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The Society for Ethnomusicology gratefully acknowledges funding support for its 2014 Annual Meeting from the following:

**The University of Pittsburgh**
- Dietrich School of Arts and Sciences
- Department of Music
- Humanities Center
- Honors College
- Cultural Studies Program
- Global Studies Center
- European Union Center of Excellence/European Studies Center
- Asian Studies Center
- Center for Russian and East European Studies
- African Studies Program

**The Heinz Endowments**

**Duquesne University Center for African Studies**
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University of Pittsburgh
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University of Pittsburgh
Shalini Ayyagari
American University
Tyler Bickford
University of Pittsburgh
Rachel Mundy
University of Pittsburgh
Sister Marie Agatha Ozah
Duquesne University
Deane Root
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Gavin Steingo
University of Pittsburgh
Hei Ting (Hety) Wong
Volunteer Coordinator, University of Pittsburgh

Special thanks to Robert Fallon (Carnegie Mellon University) and Benjamin Pachter (University of Pittsburgh).

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Florida State University
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University of Michigan
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Conference Registrar
From the SEM 2014 Local Arrangements Committee

The University of Pittsburgh welcomes you to the SEM 59th Annual Meeting. At the peak of our city’s revitalization, we invite you to experience Pittsburgh’s stunning skyline, 446 bridges (more than any other city, including Venice), burgeoning food scene, and unique local cultures. In 2013, Pittsburgh was ranked America’s “most livable city” by Forbes.com and The Economist, while National Geographic and Today named it a top world destination. Pittsburgh also benefits from a long history of cultural philanthropy, which has nurtured a number of parks and green spaces, striking neo-gothic architecture, and a robust music and art infrastructure.

The Department of Music at Pitt is home to one of the nation’s oldest and most distinguished ethnomusicology programs. We look forward to welcoming back to Pittsburgh our alumni, who hold key advocacy positions in educational, government, and nonprofit organizations throughout the world. In addition to the main conference, we have organized a number of exciting events and activities including the pre-conference symposium on “Music and Labor,” tours of local landmarks, and concerts featuring music from Eastern Europe, Africa, Indonesia, and Ireland. Welcome to Pittsburgh!

From the SEM 2014 Program Committee Chair

On behalf of the 2014 Program Committee, it is my honor to welcome you to the 59th Annual Meeting of the Society for Ethnomusicology. This year’s meeting comprises roughly 500 presentations, roundtables, films, concerts, workshops, excursions, special interest sessions, and parties (i.e., more scheduled events than Pittsburgh has bridges!). Together, these events represent the creative and intellectual labor of scholars from over 180 universities in 18 countries—and provide a snapshot of the current state of ethnomusicology as it is practiced in the Anglophone world.

Judging from the intellectual effervescence of this year’s presenters and the broad range of themes and questions addressed in their works, the current state of the discipline is strong. Our longstanding commitment to fine-grained ethnographic work, theoretical omnivorousness, and attention to musical detail is powerfully reflected throughout the program. At the same time, presentations engaging with ecomusicology, sound studies, medical ethnomusicology, cognitive science, digital humanities, cultural repatriation, and the study of music and violence bespeak the experimental cast and interdisciplinary breadth of SEM members’ research.

I encourage you to take full advantage of this year’s meeting by attending as many panels as you can; asking as many probing and generous questions as you can; and interacting with your colleagues to the greatest degree possible. I particularly encourage senior scholars to reach out to students and junior faculty, and first-time attendees to be fearless in approaching their more seasoned colleagues. (They don’t, as a rule, bite.) We have gathered here to generate provocative ideas, emotional energy, cultural capital, collaborative relationships, interesting frictions, unforeseen understandings, and music together. Meetings like this are collective performances whose power lies not just in the elegance of their composition but also in the conviction with which they are performed. All of this is to say: you can sleep on the plane ride home! So don’t miss the 7:00 a.m. Special Interest Group sessions on Friday morning, and be sure to drop by the Gender and Sexualities Taskforce social before it closes at 2:00 a.m. on Saturday night!

Thank you for participating, and welcome,

J. Martin Daughtry
Program Chair
Exhibitors and Advertisers

Alexander Street Press*
A-R Editions
ARSC
Ashgate Publishing Company*
Duke University Press*
Indiana University Press*
Kings College
Mona-Lynn Courteau, Academic Editor
Oxford University Press*
Routledge / Taylor & Francis Group*
Smithsonian Folkways Recordings*
Stony Brook University
UCLA Ethnomusicology Publications/Ethnomusicology Review*
University of Chicago Press*
University of Illinois
University of Illinois Press*
University of Texas Press, Journals
University of Virginia, Department of Music
University Press of Mississippi*
W.W. Norton & Company*
Wesleyan University Press

*Indicates a table in the book exhibit area.

Annual Meeting Mobile App

The SEM 2014 Annual Meeting app from Guidebook can be downloaded for free from the Google, Apple, and Amazon app stores. Our app code is sem2014.

Connect with SEM

Website: www.ethnomusicology.org
Twitter: @SEM_Office
2014 Annual Meeting Hashtag: #SEM_2014
Facebook Group: https://www.facebook.com/groups/123196501215793/
Facebook Page: https://www.facebook.com/TheSocietyForEthnomusicology

Video-Streaming Schedule

The Society for Ethnomusicology is offering live and archived video-streams of selected sessions at the 2014 Annual Meeting. 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/Video-Streams.

SEM gratefully acknowledges Indiana University Bloomington Collaboration Technologies for providing video-streaming services for the 2014 Annual Meeting.

Registration

Onsite conference registration is located at the Registration Foyer 1 & 2 on the Ballroom Level (2nd Floor) of the hotel.

Registration hours are:

- Wednesday, November 12: 7:30 am – 9:00 am, 3:00 pm – 6:00 pm
- Thursday, November 13: 7:30 am – 5:00 pm
- Friday, November 14: 7:30 am – 4:00 pm
- Saturday, November 15: 7:30 am – 12:00 pm
- Sunday, November 16: 8:00 am – 9:00 am

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

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

Pittsburgh Information

A guide to Pittsburgh (including a listing of restaurants) is available at the activities table in the conference registration area. Please also note that food trucks will be located outside the hotel at lunchtime. For information on food options within the hotel, please see below.

SEM First-Time Attendees and New Members Reception

All first-time attendees of an SEM Annual Meeting and new SEM members are invited to a reception in King’s Garden 2 on Thursday, November 13, from 5:30 – 6:30 pm.

Book Exhibit

The Book Exhibit is located in Ballroom 2 on the Ballroom Level (2nd Floor) of the hotel, near conference registration.

Book Exhibit hours are:

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<thead>
<tr>
<th>Day</th>
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<tbody>
<tr>
<td>Thursday</td>
<td>11:00 am – 6:00 pm</td>
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<td>Friday</td>
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<tr>
<td>Saturday</td>
<td>8:00 am – 1:00 pm</td>
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</table>

Speaker Prep Room

Speaker Prep is located in the Rivers Room on the Ballroom Level (2nd Floor) 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:

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<thead>
<tr>
<th>Day</th>
<th>Time</th>
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<tbody>
<tr>
<td>Thursday</td>
<td>8:00 – 9:00 am; 12:30 – 1:30 pm; 5:15 – 6:15 pm</td>
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<tr>
<td>Saturday</td>
<td>8:00 – 9:00am; 12:30 – 1:15 pm</td>
</tr>
<tr>
<td>Sunday</td>
<td>8:00 – 9:00 am</td>
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</table>

Job Interviews

Interview times and sign-ups are posted on the bulletin board in the conference registration area on the Ballroom Level (2nd Floor) of the hotel. The SEM Board of Directors discourages conducting interviews in guest rooms.

Hotel Information

Unless otherwise indicated, conference sessions and meetings will take place at the Wyndham Grand Pittsburgh Downtown Hotel, 600 Commonwealth Place, Pittsburgh, PA 15222. Phone: (412) 391-4600.

In Case of Emergency

Dial “0” on your room phone or from any house phone. In the event of a fire alarm, instructions will be provided over the hotel PA system. Please wait for instructions in case of a false alarm. In the event of an evacuation, the rendezvous location is Point State Park, across the street from the main entrance of the hotel.

Internet Access

If you are a guest of the Wyndham Grand Pittsburgh Downtown, complimentary Internet access is provided in your sleeping room. In addition, complimentary wireless Internet access is provided in the public spaces of the hotel.

Disability Assistance

The Wyndham Grand Pittsburgh Downtown complies with regulations and guidelines of the Americans with Disabilities Act of 1990. The staff will be pleased to assist people with special needs or inquiries.

Gender-Neutral Restroom

Gender-neutral restrooms are located in the Hallway outside of Black Diamond on the Ballroom Level (Level 2) and in the Foyer of Sterlings on the Lobby level.
Hotel Grab-and-Go Meals

Breakfast: Outside Three Rivers Lounge on Lobby Level
Thursday – Saturday, 7:00 am – 10:30 am

Lunch: Grand Ballroom Foyer on Ballroom Level (2nd Level)
Thursday – Saturday, 12:00 pm – 2:00 pm

Restaurants at the Hotel

Three Rivers Restaurant
Monday – Saturday, 6:30 am – 2:00 pm & 5:00 pm – 10:00 pm
Sunday, 7:00 am – 2:00 pm. No dinner service.
Atmosphere: Sports Bar

Three Rivers Lounge
7 Days a Week, 11:00 am – 11:30 pm
Atmosphere: Casual Dining, Full Dinner Menu & Bar Menu

Scenes Lobby Lounge
Tuesday – Saturday, 5:00 pm – 11:00 pm
Atmosphere: Light Bites

Room Service
7 Days a Week, 6:30 am – 11:00 pm

Swimming Pool
Complimentary for guests and open from 6:00 am – 10:00 pm. Located on the 4th Floor of the hotel. Guest room key card required for access.

Business Center
Complimentary for hotel guests and open 24/7. Located on the Lobby level of the hotel, down the hallway from the Three Rivers Restaurant and across from the Restrooms. Offers desk top internet access, a printer, and a fax/scanner/copier. Guest room key card required for access.

Childcare Providers
Downtown KinderCare
(412) 765-3973

Small World Early Learning and Development Centers
(412) 391-8250

Brightside Academy
(877) 868-2273

This list of childcare providers is for informational purposes only. The Society for Ethnomusicology does not endorse any of the providers and is not liable for any service that they provide.

Fitness Center
Complimentary for guests of the Wyndham Grand Pittsburgh Downtown and open 24/7. Located on the 4th Floor of the hotel. Guest room key card required for access.

Parking
The Wyndham Grand Pittsburgh Downtown offers overnight guests valet parking (unlimited in and out privileges) at $30.00 per night. The day rate is $26.00. Valet charges can be posted to a guest room folio.

If you prefer to self-park, there are several garages in the immediate vicinity of the hotel with various rates.
The 2014 Charles Seeger Lecture

Saturday, November 15
4:00 – 5:30 pm
Grand Ballroom 1

Improvising a Musical Metropolis: Detroit, 1940s-1960s
Mark Slobin
Winslow-Kaplan Professor of Music
Wesleyan University

Introduction
Judith Becker
Professor Emerita of Ethnomusicology
University of Michigan

Over the course of his long career, Mark Slobin has been president of the Society for Ethnomusicology (1989-91), president of the Society for Asian Music (1987-89), a professor at Wesleyan University for over forty years, and the author and/or editor of twenty books.

His first three books — *Kirgiz Instrumental Music* (1969), *Central Asian Music* (1975), and *Music in the Culture of Northern Afghanistan* (1976) — documented a part of the world practically unknown in the U.S. at the time.


In 1993, Slobin wrote one of the classics of our discipline, *Subcultural Sounds: Micromusics of the West*, and developed his quest for a way to talk about layered and constantly evolving musical systems. In this work, he discusses how people live at the intersection of three types of cultures: the superculture, the subculture, and the interculture, which involve the overlaps, intersections, and nestings of all three.

In 1996, Slobin edited the volume *Retuning Culture: Musical Changes in Central and Eastern Europe*, in which he develops the idea of a layered musical consciousness consisting of three strata, all of which occur simultaneously in the present:

1. Current music, in the forefront of attention
2. Recent music, the seedbed of the current
3. Long-term, operating at another level of memory, but just as immediate as the others. “Music history is reborn everyday as a clustering of available sound resources.” (p.11)

In the 2000s, Slobin wrote four more books relating to Jewish musical traditions, including *Fiddler on the Move: Exploring the Klezmer World*, which won his second ASCAP-Deems Taylor book award; and *American Klezmer: Its Roots and Offshoots* (2002). His scholarship has also included collaboratively editing and translating Beregovski’s *Jewish Instrumental Folk Music* (2001) and *A Treasury of Yiddish Folksongs from the Ruth Rubin Archive* (2007) (with Chana Mlotek).

The last publication I will mention is his contribution to the Oxford University Press series: *Folk Music: A Very Short Introduction* (2011).

“But don’t look for a chronology . . . Things loop back, spiral out, and sometimes even repeat themselves. No musician can step in the same cultural flow twice. Yet that musician might travel up or downstream, stand on the rocks in the middle, or jump across them in daring ways. This restless creativity perhaps best defines folk music. Even natural “folk,” like the humpback whales, change their favorite songs from year to year.” (p. 3)

Like his musical subjects from Central Asia, Eastern Europe, New York City, and beyond, Slobin “loops back, spirals out, and sometimes even repeats himself.” “Restless creativity” defines not only musicians, but Mark Slobin himself.

