecture-Demonstration: Afropean Choreographies: The Economy of African Dance and Drumming in Italy
Claudia Brazzale, IRW, Rutgers University/Princeton University

Logans 1

CORD Lecture-Demonstration: Digital Vision in the Archive: searching across collections in Digital Dance Archives (DDA)
Rachel Fensham, University of Surrey

Parlor B

Graduate Student Session: Balancing Performance with Academic Pursuits: A Collaborative Conversation
Co-sponsored by Students of SEM & CORD
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<th>Time</th>
<th>Event</th>
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<tr>
<td>1:45 – 3:45pm</td>
<td><strong>General Membership Meeting</strong> •SEM</td>
<td>Liberty Ballroom – B,C&amp;D</td>
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<td>11A</td>
<td><strong>Independence Ballroom – D</strong> •CORD</td>
<td>Independence Ballroom – D</td>
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<td>Plenary: State of the Profession</td>
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<td>Moderator: Marta Savigliano, University of California, Riverside</td>
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<td>1:45</td>
<td>Thomas F. DeFrantz, Duke University</td>
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<td>Brenda Dixon-Gottschild, Professor Emerita, Temple University</td>
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<td>Andrée Grau, University of Roehampton</td>
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<td>Barbara Sellers-Young, York University</td>
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<td>4:00 – 5:30pm</td>
<td><strong>Seeger Lecture</strong></td>
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<td>“Complex Harmonic Movements: Politicalities of Music and Dance”</td>
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<td><strong>Randy Martin</strong>, Tisch School of the Arts, New York University</td>
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<td><strong>Liberty Ballroom – B,C &amp; D</strong></td>
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<td>5:45 – 7:15pm</td>
<td><strong>SEM Banquet</strong></td>
<td>Horizons Rooftop Ballroom</td>
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<td><strong>Ticket required</strong></td>
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<td>7:30 – 10:30pm</td>
<td><strong>PhillyBloco Dance Party</strong></td>
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<td><strong>Liberty Ballroom – A&amp;B</strong></td>
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<td><strong>Ticket Required. Last minute ticket purchases available at Registration desk from 6:30 – 8:00pm.</strong></td>
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<td>8:00 – 10:00pm</td>
<td><strong>University of California, Berkeley Reception</strong></td>
<td>Philadelphia Ballroom South</td>
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<td>8:00pm – 12:00 am</td>
<td><strong>&quot;Hawai‘i-Pitt Party&quot;</strong></td>
<td>Philadelphia Ballroom North</td>
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### Session 12, 8:30 – 10:30am

**7:00 – 9:00am – SEM Council**  
Horizons Rooftop Ballroom

**8:00 am – 12:30pm – SEM Board of Directors**  
SEM President’s Suite

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| 12A | Freedom Ballroom – E, **Live Video-Streaming**  
Musical Advocacy: Mediation, Creativity, and Social Engagement  
Chair: Kay Shelemay, Harvard University |
|---|---|
| 8:30 | Reimagining Oaxacan Heritage through Accordions and Airwaves in Central Valley, California  
Marié Abe, Harvard University |
| 9:00 | Process, Network, and Knowledge: Theory and Praxis of a Grassroots Music Archive in the Afro-Colombian Hinterlands  
Michael Birenbaum-Quintero, Bowdoin College |
| 9:30 | “Postcards from Paradise Weren’t Meant for Me”: Community Affiliation and Advocacy Work through South Asian American Hip Hop  
Shalini R Ayyagari, American University |
| 10:00 | Discussant  
Kay Shelemay, Harvard University |

| 12B | Independence Ballroom – A  
Indigenous Modernities II: Changing Performance Contexts and Artistic Innovation in Indigenous Music and Dance  
Chair: Beverley Diamond, Memorial University |
|---|---|
| 8:30 | Moving Between Participation and Aesthetic Contemplation on the “Powwow Symphony Circuit”  
Dylan Robinson, Royal Holloway, University of London |
| 9:00 | Re-Embodying Ainu Ritual, Redressing Ainu History  
Nate Renner, University of Toronto |
| 9:30 | Táági Dezá ne non:wa (Three Sides of Now): Musical Innovation and Tradition from an Indigenous Perspective  
Dawn Ieriho:kwats Avery, Brown University / Montgomery College |
| 10:00 | Discussant  
Beverley Diamond, Memorial University |

