Music and Global Health: Toward Collaborative Paradigms  
8:30 am – 8:45 pm

Lilly Auditorium (UL0130), University Library  
755 West Michigan Street, IUPUI Campus, Indianapolis

Support for this event is provided by the IU Office of the Vice President for Research (New Frontiers/New Currents Grant), the IUPUI Medical Humanities and Health Studies Program, the IU Center for Global Health, the IU Clinical and Translational Sciences Institute, and the IU Department of Folklore and Ethnomusicology.

8:30 – 9:00 am  Registration and Coffee/Breakfast (provided)

9:00 – 9:15 am  Welcome: William Schneider (IUPUI Medical Humanities and Health Sciences Program), Robert Einterz (IU Center for Global Health), Judah M. Cohen (Indiana University, Bloomington)

9:30 – 11:15 am  Session 1: Giving Voice to Health: “SANITATION” in Liberia  
Moderator: Ruth M. Stone, Indiana University Bloomington

Michael Frishkopf, University of Alberta  
Samuel Morgan (aka Shadow), Shadow’s Entertainment, Monrovia, Liberia  
David Zakus, University of Alberta  
Ari Mastoras, Rhodes Recordings, Edmonton, Alberta  
Camilla Hermann, GroundUp Global, New York

11:30 am – 12:15 pm  Lunch (provided for registrants)

12:30 – 1:30 pm  Keynote Speaker

Music, the Arts, and Global Health - In Search of Sangam, its Theory, and Paradigms  
André de Quadros, Boston University

1:45 – 4:00 pm  Session 2: Methods for Collaboration  
Moderator: Daniel B. Reed, Indiana University Bloomington

Bones of Dancers, Country and Songs: Closing the Gap between Music-Based Research and Health in the Kimberley Region of Northwest Australia  
Sally Treluyr, University of Melbourne  
Rona Charles, Mowanjum Art and Culture Centre, Western Australia

Translating Musical Ethnographic Skills in a Cross-Disciplinary Research Setting  
Niyati Dhokai, Independent Scholar

South African Music in the History of Epidemics  
Austin Okigbo, University of Colorado at Boulder

A Global Music and Health Movement? Some Thoughts on Challenges Faced and How to Engage with Them  
Muriel E. Swijghuisen Reigersberg, Goldsmiths College, University of London

4:00 – 4:15 pm  Coffee Break (provided)

4:15 – 6:00 pm  Session 3: Roundtable  Music Therapy and Medical Ethnomusicology: An Exploration of Existing Disciplines, Models, and Collaborative Proposals  
Moderator and Respondent: Debra Burns, Indiana University Purdue University Indianapolis

Gregory Melchor-Barz, Vanderbilt University  
Jane Edwards, University of Limerick (Ireland)  
Colin Quigley, University of Limerick (Ireland)

6:15 – 7:15 pm  Dinner (on your own)

7:30 – 8:45 pm  Session 4: Heading Home: A Multimedia Presentation  
Moderator: Theresa Allison, University of California, San Francisco

Arts-in-Medicine: Healing and the Humanities  
Patricia Repar, University of New Mexico
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 8:30 am-1:30 pm | **Ethnomusicology Goes to Middle School**  
Center for Inquiry (Host, Brian Hoover)  
725 North New Jersey Street  
Indianapolis  
Education Section |
| 3:00 pm – 8:00 pm | **SEM President’s Suite**  
SEM Board of Directors |
Thursday, November 14

Session 1, 8:30 – 10:30am

1A Indiana Ballroom F, Live Video-Streaming
Music and Evolution
Chair: Judith Becker, University of Michigan
*Sponsored by Cognitive Ethnomusicology Special Interest Group

8:30 The Evolutionary History of Human Musicality: Empirical Approaches
Aniruddh Patel, Tufts University

9:00 Mediating Social Uncertainty: Music as Communicative Social Interaction
Ian Cross, University of Cambridge

9:30 Cultural Evolution of Music
Patrick Savage, Tokyo University of the Arts

10:00 General discussion

1B Indiana Ballroom G
“It’s not just for Homosexuals”: Cross-dressed Performance, Gender, and Sexuality in Cross-cultural Perspective
Chair: Nancy Guy, University of California, San Diego
*Sponsored by Gender and Sexualities Taskforce (GST)

8:30 Rescuing Love from Scholarship: The Cross-dressing Devotions of Beverly Sills Fans as a Case Study
Nancy Guy, University of San Diego

9:00 Cross-dressing for Art and/or Sex: Kunqu Evidence and Interpretations
Joseph Lam, University of Michigan

9:30 Cross-dress for Success: Gender Bending in Topeng Cirebon
Henry Spiller, University of California, Davis

10:00 Subverting or Reinforcing Gender, or Both?: Cross-dressed Performance in Nineteenth-century Variety and Burlesque
Gillian Rodger, University of Wisconsin, Milwaukee

1C Indiana Ballroom A-B
Music, Emotion and Trance
Chair: Ruth Stone, Indiana University

8:30 Axé, Vibration, and Religious Work: Conceptualizing Musical Contributions to Batuque and Umbanda Religions in Southern Brazil
Marc Gidal, Ramapo College of New Jersey

9:00 Mhongo’s Moving Meanings: Semiotics, Spirituality, and the Emotional Possibilities of Nduu Drumming of Zimbabwe
Tony Peman, Grinnell College

9:30 Tears, Anger, and Their Dangers: Investigating the Emotional Effects of Sung Poetry in the Gojam Highlands of Ethiopia
Katell Morand, University of Washington

10:00 “Crying Is Good for You”: Affective Heart Responses to Vocal Expressions of Sadness and Grief
Margarita Mazo, Ohio State University

1D Indiana Ballroom C-D
Roundtable – Digital Ethnomusicology: The Affordances, Limitations, and Sociopolitical Implications of Digital Methodology
Chair: Wendy Hsu, Occidental College

8:30 Wendy Hsu, Occidental College
Ozan Aksoy, The Graduate Center, City University of New York
Erik DeLuca, University of Virginia
Christopher Johnson-Roberson, Brown University
Thursday, November 14

1E  Lincoln
Transculturation and Cross-Cultural Borrowings
Chair: Donna Buchanan, University of Illinois at Urbana-Champaign
8:30 The Banjar Abroad: Building Alternative Networks of Pedagogy, Performance, and Prestige in the International Balinese Gamelan Scene
*Elizabeth Clendinning, Emory University*

9:00 The Boundaries of Butoh: Sound, Music, and Nation
*Kelly Foreman, Wayne State University*

9:30 The In-between-ness of Egyptian Violinists: Debating the Playing of a Transcultural Instrument
*Lillie Gordon, University of Illinois at Urbana-Champaign*

10:00 “It’s A Coptic Thing”: Music, Liturgy, and Transnational Religious Identity in an American Coptic Community
*Teresita Lozano, University of Colorado at Boulder*

1F  Santa Fe
Urban Sound Studies
Chair: Ricardo Trimillos, University of Hawai‘i at Mānoa
8:30 Singaporean Hinduism: Tamil Drumming, Ethics and Labor in the Air-Conditioned Nation
*Jim Sykes, University of Pennsylvania*

9:00 Sound Stories: SOUNDWALK and the Urban Fantasy
*Catherine Provenzano, New York University*

9:30 Resilient Sounds, Changing Atmospheres: A Sonic Exploration of the Urban Transformation of the Mouraria Quarter in Lisbon (Portugal)
*Inigo Sanchez, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa*

10:00 Nonstop to La Raza: Music and Mass Transit in Mexico City
*León. F. García Corona, University of California, Los Angeles*

1G  Marriott Ballroom 1
Music, Citizenship, and Belonging in Three Post-Ottoman States
Chair: Nicholas Tochka, Tufts University
*Sponsored by Anatolian Ecumene Special Interest Group*

8:30 The Musical Politics of Inflexible Citizenship: Becoming “Civilized” in Post-Ottoman Albania
*Nicholas Tochka, Tufts University*

9:00 A Tale of Two “Caravans”: Myths of Intimate Belonging and Pre-Communist Bulgarian Popular Music
*Ryan McCormack, University of Tennessee-Knoxville*

9:30 “I am Not a Stranger”: Intimate Kurdish Publics and the Turkish Nation-State
*Christina Hough, University of Texas-Austin*

10:00 Discussant
*Sonia Seeman, University of Texas-Austin*

1H  Marriott Ballroom 2
Collaborations
Chair: Charles Sharp, California State University, Fullerton

8:30 Musical Collaboration as Political Critique: Forging Political Alliances in a Greek-Turkish Recording Project
*Michael O'Toole, University of Chicago*

9:00 Radiohead's 'Pyramid Song': Fieldwork and Collaborative Aesthetics in the Internet Age
*Nathan Hesselink, University of British Columbia*

9:30 Fusion or Confusion?: Assessing the Impact of Cross-cultural Collaborations in Hindustani Music
*Stephen Slawek, The University of Texas at Austin*

10:00 Creativity, Cultural Empathy and New Imaginative Geographies in Collaboration between Musicians from Portugal and the Arab world
*Leonor Losa, Universidade Nova de Lisboa*
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
<th>Topic</th>
<th>Chair/Presenter(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>“One Harmonious Effort to Unite Everyone”: Shape-Note Gospel Singing and Community in Central Arkansas, 1920-1950</td>
<td>Kevin Kehrberg, Warren Wilson College</td>
</tr>
<tr>
<td>9:00</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>Musical Diplomacy: Overcoming Politics with Music in a Chinese-Taiwanese Christian Church</td>
<td>Yan Xian, Kent State University</td>
</tr>
<tr>
<td>9:30</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>“Drums of Our Fathers”: Sacred Music and the Negotiation of Garifuna Ethnicity</td>
<td>Lauren Poluha, University of California, Los Angeles</td>
</tr>
<tr>
<td>10:00</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>The Songs of an Endangered Species: Categorical Perception and Melodic Transformation as Observed in Some Older Korean Christians' Hymn Singing</td>
<td>Jee-Weon Cha, Grinnell College</td>
</tr>
<tr>
<td>8:30</td>
<td>1K</td>
<td>Marriott Ballroom 4</td>
<td>The Politics of “Sound Quantum” in Contemporary Afro-Inuit Musical Practice</td>
<td>Jessica Bissett Perea, University of California, Davis</td>
</tr>
<tr>
<td>9:00</td>
<td>1K</td>
<td>Marriott Ballroom 4</td>
<td>American Indian Art as Trans-culturalization: Evidence from A Smithsonian Exhibit</td>
<td>Robert Collins, San Francisco State University</td>
</tr>
<tr>
<td>9:30</td>
<td>1K</td>
<td>Marriott Ballroom 4</td>
<td>Before Jazz Came the Medicine Songs: Mildred Bailey and the Making of a Pan-American Art Form</td>
<td>Chad Hamill, Northern Arizona University</td>
</tr>
<tr>
<td>10:00</td>
<td>1K</td>
<td>Marriott Ballroom 4</td>
<td>Rhythm, Melody and Sweet Harmony: An Analysis of Powwow and Peyote Songs in the Music of Jim Pepper</td>
<td>John-Carlos Perea, San Francisco State University</td>
</tr>
<tr>
<td>8:30</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>Destiny: Muslim Women Popular Artists in Ilorin</td>
<td>Debra Klein, Gavilan College</td>
</tr>
<tr>
<td>9:00</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>The Interrelationship between Voice Instruments and Movement in Dadakuada Music among the Ilorin People of Nigeria</td>
<td>Jeleel Ojuade, University of Ilorin</td>
</tr>
<tr>
<td>9:30</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>Orin Ibeji: Themes of Procreation Life and Death in the Music of Yoruba Twins</td>
<td>Bode Omojola, Mt. Holyoke College</td>
</tr>
<tr>
<td>10:00</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>Towards a Theory of Progressive Traditionalism: New Perspectives in Ethnomusicological Study of Contemporary African Music</td>
<td>Austin Emielu, University of Ilorin</td>
</tr>
</tbody>
</table>