- Judith Becker
Wednesday, November 12

Pre-Conference Symposium: “Music and Labor”
8:00 am – 8:00 pm
Grand Ballroom 3

Thursday, November 13

Lunchtime Concert: Irish Music and Dance
12:30 – 1:30 pm
Ballroom Foyer

First-Time Attendees and New Members Reception
5:30 – 6:30 pm
King’s Garden 2

Welcome Reception
5:30 – 7:30 pm
King’s Garden 3-5
*Sponsored by the University of Pittsburgh Dietrich School of Arts and Sciences and The Heinz Endowments

Balkan and East European Dance Party
7:30 – 9:30 pm
University of Illinois at Urbana-Champaign “Balkanalia,” Pitt Carpathian Music Ensemble, and Oberlin Conservatory Balkan Ensemble
King’s Garden 3-5

Friday, November 14

President’s Roundtable: Expressive Culture, Alternative Justice and Conflict Resolution
10:45 am – 12:15 pm
Commonwealth 1-2, video streaming

Lunchtime Concert: Pitt African Music and Dance Ensemble (PAMDE)
12:30 – 1:30 pm
Commonwealth 1-2

Ethnomusicology and Public Policy: Intangible Cultural Heritage and Its Effects on and in the Field
*Public Policy Session Organized by the SEM Board
1:45 – 3:45 pm
Commonwealth 1-2, video streaming

Special Roundtable: Reflections on Two Classic Works on their Fiftieth Anniversary: Bruno Nettl’s Theory and Method in Ethnomusicology and Alan Merriam’s The Anthropology of Music
4:00 – 5:30 pm
Commonwealth 1-2 video streaming

Concert: Dangdut Cowboys
8:00 – 10:00 pm
Grand Ballroom 1

SEM Orchestra Sound Future Benefit Concert
10:00 – 11:30 pm
King’s Garden 1-2

Saturday, November 15

Pittsburgh Tours: Cathedral of Learning or the Andy Warhol Museum
12:00 – 2:00 pm
Meet in the Wyndham Grand Hotel lobby at 12:00 pm

Lunchtime Concert: University of Pittsburgh Gamelan
12:30 – 1:30 pm
Ballroom Foyer

SEM General Membership Meeting
1:45 – 3:45 pm
Grand Ballroom 1

Seeger Lecture
4:00 – 5:30 pm
Grand Ballroom 1

SEM Banquet
5:45 – 7:15 pm
King’s Garden 1-3

Concert: African Popular Music
8:00 – 10:00 pm
Grand Ballroom 1

Cruze Bar, 1600 Smallman St., Pittsburgh
10:00 pm – 2:00 am
Meet in the Wyndham Grand Hotel lobby at 10:00 pm
*Co-sponsored by the Gender and Sexualities Taskforce and the Local Arrangements Committee

*Public Policy Session Organized by the SEM Board

*Sponsored by the University of Pittsburgh Dietrich School of Arts and Sciences and The Heinz Endowments
## Wednesday, November 12, 2014

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<td>Registration Foyer 1 &amp; 2</td>
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<tr>
<td>Pre-Conference</td>
<td>8:30 am – 8:45 pm</td>
<td>Grand Ballroom 3</td>
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<td>7:30 am – 5:00 pm</td>
<td>Registration Foyer 1 &amp; 2</td>
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<td>Paper Session 1</td>
<td>8:30 – 10:30 am</td>
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<td>Paper Session 2</td>
<td>10:45 am – 12:15 pm</td>
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<td>Exhibit Hall Open</td>
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<td>Lunchtime Concert</td>
<td>12:30 – 1:30 pm</td>
<td>Ballroom Foyer</td>
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<td>Afternoon Block</td>
<td>12:30 – 1:30 pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Paper Session 3</td>
<td>1:45 – 3:45 pm</td>
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<tr>
<td>Paper Session 4</td>
<td>4:00 – 5:30 pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>First-Timers' Reception</td>
<td>5:30 – 6:30 pm</td>
<td>King’s Garden 2</td>
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<tr>
<td>Welcome Reception</td>
<td>5:30 – 7:30 pm</td>
<td>King’s Garden 3-5</td>
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<tr>
<td>Evening Block</td>
<td>5:30 – 10:30 pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Dance Party</td>
<td>7:30 – 9:30 pm</td>
<td>King’s Garden 3-5</td>
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## Friday, November 14, 2014

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<tr>
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<td>Meeting Rooms</td>
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<td>Registration</td>
<td>7:30 am – 4:00 pm</td>
<td>Registration Foyer 1 &amp; 2</td>
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<td>Exhibit Hall Open</td>
<td>8:00 am – 6:00 pm</td>
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<td>Paper Session 5</td>
<td>8:30 – 10:30 am</td>
<td>Meeting Rooms</td>
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<tr>
<td>Paper Session 6</td>
<td>10:45 am – 12:15 pm</td>
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<tr>
<td>President’s Roundtable</td>
<td>10:45 am – 12:15 pm</td>
<td>Commonwealth 1-2</td>
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<td>Afternoon Block</td>
<td>12:30 – 1:30 pm</td>
<td>Meeting Rooms</td>
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<td>Lunchtime Concert</td>
<td>12:30 – 1:30 pm</td>
<td>Commonwealth 1-2</td>
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<tr>
<td>SEM Council</td>
<td>12:30 – 2:30 pm</td>
<td>Sky Lounge</td>
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<tr>
<td>Paper Session 7</td>
<td>1:45 – 3:45 pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>SEM Public Policy Session</td>
<td>1:45 – 3:45 pm</td>
<td>Commonwealth 1-2</td>
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<td>Paper Session 8</td>
<td>4:00 – 5:30 pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Concert</td>
<td>8:00 – 10:00 pm</td>
<td>Grand Ballroom 1</td>
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<tr>
<td>Sound Future Concert</td>
<td>10:00 – 11:30 pm</td>
<td>King’s Garden 1-2</td>
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## Saturday, November 15, 2014

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<th>Event</th>
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<td>Registration</td>
<td>7:30 am – 12noon</td>
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<tr>
<td>Exhibit Hall Open</td>
<td>8:00 am – 1:00 pm</td>
<td>Grand Ballroom 2</td>
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<tr>
<td>Paper Session 9</td>
<td>8:30 – 10:30 am</td>
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<tr>
<td>Paper Session 10</td>
<td>10:45 am – 12:15 pm</td>
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<td>Lunchtime Concert</td>
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<td>Ballroom Foyer</td>
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<td>Afternoon Block</td>
<td>12:30 – 1:30 pm</td>
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<tr>
<td>SEM General Membership</td>
<td>1:45 – 3:45 pm</td>
<td>Grand Ballroom 1</td>
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<td>Meeting</td>
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<tr>
<td>Seeger Lecture</td>
<td>4:00 – 5:30 pm</td>
<td>Grand Ballroom 1</td>
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<tr>
<td>SEM Banquet</td>
<td>5:45 – 7:15 pm</td>
<td>King’s Garden 1-3</td>
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<tr>
<td>Concert</td>
<td>8:00 – 10:00 pm</td>
<td>Grand Ballroom 1</td>
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## Sunday, November 16, 2014

<table>
<thead>
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<td>Morning Block</td>
<td>7:00 – 9:00 am</td>
<td>Meeting Rooms</td>
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<td>Registration</td>
<td>8:00 – 9:00 am</td>
<td>Registration Foyer 1 &amp; 2</td>
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<tr>
<td>Paper Session 11</td>
<td>8:30 – 10:30 am</td>
<td>Meeting Rooms</td>
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<tr>
<td>Paper Session 12</td>
<td>10:45 am – 12:15 pm</td>
<td>Meeting Rooms</td>
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</table>
Pre-Conference Symposium: Music and Labor

Wednesday, November 12, 2014
8:00 am – 6:30 pm
Wyndham Grand Ballroom 3

8:00 – 8:30 am  Breakfast

8:30 – 10:00 am  Panel 1: (Re)Conceptualizing Music and Labor

From Work Song to Musical Labor: Assessing the Historiography of an Intellectual Tradition
Frank Gunderson, Florida State University

Branding and the Expanding Skill-Set for Brazilian Music Industry Workers
Kariann Goldschmitt, University of Cambridge

‘Workers and Peasants, Engaged in Work, Shall Always Produce Wealth’: Music as Productive Labor in Post-Independence Mozambique
Ellen Hebden, University of Wisconsin-Madison

10:00 – 10:30 am  Coffee Break

10:30 am – 12:00 pm  Panel 2: The Labor of Music in Transitioning Economies

(Anti)Neoliberal Musicking: An Inquiry into Drumming for Political Protest
Daniel Stadnicki, University of Alberta

‘For the Union Makes Us Strong’: Functions of Music in the 1989 Pittston Strike
Alice Rogers, University of Maryland

Audio Economies: Music, Manufacturing, and Labor in a Creative City
Morgan Luker, Reed College

12:00 – 1:30 pm  Lunch Break

1:30 – 2:30 pm  Keynote Address

Sonic History from Below: Reflections on the Music and the Sea
Marcus Rediker, University of Pittsburgh*

2:30 – 3:00 pm  Coffee Break

3:00 – 5:00 pm  Panel 3: Art as Work: Defying Capitalist Hegemony and National Narrative through Musical Activism and Creative Adaptation

‘I Want the Moon’: Negotiating Capitalism and Creativity in the Commercial Music Industry through Discursive Acts of Resistance
Leah O’Brien Bernini, University of Limerick

Courtesans, Bar Girls and Dancing Boys: Marginalization and the Value of Labor
Anna Morcom, University of London

Artivism: Flamenco Musicians as Social Activists
Loren Chuse, Ethnomusicologist

Arab Music and Transnational Labor: One Hundred Years in an Arts Economy
Anne Rasmussen, College of William and Mary

5:00 – 6:30 pm  Panel 4: Transformation of Music Labor Regimes in Socialist and Post-Socialist Southeastern Europe

The Music Labor of Socialist Realism
Nicholas Tochka, Northern Arizona University

“The Hardest Way to Make an Easy Living?” Café Musicians and Affective Labor in Socialist Yugoslavia
Ana Hofman, Slovenian Academy of Sciences and Arts

Selective Music Labor and Aesthetic Privileging among Jazz Musicians in Macedonia
Dave Wilson, University of California, Los Angeles

*Marcus Rediker is Distinguished Professor of Atlantic History at the University of Pittsburgh. His prize-winning books have been translated into a dozen languages. They include The Slave Ship: A Human History (Viking-Penguin, 2007), The Amistad Rebellion: An Atlantic Odyssey of Slavery and Freedom (Viking-Penguin, 2012), and most recently Outlaws of Atlantic: Sailors, Pirates, and Motley Crews in the Age of Sail (Beacon Press, 2014).
7:30 am – 1:30 pm

Ethnomusicology Goes to Middle School
Sponsored by Education Section
Location: Mellon Middle School
11 Castle Shannon Blvd., Pittsburgh, PA 15228

Coordinator: Sarah H. Watts, Holy Name of Jesus School
Hosting Music Educator: Janet Ban, Mellon Middle School

SamulNori: Korean Traditional Percussion Music
Yo-Jung Han, Pennsylvania State University

Hula: Talk Story, Move Story
Sarah H. Watts, Holy Name of Jesus School, Diocese of Harrisburg

The Sicilian Tarantella
Krissie Weimer, Pennsylvania State University

Pašokime!: Music and Dance from Lithuania
Sarah J. Bartolome, Louisiana State University

Maori Mana: Spirit and Song of the Maori People of New Zealand
Ann C. Clements, Pennsylvania State University

Jibaro Hasta el Hueso: Jibaro Music of Puerto Rico
Bethany Grant-Rodriguez, University of Washington

Afro-Caribbean Rhythms: From Africa to My iPod
Loneka Battiste, University of Tennessee Knoxville

Performing Īqā‘at: Performing Arab Rhythms
Nathan Stottlemeyer, Brooklyn Park Middle School, Brooklyn, Maryland

Creating Connections: African Song and Dance
Katherine Palmer, Musical Instrument Museum, Phoenix, Arizona

Jiggity Jig: Having Fun with Irish Traditional Music
Anne-Marie Hildebrandt, Pennsylvania State University