| 12C | Independence Ballroom – B  
Material Culture and Musical Labor  
Chair: Allen Roda, New York University |
|---|---|
| 8:30 | Resounding Objects: Scripting Sounds and Making Music in Banaras Tabla Workshops  
Allen Roda, New York University |
| 9:00 | Crafting Sound: Sound Systems, Skilled Labor, and Artisanship in Belém do Pará, Brazil  
Darien Lamen, University of Pennsylvania |
| 9:30 | Stickers, Strings, and Sgt. Pepper Jackets: Resources for Re-Creating the Past in the Tribute Band Scene  
John Paul Meyers, University of Pennsylvania |
| 10:00 | Discussant  
Paul Greene, Pennsylvania State University |
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<td>Mighty Lift and Drive: Music, Dance, and the Creation of Effervescence at an Irish Ceili  &lt;br<em>Aileen M Dillane, University of Limerick</em></td>
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<td>9:00</td>
<td>The Voice in the Flute and the Dance in the Drum: Music, Movement and Meaning in Ulster Loyalist Marching Bands  &lt;br&gt;<em>Gordon Ramsey, Queen’s University Belfast</em></td>
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<td>9:30</td>
<td>“I Dance for ‘the Crack!’”: Expressing “Irish-ness” through Dance in a Pittsburgh Irish Pub  &lt;br&gt;<em>Meng Ren, University of Pittsburgh</em></td>
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<td>8:30</td>
<td><strong>12E</strong> Freedom Ballroom – F  &lt;br&gt;Limited Time Event&lt;br&gt;Intercontinental Collaborations in African and African-American Dance  &lt;br&gt;Chair: David Pier, University of North Carolina, Chapel Hill</td>
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<td>The Ugandan National Contemporary Ballet: A European-African Dance Collaboration in the Internet Era  &lt;br&gt;<em>David Pier, University of North Carolina, Chapel Hill</em></td>
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<td>9:00</td>
<td>Dancing Postcoloniality: Dakar’s 1966 World Festival of Negro Arts and the Uses of Spectacle  &lt;br&gt;<em>Tsitsi Jaji, University of Pennsylvania</em></td>
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<td>9:30</td>
<td>Swinging Out in Sweden: The Herräng Dance Camp and the Emergence of a Global Subculture  &lt;br&gt;<em>Chris Wells, University of North Carolina, Chapel Hill</em></td>
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<td>10:00</td>
<td>Turn the Lights Down, Let’s Get Possessed: Afro-Dominican Religious Music in Dance Clubs  &lt;br&gt;<em>Angelina Tallaj, Graduate Center of the City University of New York</em></td>
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<td><strong>12F</strong> Freedom Ballroom – G  &lt;br&gt;Limited Time Event&lt;br&gt;Screening and Round Table – From Fieldwork to “Filmwork”: Representing Realities Through Ethnomusicological Film  &lt;br&gt;Chair: Elizabeth Clendinning, Florida State University</td>
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<td>8:30</td>
<td><strong>12G</strong> Logans 2  &lt;br&gt;Limited Time Event&lt;br&gt;Modes of Analysis, Modes of Listening  &lt;br&gt;Chair: Matt J Rahaim, University of Minnesota</td>
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<td>8:30</td>
<td>Microrhythms and Metric Variation in Groove-Based Dance Music of the Arab East  &lt;br&gt;<em>Shayna Silverstein, University of Chicago</em></td>
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<td>9:00</td>
<td>Provoking Modal Listening In Music  &lt;br&gt;<em>Cornelia Fales, Indiana University</em></td>
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<td>9:30</td>
<td>World Music Theory: Issues and Possibilities  &lt;br&gt;<em>Mark Hijleh, Houghton College</em></td>
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<td>10:00</td>
<td>Discussants  &lt;br&gt;<em>Michael Tenzer, University of British Columbia</em>  &lt;br&gt;<em>Matt J Rahaim, University of Minnesota</em></td>
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| **12H** Salon 3/4 ▪SEM  | New Identities in Jazz  
Chair: Ken Prouty, Michigan State University  
8:30 Jazz, Race, and the Visual Narrative: Constructing Identity through the Photography of Charles “Teenie” Harris  
Colter J Harper, University of Pittsburgh  
9:00 She’s a Japanese Jerry Lee Lewis!: Body, Mind, and Spectacle in Hiromi’s Jazz Piano Performance  
Yoko Suzuki, University of Pittsburgh  
9:30 Modeling Community in the Loft Jazz Era  
Michael C Heller, Harvard University  
|  
| **12I** Salon 5/6 ▪SEM  | Music and Religion I  
Chair: Kimasi Browne, Azusa Pacific University  
8:30 Audible Boundary-Work: “Crossing” and “Purifying” Afro-Gaucho Religions through Sound and Music  
Marc Gidal, Ramapo College of New Jersey  
9:00 Engaging Asa and Esin: Islam, Women, and Gender in Yoruba Music  
Olabode F Omojola, Mount Holyoke College/Five Colleges  
9:30 Gospel Drive: What is With all that Repeating?  
Laurel Myers Hurst, Kent State University  
|  
| **12J** Parlor A ▪SEM  | Border Crossings and Intercultural Encounters in Mongolia’s Contemporary Traditional Music  
Chair: Peter Marsh, California State University, East Bay  
8:30 “Tsombon tuuraitai khüren”: The Remembering and Remaking of a Mongolian Long-song  
Sunmin Yoon, University of Maryland, College Park  
9:00 “We Borrow From Others, But Our Style is Our Own”: Musical Hybridity and Local Identity in Inner Mongolian Ensemble Music  
Charlotte D’Evelyn, University of Hawai’i, Manoa  
9:30 Creating Musical Encounters in Mongolia: How a Mongolian Overtone-singer Brings “The World” To His Home-town  
Andrew Colwell, Wesleyan University  
|  
| **12K** Parlor C ▪SEM  | In and Out of Korea  
Chair: Keith Howard, University of London  
8:30 Beyond Taegum: The Intercultural Dialogue of the Korean Flute and the West  
Hyelim Kim, University of London  
9:00 Sounding out My P’ungmul: The Politics of the Ownership Disputes over P’ungmul between Koreans and Korean Chinese  
Soojin Kim, Ohio State University  
9:30 Mass Games and “Sea of Blood” Operas: Ideology and the Interface between Music and Dance in North Korea  
Keith Howard, University of London  
10:00 Preservation and Transformation: A New Generation of Mask Dance Drama Performers in Korea  
CedarBough T Saeji, University of California, Los Angeles  
|
12L  Independence Ballroom – D  ·SEM/CORD
Joint Panel: Hybridity
Chair: Juliet McMains, University of Washington