**Note:**
*Sponsored by Indigenous Music Special Interest Group*
2A Indiana Ballroom F, Live Video-Streaming
Film Music
Chair: Nilanjana Bhattachariya, Arizona State University

10:45 Tracing Musical Cosmopolitanism in 20th-Century Bengal: The Case of “Baajey Koruno Shurey”
Suddhaseel Sen, Presidency University, Kolkata (India)

11:15 Re-sounding the Mexican Revolution: Music and Changing Conceptions of the Revolution in Contemporary Mexican Cinema
Jacqueline Avila, University of Tennessee

11:45 Don’t Tell Me How to Listen: The Music of North American Observational Cinema
Benjamin Harbert, Georgetown University

2B Indiana Ballroom G
Posthuman Subjectivities in Music Performance
Chair: Jeff Packman, University of Toronto

10:45 Ghost Notes in the Machine: The Feel of Music in the Age of Post-Human Live Performance
Jeff Packman, University of Toronto

11:15 Holograms and Posthuman Spirituality in Popular Music
Ken McLeod, University of Toronto

11:45 Posthuman Selves and Techno-Alterities in Laptop Music Improvisation
René T.A. Lysloff, University of California, Riverside

2C Indiana Ballroom A-B
Music and Masculinity
Chair: Henry Spiller, University of California, Davis

10:45 Competing Masculinities: Cuban-Canadian Musicians, Competition, and the Decline of Live Salsa Music in Toronto
Brigido Galvan, Independent

11:15 Gendered Practice in Korean Drumming: Conceptualizing the Maleness of Pansori Drumming
Yoonjah Choi, The Graduate Center, City University of New York

11:45 “Hip-Hop Should Be Pissed Off!”: Sounding Male Subjectivity in Taiwan Rap
Meredith Schweig, Harvard University

2D Indiana Ballroom C-D
Varieties of Popular Music I
Chair: David Kaminsky, University of California, Merced

10:45 K-Pop Meets Kapah: Commoditization, Hybridity, Identity, and Taiwanese Aboriginal Popular Music
Chun-bin Chen, Taipei National University of the Arts

11:15 The Rural and the Transnational in 'abidat rma (Morocco)
Alessandra Ciucci, Northeastern University

11:45 Viking Metal and Rainbow Warriors: Faroese Popular Music, Whaling, and Conflicting Epistemologies
Joshua Green, Memorial University of Newfoundland
<table>
<thead>
<tr>
<th>Room</th>
<th>Session Details</th>
</tr>
</thead>
</table>
| **2E** Lincoln | Challenges of Cultural Heritage  
Chair: Frederick Moehn, King’s College London  
**10:45** The Performance of Cultural Tourism in the Appenzell, Switzerland  
*Andrea Douglass, Boston University*  
**11:15** Aging Musically: Tangible Sites of Music Heritage  
*Bradley Hanson, Brown University*  
**11:45** Not Just Another Residence: Flamenco Peñas, Patrimonio, and Noise Control in Seville, Spain  
*Joshua Brown, University of California, Riverside* |
| **2F** Santa Fe | World Music, Copyright, and Liminality  
Chair: Randal Baier, Eastern Michigan University  
**10:45** Searching for Authenticity in the World Music Industry  
*Aleysia Whitmore, Brown University*  
**11:15** Online, Nobody Knows What a Performance Is: How the World’s Legal Systems Have Defined the Download  
*Marc Perlman, Brown University*  
**11:45** Je n’ai pas à m’intégrer: Liminality and Pluralism in the Music of Amel Bent  
*Jake Nelson, Yale University* |
| **2G** Marriott Ballroom 1 | Finding the Future in the Past: Indigenous Peoples and Historical Ethnomusicology  
Chair: T. Christopher Aplin, Independent Scholar  
*Sponsored by Indigenous Music Special Interest Group*  
**10:45** Moving Beyond Geronimo through Fort Sill Apache Song  
*T. Christopher Aplin, Independent Scholar*  
**11:15** Old Timers and Métis Heritage Display in Early Twentieth Century Alberta  
*Sarah Quick, Cottey College*  
**11:45** Return to Huilotita: What 115 Years of Recorded Wixárika (Huichol) Music Tells Us About Ethnomusicology Today  
*Nolan Warden, University of California, Los Angeles* |
| **2H** Marriott Ballroom 2 | Youth, Schools, and Institutionalized Programs  
Chair: Andrea Emberly, York University  
**10:45** Ethnomusicology and Cultural Empowerment in Canada: A Participatory Action Research Project with “At-risk” Immigrant and Refugee Youth  
*Rana El Kadi, University of Alberta*  
**11:15** Cheering Students in Jakarta: The Role of Acehnese 1000 Hands Dance in the Capitol's High Schools  
*Maho Ishiguro, Wesleyan University*  
**11:45** Sacred Music and the Public Good: Traditional Aboriginal Music in Public Schooling and Child Welfare Programs  
*Byron Dueck, The Open University* |
2I Marriott Ballroom 3
Participatory Traditions
Chair: Jonathan Stock, University College Cork

10:45 Son Jarocho and the Fandango Fronterizo: Deploying Traditional, Participatory Art Forms to Confront Contemporary Issues
Hannah Balcomb, University of California, Riverside

11:15 Lithuanian Folk Ensembles: Cross-Generational Perspectives on Music Making Communities in Vilnius
Sarah Bartolome, Louisiana State University

11:45 “At Risk Music”: Embedded Nahua Cosmopolitanism, Mexicanness and Soundscapes at El Festival de la Huasteca
Kim Carter Muñoz, University of Washington

2J Marriott Ballroom 4
Listening
Chair: Jennifer Kyker, Eastman School of Music

10:45 Using Big Data to Examine the Effect of Environment on Listening Habits
Daniel Shanahan, Ohio State University

11:15 The Promise of Listening: Sound Knowledge among Sufi Muslims in Secular France
Deborah Kapchan, New York University

11:45 Leisure and Listening in São Paulo’s Aural Public Sphere: The Case of the SESC-SP
Daniel Gough, University of Chicago

2K Austin/Boston
Under the Radar and Off the Map: Three Rural Musics of Island Southeast Asia
Chair: Philip Yampolsky, University of Illinois at Urbana-Champaign
*Sponsored by Indigenous Music Special Interest Group

10:45 Vaihoho, an Unreported Song-form from Timor-Leste
Philip Yampolsky, University of Illinois at Urbana-Champaign

11:15 Musical taste in Tanjung Bunga, Flores, Indonesia
Dana Rappoport, Centre National de la Recherche Scientifique (CNRS)

11:45 Kerintuk Epic Singing of the Kenyah Lepo? Tau of Sarawak, Malaysia
Gini Gorlinski, Encyclopaedia Britannica
12:30 – 1:30pm

Crossroads Section
Indiana Ballroom A-B

SIG for the Study of Music and Violence
Marriott Ballroom 1

Sound Studies SIG
Indiana Ballroom C-D

Audio Visual Committee
Marriott Ballroom 2

Sound Future Campaign Committee
Austin/Boston

Dance, Movement, and Gesture Section
Lincoln

Archiving SIG
Santa Fe

Indigenous Music SIG
Marriott Ballroom 3
Thursday, November 14

3A Indiana Ballroom F, Live Video-Streaming
Experimentalism in Latin America
Chair: Alejandro Madrid, Cornell University
*Sponsored by Latin American and Caribbean Section

1:45 From Sounds of the Cosmos to Neo-Indigenist Happenings: The Reinvention of Sonido 13 at the End of the 20th Century
Alejandro Madrid, Cornell University

2:15 Transgressing the Streets of Mexico City: The “Renovative Destruction” of Collective Improvisation
Ana R Alonso-Minutti, University of New Mexico

2:45 From Tango Nuevo to Avant-Garde: Disenchantment with the Fringes of Music Making
Eduardo Herrera, Rutgers, The State University of New Jersey

3:15 Discussant
Benjamin Piekut, Cornell University

3B Indiana Ballroom G
Roundtable – Why Music? Developing New Music Rhetoric In and Out of the Changing Academy
Chair: Kathryn Metz, Rock and Roll Hall of Fame and Museum

1:45 Kathryn Metz, Rock and Roll Hall of Fame and Museum
Justin Patch, Vassar College
Tom Porcello, Vassar College
Jennifer Fraser, Oberlin College
Ruth Stone, Indiana University

3C Indiana Ballroom A-B
Negotiating the Role of the Ethnographer in Popular Music Research: Liminality, Memory and Other Fieldwork
Connundra
Chair: J. Meryl Krieger, Indiana University Purdue University Indianapolis
*Sponsored by Popular Music Section

1:45 “Am I Still Doing Research?”: Negotiating the Field in East-African Popular Music Scholarship
Brent Swanson, University of Maryland

2:15 “No, I’m Not a Reporter!”: Misunderstanding the Role of the Researcher in the Ethnomusicology of Popular Music and Conflict
Patricia Schone Vergara, University of Maryland

2:45 Reconstructing Abbey Road: Place, History, and Mnemohistory in Memories of Working with the Beatles
Gordon Thompson, Skidmore College

3:15 “Dave Drums Like a Girl” and “Jenn is a Tool”: Negotiating Liminal Spaces of Technology in Recording Studio Ethnography
J. Meryl Krieger, Indiana University Purdue University Indianapolis

3D Indiana Ballroom C-D
Taiko Drumming in North America
Chair: Lei Ouyang Bryant, Skidmore College
*Sponsored by Japanese Performing Arts Special Interest Group

1:45 Drumming between East & West: Understanding the “Ki” to North American Taiko
Lei Ouyang Bryant, Skidmore College

2:15 Negotiating (Post?) Orientalism: White Women and North American Taiko
Angela Ahlgren, Ohio University

2:45 “What is Taiko?”: Negotiating the Evolution of Contemporary Japanese Drumming Music
Benjamin Pachter, University of Pittsburgh

3:15 Discussant
Deborah Wong, University of California, Riverside
Soundly Reorganizing Humanity: Musicking at the Edge of Ethics and Aesthetics  
Chair: Matt Rahaim, University of Minnesota

Voice Cultures: Ethical Dispositions in Hindustani Music  
Matt Rahaim, University of Minnesota

Complications of Status for the Composer of Islamic Dhikr Music  
Jeff Piatt, University of California, Berkeley

Resonant Projects: Music War and Ethics in Contemporary Mali  
Ryan Skinner, Ohio State University

Discussant  
Harris M. Berger, Texas A&M University

Santa Fe  
Roundtable – Ecomusicology Listening Room: Ecocriticism, Popular Music, and the Audiovisual  
Director: Mark Pedelty, University of Minnesota  
Chairs: Justin Burton, Rider University  
Michael Baumgartner, Cleveland State University  
*Sponsored by Popular Music Section

Speech Surrogation as Historical Memory and Deep Knowledge in Birifor Funeral Xylophone Music  
Brian Hogan, Independent Scholar

Cultural Tourism in Ghana: Exploring the Development of Musical Expectations  
Katie Young, University of Toronto

Becoming the Ancestors: Musical Communication and Collective Identity in Birifor Funeral Music  
Michael Vercelli, West Virginia University

Time and Space, Music and Matter: Considerations of the Materiality of a West African Performance Tradition  
Karl Haas, Boston University