5:00 – 10:00 pm

SEM Board of Directors
Governor's Suite
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<thead>
<tr>
<th>Time</th>
<th>Session 1 8:30 – 10:30 am</th>
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<td>SEM Board of Directors</td>
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<td>Governor’s Suite</td>
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<tr>
<td>8:00 am – 12:00pm</td>
<td>1A Benedum, video streaming</td>
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<td></td>
<td>Musical Collaboration and Capital in Africa</td>
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<td>Chair: Cherie R. Ndaliko, University of North Carolina at Chapel Hill</td>
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<td>*Sponsored by the African Music Section</td>
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<td>8:30</td>
<td>Cosmopolitan Virtuosity, Cultural Capital, and Representations of Africa in Béla Fleck’s <em>Throw Down Your Heart</em></td>
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<td>David VanderHamm, University of North Carolina at Chapel Hill</td>
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<td>9:00</td>
<td>“What’s in It for Me?” Fieldwork, Ethnography, and Musical Collaboration in Senegal</td>
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<td>Patricia Tang, Massachusetts Institute of Technology</td>
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<td>Art vs. Aid in the East of Congo</td>
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<td>Cherie R. Ndaliko, University of North Carolina at Chapel Hill</td>
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<td>Eric Charry, Wesleyan University</td>
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<td>The Fragility of Culture: Manifestations of Gender and Modernity within the Dangaura Tharu Sakhy-Paiya Naach</td>
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<td>Victoria Dalzell, University of California, Riverside</td>
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<td>9:00</td>
<td>English Lessons from Eminem: Gender and Hip Hop in Vietnam’s Globalized Communities</td>
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<td>Lisa M. Beebe, University of California, Santa Cruz</td>
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<td>9:30</td>
<td>The Sounds of Humor: Listening to Gender on Early Barn Dance Radio</td>
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<td>Molly McBride, Memorial University of Newfoundland</td>
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<td>Roundtable – Within and Without the State: A Central American Focus on Global Phenomena</td>
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<td>Chair: Jack W. Forbes, Cardinal Stritch University</td>
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<td>8:30</td>
<td>Andrés R. Amado, University of Texas Pan-American</td>
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<td>Sean Bellaviti, Independent Scholar</td>
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<td>Gender Rules: Force, Fragility, and Frivolity in “Engendered” Musical Performance</td>
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<td>Chair: Yuan-Yu Kuan, University of Hawai’i</td>
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<td>Making Music Work: Creative Livelihoods in Urban Settings</td>
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<td>Chair: Luis-Manuel Garcia, University of Groningen</td>
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<td>8:30</td>
<td>The Creative Hustle: Surviving Precarity in Berlin’s Electronic Dance Music Scenes</td>
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<td>Luis-Manuel Garcia, University of Groningen</td>
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<td>9:00</td>
<td>Of Makers and Manifestos: Working with Sound in the Maker Age</td>
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<td>Lauren Flood, Columbia University</td>
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<td>9:30</td>
<td>Popular Music and the Port City: Jazz Performers Working the Calcutta Gramophone Industry, 1920s-1940s</td>
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<td>Bradley Shope, Texas A&amp;M University</td>
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| 1E      | 8:30  | Calypso and Soca in the Diaspora: The Brooklyn Connection  
*Ray Allen, Brooklyn College, CUNY* |
|         | 9:00  | The Puerto Rican Cuatro In-and-Out of the Island: Hegemonic Constructions and Diasporic Experiences  
*Noraliz Ruiz Caraballo, Kent State University* |
|         | 9:30  | New Voices in Auckland's Indian Performance Scene  
*Alison Booth, Auckland University of Technology* |
|         | 10:00 | Modes of Revival and Politics of Transmission in Community Performance: Doina and Hora Romaneasca and the Evoking of Romania in Boulder, CO  
*Jenna E. Patensky, University of Colorado Boulder* |
| 1F      | 8:30  | Navigating the Hype Machine: Music Blog Aggregators and the New Musical Gatekeepers  
*James McNally, University of Michigan* |
|         | 9:00  | Musical Mobility: Recreational Music-Making with Mobile Devices  
*Trevor S. Harvey, University of Iowa* |
|         | 9:30  | TG Lurgan: Web 2.0 and Its Implications in Contemporary Irish-Language Music  
*Erin Stapleton-Corcoran, University of Wisconsin - Milwaukee* |
|         | 10:00 | Sharing Sounds: Musical (Re)Creativity in the Era of Creative Commons  
*James R. Bodiford, University of Michigan* |
| 1G      | 8:30  | Live Music and the Renegotiation of Public Space in “Post”-Revolutionary Egypt  
*Darci Sprengel, University of California, Los Angeles* |
|         | 9:00  | “The City of Syrup Bang Screw”: Place as Capital in Houston  
*Langston C Wilkins, Indiana University Bloomington* |
|         | 9:30  | Kreuzberg-Neukölln Sessions: Klezmer Music and New Jewish Space in Berlin  
*Phil Alexander, University of London* |
|         | 10:00 | Lokal Music and the Continuity of Traditions in Papua New Guinea  
*Oli Wilson, Otago University* |
| 1H      | 8:30  | “Stuck in Ohio”: The Representation of Local Identity and Collective Memory in the Youngstown Music Scene  
*Sara E. Gulgas, University of Pittsburgh* |
|         | 9:00  | “Que Viva Cristo Rey!” Mexican Cristero Corridos as Sources of Oral Historiography and Memory of the Post-Revolutionary Cristero Wars  
*Teresita D. Lozano, University of Colorado, Boulder* |
|         | 9:30  | Affect Inherited: Redefining Pontic Sense of Belonging through Parakathi Singing  
*Ioannis Tsekouras, University of Illinois at Urbana-Champaign* |
|         | 10:00 | Remembering the Srebrenica Genocide: Musical Narratives of the Past  
*Badema Pitic, University of California, Los Angeles* |
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<tr>
<td>8:30</td>
<td>Wonders and Strange Things: Practices of Auditory History before Recorded Sound</td>
<td>Katherine Butler Schofield, King's College London</td>
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<td>9:00</td>
<td>Notes in the Margins: Sumatran Religious Hybridity and the Efficacy of Sound</td>
<td>Julia Byl, King's College London</td>
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<td>9:30</td>
<td>Contact, Contestation and Compromise: Sound and Space in 19th-Century Singapore</td>
<td>Jenny McCallum, King's College London</td>
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<td>10:00</td>
<td>A “Wayang of the Orang Puteh”?: Theatres, Music Halls and Audiences in High-Imperial Calcutta, Madras, Penang and Singapore</td>
<td>David Lunn, King’s College London</td>
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<td>8:30</td>
<td>Negotiating Reciprocity: A Transcultural Gift Economy in the Transmission of Tibetan Buddhist Ritual Music</td>
<td>Jeffrey W. Cupchik, St. John Fisher College</td>
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<td>9:00</td>
<td>The “Folk” versus the “Refined”: Sectarian, Ethnic, and Geographic Hierarchies in China’s Buddhist Music</td>
<td>Beth Szczepanski, Lewis and Clark College</td>
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<td>9:30</td>
<td>Global Cultural Transfer in Singapore</td>
<td>Gavin Lee, Duke University</td>
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<td>10:00</td>
<td>Buddhism and the American Avant-garde: Chinary Ung’s Aura (2005)</td>
<td>Yayoi U. Everett, Emory University</td>
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<td>Session 2, 10:45am – 12:45pm</td>
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<td><strong>Building (con)Texts, (in)Forming Performance: Producing Contemporary Mexican Son</strong></td>
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<td>Chair: Alex E. Chávez, University of Notre Dame</td>
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<td>10:45 Polyphonic Excess and the Mexican Valona: Xichú, Guanajuato, a Case Study</td>
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<td>Alex E. Chávez, University of Notre Dame</td>
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<td>11:15 Tracing the Emergence of Son Jarocho in California: 1940s-1950s</td>
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<td>Alejandro Hernandez, University of California, Los Angeles</td>
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<td>11:45 Florear la Tarima: A Space for Poetry, Music, and Dance within Re-signified Son Jarocho Practices</td>
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<td>Raquel Paraíso, University of Wisconsin - Madison</td>
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<td><strong>Sterlings 1</strong></td>
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<td><strong>Music and Legacies of Resistance in South Africa's Incomplete Transition to Freedom</strong></td>
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<td>Chair: Louise Meintjes, Duke University</td>
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<td><em>Sponsored by the African Music Section</em></td>
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<td>10:45 Thinking through Music and Resistance during Apartheid: The “Train Song” as a Tropé</td>
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<td>Stephanie Vos, Royal Holloway, University of London</td>
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<td>11:15 “They Just Live, Because They Have to Live”: Creating Hope and Opportunity through Music beyond the Limits of South Africa’s Transition to Equality</td>
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<td>Laryssa Whittaker, Royal Holloway, University of London</td>
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<td>11:45 Performing the “Coon” in Contemporary South Africa</td>
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<td>Francesca Inglese, Brown University</td>
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<td><strong>LGBT Musical Worlds: Identity, Activism, Escapism</strong></td>
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<td>Chair: Heather Maclachlan, University of Dayton</td>
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<td>10:45 The Matthew Shepard Murder, Homophobic Violence and Gay Choruses in the US</td>
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<td>Kevin C. Schattenkirk, University of Western Australia</td>
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<td>11:15 Music as a Space for Identity, Interaction, and Escapism among Gay Men in Special Period Havana</td>
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<td>Moshe Morad, University of London</td>
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<td>11:45 The Reorientation of Identities in Jazz and Traditional Country Music: Queer Phenomenology and Trans Identity</td>
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<td>Randy M. Drake, University of California, Santa Barbara</td>
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<td><strong>(Out)Standing in the Field: Doing and Undoing Ethnomusicological Fieldwork</strong></td>
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<td>Chair: Peter Hoesing, Claflin University</td>
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<td>10:45 Women in Fieldwork: Ethnomusicologists Sexed and Sexualized</td>
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<td>Julie Beauregard, Oregon State University</td>
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<td>11:15 Rethinking Historicity: Towards a “Genealogical Ethnomusicology”</td>
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<td>Michael Iyanaga, Federal University of Pernambuco</td>
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<td>11:45 Folk Music Collection Pamphlet and Ethnomusicological Fieldwork in Mid- and Late-Twentieth-Century Mainland China</td>
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<td>Ho Chak Law, University of Michigan</td>
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2E  Fort Pitt  
Articles of Faith: Cultivation and Mediation in Religious Experience  
Chair: Gavin D. Douglas, University of North Carolina at Greensboro

10:45 Mediating “Faith” and “Devotion”: Literary Performance and Religious Modernization in Bali  
Nicole J. Reisnour, Cornell University

11:15 The Sounds of Buddhism in Myanmar: Dhamma Instruments and the Cultivation of Divine States of Consciousness  
Gavin D. Douglas, University of North Carolina at Greensboro

11:45 The “Interreligious” Turn: Exploring Balinese Gamelan as a Conduit for Social Network Formation  
Dustin D. Wiebe, Wesleyan University

2F  Birmingham  
Roundtable – Ethnomusicological Perspectives on Open Access Publication  
Chair: Darren Mueller, Duke University

10:45 Darren Mueller, Duke University  
Alex Rodriguez, University of California, Los Angeles  
James Cowdery, CUNY Graduate Center  
Guthrie P. Ramsey, Jr., University of Pennsylvania  
Wendy Hsu, City of Los Angeles Department of Cultural Affairs  
Justin Schell, University of Minnesota

2G  Sterlings 3  
Cross-National Perspectives on Prison Music in the Neoliberal Era  
Chair: Benjamin J. Harbert, Georgetown University

10:45 Performing the Prison-Clinic: Kapa Haka and the Redefinition of Māori Forensic Psychiatry  
Lauren E. Sweetman, New York University

11:15 Sounding Neoliberalism in the Richmond City Jail  
Andrew C. McGraw, University of Richmond

11:45 The Fortunes of Failure: Neoliberal Transformations of Musical Labor at Angola Prison  
Benjamin J. Harbert, Georgetown University

2H  Heinz  
Sounding Out: Perspectives on Timbre  
Chair: Cornelia Fales, Indiana University

10:45 The Color of Sound: Timbre in Ralph Ellison's Invisible Man  
Sydney A. Boyd, Rice University

11:15 Voices against Modernity: Reception of Extra-Normal Free Jazz Vocality  
Chris J. Tonelli, University of Guelph

11:45 Discussant:  
Cornelia Fales, Indiana University
### 2I Alleghany

**Delhi, Awadh and the Raj: Transitions in North Indian Performance Practice**  
Chair: Joep Bor, Leiden University  
* Sponsored by the South Asian Performing Arts Section

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<th>Time</th>
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<tr>
<td>10:45</td>
<td>Court Music without a Court: The Circulation of Hindustani Musicians in Bengal</td>
<td>Richard Williams, King’s College London, University of London</td>
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<td>11:15</td>
<td>Where Are the Men? Gender, Performance and Transition in North Indian Dance</td>
<td>Margaret E. Walker, Queen’s University</td>
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<td>11:45</td>
<td>Discussant</td>
<td>Richard K. Wolf, Harvard University</td>
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### 2J Sterlings 2

**Dualities of Agency**  
Chair: Donna Kwon, University of Kentucky

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<td>10:45</td>
<td>Endangering and Empowering: The Personal Politics of a Royal Ensemble in Central Thailand</td>
<td>Supeena I. Adler, University of California, Riverside</td>
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<td>11:15</td>
<td>Individual Agency and Duality of Structure: Toward a Reinterpretation of the Iemoto Society</td>
<td>Keisuke Yamada, Independent Scholar</td>
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### 2K Liberty

**New Perspectives on Chinese Opera**  
Chair: Chuen-Fung Wong, Macalester College

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<td>A Uyghur Model Opera during China’s Cultural Revolution</td>
<td>Chuen-Fung Wong, Macalester College</td>
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<td>11:15</td>
<td>Moving a Stage into a Garden: The Commoditization of Kunqu Opera in China</td>
<td>Da Lin, University of Pittsburgh</td>
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<td>11:45</td>
<td>When Kungfu Meets Yueju: Cantonese Opera and the Chinese Freemasons</td>
<td>Kim Chow-Morris, Ryerson University</td>
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12:30 – 1:30 pm

Lunchtime Concert: Irish Music and Dance
Local Arrangements Committee
Ballroom Foyer

Roundtable: Gender, Sexuality and Power—Professor-Student Interactions
*Sponsored by the Gender and Sexualities Taskforce, the Section on the Status of Women, and the Student Union
Benedum

Crossroads Section
Heinz

Special Interest Group for Music and Violence
Alleghany

Special Interest Group for Sound Studies
Duquesne

Sound Future Campaign Committee
Liberty

Dance, Movement, and Gesture Section
Sterlings 1

Special Interest Group for Archiving
Smithfield
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<th>Session 3, 1:45 – 3:45pm</th>
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| **3A** Benedum, *video streaming*  
Critical Perspectives on Ethnomusicological Theory  
Chair: Deborah Wong, University of California, Riverside  
1:45 Knowledge and Power in Early Ethnomusicology  
*Katie J. Graber, Otterbein University*  
2:15 Voicing Senegalese Hip Hop: A Critique of Prescriptive Research Models  
*Catherine M. Appert, Cornell University*  
2:45 Using a Phylogenetic Approach in Ethnomusicology: What about the Evolution of Musical Gabonese Heritage?  
*Silvie S. Le Bomin, Evelyne Heyer, Guillaume Lecointre—Museum National d'Histoire Naturelle*  
3:15 Phenomenology and Contemporary Ethnomusicology  
*Harris M. Berger, Texas A&M University*  
**3B** Sterlings 1  
Power, Ethics, and the Repatriation of Music  
Chair: Elizabeth Whittenburg-Ozment, University of Georgia  
*Sponsored by the Special Interest Group for Archiving*  
1:45 Returning the Musical Treasures of My Mother's Clan: Repatriation and Kinship in Buganda  
*Damascus Kafumbe, Middlebury College*  
2:15 Returning Bikindi's Songs to Post-Genocide Rwanda (a Confession)  
*Jason McCoy, University of North Texas*  
2:45 Radio Archives and the Art of Persuasion: Preserving Social Hierarchies in the Airwaves of Lima  
*Carlos Odria, Florida State University*  
3:15 Owning the Nation: Realizing the Sonic Possibilities of U.S. Civil War Brass Music  
*Elizabeth Whittenburg-Ozment, University of Georgia*  
**3C** Duquesne  
Country Music Capital: Portrayal, Professionalization and Profit as Practices of Revitalization  
Chair: David B. Pruett, University of Massachusetts, Boston  
1:45 Meta-Country: Mediation and Authenticity in Nashville's *Nashville*  
*David B. Pruett, University of Massachusetts, Boston*  
2:15 The Bluebird Cafe, “In the Round” Sessions, and the Figure of the Nashville Songwriter  
*Chris Wilson, University of Toronto*  
2:45 Keeping Tabs: Alcohol in Country Music’s Cultural Economy  
*Marion MacLeod, University of Chicago*  
3:15 Professionalization and the Emergence of “Canadian Bluegrass” in the Toronto-Area Bluegrass Scene  
*Mark Finch, Memorial University of Newfoundland*  
**3D** Smithfield  
Hip Hop within Global Flows and Disjunctures  
Chair: Meredith L. Schweig, Massachusetts Institute of Technology  
1:45 Circles, Squares, and Other Beautiful Shapes: The Aesthetics of Tone in Taiwan's Sinitic-Language Rap Music  
*Meredith L. Schweig, Massachusetts Institute of Technology*  
2:15 YanBian Box: First Documentary on China’s Emergent Ethnic Minority Hip Hop  
*Min Yang, Wesleyan University*  
2:45 Epic (Slam) Poems: Metamodern Griot Traditions on the Fringe of Senegalese Hip Hop  
*Juan Carlos Melendez-Torres, Independent Scholar*  
3:15 Sean Forbes: Detroit-based Deaf Hip Hop  
*Cole Harrison, Ohio State University*
### 3E Fort Pitt