8:30  Theorizing Hybridity and Identity: the “Edge Effect” and
“Dynamic Nucleus” in the Bharatanatyam-inspired Contemporary
Dances of Two Choreographers
Cheryl LaFrance, York University

9:00  Where is the Cumbia? Negotiating tourism, tradition and
identity during street performances in Cartagena de Indias
Melissa Teodoro, Slippery Rock University

9:30  The Bigidi of the National Imaginary: Dance
and Modernist Reformism in Guadeloupe
Jerome S Camal

10:00 Decentralized Dance Party Manifesto: Boomboxes, Anarchy, and
the Commons
Michael B MacDonald

12M  Freedom Ballroom –H  ·CORD
Roundtable: Ethnicity, Body and Culture

8:30  Suzana Martins, Federal University of Bahia, Brazil
Daniela Amoroso, Federal University of Bahia, Brazil
Nadir Nóbrega, Federal University of Alagoas and
Federal University of Bahia, Brazil
Sandra Santana, Federal University of Bahia, Brazil

12N  Salon 10  ·CORD
Dancers and Musicians
Chair: Jamie Jewett, Dean College

8:30  Dancing (a-) rhythmically: delay and anticipation
Gediminas Karoblis, Norwegian University of Science and
Technology

9:00  Dancer as Musician/Musician as Dancer
Anthony Shay, Pomona Colleges

9:30  The Environment of the Body: Nudity in Noémie LaFrance’s
Home: The Body as a Place
Patricia Gay, Florida State University

10:00  Blinking
Jamie Jewett, Dean College

12O  Logans 1  ·CORD
Lecture-Demonstration: Archiving Dance and Music in
Tantric Buddhist Ritual

8:30  Joseph Houseal, Core of Culture
Gerard Houghton, Core of Culture

12P  Parlor B  ·CORD
Open Forum: Leaping into the 21st Century: Re-visioning
Cultural Diversity through Music & Dance Curricula

8:30  Nyama McCarthy-Brown, Bowdoin College
Takiyah Nur Amin, University of North Carolina at Charlotte

*All Open Forums are open to observers.
13A  Freedom Ballroom – E, Live Video-Streaming  •SEM
Workshop – Eastern Arab Maqam-Based Improvisation
*Sponsored by Special Interest Group for Improvisation AND The Society for Arab Music Research
Leader: Scott Marcus, University of California, Santa Barbara

13B  Independence Ballroom – A  •SEM
Contesting and Redefining Femininities Through Dance Performance in Cross-Cultural Perspective
Chair: Kara Attrep, Bowling Green State University

10:45  Strategic Remembering: Constructing, Contesting and Claiming Femininity Through Music, Dance, and Memory in East Java
Christina Sunardi, University of Washington

11:15  Listening to a Body and a Sound: Female Leading and Same-Sex Tango in the United States
Emily J McManus, University of Minnesota

11:45  Inciting the Vacunao: Shifting Gender Roles and Selective Notions of Tradition in Contemporary Cuban Rumba Dance
Rebecca Bodenheimer, Hamilton College

13C  Independence Ballroom – B  •SEM
Central American Musics
Chair: Francesca Rivera, University of San Francisco