Marriott Ballroom 1  
Time, Communication, and Tourism in Ghana  
Chair: George Worlasi Kwasi Dor, University of Mississippi

Speech Surrogation as Historical Memory and Deep Knowledge in Birifor Funeral Xylophone Music  
Brian Hogan, Independent Scholar

Cultural Tourism in Ghana: Exploring the Development of Musical Expectations  
Katie Young, University of Toronto

Becoming the Ancestors: Musical Communication and Collective Identity in Birifor Funeral Music  
Michael Vercelli, West Virginia University

Time and Space, Music and Matter: Considerations of the Materiality of a West African Performance Tradition  
Karl Haas, Boston University

Marriott Ballroom 2  
Religious Voices Unbounded: Sacred Music in the Public Sphere  
Chair: Timothy Rommen, University of Pennsylvania  
*Sponsored by Sacred and Religious Music Special Interest Group

Vocal Redemption: Multilingual Harmonies of the Senegalese Catholic Church  
Christine Thu Nhi Dang, University of Pennsylvania

First Church of the Ancestors: Religious and Musical Innovation in Uganda  
Peter Hoesing, Claflin University

Sing To The Lord A New Song: Music and the Creation of an American Judaism  
Rachel Adelstein, University of Chicago

Discussant  
Richard Jankowsky, Tufts University

Marriott Ballroom 3  
Time, Communication, and Tourism in Ghana  
Chair: George Worlasi Kwasi Dor, University of Mississippi

Speech Surrogation as Historical Memory and Deep Knowledge in Birifor Funeral Xylophone Music  
Brian Hogan, Independent Scholar

Cultural Tourism in Ghana: Exploring the Development of Musical Expectations  
Katie Young, University of Toronto

Becoming the Ancestors: Musical Communication and Collective Identity in Birifor Funeral Music  
Michael Vercelli, West Virginia University

Time and Space, Music and Matter: Considerations of the Materiality of a West African Performance Tradition  
Karl Haas, Boston University
<table>
<thead>
<tr>
<th>Session 3, 1:45 – 3:45pm</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3I Marriott Ballroom 3</strong></td>
</tr>
<tr>
<td><strong>Seeking the Future in the Past: Vocal and Instrumental Musicians in Mongolia and Inner Mongolia</strong></td>
</tr>
<tr>
<td>Chair: Charlotte D’Evelyn, University of Hawai’i</td>
</tr>
<tr>
<td>1:45</td>
</tr>
<tr>
<td>Charlotte D’Evelyn, University of Hawai’i</td>
</tr>
<tr>
<td>2:15</td>
</tr>
<tr>
<td>Jennifer Post, University of Western Australia</td>
</tr>
<tr>
<td>2:45</td>
</tr>
<tr>
<td>Peter Marsh, California State University East Bay</td>
</tr>
<tr>
<td>3:15</td>
</tr>
<tr>
<td>Sunmin Yoon, Kent State University</td>
</tr>
<tr>
<td><strong>3J Marriott Ballroom 4</strong></td>
</tr>
<tr>
<td><strong>Analyzing Caribbean Trajectories: Social Dynamics of Change in Popular and Religious Musics</strong></td>
</tr>
<tr>
<td>Chair: Sydney Hutchinson, Syracuse University</td>
</tr>
<tr>
<td><em>Sponsored by Analysis of World Music Special Interest Group</em></td>
</tr>
<tr>
<td>1:45</td>
</tr>
<tr>
<td>Sydney Hutchinson, Syracuse University</td>
</tr>
<tr>
<td>2:15</td>
</tr>
<tr>
<td>David Garcia, University of North Carolina at Chapel Hill</td>
</tr>
<tr>
<td>2:45</td>
</tr>
<tr>
<td>Ryan Bazinet, City University of New York, Graduate Center</td>
</tr>
<tr>
<td>3:15</td>
</tr>
<tr>
<td>Angelina Tallaj, City University of New York, Graduate Center</td>
</tr>
<tr>
<td><strong>3K Austin/Boston</strong></td>
</tr>
<tr>
<td><strong>Re/Claiming Indigeneity through Music: Three Case Studies</strong></td>
</tr>
<tr>
<td>Chair: Anna Hoefnagels, Carleton University</td>
</tr>
<tr>
<td><em>Sponsored by Indigenous Music Special Interest Group</em></td>
</tr>
<tr>
<td>1:45</td>
</tr>
<tr>
<td>Anna Hoefnagels, Carleton University</td>
</tr>
<tr>
<td>2:15</td>
</tr>
<tr>
<td>Gordon E. Smith, Queen’s University</td>
</tr>
<tr>
<td>2:45</td>
</tr>
<tr>
<td>Jeffrey van den Scott, Northwestern University</td>
</tr>
<tr>
<td>3:15</td>
</tr>
<tr>
<td>Charlotte Frisbie, Southern Illinois University Edwardsville</td>
</tr>
<tr>
<td><strong>3L Book Exhibits Area</strong></td>
</tr>
<tr>
<td>1:45</td>
</tr>
<tr>
<td>Ruth Mueller, Saint Louis University</td>
</tr>
</tbody>
</table>
Thursday, November 14

4A  Indiana Ballroom F, Live Video-Streaming Technologies and Remixes
Chair: Rene Lysloff, University of California, Riverside

4:00  Where Does this Cable Go?: Guitar Amplifiers, Instrumentality, and Sonic Ecology
David VanderHamm, University of North Carolina at Chapel Hill

4:30  A Tribe Called Red: Reversing Stereotypes Through Remix
Christina Giacona, University of Oklahoma

5:00  Remix<>Culture: A “Fair Trade” Approach to Remixing Field Recordings
Daniel Sharp, Tulane University

4B  Indiana Ballroom G
Intersections of Sacred and Secular
Chair: Michael Frishkopf, University of Alberta

4:00  But Is it sacred? Theorizing and Tracing the Virtualization of Qawwali
Regula Qureshi, University of Alberta

4:30  Sunday Best: The Mediation of the Sacred and Secular in a Gospel Competition
Christina Harrison, Indiana University

5:00  Constructing the Sacred, Negotiating the Secular: A Structural Analysis of Gnawa Music Performances
Maisie Sum, University of Waterloo

4C  Indiana Ballroom A-B
Transnationalism
Chair: Ellen Koskoff, Eastman School of Music

4:00  The Real Sapphires: Stage, Screen, and the Meaning of an All-Indigenous “Girl Group” in the Black Pacific
Gabriel Solis, University of Illinois at Urbana-Champaign

4:30  K-pop Goes Global: “Non-nationality” as a New Strategy to Claim Space in the International Music Market
Youngdae Kim, University of Washington

5:00  Arangetrams Transcending Borders: Musical Ceremonies and Transnational Networks in the Tamil-speaking Diaspora
Jasmine Hornabrook, Goldsmiths, University of London

4D  Indiana Ballroom C-D
Film/Video session: Filmmaking as a Research Method in Ethnomusicology
Chair: Justin Schell, University of Minnesota

4:00  Making Movies about Music: Filmmaking as a Research Method in Ethnomusicology
Christopher Ballengee, Anne Arundel Community College

4:30  Researching Hmong Hip-Hop and Poetry in and through New Media
Justin Schell, University of Minnesota
<table>
<thead>
<tr>
<th>Time</th>
<th>Session 4, 4:00 – 5:30pm</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td>Past in the Present: The Pre-modern Liturgical Braj in Modern Hindustani Classical Music</td>
</tr>
<tr>
<td></td>
<td>Meilu Ho, University of Michigan</td>
</tr>
<tr>
<td>4:30</td>
<td>Let Us All Go Down to the Old Landmark: Dr. Watts Hymns as Embodiment of the African-American Past</td>
</tr>
<tr>
<td></td>
<td>Erica Watson, University of Memphis</td>
</tr>
<tr>
<td>5:00</td>
<td>City Incas and Country Incas: The Cultural Politics of Inca Reenactments in Peru</td>
</tr>
<tr>
<td></td>
<td>Elizabeth LaBate, University of Texas at Austin</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Postcolonial Theater of the Mind: Cultural Revolution, Conceptual Metaphor, and the Sinhala Radio Opera of Sri Lanka</td>
</tr>
<tr>
<td></td>
<td>Garrett Field, Ohio University</td>
</tr>
<tr>
<td></td>
<td>*Sponsored by Cognitive Ethnomusicology Special Interest Group</td>
</tr>
<tr>
<td>4:00</td>
<td>Metaphor, Spirituality, and Politics in Balinese Janger, 1920-65</td>
</tr>
<tr>
<td></td>
<td>Peter Steele, Bates College</td>
</tr>
<tr>
<td>4:30</td>
<td>“Won’t You Sing in Praise of Your Mother Tongue?” Tamil Language Devotion and the Poetics and Politics of Diasporic Belonging in Malaysia</td>
</tr>
<tr>
<td>5:00</td>
<td>Aaron Paige, Wesleyan University</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>4E Lincoln</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00</td>
<td>Divas and Entrepreneurs: Blurring the Boundaries between Art and Business in Peruvian Commercial Huayno Music</td>
</tr>
<tr>
<td></td>
<td>James Butterworth, Royal Holloway University of London</td>
</tr>
<tr>
<td>4:30</td>
<td>Creating opportunities developing life skills: Economic contexts of musical development work in South Africa</td>
</tr>
<tr>
<td></td>
<td>Laryssa Whittaker, Royal Holloway University of London</td>
</tr>
<tr>
<td>5:00</td>
<td>Terrains of Bollywood dance: Labour, Morality and (neo)Liberalism in Transnational India</td>
</tr>
<tr>
<td></td>
<td>Anna Morcom, Royal Holloway University of London</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>4F Santa Fe</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00</td>
<td>Indie in the City: Generic and Social Convergence in an Indonesian Soundworld</td>
</tr>
<tr>
<td></td>
<td>Rebekah E. Moore, Indiana University and @america (Indonesia)</td>
</tr>
<tr>
<td>4:30</td>
<td>Autonomy or Not Autonomy, That is the Question: Comparing Approaches to Genre in Folklore and Ethnomusicology</td>
</tr>
<tr>
<td></td>
<td>Esther Clinton, Bowling Green State University</td>
</tr>
<tr>
<td>5:00</td>
<td>Straddling Indonesian Punk and Metal while Challenging Extremists: The Extraordinary Music Career of Arian Tigabelas</td>
</tr>
<tr>
<td></td>
<td>Jeremy Wallach, Bowling Green State University</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>4G Marriott Ballroom 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00</td>
<td>Past in the Present: The Pre-modern Liturgical Braj in Modern Hindustani Classical Music</td>
</tr>
<tr>
<td></td>
<td>Meilu Ho, University of Michigan</td>
</tr>
<tr>
<td>4:30</td>
<td>Let Us All Go Down to the Old Landmark: Dr. Watts Hymns as Embodiment of the African-American Past</td>
</tr>
<tr>
<td></td>
<td>Erica Watson, University of Memphis</td>
</tr>
<tr>
<td>5:00</td>
<td>City Incas and Country Incas: The Cultural Politics of Inca Reenactments in Peru</td>
</tr>
<tr>
<td></td>
<td>Elizabeth LaBate, University of Texas at Austin</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Time</th>
<th>4H Marriott Ballroom 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00</td>
<td>Postcolonial Theater of the Mind: Cultural Revolution, Conceptual Metaphor, and the Sinhala Radio Opera of Sri Lanka</td>
</tr>
<tr>
<td></td>
<td>Garrett Field, Ohio University</td>
</tr>
<tr>
<td></td>
<td>*Sponsored by Cognitive Ethnomusicology Special Interest Group</td>
</tr>
<tr>
<td>4:30</td>
<td>Metaphor, Spirituality, and Politics in Balinese Janger, 1920-65</td>
</tr>
<tr>
<td></td>
<td>Peter Steele, Bates College</td>
</tr>
<tr>
<td>5:00</td>
<td>“Won’t You Sing in Praise of Your Mother Tongue?” Tamil Language Devotion and the Poetics and Politics of Diasporic Belonging in Malaysia</td>
</tr>
<tr>
<td></td>
<td>Aaron Paige, Wesleyan University</td>
</tr>
</tbody>
</table>
4I Marriott Ballroom 3
Music and Place
Chair: Susan Hurley-Glowa, University of Texas, Brownsville