**Mediated Musics, Mediated Lives**  
Chair: William Cheng, Dartmouth University

1:45 **Uploading Matepe: The Role of Online Learning Communities and the Desire to Connect to Northeastern Zimbabwe**  
*Jocelyn A. Moon, University of Washington*  
*Zachary Moon, Independent Scholar*

2:15 **Staging Overcoming: Disability, Meritocracy, and the Envoicing of Dreams**  
*William Cheng, Dartmouth University*

2:45 **As Time Goes By: Car Radio and Spatiotemporal Manipulations of the Travel Experience in 20th-Century America**  
*Sarah Messbauer, University of California, Davis*

3:15 **“How Can We Live in a Country Like This?” Music, Talk Radio, and Moral Anxiety**  
*Karl Haas, Boston University*

### 3F Birmingham

**Roundtable – Music and Higher Education: Exploring New Perspectives**  
Chair: Robin D. Moore, University of Texas at Austin

1:45 **Robin D. Moore, University of Texas at Austin**  
*Samuel Araujo, Universidade Federal do Rio de Janeiro*  
*Victoria Levine, Colorado College*  
*Deborah Bradley, University of Toronto*  
*Ludim Pedroza, Texas State University, San Marcos*  
*Jeffrey Magee, University of Illinois at Urbana-Champaign*  
*Bruno Nettl, University of Illinois at Urbana-Champaign*

### 3G Sterlings 3

**Oxide and Memory: Tape Culture and the Communal Archive**  
Chair: Laura Risk, McGill University

1:45 **Magnetic Tape, Materiality, and the Interpretation of Non-Commercial Cassette and Reel-to-Reel Recordings from Quebec’s Gaspé Peninsula**  
*Laura Risk, McGill University*

2:15 **Family Sense and Family Sound: Home Recordings and Greek-American Identity**  
*Panayotis League, Harvard University*

2:45 **The Memory of Media: Autoarchivization and Empowerment in 1970s Jazz**  
*Michael C. Heller, University of Massachusetts, Boston*

3:15 **Reimagining the Community Sound Archive: Cultural Memory and the Case for “Slow” Archiving in a Gaspesian Village**  
*Glenn Patterson, Memorial University of Newfoundland*

### 3H Heinz

**Re-Thinking Existing Paradigms in Afro-Caribbean Ethnomusicology**  
Chair: Ryan Bazinet, John Jay College  
*Sponsored by the Latin American and Caribbean Section*

1:45 **Music in the Rada Atlantic: A View from Trinidad**  
*Ryan Bazinet, John Jay College*

2:15 **A Brief History of Rada Song and Drumming in Haiti**  
*Lois Wilcken, La Troupe Makandal*

2:45 **Afro-diasporic Interstitial Space: a Preliminary Exploration of the Blurred Boundaries between Sacred and Secular in Afro-Cuban Music**  
*Rebecca Bodenheimer, Independent Scholar*

3:15 **Contemporary Revival Music in Jamaican, Caribbean, and North American Contexts**  
*Dean S. Reynolds, CUNY Graduate Center*
### 3I Alleghany

**Poetry as Transgressive Poiesis in Ethnomusicology**  
Chair: Sean Williams, Evergreen State College

1:45  
**Managing the Unspeakable through Transgressive Ethnography**  
*Sean Williams, Evergreen State College*

2:15  
**Poetry of the Senses: Transformations of Poiesis**  
*Tomie Hahn, Rensselaer Polytechnic Institute*

2:45  
**Using Poetry to Teach Ethnographic Fieldwork**  
*Jeffrey A. Summit, Tufts University*

3:15  
**Discussant**  
*Deborah Kapchan, New York University*

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### 3J Sterlings 2

**Roundtable – Women Music Makers in India, Part I**  
Chair: Daniel M. Neuman, University of California, Los Angeles  
*Sponsored by the South Asian Performing Arts Section*

1:45  
**Introduction: Women Music Makers in India**  
*Daniel M. Neuman, University of California, Los Angeles*

2:15  
**The Impact of India’s Female Performing Artists and Widows on European Operas and Ballets, 1810-1858**  
*Tiziana Leucci, Centre d’Etudes de l’Inde et de l’Asie du Sud*

2:45  
**Europe’s Bayadère Craze**  
*Joep Bor, Leiden University*

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### 3K Liberty

**Music, Nationhood, and Ambivalence**  
Chair: Melissa Bilal, Columbia University

1:45  
**Nepotism, Patronage, Nationalism, and Belonging in the Musical Practices of Macedonian Ethno-Bands**  
*Dave Wilson, University of California, Los Angeles*

2:15  
**Egalité, Fraternité, et Diversité: Negotiating Difference and Nationhood through World Music in France**  
*Aleysia K. Whitmore, Brown University*

2:45  
**Rusyn, Ukrainian, or Both?: Picking an Identity at the Festival of Culture of Slovakia’s Rusyn-Ukrainians**  
*Sarah Latanyshyn, University of California, Santa Barbara*

3:15  
**Clear is the Guest’s Eye: Popular Music and National Aspirations in Iceland**  
*Kimberly D. Cannady, Victoria University*

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### 3L Ballroom 2

**Poster session**

1:45  
**The Life of a Kpanlogo Drum**  
*Lisa Overholser, New York Folklore Society*

A Cultural History of Drumset Proliferation: Case Studies from New Orleans to Cuba and Trinidad  
*Matthew R. Berger, Prescott College*
Thursday, November 13

**Session 4, 4:00 – 5:30pm**

**4A** 
**Benedum, video streaming**
Roundtable – Ethical Tight Spots: How Ethnography can Survive Institutional Requirements, Maintain Morality, and Still Say Something Relevant  
Chairs: Patricia Vergara, University of Maryland  
Jordan Newman, University of Cincinnati  
*Sponsored by the Student Union Section and Music and Violence Special Interest Group*

**4B** 
**Sterlings 1**  
Contemplating Voice in Cross-Cultural Perspective  
Chair: Susan M. Taffe Reed, Bowdoin College

**4C** 
**Duquesne**
Living Diversity: Race, Ethnicity, and Gender in Children’s Musical Practices  
Chair: Karen Howard, University of St. Thomas

4:00 Cultural Passivity or Cultural Competence: Social Bias in Children’s Musical Learning  
Karen Howard, University of St. Thomas

4:30 Elementary Student Interest Toward World Music Listening Lessons  
Christopher Roberts, University of Washington

5:00 The “Songwriter's Ball”: Gender and Collective Identity in Children’s Composition  
Matt Swanson, University of Washington

**4D** 
**Smithfield**  
Big Men versus Big Sounds: Charismatic Musicians and Unsung Heroes in Three African Musics  
Chair: Amanda V. Villepastour, Cardiff University  
*Sponsored by the African Music Section*

4:00 Maloya: An Indian Ocean Narrative with Black Atlantic Sounds  
Amanda V. Villepastour, Cardiff University

4:30 Singing Songs of Hope for a New Nation: Norberto Tavares’s Musical Visions for Democratic Cape Verde  
Susan Hurley-Glowa, University of Texas at Brownsville

5:00 Ali Farka Toure, Mali, and the Blues  
Lucy Duran, University of London

4:00 The Gravest of Female Voices: Women and the Alto in Sacred Harp  
Sarah E. Kahre, Florida State University

4:30 Re-sounding Waljinah: Aging and the Voice in Indonesia  
Russ P. Skelchy, University of California, Riverside

5:00 Katajjaq: Between Vocal Games, Place and Identity  
Raj S. Singh, York University
Thursday, November 13

4E  Fort Pitt
Issues in Improvisation: Participation, Agency, Silence
Chair: Gabriel Solis, University of Illinois at Urbana Champaign

4:00 Completing the Symbiotic Circle: Audience Participation in New York City’s Downtown Music Scene
Tom H. Greenland, A. Philip Randolph High School

4:30 Improvising on the Margins: Agency, Tune Variability and Cultural Improvisation in Acadian Traditional Music
Meghan Forsyth, Memorial University of Newfoundland

5:00 Sorondongo Influenciado: Afro/Canarian Silence and Improvising Breaks
Mark Lomanno, Swarthmore College

4F  Birmingham
Roundtable – Ethnomusicology and the College and University Music Curriculum
Chair: Timothy Rice, University of California, Los Angeles

4:00 Patricia Campbell, University of Washington
Jonathan Kramer, Duke University
Deborah Wong, University of California, Riverside
Ellen Koskoff, University of Rochester
Melinda Russell, Carleton College
Alison Arnold, North Carolina State University

4G  Sterlings 3
Rumors, Sound Leakages and Individual Tales: Disruptive Listening in Zones of Conflict
Chair: Abigail Wood, University of Haifa

4:00 From the Struggle for Citizenship to the Fragmentation of Justice: Reflections on the Place of Dinka Songs in South Sudan’s Transitional Justice Process
Angela Impey, University of London

4:30 Internet Rumors and the Changing Sounds of Uyghur Religiosity: The Case of the Snake-Monkey Woman
Rachel Harris, University of London

5:00 The Cantor and the Muezzin’s Duet at the Western Wall: Contesting Sound Spaces on the Frayed Seams of the Israel-Palestine Conflict
Abigail Wood, University of Haifa

4H  Heinz
Historiography, Historicity, and Biography
Chair: Patrick Rivers, University of New Haven

4:00 A Sonic Historiography of Early Sample-Based Hip-Hop Recordings
Patrick Rivers, University of New Haven

4:30 Biography as Methodology in the Study of Okinawan Folk Song
Kirk A. King, University of British Columbia

5:00 Sounding the Silent Image: Uilleann Piper as Ethnographic Object in Early Hollywood Film
Ivan Goff, New York University
<table>
<thead>
<tr>
<th>Time</th>
<th>Session 4, 4:00 – 5:30pm</th>
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<tbody>
<tr>
<td>4:00</td>
<td>Alleghany Performing Christianities &lt;br&gt;Chair: Sydney Hutchinson, Syracuse University</td>
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<td>4:00</td>
<td>Parang and the Divina Pastora Festival: The Role of Religious Devotion in the Expression of Spanish Creole Musical Performance &lt;br&gt;&lt;i&gt;Amelia Ingram, Wesleyan University&lt;/i&gt;</td>
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<td>4:30</td>
<td>Amnesia and Amnemesis: Voicing an Alternative Modern Christian Subjectivity in South Korea &lt;br&gt;&lt;i&gt;Bo kyung Blenda Im, University of Pennsylvania&lt;/i&gt;</td>
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<td>5:00</td>
<td>Music, Intermediality, and Ritual Improvisation in a Ghanaian Charismatic Church &lt;br&gt;&lt;i&gt;Florian Carl, University of Cape Coast&lt;/i&gt;</td>
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<tr>
<td>4:00</td>
<td>Sterlings 2 Roundtable – Women Music Makers in India, part II &lt;br&gt;Chair: Daniel M. Neuman, University of California, Los Angeles &lt;br&gt;*Sponsored by the South Asian Performing Arts Section</td>
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<td>4:00</td>
<td>Fieldwork at the Fringe: Collaboration or Socioeconomic and Cultural Co-dependence? &lt;br&gt;&lt;i&gt;Amie Maciszewski, Independent Scholar&lt;/i&gt;</td>
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<td>4:30</td>
<td>The 1984 Festival of Women Music Makers of India: Questions 30 Years Later &lt;br&gt;&lt;i&gt;Regula Qureshi, University of Alberta&lt;/i&gt;</td>
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<tr>
<td>5:00</td>
<td>Women Music Makers of India Conference- The Journey &lt;br&gt;&lt;i&gt;Rita G. Ganguly, Independent Scholar&lt;/i&gt;</td>
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<td>4:00</td>
<td>Liberty Transmissions, Transitions, and Schizophonic Positions &lt;br&gt;Chair: Alexandria Carrico, Florida State University</td>
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<td>4:00</td>
<td>Dratakh Ch’elik: Transmission of Structure in Interior Athabascan Singing &lt;br&gt;&lt;i&gt;Siri G. Tuttle, University of Alaska at Fairbanks; Håkan Lundström, Lund University&lt;/i&gt;</td>
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<td>4:30</td>
<td>Cracking the Code: The Role of Archival Recordings in the Revival of the Norwegian Munnharpe &lt;br&gt;&lt;i&gt;Deirdre Morgan, University of London&lt;/i&gt;</td>
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<td>5:00</td>
<td>ERMAGERD GERMELERN! Balinese Music in the Age of Meme &lt;br&gt;&lt;i&gt;Peter M. Steele, Massachusetts Institute of Technology&lt;/i&gt;</td>
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<tr>
<td>5:30 – 6:30 pm</td>
<td>First-Time Attendees and New Members Reception</td>
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| 5:30 – 7:30 pm | Welcome Reception                                                                               | King's Garden 3-5  
Sponsored by the University of Pittsburgh Dietrich School of Arts and Sciences and The Heinz Endowments |
| 6:00 pm – 12:00 am | Student Lounge                                                                                 | Liberty |
| 7:00 – 9:00 pm | Education Section Forum                                                                        | Smithfield |
|             | Introductions and Announcements                                                                 |          |
|             | *Sarah J. Bartolome, Louisiana State University, Education Section Chair*                      |          |
|             | Community Music in the World Music Classroom                                                    |          |
|             | *Heather MacLachlan, University of Dayton*                                                      |          |
| 7:45 pm     | Voices Across Time: Providing Resources for Culturally-Responsive Teaching in the 21st Century |          |
|             | *Mariana Whitmer, University of Pittsburgh*                                                     |          |
| 8:15 pm     | Dedication of the Rita Klinger Memorial Fund                                                    |          |
|             | *Patricia Shehan Campbell, University of Washington*                                            |          |
| 8:30 pm     | Maracatu, Maracatu!: When Two Worlds Meet                                                      |          |
|             | *Janet Robbins and Juliana Cantarelli, West Virginia University*                                |          |
| 7:30 – 8:30 pm | Student Union Open Meeting                                                                    | Duquesne  
Special Interest Group for Ecomusicology  
Heinz  
Anatolian Ecumene Special Interest Group  
Alleghany |
| 7:30 – 9:00 pm | Ethnomusicology Academic and Public Programs Meeting                                             | Fort Pitt  
Society for Arab Music Research  
Sterlings 1 |
| 7:30 – 9:30 pm | Balkan and East European Dance Party: University of Illinois at Urbana-Champaign “Balkanalia,” Pitt Carpathian Music Ensemble, and Oberlin Conservatory Balkan Ensemble | King's Garden 3-5  
Indigenous Music Section  
Sterlings 3  
Historical Ethnomusicology Section  
Sterlings 2 |
| 8:00 – 9:00 pm | Latin American & Caribbean Music Section                                                        | Benedum |
| 8:00 – 10:00 pm | Association for Chinese Music Research                                                          | Birmingham |
| 8:45 – 11:45 pm | Film Screenings                                                                                  | Alleghany  
8:45   Fretless Spirits: Ainu Tonkori Musicians  
*Kumiko Uyeda, University of California Santa Cruz*  
10:00 Banjo Romantika  
*Lee Bidgood, East Tennessee State University* |
| 9:00 – 10:00 pm | Latin American & Caribbean Music Section Dance                                                  | Benedum |
| 9:00 – 10:30 pm | Local Arrangements Committees (2014/2015) and Program Committees (2014/2015)                 | Heinz |
| 9:30 – 11:00 pm | SEM Orchestra Sound Future Benefit Concert Rehearsal                                             | King’s Garden 1 |
6:45 – 8:15 am