10:45  Ahora Soy Libre: Sandra Sandoval and Gendered Constructions of Panamanian National Identity
Melissa Gonzalez, Columbia University

11:15  “Somos Chiniqueros”: The Rise and Fall of the Marimba Orquesta in Guatemala City
Jack W Forbes, University of Florida

11:45  Music that Comes from the Feet: Deriving Compositional Material from the Panamanian Gallino Dance
Emiliano Pardo-Tristan, Temple University / New York University

13D  Independence Ballroom – C  •SEM
Music and Religion II
Chair: Denise Gill-Gürtan, Beloit College

10:45  Sikh Performance of Memory: Chalna Chaṅkī at Dārbār Sāhib
Janice F Protopapas, University of Maryland, College Park

11:15  Turning into God: Music Therapy, Melancholy, and Ottoman-Turkish Healings of Psychological Dis-ease
Denise Gill-Gürtan, Beloit College

11:45  A Sacrifice of Praise: The Challenge of Dance in African American Spirit-Filled Christianity
Will Boone, University of North Carolina at Chapel Hill

13E  Freedom Ballroom – F  •SEM
Contemporary and Historical Japanese Issues
Chair: Bonnie Wade, University of California, Berkeley

10:45  “Instilling the National Spirit”: Japanese School Songs During Wartime
Noriko Manabe, Princeton University

11:15  Forbidden Sensuality: The Art of the Geisha
Yuko Eguchi, University of Pittsburgh

11:45  “Jack of All Trades”: The Geisha Musician-Dancer in the Highly Specialized World of the Japanese Performing Arts
Kelly Natasha Foreman, Wayne State University
13F Freedom Ballroom – G  • SEM
Issues in South Asia
Chair: Peter Manuel, John Jay College and the Graduate Center

10:45 Virtual Mridangam: Carnatic Music Education in the Internet Age
Rohan Krishnamurthy, University of Rochester

11:15 The Invisible Goddess: Identity Performance in Hijra Music and Dance
Jeff Roy, University of California, Los Angeles

11:45 Dalit Sakthi: Empowering Indian Women Through Mixing Untouchable Drumming with Respectable Dance
Zoe C Sherinian, University of Oklahoma

13G Logans 2  • SEM
Music and Religious Communities
Chair: Elizabeth Tolbert, Johns Hopkins University

10:45 “If I’m Dancing, It’s a Balinese Dance”: The Re-Appropriation of Traditional Arts in the Balinese Christian Community
Jeremy Grimshaw, Brigham Young University

11:15 Serving Higher Purposes: Movement and Dance of the Toronto Mass Choir
Jesse Feyen, York University

11:45 Music, Dancing, and Other Tools of the Devil: Forbidden Performing Arts and Anabaptist Religious Communities
Matthew E Knight, University of Alberta

13H Salon 3/4  • SEM
Changing Diasporas (Home and Abroad) II
Chair: TBA

10:45 The Greatest Polka-Related Financial Crime in History: The Commodification of Polka Music, Class, and Ethnicity in Pennsylvania’s Anthracite Coal Region
Jessamyn Doan, University of Pennsylvania

11:15 Alive and Changing: Swedish and Chilean Troubadour Traditions of Sweden
Jill A Johnson, Svenskt visarkiv, Centre for Swedish Folk Music and Jazz Research

11:45 Will the Real American Gamelan Please Stand Up?
Jody Diamond, Harvard University/Dartmouth College

13I Salon 5/6  • SEM
Emergent and Urban Musics
Chair: Jason Oakes, Cooper Union

10:45 Confronting the Exotic: Arrington de Dionyso’s Malaikat Dan Singa and Ethnomusicology
Charles Sharp, California State University Fullerton

11:15 Politics of the Groove or “Free your mind; your ass will follow”: Embodied Activism in United States Afrobeat Scenes
Oyebade A Dosunmu, University of Pittsburgh

11:45 How the City Sounds: Festivals and Urban Space in Contemporary Berlin
Michael O’Toole, University of Chicago
13J Parlor A •SEM
Miscellaneous Issues in Ethnomusicology II
Chair: Mark Laver, University of Toronto

10:45 “The Bank of Music”: Sponsorship, Corporate Amorality, and the Spectacle of Community
Mark Laver, University of Toronto

11:15 Collaboration Between Performer and Composer: An Exploration of the Creative Process of Composing
Kiku Day, University of London

13K Independence Ballroom – D •CORD
Plenary: Signing Off
Moderator: SanSan Kwan, University of California, Berkeley

10:45 Mary Fogarty, York University
Habib Iddrisu, Northwestern University
Stephanie Jordan, Roehampton University
Ketu Katrak, University of California, Irvine
Melissa Templeton, University of California, Riverside
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