4:00 Strictly Second Line: The Crescent City Roots of Funk
Benjamin Doleac, The University of California, Los Angeles

4:30 The Jazz Scene in Skopje, Macedonia: Class, Capital, and Alternative Social Spaces
Dave Wilson, The University of California, Los Angeles

5:00 Creating Spaces for the Here and Now: Jazz Presenters in New York City
Tom Greenland, A. Philip Randolph High School

4J Marriott Ballroom 4
Cosmopolitanism and Social Conflict
Chair: Andrew Weintraub, University of Pittsburgh

4:00 Omnivorous Tastes: Music, Food, and Consuming the Ethnic Other
Aviva Milner-Brage, University of California, Santa Barbara

4:30 Pan Trinbago and Phase II: The Social Conflict that Surrounds Phase II’s Panorama Performance of 2011
Mia Gormandy, Florida State University

5:00 “Once You Understand Sevdah, You Can’t Resist it”: On the Creation of “New Sevdah” and a Bosnian Cosmopolitan Identity
Badema Pitic, University of California, Los Angeles

4K Austin/Boston
Musics in Between: The Choral Singing Movement as a Social Practice in Portugal
Chair: Maria do Rosario Pestana, Universidade de Aveiro

4:00 Consensus and Conflict: The Ambivalence of Choral Practice during the Portuguese Autocratic Regime of Estado Novo
Maria do Rosario Pestana, Universidade de Aveiro

4:30 In-between Art, Folk, and Popular Music: Methodological Options and Main Results of a Survey on Choral Singing
Maria João Lima, Observatório das Actividades Culturais

5:00 Our Songs Belong to Us: Amateur Choir Repertoire, Insularity, Tourism and Local Politics in Madeira Island
Jorge Castro Ribeiro, Universidade de Aveiro
5:30 – 6:30 pm
First-time Attendees and New Members Reception
Marriott Ballroom 10

5:30 – 7:30 pm
Welcome Reception
With Southern Indiana Pipes and Drums
Marriott Ballroom 5-6

6:00 – 7:30 pm
SEM Council Meets the Membership
Marriott Ballroom 5-6

6:00 pm–12:00 am
Student Lounge
Austin/Boston

7:00 – 9:00 pm
Education Section Forum
Indiana Ballroom A-B

7:00 pm  Culture Bearers in Canadian Music Education: A Historical Perspective
Nur Intan Murtadza, University of Western Ontario

7:20 pm  Colonialism in Music Education in Postcolonial, Central American Context
Guillermo Rosabal-Coto, Universidad de Costa Rica

7:40 pm  Looking Inward, Branching Outward: Applications of Ethnography as a Music Learning Tool
Sarah Watts, Independent Scholar

8:00 pm  Around the World in 5 Days: A Case Study on a World Music Pedagogy Workshop
Amanda Soto, University of Idaho

8:20 pm  Music Education in Ethnomusicology: A Mutual Relationship
Roberta Lamb, Queen’s University, Ontario

8:40 pm  Seoul Mates: A Comparative Study of Music Preferences between Korean College Students in the United States and in Korea
Young-Youn Kim, Silla University, Korea
Ramona Holmes, Seattle Pacific University

7:30 – 8:30 pm
SEM Student Union Open Meeting
Indiana Ballroom C-D
Ecomusicology SIG
Marriott Ballroom 1
Anatolian Ecumene SIG
Marriott Ballroom 2

7:30 – 9:00 pm
Meeting for Program Directors for Ethnomusicology in the Academy and Public Sector
Lincoln (Breakout room: Columbus)
Society for Arab Music Research
Marriott Ballroom 3

8:00 – 9:00 pm
Latin American & Caribbean Music Section
Indiana Ballroom G

8:00 – 9:30 pm
Religion, Music, and Sound Section
Marriott Ballroom 4

8:00 – 10:00 pm
Association for Chinese Music Research
Santa Fe

9:00 – 10:00 pm
Latin American & Caribbean Music Section Dance Workshop
Leaders: Michael Birenbaum Quintero, Bowdoin College
Ian Middleton, University of Illinois at Urbana-Champaign
Indiana Ballroom G

9:00 – 10:30 pm
Local Arrangements Committees (2013/2014) and Program Committees (2013/2014)
Columbus
Friday, November 15  Morning Block  Session 5, 8:30 – 10:30am

7:00-8:00 am
SEM Chapters
Marriott Ballroom 1

SIG for Analysis of World Music
Marriott Ballroom 2

SIG for Voice Studies
Marriott Ballroom 3

9:00 am – 3:30 pm
Day of Ethnomusicology
Columbus

8:30-10:30 am
Program Session 5

5A  Marriott Ballroom – 5, Live Video-Streaming
Innovations in New Global Arts Curricula
Chair: Zoe Sherinian, University of Oklahoma

8:30  Zoe Sherinian, University of Oklahoma
Timothy Rice, University of California, Los Angeles
David Kaminsky, University of California, Merced
Sarah Morelli, University of Denver

5B  Indiana Ballroom G
Gender I
Chair: Kiri Miller, Brown University

8:30  Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now
Ryan Koons, University of California, Los Angeles

9:00  Metal Metal Land – Where Men Have Long Hair, Women Are in Control and Where Societal Rules of Gender Are Broken: An Examination of Masculinity in Heavy Metal Music
Peter Marjenin, Kent State University

9:30  Don't Blink: How Double Dutch Became a Missing Element of Hip-Hop
Kyra Gaunt, Baruch College-City University of New York

10:00  The Siinqee Institution and Ateetee: Arsi Oromo Women's Sung Prayers as an Active Practice of Women's Spiritual and Societal Powers and a Means of Upholding Their Rights
Leila Qashu, Memorial University

5C  Indiana Ballroom A-B
Transnational Circulations of K-pop: Fandom and Social Media in Europe and Asia
Chair: Eun-Young Jung, University of California, San Diego
*Sponsored by Association for Korean Music Research (AKMR)

8:30  K-Pop Fandom in the UK: Cosmopolitans, Locals, and Translocals
Haekyung Um, University of Liverpool

9:00  K-Pop Reception, Fandom, and Social Media in Vienna, Austria
Sang-Yeon Sung, University of Vienna

9:30  K-Pop Fandom and Social Media in Indonesia: A New Asian Cosmopolitanism?
R. Anderson Sutton, University of Hawai‘i at Mānoa

10:00  K-Pop in Japan: Consumption, Resistance, and Social Media
Eun-Young Jung, University of California, San Diego
## 5D  |  Indiana Ballroom C-D
--- | ---
**We Are A Small Axe: The Festivalization of the Small Island Caribbean**  
Chair: Jessica Swanston, University of Pennsylvania

8:30  |  Black Like Me: Cultural Tourism and St. Kitts Music Festival  
*Jessica Swanston, University of Pennsylvania*

9:00  |  Mizik a Nou: Envisioning a Global Creole Community through Dominica’s World Creole Music Festival  
*Timothy Rommen, University of Pennsylvania*

9:30  |  Postcolonial Creolizations and St. Lucia Jazz Festival  
*Jerry Weyer, Spelman College*

10:00 |  Discussant  
*Jocelyne Guilbault, University of California, Berkeley*

## 5F  |  Santa Fe
--- | ---
Chair: Matt Sakakeeny, Tulane University

8:30  |  Roads to Zion: Holy Hip Hop's Diasporic Intimacies  
*Christina Zanfagna, Santa Clara University*

9:00  |  Spoken, Sung, and Instrumental Voicings in the Church of the Living God  
*Matt Sakakeeny, Tulane University*

9:30  |  “Her Sons are Steadfast, Her Daughters True”: Singing Fisk University's Alma Mater  
*Marti Newland, Columbia University*

10:00 |  Evaluating Ethnomusicologies of Black American Religious Music  
*Guthrie Ramsey, University of Pennsylvania*

## 5E  |  Lincoln
--- | ---
**Conflict and Displacement**  
Chair: David McDonald, Indiana University

8:30  |  When Loss Sounds: Forced Migration and the New German Sonic Homeland  
*Ulrike Praeger, Boston University*

9:00  |  Seeking Higher Ground: Internal Displacement, Belonging, and the Revival of Traditional Music in Post Genocidal Cambodia  
*Stephen Mamula, Providence College*

9:30  |  “My bull Is White Like the Paper at UNICEF”: Cattle, Kalashnikovs and the Poetics of Development in Dinka Songs in South Sudan  
*Angela Impey, School of Oriental and African Studies, University of London*

10:00 |  Civil War, Radio and Fairuz (Again): Musical Shifts in the Syrian Radioscape during the Crisis  
*Beau Bothwell, Columbia University*

## 5G  |  Marriott Ballroom 1
--- | ---
**Ethical Listening and the Ethics of Listening: Musical Aesthetics, Style, and Public Piety in Contemporary Morocco**  
Chair: Christopher Witulski, University of Florida

8:30  |  The Beautiful Voice Will Bring Them Home: Sufi Devotional Music and the Creation of Islamic Subjectivities  
*Philip Murphy, Jr., University of California, Santa Barbara*

9:00  |  Jedba for the Nation: Embodied Listening and the Ethics of Politics in Moroccan Hip Hop  
*Kendra Salois, University of Maryland*

9:30  |  Ritual and Entertainment: Permeable Ethics and Aesthetics at the Pilgrimage at Sidi Ali Morocco  
*Christopher Witulski, University of Florida*