Academic Labor Committee
Heinz

7:00 – 8:00 am

SEM Chapters
Sterlings 1

Analysis of World Music Special Interest Group
Sterlings 2

Special Interest Group for Voice Studies
Sterlings 3

Special Interest Group for Economic Ethnomusicology
Alleghany

9:00 am – 2:30 pm

Day of Ethnomusicology
Brigade

Coordinators: Amanda C. Soto, Texas State University and
Sarah J. Bartolome, Louisiana State University

Conference Guests: Students from Pittsburgh Creative and Performing
Arts School (CAPA)
Teacher: Peter Bianchi
5A Commonwealth 1-2, video streaming
Sound Networks: Socio-Political Identity, Engagement, and Mobilization through Music in Cyberspace and Independent Media
Chair: Noriko Manabe, Princeton University
*Sponsored by the Popular Music Section and Special Interest Group for Sound Studies

8:30 Technological Factors Conditioning the Socio-Political Power of Music in Cyberspace
Michael Frishkopf, University of Alberta

9:00 Cyber-Mobilization, Informational Intimacy, and Musical Frames in Ukraine's EuroMaidan Protests
Adriana Helbig, University of Pittsburgh

9:30 Countering Spirals of Silence: Protest Music and the Anonymity of Cyberspace in the Japanese Antinuclear Movement
Noriko Manabe, Princeton University

10:00 Living (and Dying) the Rock and Roll Dream: Alternative Media and the Politics of “Making It” as an Iranian Underground Musician
Farzaneh Hemmasi, University of Toronto

5B Benedum
Music and Mind
*Sponsored by the Special Interest Group for Cognitive Ethnomusicology
Chair: Francesca R. Sborgi Lawson, Brigham Young University

8:30 Ethnology, Ethology, and Cognition: On Expressions of Sadness and Grief
David Huron, Ohio State University

9:00 The “Thought-Language-Hand Link”: Evidence from Music Transmission and Implications for Musical Thinking
Gina Fatone, Bates College

9:30 Children’s Music Learning and Social Development in Northern Ethiopia: A Culture and Cognition Perspective
Katell Morand, University of Washington

10:00 Discussant
Dane Harwood, Independent Scholar

5C Sterlings 1
Affective Environments and the Bioregional Soundscape
Chair: Kate Galloway, Memorial University of Newfoundland
*Sponsored by the Special Interest Group for Ecomusicology

8:30 “Landscape is Not Just What Your Eyes See”: Battery Radio, the Technological Soundscape, and Sonically Knowing the Battery
Kate Galloway, Memorial University of Newfoundland

9:00 Re-sounding Caribou: Musical Posthumanism in Being Caribou
Erin Scheffer, University of Toronto

9:30 Cold, Crisp, and Dry: Inuit and Southern Concepts of the Northern Soundscape
Jeffrey van den Scott, Northwestern University

10:00 Discussant
Nancy Guy, University of California, San Diego

5D Duquesne
Music, Violence, and Responses to Risk
Chair: Margaret Jackson, Florida State University
*Sponsored by the Special Interest Group for Music and Violence

8:30 Doener Murders, German Schoolyards, and the Emergence of National Socialist Hip-Hop
Margaret Jackson, Florida State University

9:00 “Exciser c’est pas bon!”: Pop Stars and NGOs Voicing the Female Genital Cutting/Mutilation Debate Through Song
Elizabeth Rosner, Florida State University

9:30 Looking Like the Enemy: Negotiating Risk in Japanese-American Musical Performance
Sarah Strothers, Florida State University

10:00 The Sound of Affective Fact
Matthew Sumera, University of Minnesota
### Session 5, 8:30 – 10:30am

**5E**  
**Smithfield**  
**Popular Music in Africa: Towards a Comparative Sonic Cartography**  
Chair: Charles Lwanga, University of Pittsburgh  
*Sponsored by the African Music Section*

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<tbody>
<tr>
<td>8:30</td>
<td>5E</td>
<td>Afropolitanism and Africanist Ethnomusicology in the Twenty-First Century</td>
<td><em>Ryan Skinner, Ohio State University</em></td>
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<tr>
<td>9:00</td>
<td>5E</td>
<td>“Watch Your Tone!”: African Popular Music as Illocutionary Act</td>
<td><em>Charles Lwanga, University of Pittsburgh</em></td>
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<tr>
<td>9:30</td>
<td>5E</td>
<td>With a Hop, a Skip, and a Jump: Notes on the “Circulation” of African Popular Music</td>
<td><em>Gavin Steingo, University of Pittsburgh</em></td>
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<tr>
<td>10:00</td>
<td>5E</td>
<td>Post-Apartheid Cultural Brokerage on the World Music Circuit</td>
<td><em>Louise Meintjes, Duke University</em></td>
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**5F**  
**Fort Pitt**  
**ICTM and SEM: Ethnomusicology in the International Arena**  
Chair: Svanibor Pettan, University of Ljubljana

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<td>8:30</td>
<td>5F</td>
<td>Salwa El-Shawan Castelo-Branco, New University of Lisbon</td>
<td><em>Sister Marie Agatha Ozah, Duquesne University</em></td>
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<td><em>Margaret Sarkissian, Smith College</em></td>
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<td><em>John Lawrence Witzleben, University of Maryland, College Park</em></td>
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**5G**  
**Birmingham**  
**Transnational Spaces and Places of Mexican/Mexican-American Music**  
Chair: Catherine Ragland, University of North Texas

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<td>5G</td>
<td>Musical Hybridity and Mariachi Music: Campanas de America</td>
<td><em>Jose R. Torres-Ramos, University of North Texas</em></td>
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<td>9:00</td>
<td>5G</td>
<td>“Entre Dos Mundos”: Contrapuntal Rebellions in the Music of Piñata Protest</td>
<td><em>Jonathan Leal, University of North Texas</em></td>
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<td>9:30</td>
<td>5G</td>
<td>Reclaiming “the Border” in Texas-Mexican Conjunto and Música Norteña</td>
<td><em>Catherine Ragland, University of North Texas</em></td>
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<td>10:00</td>
<td>5G</td>
<td>“It Arrived by Train!” From Carrilera to Corridos Prohibidos:</td>
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<td>Mexicanness, Mass Media, and Musical Identities in Colombia</td>
<td><em>Patricia Vergara, University of Maryland</em></td>
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**5H**  
**Sterlings 3**  
**Workshop – Eastern Arab Maqam in Performance: The Case of Maqam Bayyati**

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<td>8:30</td>
<td>5H</td>
<td>Scott Marcus, University of California, Santa Barbara</td>
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5I Heinz
In Relation to Whom and Why? New Perspectives on South Asian Music and Nationalism
Chair: Garrett M. Field, Ohio University
*Sponsored by the South Asian Performing Arts Section

8:30 Hegemony Reconsidered: Padavali-Kirtan’s Cosmopolitan and Vernacular Registers in Colonial-Era Kolkata
Eben Graves, University of Texas at Austin

9:00 Who Should Perform in Public?: Gender and Nationalism in Odishan Performing Arts
David Dennen, University of California, Davis

9:30 Songs for the Pure Sinhala Fraternity of Sri Lanka: Sunil Santha’s Career and Compositions
Garrett M. Field, Ohio University

10:00 Discussant
Amanda J. Weidman, Bryn Mawr College

5J Alleghany
Roundtable – Baraka’s Blues People At 50: Race, Rhythm, and Views in the Study of African American Music Culture Today
Chair: Birgitta J. Johnson, University of South Carolina

8:30 Regina N. Bradley, Kennesaw State University
Aja B. Wood, Revive Music Group
Alisha L. Jones, Indiana University Bloomington
Birgitta J. Johnson, University of South Carolina
Fredara M. Hadley, Oberlin Conservatory

5K Sterlings 2
Re-Evaluating the Amateur in Music-Making Practices in Contemporary China
Chair: Min Yen Ong, University of London
*Sponsored by the Society for Asian Music

8:30 Singing the City: Informal Choirs and the Promotion of the Amateur at the State’s Fingertips in Urban China
Ruard W. Absaroka, University of London

9:00 From “Stinky People” to ICH Inheritors: the Transformation of Amateur Hua’er Singers in 21st-Century China
Man Yang, University of Hawai’i at Manoa

9:30 Crossing the Professional Line: Höömii “Amateur-Performers” in Inner Mongolia, China
Charlotte D’Evelyn, Loyola Marymount University

10:00 Re-membering the Past in Contemporary Kunqu Amateur Practices in the PRC
Min Yen Ong, University of London
Friday, November 14

Session 6, 10:45am – 12:15pm

6A Commonwealth 1-2, video streaming
President’s Roundtable – Expressive Culture, Alternative Justice and Conflict Resolution
Chair: Beverley Diamond, Memorial University of Newfoundland

10:45 Samuel Araujo, Universidade Federal do Rio de Janeiro
Jessica Schwartz, University of California, Los Angeles
Sylvia Nannyonga-Tamusuza, Makerere University, Uganda
Barry Shank, Ohio State University

6B Heinz
Pedagogies: Modes of Transmission, Values of Practice
Chair: Helena Simonett, Vanderbilt University

10:45 Gesture in Karnatak Music Pedagogy: Typologies, Ethical Constraints, and Cross-modal Interaction
Lara Pearson, Durham University

11:15 The Anti-Jazz School: Anxiety about the Institutionalization of Creative Practice at Barry Harris’s Workshop
Alexander H. Stein, Brown University

11:45 Partner Dancing: An Ethnotheory
David L. Kaminsky, University of California, Merced

6C Allegheny
Ideologies of Language in New Settings of Sacred Music
Chair: Deborah Justice, Syracuse University
*Sponsored by the Religion, Music, and Sound Section

10:45 My People, Here it is: The Transformative Aesthetics of Diné (Navajo) Christian Rap
Kimberly J. Marshall, University of Oklahoma

11:15 ESL: English as a Sacred Language in German Evangelical Worship Music
Deborah Justice, Syracuse University

11:45 The Role of Language and Gender in Competing Conceptions of Trinidad Parang as Sacred or Profane
Danielle Brown, Independent Scholar

6D Sterlings 3
Workshop – The Music and Dance of Japanese Geisha - Kouta and Koutaburi

10:45 Yuko Eguchi, University of Pittsburgh
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>12:30 – 1:30 pm</td>
<td>Lunchtime Concert: Pitt African Music and Dance Ensemble (PAMDE)</td>
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<td>Local Arrangements Committee</td>
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<td>Commonwealth 1-2</td>
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<td>“So you want to be in print?” <em>Asian Music</em> Journal Publishing Workshop</td>
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<td>Sponsored by the Society for Asian Music</td>
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<td>Sterlings 2</td>
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<td>SEM Liaisons</td>
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<td>Heinz</td>
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<td>Special Interest Group for European Music</td>
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<td>Alleghany</td>
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<td>Special Interest Group for Jewish Music</td>
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<td>Fort Pitt</td>
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<td>Section on the Status of Women</td>
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<td>Smithfield</td>
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<td>Applied Ethnomusicology Section</td>
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<td>Duquesne</td>
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<td>Publications Advisory Committee</td>
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<td>Special Interest Group for the Music of Iran and Central Asia</td>
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<td>Birmingham</td>
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<td>EVIA Digital Archives Project</td>
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<td>Liberty</td>
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<td>Special Interest Group for Celtic Music</td>
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<td>Sterlings 3</td>
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<tr>
<td>12:30 – 2:30 pm</td>
<td>SEM Council</td>
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<td>Sky Lounge</td>
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<td>1:15 – 6:30 pm</td>
<td>Soundwalk: A Sonic Environmental Survey of the SEM Annual Meeting</td>
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<td>*Sponsored by the Special Interest Groups for Sound Studies and Ecomusicology</td>
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<td>(Meet in Wyndham Grand main lobby at 1:15 pm. Reconvene in lobby at 6:00.)</td>
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</tbody>
</table>
### 7A Commonwealth 1-2, video streaming