10:00 |  Discussant  
*Philip Schuyler, University of Washington*
<table>
<thead>
<tr>
<th>Time</th>
<th>Session 5, 8:30 – 10:30am</th>
</tr>
</thead>
</table>
| 8:30  | Ghost Notes: Re-performing Duke Ellington’s *Such Sweet Thunder*  
        *Darren Mueller, Duke University* |
| 9:00  | Jazz Goes to the Disco: The Journey of “You've Got To Have Freedom”  
        *Yoko Suzuki, University of Pittsburgh* |
| 10:00 | The Big 6 Clothing Store “Once a Number, Now an Institution”: The Role of a Business Man's Musical Tastes in Shaping Irish-Newfoundland Repertoire  
        *Evelyn Osborne, Independent Scholar* |
| 8:30  | The Politics of *Khöömei* Musical Competence and Professionalism in Post-Soviet Tuva  
        *Robbie Beahrs, University of California, Berkeley* |
| 9:00  | Learning *Küi*: Training, Transmission, and Knowledge in Kazakh Dombrya Performance  
        *Saida Daukeyeva, Kurmangazy Kazakh National Conservatory* |
| 9:30  | The Past, Present, and Future of Uyghur Muqam Pedagogy in Xinjiang, China  
        *Elise Anderson, Indiana University, Bloomington* |
| 8:30  | Ballet with Chinese Characteristics: Empowering Women through Dance  
        *Yawen Ludden, University of Kentucky* |
| 9:00  | Joged Nakal: Balinese Social Dancing in the Age of Pornoaksi  
        *Elizabeth Macy, Skidmore College* |
| 10:00 | Contesting Urban Space and Generating Social Networks through Klopse Music and Dance  
        *Francesca Inglese, Brown University* |
| 8:30  | Limitation as Possibility: The 'Ukulele in Women’s Hands  
        *Kati Szego, Memorial University of Newfoundland* |
| 9:00  | The Social Impact of Technological Innovations in Turkish Instrument Making  
        *Nicholas Ragheb, University of California, Santa Barbara* |
| 9:30  | Build Your Own Plague: Biological Modeling, Sound Technologies, and Experimental Musical Instruments  
        *Lauren Flood, Columbia University* |
| 10:00 | Open Secret: Knowledge and Perception in the Interactions of Pianists and Piano Technicians  
        *David Trasoff, Independent Artist/Scholar* |
| 5H Marriott Ballroom 2 | Songs Travel: Recordings and Repertory  
Chair: Travis Jackson, University of Chicago |
| 5I Marriott Ballroom 3 | Beyond Revival: Re-Evaluating Modes of Music Transmission in Central Asia  
Chair: Robbie Beahrs, University of California, Berkeley  
*Sponsored by Special Interest Group for the Music of Iran and Central Asia (SIGMICA)* |
| 5J Marriott Ballroom 4 | Dimensions of Dance  
Chair: Tomie Hahn, Rensselaer Polytechnic Institute |
| 5K Austin/Boston | Organology and Instrument Specialists  
Chair: Eliot Bates, University of Birmingham |
| 5L Book Exhibits Area | Poster: The Spaces of Filk: Tradition and Technology in Fan Participatory Music  
*Jessica Getman, University of Michigan* |
<table>
<thead>
<tr>
<th>Time</th>
<th>Event Description</th>
</tr>
</thead>
</table>
| 10:45 | **6A** Marriott Ballroom 5, Live Video-Streaming  
President’s Roundtable: Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture  
Chair: Harris M. Berger, Texas A&M University  
Deborah Justice, Syracuse University  
Deborah Kapchan, New York University  
Matt Rahaim, University of Minnesota  
Timothy Rice, University of California, Los Angeles  
Ruth Stone, Indiana University  
Jeff Todd Titon, Brown University |
| **6B** Indiana Ballroom F  
Workshop: Eastern Arab Maqam in Performance: The Case of Maqam Hijaz  
10:45 | Scott Marcus, University of California, Santa Barbara |
| 10:45 | **6C** Indiana Ballroom G  
Film Screening: Visual Popnography: Documenting Gendered Performance in Mumbai’s LGBTQ(HIA) Communities  
10:45 | Jeff Roy, University of California, Los Angeles |
| 12:30-1:30 pm | **6D** Indiana Ballroom A-B  
Workshop: India in the Caribbean: Fundamentals of Indo-Trinidadian Tassa Drumming  
Chair: Christopher Ballengee, University of Florida  
*Sponsored by South Asian Performing Arts (SAPA)  
Trinidad & Tobago Sweet Tassa  
10:45 |  
12:30-2:30 pm | SEM Council  
Marriott Ballroom 10 |
7A Marriott Ballroom 5, Live Video-Streaming
Music and Public Policy: The Political Economy of Musical Labor
Chair: Anne K. Rasmussen, The College of William and Mary
*Special Session Organized by the SEM Board

1:45 Ian MacKaye, Dischord Records, Washington DC
Kristin Thomson, Future of Music Coalition, Philadelphia, PA
Michael Birenbaum Quintero, Bowdoin College
Jennifer Matsue, Union College
Jeremy Wallach, Bowling Green State University

7B Indiana Ballroom F
Practices of Desire: The Implications of Erotic Subjectivity in Ethnomusicological Field Research
Chair: Sidra Lawrence, Bowling Green State University
*Sponsored by African Music Section and Gender and Sexualities Taskforce

1:45 Locating the Body: Mediating Desire, Race, Sexuality, and Gender in Field Research
Ana Aduonum, Illinois State University
Sidra Lawrence, Bowling Green State University

2:15 “Ana sa jëkkër (Where is Your husband?)”: Writing Gender Out of Ethnography
Catherine Appert, Cornell University
Patricia Tang, Massachusetts Institute of Technology

2:45 White Girls in the Field: Threats of Violence, Racial Privilege, and Gendered Listening in South Africa
Nicol Hammond, New York University
Carol Muller, University of Pennsylvania

3:15 Discussant
Michelle Kisliuk, University of Virginia

7C Indiana Ballroom G
Raising Voices, Reclaiming Spaces: Antinuclear Soundscape in Contemporary Japan and Korea
Chair: Noriko Manabe, Princeton University
*Sponsored by Popular Music Section, Japanese Music Special Interest Group, and Society for Asian Music

1:45 The Spaces We’ll Go: The Evolving Roles of Music in Antinuclear Demonstrations and Concerts in Post-Fukushima Japan
Noriko Manabe, Princeton University

2:15 Sounding Against Nuclear Power in Post-Tsunami Japan
Marie Abe, Boston University

2:45 Project Fukushima! Music, Sound, Noise, and the Public Perception of Nuclear Power in Post-3.11 Japan
David Novak, University of California, Santa Barbara

3:15 Songs of Complaint and Speeches of Protest in a Grassroots Movement of South Korean Radiation Sufferers
Joshua Pilzer, University of Toronto

7D Indiana Ballroom A-B
Imagining the Nation-state
Chair: Gavin Douglas, University of North Carolina, Greensboro

1:45 Indian Beats: Shifting Imaginations of India through the Journeys of Bhangra in Bollywood Music
Gerlinde Feller, Georg-August-Universität Goettingen

2:15 Reinterpreting Welshness: Songs and Choral Membership in Cultural Identity
Jennifer Johnstone, Anne Arundel Community College

Deanna Yerichuk, University of Toronto

Ilana Webster-Kogen, University of London
7E

Indiana Ballroom C-D
African-Brazilian Musical Traditions from Bahia, Brazil: Facing Contemporaneous Approaches to Research, Preservation and Performance of Samba de Roda of the Recôncavo
Chair: Xavier Vatin, Universidade Federal do Recôncavo Baiano / Indiana University

1:45 Diasporic Memories: The Recordings of Lorenzo Dow Turner in Bahia, Brazil (1940/41)
Xavier Vatin, Universidade Federal do Recôncavo Baiano / Indiana University

2:15 Cantador de Chula? Long-life Music Practice of the Elder Sambadores in Bahia
Katharina Döring, Universidade do Estado da Bahia

2:45 Samba as Happiness in Bahia, Brazil: Towards an Ethnomusicology of Emotion
Michael Iyanaga, University of California, Los Angeles

3:15 The Viola Machete from Samba Chula, Bahia
Cassio Nobre, Fundação Cultural do Estado da Bahia

7F

Lincoln
Performing the Bengal Borderlands
Chair: Eben Graves, The University of Texas at Austin
*Sponsored by South Asian Performing Arts Section (SAPA)

1:45 Big Talas, Shrinking Markets: Padavali-Kirtan in West Bengal’s Cultural Economy
Eben Graves, The University of Texas at Austin

2:15 Women, Voice, and the Great Media Divide
Carol Babiracki, Syracuse University

2:45 Professionalization and the Persistence of Communal Music-Making: Baul-Fakir Music in Contemporary West Bengal
Ben Krakauer, The University of Texas at Austin

3:15 Performing Baul-ness in Bangladesh
Bertie Kibreah, University of Chicago

8A

Marriot Ballroom – 5, Live Video-Streaming
New Perspectives on Ethnomusicology
Chair: Timothy Rice, University of California, Los Angeles

4:00 Quantum Ethnomusicology?: Meditations on “Objective Aesthetics” in World Music
Michael Tenzer, University of British Columbia

4:30 Biography, an Emergent Genre in Ethnomusicology
Lois Wilcken, La Troupe Makandal, Inc.

5:00 Placing the “Ethno” in Musicology: Reconsidering Disciplinary Lines through the Study of Vernacular Ritual in Classical Music Performance
Jennifer Hartmann, Memorial University of Newfoundland

8B

Indiana Ballroom G
Sustainability, Social Policy, and Local Culture
Chair: Angela Impey, School of Oriental and African Studies, University of London

4:00 Fortaleza’s Two Forrós: Tradition, Capitalism, and Musical Sustainability in Northeastern Brazil
Michael Silvers, University of Illinois at Urbana-Champaign

4:30 Rapping as Social Policy: Danish Immigrants and Århus Rap Akademi
Leslie Gay, Jr., University of Tennessee

5:00 Something in the Water: The Musical Shoals of Northwest Alabama
Christopher Reali, University of North Carolina at Chapel Hill
Friday, November 15

8C Indiana Ballroom A-B
Varieties of Popular Music II
Chair: Jennifer Matsue, Union College
4:00 Pussy Riot's Performance Art: A Cultural Production of Dissent
Randy Drake, University of California, Santa Barbara

4:30 Something in a Land of Nothing: An Exploration of Western-Prog-Rock Influenced Soviet Estrada
Alexandra Grabarchuk, University of California, Los Angeles

5:00 Reality Classicized: Hindustani Khyal in Television Contests of Marathi Popular Music
Aditi Deo, University of Oxford

8D Indiana Ballroom C-D
Sounding the Homeland
Chair: R. Anderson Sutton, University of Hawai‘i at Mānoa
4:00 The Sounds of a Dynamic Korea
Katherine Lee, University of California, Davis

4:30 “This is the Music of Contemporary China’s Ethnic Unity”: Sounding Configurations of Difference in Postsocialist China
Adam Kielman, Columbia University

5:00 Sonic Expressions of Home and Returning in the Chinese Diaspora of Toronto
Yun Emily Wang, University of Toronto

8E Lincoln
Agency and Organizing
Chair: Deborah Wong, University of California, Riverside
4:00 “Idle No More” Meets #IdleNoMore: Music’s Role in Physical and Virtual Organizing
Liz Przybylski, Northwestern University

4:30 Agency through Technology: How Professional Irish Traditional Musicians are Adapting to (and Thriving in) the New Music Industry
Leah O’Brien Bernini, University of Limerick

5:00 Agency and Creative Empowerment: Educational and Community Music Initiatives in South Africa
Juniper Hill, University of Cambridge/University College Cork

8F Santa Fe
Auto Sound in the Urban Space: Taipei, São Paulo, Bangkok
Chair: Leonardo Cardoso, University of Texas at Austin
*Sponsored by Sound Studies Special Interest Group
4:00 Sound-politics in São Paulo, Brazil: Youth and “Pancadões”
Leonardo Cardoso, University of Texas at Austin

4:20 Filtered Soundscapes: The Translation of Sound into Urban Noise in Taipei, Taiwan
Jennifer Chia-Lynn Hsieh, Stanford University

4:40 Audiophilia, Ideology, and the Automobile: Sound Installation Garages in Bangkok
Benjamin Tausig, New York University

5:00 Discussant (and questions/comments)
David Novak, University of California, Santa Barbara

8G Marriott Ballroom 1
State and Institutional Interventions and the Authority of Euro-classical Music
Chair: T.M. Scruggs, TheRealNews.com
4:00 Venezuela’s El Sistema: Euro-classical Music as the Tool for Social Transformation
T.M. Scruggs, TheRealNews.com

4:30 The Rajkó Ensemble and the Training of Romani Musicians in State Socialist Hungary
Lynn Hooker, Indiana University

5:00 Stealing Thunder From Down Under: a Tongan Band’s Use of Anglo-Oceanic “Legit” Music to Establish “Legitimacy” within the World Wind Band Community
David Kammerer, Brigham Young University-Hawai‘i
**Friday, November 15**

**Session 8, 4:00 – 5:30pm**

### 8H Marriott Ballroom 2

**In or Out? “Uchi” and “Soto” in Japanese Musical Worlds**  
Chair: Anne Prescott, Five Colleges, Incorporated  
*Sponsored by Japanese Performing Arts Special Interest Group*