**Ethnomusicology and Public Policy: Intangible Cultural Heritage and Its Effects on and in the Field**  
*Public Policy Session Organized by the SEM Board*  
Chair: Anne K. Rasmussen, College of William and Mary

<table>
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<tr>
<th>Time</th>
<th>Presenter/Panelist</th>
<th>Title</th>
<th>Institution/Role</th>
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<tbody>
<tr>
<td>1:45</td>
<td>Richard Kurin</td>
<td>Keynote Presenter</td>
<td>Under Secretary for History, Art, and Culture, Smithsonian Institution</td>
</tr>
<tr>
<td>1:45</td>
<td>Anthony Seeger</td>
<td>SEM Contributor</td>
<td>Distinguished Professor Emeritus, UCLA; Director Emeritus of the record label Smithsonian Folkways Recordings and Research Associate of the Center for Folklife and Cultural Heritage, Smithsonian Institution</td>
</tr>
<tr>
<td>1:45</td>
<td>Salwa El-Shawaw Castelo-Branco</td>
<td>SEM Contributor</td>
<td>Professor of Ethnomusicology, Director of the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança, Universidade Nova de Lisboa, Portugal; President, International Council for Traditional Music</td>
</tr>
<tr>
<td>1:45</td>
<td>Keith Howard</td>
<td>SEM Contributor</td>
<td>Professor, Department of Music and Centre of Korean Studies, SOAS, University of London; editor of Music as Intangible Cultural Heritage: Policy, Ideology and Practice in the Preservation of East Asian Traditions (2012)</td>
</tr>
<tr>
<td>1:45</td>
<td>Lisa Gilman</td>
<td>SEM Contributor</td>
<td>Professor, Department of English and Director, Folklore Program, University of Oregon; co-editor of a journal special issue “UNESCO on the Ground”</td>
</tr>
</tbody>
</table>

### 7B Benedum

**Team Science: The Role of Ethnomusicology in Music and Public Health Interventions**  
Chair: Theresa A. Allison, University of California, San Francisco  
*Sponsored by the Special Interest Group for Medical Ethnomusicology*

<table>
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<th>Time</th>
<th>Presenter/Panelist</th>
<th>Title</th>
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<tbody>
<tr>
<td>1:45</td>
<td>Neurodiversity and a Path to Citizenship: An Ethnomusicological Exploration of Music and Williams Syndrome</td>
<td>Panelist</td>
<td>Alexandria Carrico, Florida State University</td>
</tr>
<tr>
<td>2:15</td>
<td>Team Science and Ethnomusicology: The “Community of Voices” Study and the Interface of the Sciences and the Humanities</td>
<td>Panelist</td>
<td>Theresa A. Allison, University of California, San Francisco</td>
</tr>
<tr>
<td>2:45</td>
<td>Discussant</td>
<td>Panelist</td>
<td>Judah M. Cohen, Indiana University, Bloomington</td>
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### 7C Sterlings 1

**Analyzing Mbira Music**  
Chair: David Locke, Tufts University  
*Sponsored by the African Music Section and the Analysis of World Music Special Interest Group*

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<th>Time</th>
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<tbody>
<tr>
<td>1:45</td>
<td>Mbira as Chimurenga: Guitar Impressions, Performance and Reception of a Popular Music from Zimbabwe</td>
<td>Panelist</td>
<td>Tendai Muparutsa, Williams College</td>
</tr>
<tr>
<td>2:15</td>
<td>Transcription, Analysis, and Improvisation: The Mbira Dzavadzimu</td>
<td>Panelist</td>
<td>Jennifer Kyker, University of Rochester</td>
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<tr>
<td>2:45</td>
<td>Interrelating African Musical Cycles</td>
<td>Panelist</td>
<td>Michael Tenzer, University of British Columbia</td>
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<tr>
<td>3:15</td>
<td>Thinking in Mbira: A Longitudinal Cross-Cultural Musical Study</td>
<td>Panelist</td>
<td>Paul Berliner, Duke University</td>
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</tbody>
</table>
Session 7, 1:45 – 3:45pm

**7D Smithfield**

**Strident Voices: Material and Political Alignments**
Chair: Kelley Tatro, North Central College
*Sponsored by the Special Interest Group for Voice Studies*

1:45 Registering Protest: Voice, Precarity, and Assertion in Crisis Portugal
* Lila Ellen Gray, University of Amsterdam

2:15 Quiet, Racialized Vocality at Fisk University
* Marti Newland, Columbia University

2:45 “The Rough Voice of Tenderness”: Chavela Vargas and Mexican Song
* Kelley Tatro, North Central College

3:15 Discussant:
* Amanda Weidman, Bryn Mawr College

**7E Duquesne**

The “New Old Europe” Sound: Contemporary Engagements with Jewish and Gypsy Musics
Chair: Carol Silverman, University of Oregon
*Sponsored by the Special Interest Group for European Music*

1:45 “Gypsy Klezmer” Dialectics: Jewish and Romani Traces and Erasures in Contemporary European World Music
* Carol Silverman, University of Oregon

2:15 “To Look More, You Know, Gypsy”: Embodying and Critiquing Tropes of “Gypsyness” and “Balkan Brass” on the World Music Scene
* Alexander Markovic, University of Illinois at Chicago

2:45 Music without Borders in the New Germany and Beyond: The Legacy of Giora Feidman in the Klezmer-Influenced Sounds of Helmut Eisel and David Orlowsky
* Joel Rubin, University of Virginia

3:15 Ambivalent Cosmopolitanism and a Covert New Old Europe in the Graveyard and Gerry de Mol’s “Komen te Gaan”
* Stephan Pennington, Tufts University

**7F Fort Pitt**

**Popular Musics in the Himalayas: Commodification, Constructed Regional Identities, and Global Technologies**
Chair: Noe Dinnerstein, John Jay College
*Sponsored by the South Asian Performing Arts Section*

1:45 Geomorphically Organized Sounds and the Symbolic Use of Instruments in the Garhwali Popular Music Industry
* Andrew Alter, Macquarie University

2:15 Making a Living through Music in Neoliberalizing Nepal
* Anna Stirr, University of Hawai‘i at Manoa

2:45 The Small and Micro-music Industries of Tibetan and Exile Tibetan Pop Music: Unpicking Pop Music, Commercialism and Capitalism
* Anna Morcom, Royal Holloway College, University of London

3:15 The Rise and Fall (and Rise?) of Ladakhi Popular Music
* Noe Dinnerstein, John Jay College
Friday, November 14

Session 8, 4:00 – 5:30pm

8A Commonwealth 1-2, video streaming
Roundtable – Reflections on Two Classic Works on their Fiftieth Anniversary: Bruno Nettl’s *Theory and Method in Ethnomusicology* and Alan Merriam’s *The Anthropology of Music*
Chair: Tim Rice, University of California, Los Angeles
*Sponsored by the Local Arrangements Committee*

4:00 Stephen Blum, CUNY Graduate Center
Ruth Stone, Indiana University Bloomington
Daniel Neuman, University of California, Los Angeles
Anthony Seeger, University of California, Los Angeles
Ellen Koskoff, Eastman School of Music
Mark Slobin, Wesleyan University
Bruno Nettl, University of Illinois at Urbana-Champaign

8B Benedum
Indigeneity and the Archive: Recollection, Repatriation, and Revitalization
Chair: Gordon E. Smith, Queen’s University

4:00 Ritualizing the Past: Archives, Heritage, and Ceremony
*Ryan A. Koons, University of California, Los Angeles*

4:30 Recollecting: Cultural Precedents for Repatriation and Dissemination of Recordings in the Kimberley, Western Australia
*Sally Treloyn, Melbourne Conservatorium of Music*

5:00 Wal-Walanginy (Breathing/Singing): Revitalizing Aboriginal Music of Southwestern Australia
*Clint T. Bracknell, University of Western Australia*

8C Sterlings 1
The Politics of Cross-Cultural Creativity
Chair: George Worlasi Kwasi Dor, University of Mississippi

4:00 Jam Locally, Think Globally: Cross-Cultural Perspectives on the Politics of Improvisation
*Scott Currie, University of Minnesota*

4:30 Economic Motivators and Inhibitors of Musical Creativity: Cross-Cultural Perspectives on Urban Professional Musicians
*Juniper Hill, University College Cork*

5:00 (Anti)Neoliberal Musicking: An Inquiry into Drumming for Political Protest
*Daniel Stadnicki, University of Alberta*

8D Duquesne
Music and the Ma(r)king of Identity
Chair: Natalie K. Zelensky, Colby College

4:00 “This is Ghetto Row”: Musical Segregation in American College Football
*John M. McCluskey, University of Kentucky*

4:30 Frankie Yankovic and the Ethnic Sterilization of American Polka Music
*David Ferrandino, University at Buffalo, SUNY*

5:00 “The ‘Bos in the Jungle Will Welcome Me In”: Music at the National Hobo Convention
*Graham Raulerson, University of Redlands*
### SEM 59th Annual Meeting

#### Session 8, 4:00 – 5:30pm

<table>
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<tr>
<th>Time</th>
<th>Session</th>
<th>Title</th>
<th>Chair</th>
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<tbody>
<tr>
<td>4:00</td>
<td>Smithfield</td>
<td>How Taiwanese Should I Be? Contesting Taiwanese Identities in Local, Regional, and Global Contexts</td>
<td>Su Zheng, Wesleyan University</td>
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<td>*Sponsored by the Association for Chinese Music Research</td>
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<td>4:30</td>
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<td>Taiwanese Identity in Flux: Pili Budaixi’s Progressive Eclecticism in Globalized Context</td>
<td>Po-wei Weng, Wesleyan University</td>
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<td>5:00</td>
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<td>The Political Re-tunings of Taiwanese Musicians: Negotiating Ethnicity and Nationality in Performances Abroad</td>
<td>Andrew Terwilliger, Wesleyan University</td>
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<td>4:00</td>
<td>Fort Pitt</td>
<td>Analytical Perspectives: Analogy, Classification, Collaboration</td>
<td>Jean Ngoya Kidula, University of Georgia</td>
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<td>4:00</td>
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<td>Playing the Cow’s Tail: Space and Shape Analogies in South Indian Rhythmic Design</td>
<td>Fugan Dineen, Wesleyan University</td>
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<td>4:30</td>
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<td>Black, White, Blue, or Flower?: Mapping Musical Diversity Among the Hmong of Vietnam</td>
<td>Lonán Ó Briain, University of Nottingham</td>
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<td>5:00</td>
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<td>“Give Me Some Water and I'll Sing You a Song”: Analyzing the Professional-Amateur Disaster Song Dialectic</td>
<td>Heather Sparling, Cape Breton University</td>
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<td>4:00</td>
<td>Birmingham</td>
<td>Critical Approaches to Ethical Concerns</td>
<td>Aaron Fox, Columbia University</td>
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<td>4:00</td>
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<td>Emotion, Ethics and Public Intimacy: Popular Music Performances in Andean Peru</td>
<td>James Butterworth, Royal Holloway, University of London</td>
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<td>4:30</td>
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<td>Lying Your Way to the Truth: Music, Ethnography, and the Limits of Honesty</td>
<td>Stephen R. Millar, Queen’s University Belfast</td>
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<td>5:00</td>
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<td>Discussant</td>
<td>Aaron Fox, Columbia University</td>
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<td>4:00</td>
<td>Sterlings 3</td>
<td>Performing and Resisting Hegemonies of Gender and Sexuality through Music</td>
<td>Thomas R. Hilder, University of Hildesheim</td>
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<td>*Sponsored by the Gender and Sexualities Task Force</td>
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<tr>
<td>4:00</td>
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<td>Sámi Popular Music, Indigeneity, and the Transforming Politics of Gender</td>
<td>Thomas R. Hilder, University of Hildesheim</td>
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<td>4:30</td>
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<td>Ritualizing Hegemonic Masculinities and Homosocial Theology through Music Ministry at Mars Hill Church in Seattle</td>
<td>Maren Haynes, University of Washington</td>
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<td>5:00</td>
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<td>Re-reading “Gangsta”: Club Beats, Conscious Style, and Gender in 21st Century Rap</td>
<td>Liz Przybylski, Northwestern University</td>
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Heinz
Celebratory Sounds and the Politics of Engagement
Chair: Andrew Jarad Eisenberg, New York University, Abu Dhabi

4:00
Creating Zakopower in Postsocialist Poland
Louise J. Wrazen, York University

4:30
Merry-Making and Loyalty to the Movement: Conviviality as a Core Parameter of Traditionalism in Aysén, Chile
Gregory J. Robinson, George Mason University

5:00
Sounding the Carnivalesque: Changing Identities for a Sonic Icon of the Popular
Michael S. O'Brien, College of Charleston

Alleghany
Intercultural Encounters
Chair: Shanna Lorenz, Occidental College

4:00
The Havana Jazz Plaza Festival as a Space for U.S.-Cuban Musical and Political Dialogue
Tim P. Storhoff, Florida State University

4:30
Intercultural Listening in Elliott Sharpe’s “Then Go,” for P’ansori and 16 Intonarumori
Yoon-Ji Lee, New York University

5:00
The Indo Colonial Music of Muthuswami Dikshitar (1775-1835)
Kanniks Kannikeswaran, University of Cincinnati

Sterlings 2
On the Varieties of Religious Experience
Chair: Jonathan Dueck, George Washington University

4:00
The Musical Lives of Processions
David Harnish, Bowling Green State University

4:30
Putting the Zen Back into the Flute: Tying Musical Characteristics to Performance Context
Christian Mau, University of London

5:00
Sounding Portugueseness through Liturgical Art Music in a Brazilian Community
Barbara Alge, Hochschule für Musik und Theater Rostock
### Friday, November 14