**4:00** Out of the “Ie” and into the Doghouse: Challenging the Authority of a Koto School  
Anne Prescott, Five Colleges, Incorporated

**4:30** Songs Unsung: Censorship of Popular Song in Occupied Japan  
Nathanial Gailey-Schiltz, University of Maryland

**5:00** Koto in Translation: Exoticism and Authenticity of the Japanese Koto in Western New York  
Julia Topper, University of Maryland, College Park

### 8I Marriott Ballroom 3

**Transnational Flows in Senegambia**  
Chair: Marie Agatha Ozah, Duquesne University

**4:00** O’tek Akonting: Ethnography of a Senegambian Folk Lute  
Scott Linford, University of California, Los Angeles

**4:30** The Cosmopolitanism of Senegaleseness through Urban Dance Music  
Timothy Mangin, City College of New York

**5:00** Claiming Creation: Hip Hop Aesthetics and Copyright Reform in Senegal  
Juan Carlos Melendez-Torres, University of Pennsylvania

### 8J Marriott Ballroom 4

**Death, Trauma, and Commemoration**  
Chair: John O’Connell, Cardiff University

**4:00** Beti Esana: Music, Death and the Politics of Belonging in a Cameroonian Funeral Rite  
Dennis Rathnaw, Bowling Green State University

**4:30** Moving Memories: Disaster Songs as Vernacular Commemorations of Death  
Heather Sparling, Cape Breton University

**5:00** Witnessing through Song: David Boder’s 1946 Musical Testimony from the European Displaced Persons Camps  
Joseph Toltz, University of Sydney

### 8K Austin/Boston Voice and Narrative

**Chair: Sean Williams, Evergreen State University**

**4:00** Hard Work: Punk Vocal Performance in Mexico City  
Kelley Tatro, Duke University

**4:30** The Race of Bel Canto  
Katie Graber, Otterbein University

**5:00** Minangkabau Sung Narratives - from Wedding Room to YouTube: Finding an Audience in West Sumatra, Indonesia  
Megan Collins, Independent researcher
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:00 pm</td>
<td>Ethnomusicology Multimedia Project Reception</td>
<td>Exhibit Hall</td>
</tr>
<tr>
<td>4:30 – 5:30 pm</td>
<td>Investment Advisory Committee</td>
<td>Columbus</td>
</tr>
<tr>
<td>5:30 – 6:30 pm</td>
<td>BFE High Tea</td>
<td>Marriott Ballroom 10</td>
</tr>
<tr>
<td>5:30 – 6:30 pm</td>
<td>“Speed Mentoring” Session</td>
<td>Marriott Ballroom 4</td>
</tr>
<tr>
<td>5:30 – 7:30 pm</td>
<td>SSW/GST Reception</td>
<td>Marriott Ballroom 4</td>
</tr>
<tr>
<td>5:30 – 8:30 pm</td>
<td>Stevenson Prize Concert Rehearsal</td>
<td>Indiana Ballroom E</td>
</tr>
<tr>
<td>6:00 pm – 12:00 am</td>
<td>Student Lounge</td>
<td>Austin/Boston</td>
</tr>
<tr>
<td>6:30 – 7:30 pm</td>
<td>The 3rd Annual Fabulous GST/SSW Networking Cocktail Party</td>
<td>Marriott Ballroom 4</td>
</tr>
<tr>
<td>6:30 – 8:00 pm</td>
<td>Oxford University Press Reception</td>
<td>Indiana Ballroom F</td>
</tr>
<tr>
<td>7:30 – 8:30 pm</td>
<td>Concert: Sogbety Diomande’s West African Drum and Dance Company</td>
<td>Marriott Ballroom 6</td>
</tr>
<tr>
<td>7:30 – 9:30 pm</td>
<td>Popular Music Section</td>
<td>Marriott Ballroom 2</td>
</tr>
<tr>
<td>8:00 – 10:00 pm</td>
<td>University of Illinois Reception</td>
<td>Lincoln Room</td>
</tr>
<tr>
<td>8:30 – 9:30 pm</td>
<td>African Music Section Business Meeting</td>
<td>Marriott Ballroom 6</td>
</tr>
<tr>
<td>9:00 – 11:00 pm</td>
<td>Stevenson Prize Concert with SEM Orchestra</td>
<td>Indiana Ballroom E</td>
</tr>
<tr>
<td>9:30 – 10:30 pm</td>
<td>Roundtable Discussion with Sogbety Diomande’s West African Drum and Dance Company</td>
<td>Marriott Ballroom 6</td>
</tr>
<tr>
<td>9:30 – 11:00 pm</td>
<td>Wesleyan University Reception</td>
<td>To be determined</td>
</tr>
<tr>
<td>9:30 – 11:30 pm</td>
<td>University of Pittsburgh and University of Hawai‘i Reception</td>
<td>Santa Fe</td>
</tr>
<tr>
<td>Time</td>
<td>Session 9, 8:30am – 10:30am</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>------------------------------</td>
<td></td>
</tr>
</tbody>
</table>
| 7:30-8:30 am | Alexander Street Press Breakfast  
Michigan-Texas |
| 8:30 am-12:30 pm |
| Education Section Teacher Workshop  
Marriott Ballroom 10 |
| Repatriating Teachers: Walking the Lomax Collection Back to the Mississippi Hill  
*Patricia Shehan Campbell, University of Washington* |
| Ka Pilina: Community and Connection  
*Sarah Watts, Independent Scholar* |
| Afro-Cuban Culture Bearers  
*Matt Swanson, University of Washington* |
| Music & Inclusivity: Supporting Youth through Afro-Brazilian Pedagogy  
Colleen Haas, Indiana State University  
Amy Smith, Brown County Middle School |
| Singing Revolution of Estonia and Latvia  
Ramona Holmes, Seattle Pacific University  
Sarah Bartolome, Louisiana State University |
| Gospel Singing with Sheri Garrison  
*Mellonee Burnim, Indiana University Bloomington* |

Chair: Carolyn Ramzy, University of Toronto  
*Sponsored by Society for Arabic Music Research (SAMR)*

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 9, 8:30am – 10:30am</th>
</tr>
</thead>
</table>
| 8:30       | The Social Power of “Shahid” (Martyr) Metaphors in Music Videos  
Produced by Football Fan-activists in Egypt's 2011-12 Revolution: A Durkheimian Perspective  
*Michael Frishkopf, University of Alberta* |
| 9:00       | To Die is Gain: Singing a Heavenly Citizenship among Egypt's Coptic Christians  
*Carolyn Ramzy, University of Toronto* |
| 9:30       | The Martyr Pop Moment  
*Daniel Gilman, DePauw University* |
| 10:00      | Women and Music in the New Arab Revolutions: Bereavement, Pride, and Empowerment  
*Guilnard Moufarrej, Defense Language Institute* |

9B Indiana Ballroom G  
Roundtable – Navigating Multifaceted Mentorships  
Chair: Maressa McCall, University of Maryland, College Park  
*Sponsored by Student Union*
| 9C | Indiana Ballroom A-B  
**Disability, Neurodiversity, and Healing**  
Chair: Gregory Barz, Vanderbilt University |
| 8:30 | This is Drums, This is Your Brain on Drums, Any Question? West African Drumming and Healing  
*Jennifer Davis, University of Oklahoma* |
| 9:00 | Music as Memory in Post-Genocide Rwanda: a Survivor Listens to the Songs of Simon Bikindi  
*Jason McCoy, Dallas Baptist University* |
| 9:30 | Watching the Words Dance: Intersensory Interpreting and the Hearing Impaired Concertgoer  
*Lauren Ninoshvili, New York University* |
| 10:00 | Don’t Go Changing to Try and Please Me: Combating Essentialism through Ethnography in the Ethnomusicology of Autism  
*Michael Bakan, Florida State University* |

| 9D | Indiana Ballroom C-D  
**Music and Cultural Policy in Latin America**  
Chair: Amanda Minks, University of Oklahoma  
*Sponsored by Applied Ethnomusicology Section* |
| 8:30 | From Indigenous Folklore to Intangible Heritage: Inter-American Cultural Policy  
*Henrietta Yurchenco, and Purhépecha Music of Mexico  
Amanda Minks, University of Oklahoma* |
| 9:00 | Reviving the Checo and the Golpe ‘e Tierra: Music, Cultural Policy, and Zaña’s Afro-Peruvian Museum  
*Javier León, Indiana University* |
| 9:30 | He Sings Better Every Day: Cultural Heritage, Urban Development, and the Values of Music History in Buenos Aires, Argentina  
*Morgan Luker, Reed College* |
| 10:00 | Discussant  
*Daniel Sheehy, Smithsonian Institution* |

| 9E | Lincoln  
**Situating Islam, Gender, and Performance in Cross-Cultural Perspectives**  
Chair: Shalini Ayyagari, American University |
| 8:30 | A Solo Voice: The Story of Rukma Bai, the Lone Female Manganiyar Muslim Musician in Rajasthan, India  
*Shalini Ayyagari, American University* |
| 9:00 | Complicating Senses of Gender and Islam in East Java  
*Christina Sunardi, University of Washington* |
| 9:30 | Acts of Allocation: Music and a Feminization of Mevlevi Authority  
*Denise Gill-Gürtan, Washington University in St. Louis* |
| 10:00 | Discussant  
*Anne Rasmussen, The College of William & Mary* |

| 9F | Santa Fe  
**Performing the New Diasporas: Music and Ritual Performances of Africanness in North America**  
Chair: Austin Okigbo, University of Colorado at Boulder  
*Sponsored by African Music Section* |
| 8:30 | Festival, Music, and the Performance of Nigerian Igbo Identity in a North American City  
*Austin Okigbo, University of Colorado at Boulder* |
| 9:00 | Black Power Borrowed Power: Race and Cultural Identity in Contemporary Afrobeat Music  
*Oyebade Dosunmu, Williams College* |
| 9:30 | Come to My Kwe-Kwe: African Guyanese Ritual Performance and Rediasporization in New York City  
*Gillian Richards-Greaves, Indiana University* |
| 10:00 | An Ivorian Wedding in an Indiana Cornfield: “Ballet” as (New) Diasporic Discourse  
*Daniel Reed, Indiana University* |
### 9G Marriott Ballroom 1

**Value, Meaning, and Place in Contemporary Indian Musics**
Chair: Jayson Beaster-Jones, Texas A&M University

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Bollywood's Mediation of Flamenco Sounds</td>
<td>Jayson Beaster-Jones, Texas A&amp;M University</td>
</tr>
<tr>
<td>9:00</td>
<td>Mallu Rock: Cooking with Marx and Urban Folk in Neoliberal Kerala</td>
<td>Kaley Mason, University of Chicago</td>
</tr>
<tr>
<td>9:30</td>
<td>In Search of the Creators of True Folk Wealth?: A Tale of Two Folk Revivals in Uttarakhand</td>
<td>Stefan Fiol, University of Cincinnati</td>
</tr>
<tr>
<td>10:00</td>
<td>What Tablas Do: An Exploration of Non-Human Agency in Human Relationships in Banaras</td>
<td>Allen Roda, New York University</td>
</tr>
</tbody>
</table>