#### Evening Block, 5:30 – 11:30pm

<table>
<thead>
<tr>
<th>Time</th>
<th>Event Details</th>
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</table>
| 5:30 – 6:30 pm| British Forum for Ethnomusicology High Tea  
King's Garden 4-5  
Co-sponsored by Taylor & Francis Group |
| 5:30 – 7:30 pm| “The Mentors are IN: The People's Festival for Future Deans, Directors and Doyens”  
Section on the Status of Women & Gender and Sexualities Taskforce Reception  
Grand Ballroom 3 |
| 6:00 pm – 12:00 am| Student Lounge  
Liberty |
| 6:30 – 7:30 pm| Society for Asian Music Business Meeting  
Keynote Lecture: Robert Garfias  
Heinz |
| 6:30 – 8:00 pm| Oxford University Press Reception  
King's Garden 4 |
| 7:30 – 8:30 pm| Popular Music Section Business Meeting  
Commonwealth 1-2 |
| 7:30 – 10:30 pm| **Film Screenings**  
Fort Pitt  
7:30 Ed'oro'wítunwí (People become words): Fúji Music in the 21st Century  
*David O. Aina, Lagos State University*  
9:00 Tibet in Song  
*Jayendan Pillay, Tshwane University*  
*Ngawang Choephel, Guge Productions* |
| 8:00 – 9:30 pm| Religion, Music, and Sound Section  
Allegany  
SEM Orchestra Sound Future Benefit Concert Rehearsal  
King's Garden 1-2  
Harvard University Reception  
Sterlings 1-2 |
| 8:00 – 10:00 pm| University of Illinois Reception  
King's Garden 5  
Evening Concert: Dangdut Cowboys  
Local Arrangements Committee  
Grand Ballroom 1 |
| 8:30 – 9:30 pm| Popular Music Section, David Sanjek Lecture in Popular Music  
Commonwealth 1-2  
*Justice For Mike Brown vs. The Silence of the Lambs, or Why Black Popular Kulcha's Current Elite Are Too Sold-Out, Skeered and Glitch-Assed to Soundtrack The Revolution in Ferguson, Mo.*  
*Greg Tate, Williams College* |
| 8:30 – 10:30 pm| African Music Section Business Meeting  
Duquesne |
| 10:00 – 11:30 pm| SEM Orchestra Sound Future Benefit Concert  
King's Garden 1-2 |
8:30 am – 12:30 pm

World Music Pedagogy Workshop
King’s Garden 1-3
Coordinator: Sarah J. Bartolome

8:30 Workshop:
Forks of the Ohio: A History of Western PA through Story and Song
*Paula Purnell, Pennsylvania Commonwealth Speaker*

10:00 Workshop:
Gospel Mornings
*Anthony Leach, Pennsylvania State University with Essence of Joy Choirs*

11:30 Gospel Concert, The Essence of Joy Choir
*Anthony Leach, Director, Pennsylvania State University*
Education Section
King’s Garden 1-3
9A  Benedum, video streaming
“Pirated” Indigeneity? Perspectives on a Discourse of Music Ownership, Use, and Entitlement
Chair: Nolan M. Warden, University of California, Los Angeles
*Sponsored by the Indigenous Music Section

8:30  “Returning” Recorded Music from Archives to Local Movements for Ainu Cultural Revival
Nate Renner, University of Toronto

9:00  All Our Music Comes from Outsiders: The Influence of New Ideas of Music Ownership on Suyá/Kisêdjê Musical Life
Anthony Seeger, University of California, Los Angeles

9:30  A Counterfeit More Original than the Original, or, the Case of the Wixárika (Huichol) Grammy Nominee Who Pirated Himself
Nolan M. Warden, University of California, Los Angeles

10:00  “Pirating the Pachamama (Earth Mother)”: Mimesis, Remix and Distortion in the Bolivian Andes
Henry Stobart, University of London

9B  Sterlings 1
Roundtable – Sound Studies, Ecomusicology, and Post-Humanism in/for/with Ethnomusicology
Chair: P. Allen Roda, The Metropolitan Museum of Art
*Sponsored by the Special Interest Groups for Ecomusicology and for Sound Studies

8:30  P. Allen Roda, The Metropolitan Museum of Art
Jennifer Post, University of Arizona
Mark Pedelty, University of Minnesota
Michael Silvers, University of Illinois at Urbana-Champaign
Ben Tausig, Stony Brook University
Zeynep Bulut, King’s College London

9C  Duquesne
Ethnomusicological Perspectives on Children’s Musical Frameworks
Chair: Natalie R. Sarrazin, College at Brockport, SUNY

8:30  Repatriating Childhood: Returning Musical Memories of Childhood to Venda Communities in South Africa
Andrea Emberly, York University

9:00  Kindie Pop: Distinction and Domesticity in the US Independent Children’s Music Scene
Tyler Bickford, University of Pittsburgh

9:30  Cajun Pride
David Novak, University of California, Santa Barbara

10:00  Networks and Negotiations: Music Consumption and Identity among Youth in Delhi
Natalie R. Sarrazin, College at Brockport, SUNY

9D  Smithfield
Roundtable – Applied Ethnomusicology: Research and Careers in the Field
Chair: Elizabeth Rosner, Florida State University
*Sponsored by the Applied Ethnomusicology Section and Student Union Section

8:30  Cathy Ragland, University of North Texas
Terence Liu, National Endowment for the Arts
Beverley Diamond, Memorial University of Newfoundland
Atesh Sonneborn, Smithsonian Folkways Recordings

10:00  Discussant:
Jeff Titon, Brown University
9E  Fort Pitt  
**Unraveling Vocal Timbre: Analyzing the Multivalent and Ineffable in Sound and Voice**  
Chair: Eve McPherson, Kent State University at Trumbull  
*Sponsored by the Special Interest Group for Voice Studies*

8:30  
The Colors of Catholic Songs: The Manipulation of Timbre in the Construction of Musical Communities in Andavadoaka, Madagascar  
*Marissa Glynias, Yale University*

9:00  
Voicing the Sound of a Secular God: A Comparison of Vowels and Timbre in the Turkish and Arabic Language Calls to Prayer  
*Eve McPherson, Kent State University at Trumbull*

9:30  
Singing Shurankhai into Space: Rethinking the Melodic and Timbral Spectrum of the Mongolian Folksong Urtyn duu  
*Sunmin Yoon, Kent State University*

10:00  
Tobacco Use and Vocal Timbre in Tuvan Throat-Singing: Preliminary Observations  
*Robbie Beahrs, University of California, Berkeley*

9F  Birmingham  
**Nelson Mandela and the Music of Liberation**  
Chair: Diane J. Thram, Rhodes University, South Africa  
*Sponsored by the African Music Section*

8:30  
Jazz in Service of the Struggle: The New Brighton Story  
*Diane J. Thram, Rhodes University*

9:00  
Jackson Kaujeua, the Musical Voice of the “Struggle” in Namibia  
*Myrna Capp, Seattle Pacific University*

9:30  
The World in Union: Creating a New South African Sound for the 1995 Rugby World Cup  
*Nicol Hammond, University of California, Santa Cruz*

10:00  
Still Fighting: Musical Reinterpretations of “Struggle” in Post-Apartheid South Africa  
*Austin C. Okigbo, University of Colorado, Boulder*

9G  Sterlings 3  
*Sponsored by the Special Interest Group for Music of Iran and Central Asia*

8:30  
Ann Lucas, Boston College  
*Amir Hosein Pourjavady, University of Tehran*

9H  Heinz  
**Silence, Loss, and the Limits of Intangible Cultural Preservation and Conservation**  
Chair: Kevin Fellezs, Columbia University

8:30  
“The Grammys Don't Operate on Aloha Time”: The Grammys, Ki Ho'alu (Hawaiian Slack Key Guitar), and Kanaka Maoli (Native Hawaiian) Silencing  
*Kevin Fellezs, Columbia University*

9:00  
Let My People Never Lose La Clave: Ismael Rivera and the Mourning of Voice  
*César Colón-Montijo, Columbia University*

9:30  
The Silent Music of Matrilineal Kinship: Pacific Musical Challenges to Climate Change, Gendered Representations of War, and Environmental Policy  
*Jessica Schwartz, University of California, Los Angeles*

10:00  
Possible Silences  
*Ana Maria Ochoa, Columbia University*
9I Island Sounds: New Perspectives on the Exchange of Folk, Popular and Elite Music in Puerto Rico and the Caribbean
Chair: Jaime O. Bofill Calero, Conservatorio de Musica de Puerto Rico
*Sponsored by the Latin American and Caribbean Music Section
8:30 Creating the Jíbaro Aesthetic: Creolization and Popularization of the Seis
Jaime O. Bofill Calero, Conservatorio de Musica de Puerto Rico
Noel Allende-Goitia, Interamerican University of Puerto Rico
9:30 Puerto Rican Jíbaro Music in the Colombian Caribbean Region
Errol L. Montes Pizarro, University of Puerto Rico
10:00 Masculinities and Gender Relations in the John Alden Mason Puerto Rican Music Collection, 1914-1915
Hugo Viera, Metropolitan University of Puerto Rico

9K Liberty
Sounds of Subversion
Chair: Jeffers Engelhardt, Amherst College
8:30 The Indigenous Voice on the Revolution Stage: Freak-Cabaret and Hutsul Rock on the Euromaidan
Maria R. Sonevytsky, Bard College
9:00 Slaves, Music, and Ruse in the Anglo-Dutch Invasion of Mauritius (1748)
Basil K. Considine, Walden University
9:30 The Gumbeh and the Abeng: Sounding the Charge For Jamaican Maroon Independence
Tracey M. Stewart, University of Virginia
10:00 The Subtle Protest of a Passionate Art: Flamenco as Protest Music
Tony Dumas, College at Brockport, SUNY
| 10A | Benedum, video streaming | **Musical Instruments, Material Cultures, and Sound Ecologies**  
Chair: Lars Koch, Berlin Phonogram Archive, Ethnological Museum of Berlin / University of Cologne |
| 10:45 | Bulgarian Acoustemological Tales: Narrativity, Agrarian Ecology, and the Kaval’s Voice  
*Donna A. Buchanan, University of Illinois at Urbana-Champaign* |
| 11:15 | Ukulele Materialities  
*Kati Szego, Memorial University of Newfoundland* |
*Joshua Tucker, Brown University* |

| 10B | Sterlings 1 |
| **Theorizing Sound**  
Chair: Benjamin Tausig, Stony Brook University |
| 10:45 | Water Sounds: Distance Swimmers and Ecomusicology  
*Niko Higgins, Columbia University* |
| 11:15 | Telephone, Vacuum Cleaner, Couch: Senses and Sounds of the Everyday in Postwar Japan  
*Miki Kaneda, Boston University* |
| 11:45 | Discussant:  
*Benjamin Tausig, Stony Brook University* |

| 10C | Duquesne |
| **Theorizing and Reinventing Archival Studies in Ethnomusicology**  
Chair: Ivan Goff, New York University |
| 10:45 | Labor and Agency in Field Recordings: Theorizing the Archival Turn  
*Tom Western, University of Edinburgh* |
| 11:15 | Ethnomusicology, Music Information Retrieval and Big Data  
*Stephen Cottrell, City University London* |
| 11:45 | Curating Archives, Repertories, and Scholarship Together: A Digital Humanities Perspective  
*Mark F. DeWitt, University of Louisiana at Lafayette* |

| 10D | Smithfield |
| **Gender Bending, Genders Blending**  
Chair: Zoe Sherinian, University of Oklahoma |
| 10:45 | Yam Kim-Fai, a Female Husband: Constructing Masculinity and Consuming Emotional Intimacy in Cantonese Opera  
*Priscilla Tse, University of Illinois at Urbana-Champaign* |
| 11:15 | Street Queens: The Performance of Gender in the Brass Bands of New Orleans  
*Kyle A. DeCoste, Tulane University* |
| 11:45 | “The Dancing Queens”: Hijra Music and Dance from the Streets to the Stage  
*Jeffrey Roy, University of California, Los Angeles* |
**10E**  Fort Pitt  
Framing Indigeneity through Musical Spaces in Asia: Local Politics, Global Movements, and Cultural Negotiations  
Chair: Justin R. Hunter, University of Hawai‘i at Manoa  
*Sponsored by the Society for Asian Music and Indigenous Music Section*

10:45 “Meeting a Hunter at the Coastline”: Times, Spaces, and Indigeneity in Contemporary Taiwan  
*Yuan-Yu Kuan, University of Hawai‘i at Manoa*

11:15 Performance at the Edge of Tribal in Eastern India  
*Carol Babiracki, Syracuse University*

11:45 Local Ainu Song, Global Indigenous Power: Claiming Indigenous Rights through Music Making in Ainu Mosir and Beyond  
*Justin R. Hunter, University of Hawai‘i at Manoa*

**10F**  Birmingham  
Expanding Horizons of Musical Analysis  
Chair: Evan Rapport, The New School

10:45 Musical Analysis of Bāul-Fakir Music  
*Benjamin Krakauer, Emory University*

11:15 **Film Screening:** “Ganesh Music at Pune’s Ganpati Festival”  
*Peter L. Manuel, John Jay College and the CUNY Graduate Center*

11:45 The Intermediate Sphere in North Indian Music: Between and Beyond “Folk” and “Classical”  
*Peter L. Manuel, John Jay College and the CUNY Graduate Center*

**10G**  Sterlings 3  
Workshop – Styling Gender: Solo Movements in Salsa Dance

10:45 Sydney J. Hutchinson, Syracuse University  
*Janice Mahinka, Graduate Center and Borough of Manhattan Community College, CUNY*

**10H**  Heinz  
Sacred/Secular: Bridges and Hybridities  
Chair: Sandra Graham, Babson College

10:45 The Sacred and the Profane: The Role of the Harrāqī and Raissūnī Sufi Orders in Preserving the Heritage of Andalusian Music in Tetuán, Morocco  
*Hicham Chami, University of Florida*

11:15 Chanting Community: How the Musical Practice of Kirtan Enables Pluralistic Spiritual Expression and Functional Communities in the United States  
*Andrew Pettit, University of California, Los Angeles*

11:45 Annihilation in God or Just a Party: Sufi Ritual and Performance in Fez, Morocco  
*Philip J. Murphy, University of California, Santa Barbara*
### Session 10, 10:45am – 12:15pm