### 9H Marriott Ballroom 2

**The Black, South American Pacific**
Chair: Kimasi Browne, Azusa Pacific University

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Discourses of Vergüenza and Projects of Revalorización: Music and the Performance of Identities in Esmeraldas, Ecuador</td>
<td>Jud Wellington, University of Illinois at Urbana-Champaign</td>
</tr>
<tr>
<td>9:00</td>
<td>Bullerengue Street Performance and Communitas: Social Contestation through Pleasure and Community Construction</td>
<td>Juan Rojas, Indiana University</td>
</tr>
<tr>
<td>9:30</td>
<td>Abject Cosmopolitans: Black Music under Slavery in the Colombian Pacific</td>
<td>Michael Birenbaum Quintero, Bowdoin College</td>
</tr>
<tr>
<td>10:00</td>
<td>Complementary Duality and Meaning in Highland Afro-Ecuadorian Bomba</td>
<td>Francisco Lara, University of Memphis</td>
</tr>
</tbody>
</table>

### 9I Marriott Ballroom 3

Chair: Justin Hunter, University of Hawai‘i at Mānoa

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Rocking Out Ainu: Reasserting Indigenous Identity through New/Old Music and Grassroots Movements</td>
<td>Justin Hunter, University of Hawai‘i at Mānoa</td>
</tr>
<tr>
<td>9:00</td>
<td>Exotic Essence and Contested Boundaries: Traditional Music and Being Japanese in Colorado</td>
<td>Jay Keister, University of Colorado</td>
</tr>
<tr>
<td>9:30</td>
<td>“Japaneseness” in the Learning and Performance of European Music</td>
<td>David Hebert, Bergen University College (Norway)</td>
</tr>
<tr>
<td>10:00</td>
<td>Discussant</td>
<td>Jennifer Matsue, Union College</td>
</tr>
</tbody>
</table>

### 9J Marriott Ballroom 4

**Pentecostalism and Its Others: Navigating Religious and Cultural Difference through Musical Performance**
Chair: Monique Ingalls, University of Cambridge

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Michael Webb, University of Sydney</td>
<td>Tanya Riches, Fuller Theological Seminary</td>
</tr>
<tr>
<td>9:00</td>
<td>Bullerengue Street Performance and Communitas: Social Contestation through Pleasure and Community Construction</td>
<td>Birgitta Johnson, University of South Carolina</td>
</tr>
<tr>
<td>9:30</td>
<td>Abject Cosmopolitans: Black Music under Slavery in the Colombian Pacific</td>
<td>David Perkins, Vanderbilt University</td>
</tr>
<tr>
<td>10:00</td>
<td>Complementary Duality and Meaning in Highland Afro-Ecuadorian Bomba</td>
<td>Evan Rapport, The New School, Eugene Lang College</td>
</tr>
</tbody>
</table>

### 9K Austin/Boston Perspectives on Teaching Central Asian and Iranian Music
Chair: Megan Rancier, Bowling Green State University

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Tanya Merchant, University of California, Santa Cruz</td>
<td>Razia Sultanova, Cambridge University</td>
</tr>
<tr>
<td>9:00</td>
<td>Inna Naroditskaya, Northwestern University</td>
<td>Eran Rapport, The New School, Eugene Lang College</td>
</tr>
<tr>
<td>9:30</td>
<td>Shahyar Daneshkar, Indiana University</td>
<td></td>
</tr>
</tbody>
</table>

### 9L Book Exhibits Area

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Poster: Pedagogy, Nationalism, and Complex Reciprocity in a Tibetan Refugee Hostel School</td>
<td>Beau Hilton, Brigham Young University</td>
</tr>
<tr>
<td>Time</td>
<td>Room</td>
<td>Presentation</td>
</tr>
<tr>
<td>-------</td>
<td>------------</td>
<td>------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td>The Round Dance as Spiritual and Political Vortex</td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td>Ear Cleaning and Throat Clearing: Aurality and Indigenous Activism in Canada</td>
</tr>
<tr>
<td>10B</td>
<td>Indiana Ballroom G, Games and Digital Technology</td>
<td>Dance Games, Listening Bodies, and Multisensory Musicality</td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td>Kefka's Laugh, Celes's Cry</td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td>Digital Technology in the Music Classroom: Developing an iPad Game about East African music</td>
</tr>
<tr>
<td>10C</td>
<td>Indiana Ballroom A-B, Nature, Ecotourism, and Soundscape</td>
<td>Parks as Musical Playgrounds: Co-Performance, Ecotourism, and the Sonic Geographies of National Parks Arts Initiatives</td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td>Thoreau's Ear</td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td>Walking to Tsuglagkhang: Exploring the Function of a Tibetan Soundscape in Northern India</td>
</tr>
<tr>
<td>10D</td>
<td>Indiana Ballroom C-D, Music Analysis</td>
<td>From Stride to Regional Pride: An Analysis of Cape Breton's “Glocal” Piano Style</td>
</tr>
<tr>
<td>10:45</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td></td>
<td>The Sound of Stretched Time: Meter and Hypermeter in Central Javanese Gamelan Music</td>
</tr>
<tr>
<td>11:45</td>
<td></td>
<td>The Sound That Sells: The Participatory Music of the American Auctioneer</td>
</tr>
<tr>
<td>Time</td>
<td>Session</td>
<td>Location</td>
</tr>
<tr>
<td>-------</td>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>10:00</td>
<td>10E</td>
<td>Lincoln</td>
</tr>
<tr>
<td>10:45</td>
<td>10E</td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td>10E</td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td>10E</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Santa Fe</td>
</tr>
<tr>
<td>10:45</td>
<td>10F</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td>10F</td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td>10G</td>
<td>Marriott Ballroom 1</td>
</tr>
<tr>
<td>10:45</td>
<td>10G</td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td>10G</td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td>10G</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Marriott Ballroom 2</td>
</tr>
<tr>
<td>10:45</td>
<td>10H</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15</td>
<td>10H</td>
<td></td>
</tr>
<tr>
<td>11:45</td>
<td>10H</td>
<td></td>
</tr>
<tr>
<td>Time</td>
<td>Marriott Ballroom 3</td>
<td>Marriott Ballroom 4</td>
</tr>
<tr>
<td>-------</td>
<td>---------------------</td>
<td>---------------------</td>
</tr>
</tbody>
</table>
| 10:45 | The Dùndún Tradition as Heritage Enterprise  
*Jesse Ruskin, University of California, Los Angeles* | Poetry and Memory  
*Chair: Margaret Sarkissian, Smith College* |
| 11:15 | Semblant Motion in Nigerian Praise Music  
*Aaron Carter-Cohn, Ohio State University* | 11:15 | Commemorating the Shir: How Israeli Music Gives Hebrew Poetry Its Teeth  
*Michael Figueroa, University of Chicago* |
| 11:45 | Song as Speech: Modeling the Linguistic Features of Zulu Tonality  
*Thomas Pooley, University of South Africa* | 11:45 | Courtesans' Songs by Another Name: Ca Trù in Modern Vietnam  
*Bretton Dimick, University of Michigan* |

<table>
<thead>
<tr>
<th>Time</th>
<th>Austin/Boston</th>
<th>Austin/Boston</th>
</tr>
</thead>
</table>
| 10:45 | The Reception of Jazz in Portugal: Discourses, Mediators, and Practices  
*Chair: Katherine Brucher, DePaul University* | The Reception of Jazz in Portugal and Discourses on Black Racial Otherness under the Portuguese Dictatorship  
*Pedro Roxo, Universidade Nova de Lisboa* |
| 11:15 | “The Jazzes Have Nothing to Do With Jazz”: Reinterpreting Jazz in Portugal  
*Katherine Brucher, DePaul University* | Luís Villas-Boas and the Institutionalization of Jazz in Portugal  
*Salwa Castelo-Branco, Universidade Nova de Lisboa* |

**Saturday, November 16**
**Saturday, November 16**

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 12:30 – 1:00 pm | Lunchtime Concert: SEM Gospel Choir  
Directed by Sheri Garrison, Eastern Star Church, Indianapolis  
Marriott Ballroom 10 |
| 12:30 – 1:30 pm | Lunchtime Concert: Wamidan World Music Ensemble  
Local Arrangements Committee and Wabash College  
Registration Area |
|               | South Asian Performing Arts Section  
Indiana Ballroom A-B |
|               | Historical Ethnomusicology SIG  
Indiana Ballroom C-D |
|               | Association for Korean Music Research  
Lincoln |
|               | Gender and Sexualities Taskforce  
Santa Fe |
|               | Journal Editorial Board  
Austin/Boston |
|               | SIG on Improvisation  
Marriott Ballroom 1 |
|               | Japanese Performing Arts SIG  
Marriott Ballroom 2 |
|               | Ethics Committee  
Marriott Ballroom 3 |
|               | Medical Ethnomusicology SIG  
Marriott Ballroom 4 |
| 1:45 – 3:45 pm | **General Membership Meeting**  
Marriott Ballroom 5-6 |
| 4:00 – 5:30 pm | **Seeger Lecture**  
The Cultural Production of a Field of Cultural Production  
*Sherry Ortner, University of California, Los Angeles*  
Marriott Ballroom 5-6 |

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
</table>
| 5:45 – 7:15 pm | **SEM Banquet**  
With Bernard Woma and Ensemble  
Marriott Ballroom 7-9 |
| 6:00 pm – 2:00 am | Student Lounge  
Austin/Boston |
| 7:00 – 8:00 pm | Neil Marshall Alumni Association, Indiana University Reception  
To be determined |
| 8:00 – 9:30 pm | **IU Soul Revue Dance Party**  
Local Arrangements Committee  
Indiana Ballroom E, F, G |
| 9:00 – 11:00 pm | University of California, Berkeley Reception  
Florida/Illinois |
| 9:00 pm – 12:00 am | University of Pennsylvania Reception  
Marriott Ballroom 4 |
| 9:30 – 11:00 pm | Florida State University Reception  
Lincoln |
| 9:30 – 11:00 pm | Harvard University Reception  
Santa Fe |
| 9:30 – 11:30 pm | New York University Reception  
Michigan/Texas |
| 10:30 pm – 1:00 am | Open Mic Jam Session  
Local Arrangements Committee  
Marriott Ballroom 7-9 |
11A  Indiana Ballroom F, Live Video-Streaming
Cultural Policy, Heritage Protection, and the Performing
Arts: Perspectives from Haiti, Mexico, and the Republic of
Korea
Chair: Jeff Titon, Brown University
*Sponsored by Applied Ethnomusicology Section

8:30  From Occupation to Earthquake: The Challenging Terrain for
Intangible Cultural Heritage Protection in Haiti
Rebecca Dirksen, Massachusetts Institute of Technology

9:00  Cultural Policy or Cultural Consumption?: Early Stages of
Mariachi Music as Intangible Cultural Heritage in Mexico
Leticia Isabel Soto Flores, Escuela de Mariachi Ollin Yoliztli en Garibaldi

9:30  Staging the Elderly: The Impact of Cultural Policy on the Age of
Performers
CedarBough Saeji, Hankuk University of Foreign Studies

10:00  Discussant
Daniel Atesh Sonneborn, Smithsonian Institution

11B  Indiana Ballroom G
Roundtable – More than Just Bollywood: The Logic of
Popular Music in India
Chair: Gregory Booth, The University of Auckland
*Sponsored by South Asian Performing Arts (SAPA)

8:30  Anna Schultz, Stanford University
Bradley Shope, Texas A&M University - Corpus Christi

Natalie Sarrazin, The College at Brockport, State University of
New York
Peter Kvetko, Salem State University

Niko Higgins, Columbia University and The New School, Eugene
Lang College

11C  Indiana Ballroom A-B
Gender II
Chair: Sarah Weiss, Yale University

8:30  “He Looks Just Like a Girl”: Historical Authenticity and Gender
Transgression in the Sea Music Revival
James Revell Carr, University of North Carolina at Greensboro

9:00  “Vande Mataram” Music for the Motherland: Constructions of
Gender and Nationalism in India
Andre Elias, University of Washington

9:30  Analysing Gender in North Indian Classical Music
Chloe Zadeh, School of Oriental and African Studies, University of
London

10:00  Lift Up Your Skirt: Race, Gender, and the Sexualization of
Women in Capoeira Song
Ashley Humphrey, University of Pittsburgh
| 11D | Indiana Ballroom C-D  
Roundtable – Improvisation: Powering and Empowering Pedagogy: A Roundtable Discussion  
Chair: Mark Laver, University of Guelph  
*Sponsored by Improvisation Special Interest Group |
|---|---|
| **8:30** | Mark Laver, University of Guelph  
Richard Mook, Arizona State University  
Alex Rodriguez, University of California  
Ted Solis, Arizona State University  
Tom Zlabinger, York College/City University of New York |

| 11E | Lincoln  
Chair: Su Zheng, Wesleyan University |
|---|---|
| **8:30** | Yinbei Li, Shanghai Conservatory of Music  
Chengcheng Ma, Shanghai Conservatory of Music  
Yan Sun, Shanghai Conservatory of Music  
Kay Shelemay, Harvard University |

| 11F | Santa Fe  
Inside Voice/Outside Voice: Disjunctures of Embodiment in Singing  
Chair: Katherine Meizel, Bowling Green State University  
*Sponsored by Voice Studies Special Interest Group |
|---|---|
| **8:30** | Familiar Voices in Unexpected Bodies: New Dimensions of Celebrity Impersonation  
Katherine Meizel, Bowling Green State University |
| **9:00** | “I Shall Get Home Someday”: Black Countertenors, Biomusicality, and Gendered Gospel Performance  
Alisha Jones, University of Chicago |
| **9:30** | “You Need Equal Measures of Extreme Joy and ‘Don’t Fuck With Me’”: An Embodied Approach to the Ethnography of Singing”  
Nadia Chana, University of Chicago |
| **10:00** | Unspoken yet Heard: Navigating Outsider/Insider Voice Roles in the Study of Turkish Classical Genres  
Eve McPherson, Kent State University at Trumbull |

| 11G | Marriott Ballroom 1  
Singing for Jesus to “Our Generation”: Comparative Ethnographies in Post-denominational Evangelicalism  
Chair: Joshua Busman, University of North Carolina at Chapel Hill  
*Sponsored by Sacred/Religious Music Special Interest Group |
|---|---|
| **8:30** | Worship As Corporate Sound: Group Singing and Mass Mediation at Passion 2013  
Joshua Busman, University of North Carolina at Chapel Hill |
| **9:00** | Our Vision Is Carved in Stone, Our Strategy Is Written in Pencil: The Shifting Musics and Spaces of Emergent Evangelicalism  
Deborah Justice, Yale University |
| **9:30** | The Sacred is the Profane: Paradox and Confluence between Seattle-based Indie Rock and Mars Hill Megachurch's Music Ministry  
Maren Haynes, University of Washington |
| **10:00** | I “Like” Hillsong: Branding, Value, and the Facebook Model of Worship Music  
Tom Wagner, Royal Holloway, University of London |
11H Marriott Ballroom 2
For More than One Field: Ethnomusicology and Voice Studies
Chair: Gianpaolo Chiriaco, University of Salento
*Sponsored by Voice Studies Special Interest Group

8:30 Gianpaolo Chiriaco, University of Salento
Amanda Weidman, Bryn Mawr College
Nina Eidsheim, University of California, Los Angeles
Susan Thomas, University of Georgia

11I Marriott Ballroom 3
On the Orisha of the Drum: Tracking a Transatlantic God through Narrative
Chair: David Font-Navarrete, Duke University

8:30 David Font-Navarrete, Duke University
Kevin Delgado, San Diego State University
Kenneth Schweitzer, Washington College
Michael Spiro, Indiana University

11J Marriott Ballroom 4
**Please note later start time**
Music, Multiculturalism and the Politics of Belonging in the Eastern Mediterranean
Chair: Yona Stamatis, University of Illinois, Springfield
*Sponsored by Anatolian Ecumene Special Interest Group

9:00 Resisting Europe through Rebetiko Song: A Greek Case Study
Yona Stamatis, University of Illinois, Springfield

9:30 Sonic Multiculturalism: The Music of the Alevi Arabs in Neoliberal Islamic Turkey
Nikolaos Michailidis, Princeton University

10:00 “Corporations I Don’t Understand”: Eclecticism and Standardization in Contemporary Turkish Cable Music Television
Victor Vicente, University of Michigan

11K Austin/Boston
Class, Conversion and Cultures in Native American Country Music
Chair: Kimberly Marshall, University of Oklahoma
*Sponsored by Indigenous Music Special Interest Group

8:30 “There’s No Wisdom in Country and Western”: Country Music and the “Mixing” Discourse of Navajo Pentecostals
Kimberly Marshall, University of Oklahoma

9:00 “Miss Navajo Shouldn’t Attend Country Dances”: Country Music, Generation, and Class on the Diné Nation
Kristina Jacobsen, Northern Arizona University

9:30 The Old Time Country and Gospel Music of the Arnie Strynadka, the Uke-Cree Fiddler
Marcia Ostashewski, University of Alberta

10:00 Discussants
David Samuels, New York University
CedarBough T Saeji, University of California, Los Angeles
12A Indiana Ballroom F, Live Video-Streaming
Discourses, Histories, and Transpositions in East African
Music and Expressive Culture
Chair: Matthew Morin, Dixie State University
*Sponsored by African Music Section Special Interest Group

10:45 Permutating Development Discourses: Music Initiatives, Musicians, and Entrepreneurs in East Africa's NGO Sector
Matthew Morin, Dixie State University

11:15 Musical Regalia, Kingship, and Oral History in Buganda, Uganda
Damascus Kafumbe, Middlebury College

11:45 The Benga Boom and Role of Luo Musicians in Transforming Kenya's Ethnically Fractured Recording Market
Ian Eagleson, Central Connecticut State University

12B Indiana Ballroom G
Diaspora, Representation, and Globalization
Chair: Judah Cohen, Indiana University

10:45 Om Shanti Om: Diasporic Dialogues Between Trinidad and India
Vivek Virani, University of California, Los Angeles

11:15 Arab Music in Latin America: Music and Representation in Buenos Aires, Argentina
Andrea Shaheen, University of Texas, El Paso

11:45 From Luanda to Lisboa: Globalization, Hybridity and Identity in Kuduro
Garth Sheridan, Royal Melbourne Institute of Technology

12C Indiana Ballroom A-B
Historical Ethnomusicology, India
Chair: Meilu Ho, University of Michigan

10:45 Ragas for Reading, Ragas for Singing: On the Social History of a Contested Term
David Dennen, University of California, Davis

11:15 The “Real Pioneers” of Indian Music Studies in the West
Nalini Ghuman, Mills College

11:45 Mother Ireland and Bharat Mata in the Big Apple: Irish- and Indian-American Musical Encounters in the 1930s
Tes Slominski, Beloit College

12D Indiana Ballroom C-D
Music, Ethics, and Whiteness
Chair: Jeremy Wallach, Bowling Green State University

10:45 At the Edge of Ethnographic Ethics: Collaboration, Reciprocity, and Care in the Study of White Power Music
Benjamin Teitelbaum, University of Colorado, Boulder

11:15 “An Enchanting Place Apart”: Imagining Appalachia in Indie Folk
Hilary Johnson, University of Washington

11:45 “The Paul Whiteman of the East”: Music and Race in Colonial Southeast Asia
Fritz Schenker, University of Wisconsin at Madison
Sunday, November 20

12E  Lincoln
Power and Identity in Vocal Performance
Chair: Eric Charry, Wesleyan University

10:45  “Cause this is Africa”: African Topics and Power Relations in the Official Songs of the 2010 South African World Cup Games
Julia Day, University of Washington

11:15  Songs of Discontent: The Kabyle Voice in Post-Colonial Algeria
Christopher Orr, Penn State University

11:45  “Iraq is the New Black”: Asserting and Realigning Arab-American Identity in Music through an African-American Paradigm
Michael Srouji, University of Washington

12F  Santa Fe
New Issues in Transcription and Analysis
Chair: Michael Largey, Michigan State University

10:45  Beautiful is the Music, Literally (or, at least, Note-ably): MIDI for Music Transcription
Aaron Sala, University of Hawai‘i at Mānoa

11:15  Cultural Translations of Ottoman/Turkish Music in Byzantine Neumes: Documenting Musical Evolution of Makam and Usul
Mehmet Sanlıkol, College of the Holy Cross

11:45  Unwrapping Meaning: Rapgenius.com and Why Collaborative Analysis Matters
Annie Greenwood, University of British Columbia

12G  Marriott Ballroom 1
Children: Displacement and Groove
Chair: Rana El Kadi, University of Alberta

10:45  Exploring the Impact of Music on Refugee Children
Andrea Emberly, York University

11:15  Creating New Communities: Performance among Displaced Children of Abidjan
Ty-Juana Taylor, University of California Los Angeles

11:45  Children's Experience of Groove
Matt Swanson, University of Washington

12H  Marriott Ballroom 2
“Innovation is Our Tradition”: Indigenous Perspectives on Music Revitalization
Chair: Victoria Lindsay Levine, Colorado College
*Sponsored by Indigenous Music Special Interest Group

10:45  Qanukiaq Ililuta: How Shall We Proceed?
Heidi Aklaseaq Senungetuk, Wesleyan University

11:15  Innovating Tradition: The Spiritual Significance of Powwows in Appalachian Pennsylvania
Susan M. Taffe Reed, Bowdoin College

11:45  Modern/Traditional: What's the difference? Indigenous Composition Performance and Methodology
Dawn (Ieriho:kwats) Avery, Montgomery College
### Session 12, 10:45am – 12:15pm

**12I Marriott Ballroom 3**  
**Aesthetics and Connectivity**  
Chair: Janet Sturman, University of Arizona

10:45 Reimagining the Zimbabwean Marimba: A Case for Connectivity  
*Jocelyn Moon, University of Washington*

11:15 The Representing Robot: The Gamelatron and the Ethical-Aesthetics of Performance  
*Andrew McGraw, University of Richmond*

11:45 ¡Ke chida rola!: Style, Genre, and Aesthetics in Guatemalan Marimbas Orquestas  
*Jack Forbes, University of Florida*

**12J Marriott Ballroom 4**  
**Identity, Wellbeing, and the Sacred**  
Chair: Max Katz, The College of William and Mary

10:45 Deterritorilizing Place, Negotiating Identity - The Lagos Chorales and the Translocation and Touristic Valorization of Nigerian Art Music  
*Emmanuel Nnamani, University of Cambridge*

11:15 Performing with the Sacred: Exploring Music and Emotions in the Nahua Religious Ceremonies  
*Veronica Pacheco, University of California, Los Angeles*

11:45 Mantra Chanting and Wellbeing among Hare Krishna Devotees in Lisbon  
*Debora Baldelli, New University of Lisbon*

**12K Austin/Boston**  
**Imagining the “Homeland”: Music of the Acadian Diaspora in the Twenty-first Century**  
Chair: Meghan Forsyth, Memorial University of Newfoundland

10:45 *Comment Ça Phil? Homage and Pan-Identity in Acadian Music*  
*Meghan Forsyth, Memorial University of Newfoundland*

11:15 *Acadie, patrie sans frontières: Folksong’s Role in Constructing a “Borderless” Sense of Acadian National Identity*  
*Jeanette Gallant, University of Windsor*

11:45 *Learn What They Live: Crafted Cosmopolitanism in Acadian and Cajun Revivals*  
*Marion MacLeod, Memorial University of Newfoundland*