**10I** Alleghany

**History, Difference, and Resistance in Postcolonial Musics**
Chair: Timothy Rommen, University of Pennsylvania

- **10:45** Islands, Oceans and Non-State Spaces: Music History and the Twentieth Century Postcolony
  *Jim Sykes, University of Pennsylvania*

- **11:15** “I-and-I Vibration”: Performing Commonality and Difference in Rastafarian Music and Language
  *Benjamin Bean, Goucher College*

- **11:45** Free Nelson Mandela, Sack Peter Botha, Sack Margaret Thatcher: Nigerian Reggae Music and Musicians in a Post-Apartheid Era
  *Austin O. Emielu, University of Ilorin, Nigeria*

**10J** Sterlings 2

**Cultural Tourism, and Other Forms of Interculturalism**
Chair: Michael Largey, Michigan State University

- **10:45** Staging Swissness: Local and Academic Discourses of Authenticity in the Cultural Tourism of Appenzell, Switzerland
  *Andrea L. Douglass, Boston University*

- **11:15** Sonic Tourism in Haitian Rara
  *Michael Largey, Michigan State University*

- **11:45** Language and the Intercultural Mediation of Wadaiko Knowledge
  *Benjamin Pachter, University of Pittsburgh*

**10K** Liberty

**Structuring Sounds: The Social and Technical Dimensions of Musical Performance**
Chair: Henry Spiller, University of California, Davis

- **10:45** Hands of Filipino-ness: Beater Twirling in Maguindanao Kulintang
  *Larry O. Catungal, University of Hawai’i at Manoa*

- **11:15** Conducting the Society through Symphonic Pop: The City Orchestra of Izmir as a Social Structuring Apparatus
  *Onur Sonmez, CUNY Graduate Center*

- **11:45** Tradition in Motion: Contemporary Practices of Traditional Musicians in Korea
  *Hyunjin Yeo, University of Maryland, College Park*
Saturday, November 15

Afternoon Block, 12:00 – 5:30pm

12:00 – 2:00 pm

Tour of Andy Warhol Museum
Meet in the Wyndham Grand Hotel lobby at 12:00 pm
Local Arrangements Committee

Tour of Nationality Rooms at the University of Pittsburgh
Meet in the Wyndham Grand Hotel lobby at 12:00 pm
Local Arrangements Committee

12:15 – 1:15 pm

Investment Advisory Committee
Governor's Suite

12:30 – 1:30 pm

Luncheon Concert: University of Pittsburgh Gamelan
Local Arrangements Committee
Ballroom Foyer

South Asian Performing Arts Section
Heinz

Association for Korean Music Research
Duquesne

Gender and Sexualities Taskforce
Fort Pitt

Journal Editorial Board
Smithfield

12:30 – 1:30 pm

Special Interest Group for Improvisation
Birmingham

Special Interest Group for Japanese Performing Arts
Sterlings 1

Ethics Committee
Sterlings 2

Medical Ethnomusicology SIG
Sterlings 3

Global Bibliography: Power Searching with RILM via EBSCO
Luncheon
King's Garden 4

1:45 – 3:45 pm

General Membership Meeting
Ballroom 1

4:00 – 5:30 pm

Seeger Lecture
Improvising a Musical Metropolis: Detroit, 1940s-1960s
Mark Slobin, Wesleyan University
Ballroom 1
**Saturday, November 15**

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<td>5:45 – 7:15 pm</td>
<td>SEM Banquet&lt;br&gt;King’s Garden 1-3</td>
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<tr>
<td>6:00 pm – 12:00 am</td>
<td>Student Lounge&lt;br&gt;Liberty</td>
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<tr>
<td>7:00 – 8:30 pm</td>
<td>Florida State University Reception&lt;br&gt;Sterlings 2-3</td>
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<tr>
<td>8:00 – 10:00 pm</td>
<td>Evening Concert: African Popular Music&lt;br&gt;Local Arrangements Committee&lt;br&gt;Ballroom 1</td>
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<td>Indiana University Reception&lt;br&gt;Commonwealth 1</td>
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<tr>
<td>9:00 – 11:00 pm</td>
<td>University of California, Berkeley Reception&lt;br&gt;Sky Lounge</td>
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<tr>
<td>9:00 – 12:00 am</td>
<td>New York University Reception&lt;br&gt;Fort Pitt/Smithfield</td>
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<tr>
<td>9:30 – 11:00 pm</td>
<td>Wesleyan University Reception&lt;br&gt;King’s Garden 1</td>
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**Evening Block, 5:45pm – 2:00am**

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<tr>
<th>Time</th>
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<tr>
<td>9:30 pm – 12:00 am</td>
<td>University of Pennsylvania/University of Chicago Reception&lt;br&gt;King’s Garden 2</td>
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<tr>
<td>10:00 – 11:00 pm</td>
<td>Robinson Network Group Meeting&lt;br&gt;Heinz</td>
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<tr>
<td>10:00 – 12:00 am</td>
<td>University of California, Los Angeles Reception&lt;br&gt;Commonwealth 2</td>
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| 10:00 pm – 2:00am    | Gender and Sexualities Taskforce Social<br>Cruze Bar, 1600 Smallman St., Pittsburgh<br>Co-sponsored by the Gender and Sexualities Taskforce and the Local Arrangements Committee

Meet in the Wyndham Grand Hotel lobby at 10:00 pm
Sunday, November 16

Morning Block, 7:00am – 12:30pm

7:00 – 9:00 am
SEM Council
Brigade

8:00 am – 12:30 pm
SEM Board of Directors
Governor’s Suite
11A  Benedum, video streaming
Innovators and Preservers of Tradition: Women in Asian Music
Chair: Christina Sunardi, University of Washington
*Sponsored by the Section on the Status of Women

8:30 Early Female Gamelan Buskers: Social Persona and Musical Style
Susan Walton, University of Michigan

9:00 Reciprocal Renegotiation: Gender-Integrated Balinese Gamelan
Elizabeth Clendinning, Wake Forest University

9:30 Keepers of Tradition: Women in South Korean Traditional Music
Ruth Mueller, Saint Louis University

10:00 Discussant
Christina Sunardi, University of Washington

11B  Sterlings 1
Roundtable – Excavating the Subaltern Past: Theories and Methods in Historical Ethnomusicology
Chair: James Revell R. Carr, University of North Carolina, Greensboro
*Sponsored by the Historical Ethnomusicology Section

8:30 James Revell R. Carr, University of North Carolina, Greensboro
Jon McCollum, Washington College
Gillian Rodger, University of Wisconsin – Milwaukee
Michael Iyanaga, Federal University of Pernambuco
David Hebert, Grieg Academy, Bergen University College
Ingrið Monson, Harvard University

11C  Duquesne
Musical Responses to Incarceration and Violation
Chair: Maria Zuazu, CUNY Graduate Center

8:30 Singing to Resolve Disputes and to Assert Women’s Rights: Ateetee, an Arsi Oromo (Ethiopia) Women’s Sung Conflict Resolution Ritual
Leila Qashu, Memorial University of Newfoundland

9:00 Re-Member Me: Rebirthing the Self through Musical Practice in a U.S. Women’s Prison
Emily L. Howe, Boston University
André de Quadros, Boston University

9:30 Mozart at Qalandiya Checkpoint: The Politics and Aesthetics of a Palestinian Musical Intifada
Nili Belkind, Columbia University

10:00 Musical Humanism and the Syrian Revolution: A Study of the Work of Malek Jandali
Kelsey M. Thibdeau, University of Colorado - Boulder

11D  Smithfield
Sung Poetry beyond Poetics: Comparative Perspectives on Cultural Performance, Memory, and Community
Chair: Andrea F. Bohlman, University of North Carolina – Chapel Hill

8:30 Sung Poetry and Communal Sentiment in Israel: Genre, Event, and Memorial Practice
Michael Figueroa, University of North Carolina – Chapel Hill

9:00 Let’s Sing Poetry: Historical Returns and the Collective in Contemporary Polish Singer-Songwriter Practice
Andrea F. Bohlman, University of North Carolina – Chapel Hill

9:30 Performing Rurality: Sung Poetry, Memory, and Imagination across the Mediterranean (Morocco-Italy)
Alessandra Ciucci, Northeastern University
11E  Fort Pitt  
Secret Lives of the Sitar: New Perspectives on a Musical and Cultural Icon  
Chair: Max Katz, College of William and Mary  
*Sponsored by the South Asian Performing Arts Section

8:30  Rogue Sitar: Popular Music and the Sitar in the 19th Century  
Allyn Miner, University of Pennsylvania

9:00  A Life in Sitar: An American's Fifty-year Odyssey through the Shifting Soundscapes of Indian and Global Music  
Brian Q. Silver, International Music Associates

9:30  Sitar Business: Notes on the Life of Instrument Manufacture in North India  
Max Katz, College of William and Mary

10:00  Discussant  
Dard Neuman, University of California, Santa Cruz

11F  Birmingham  
Regulating Space, Regulating Sound: Musical Practice and Institutional Mediation in São Paulo, Brazil  
Chair: Leonardo Cardoso, University of Texas at Austin  
*Sponsored by the Latin American and Caribbean Section

8:30  Music under Control? São Paulo’s Anti-Noise Agency in Action  
Leonardo Cardoso, University of Texas at Austin

9:00  Music Producers in São Paulo’s Cultural Policy Worlds  
Daniel Gough, University of Chicago

9:30  “Small Universes”: The Creation of Social Intimacy through Aesthetic Infrastructures in São Paulo’s Underground  
Shannon Garland, Columbia University

10:00  Discussant  
Morgan Luker, Reed College

11G  Sterlings 3  
Musical Imports in Transnational Contexts  
Chair: Inna Naroditskaya, Northwestern University

8:30  Samba in Japan: Articulating Place and Community through Song  
Rachel Goc, University of Wisconsin - Madison

9:00  Cumbia along the Autobahn: Rhizomatous Identities and Postnational Music Production  
Jennifer C. Chu, Yale University

9:30  Exporting Capoeira: Nationalism and Commodity in the United States  
Ashley R. Humphrey, University of Pittsburgh

10:00  Is Tango Russian/How Russian is Tango?  
Inna Naroditskaya, Northwestern University

11H  Heinz  
Performing Blackness, Performing Whiteness  
Chair: Su Zheng, Wesleyan University

8:30  “A Certain Pattern in the Audience”: Music and Implicit Whiteness in Sweden  
Benjamin R. Teitelbaum, University of Colorado

9:00  Through Erotized Lens: “Blackness” Encountering “Chineseness” in 21st-Century China  
Su Zheng, Wesleyan University

9:30  Hear What You Want: Sonic Politics, Blackness, and Racism-Canceling Headphones  
Alex Blue, University of California, Santa Barbara

10:00  “It Hits Your Head and Then Your Feet”: Consuming Jazz in Manila’s Cabarets  
Fritz Schenker, University of Wisconsin – Madison
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<th>Session 11, 8:30 – 10:30am</th>
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<tbody>
<tr>
<td>Alleghany</td>
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| **Sonic Articulations of Nationhood since the 18th Century**  
Chair: Michael C. Heller, University of Massachusetts, Boston  
*Sponsored by the Historical Ethnomusicology Section*  
8:30 Sound and Silence in Festivals of the French Revolution: Sonic Analysis in History  
*Rebecca D. Geoffroy-Schwinden, Duke University*  
9:00 “A Strain of Music Stole by Me”: The Strategic Use of Music in Two Early Nineteenth-Century Irish Novels  
*Andrea Harris Jordan, University of Chicago*  
9:30 With ‘Drums Beating and Colors Flying’: Race and the Portuguese in Mid-Nineteenth-Century New Orleans  
*William D Buckingham, University of Chicago*  
10:00 The Folk by Committee: Interdisciplinary Negotiations, Fieldwork Practices, and Constructed Identities in Government-Sponsored Folk Music Collecting in the 1930s  
*Mark A. Davidson, University of California, Santa Cruz*  
| Liberty |
| **Anatolian Alterities: Sonic Circulation and Homeland Imaginaries**  
Chair: Michael F. O'Toole, University of Chicago  
*Sponsored by the Anatolian Ecumene Special Interest Group*  
8:30 Learning the Oud in Armenian Los Angeles: Transnational Musicianship between Turkey and the United States in the Mid-Twentieth Century  
*Alyssa Mathias, University of California, Los Angeles*  
9:00 Türkü Bars, Alebesk and Transnational Aesthetic among Alevi’s in Germany  
*Ozan E. Aksoy, New York University*  
9:30 Tasting the Names of God: Gender, Timbre and Sufi Bodies  
*Peter McMurray, Harvard University*  
10:00 “My Personal Longing to Tell This Story”: Anatolian Music and Armenian Silence in Marc Sinan’s *Hasretim: An Anatolian Journey*  
*Michael F. O'Toole, University of Chicago*  

**Notes:**  
1. Alleghany  
2. Sterlings 2  
3. Liberty  
4. Liberty  
5. Liberty  
6. Liberty  
7. Liberty  
8. Liberty  
9. Liberty  
10. Liberty  
11. Liberty
### 12A

**Bulgarian Harmony, African Polyphony, and Carnatic Rhythms: Analytical Approaches to the Sound Aspects of Three Musical Traditions**  
Chair: Kalin Kirilov, Towson University

#### 10:45

**An Analytical Approach to Harmonized Bulgarian Village Style Repertoires**  
*Kalin Kirilov, Towson University*

#### 11:15

**Improvisational Syntax and Melodic Contour in Central African Polyphony**  
*Rob Schultz, University of Kentucky*

#### 11:45

**The Rhythmic Practice of Carnatic Percussionists: Zoomorphic and Numerological Expressions of Hindu Philosophy**  
*N. Scott Robinson, San Diego Mesa College*

### 12B

**Sterlings 1**  
**Roundtable – Revealing Difference Where Sameness Is Strength: A Dialogue of Birifor and Dagara Xylophone Music**  
Chair: Michael B Vercelli, West Virginia University

#### 10:45

**Bernard Woma, Indiana University Bloomington**  
**S.K. Kakraba, Independent Scholar**  
**Brian Hogan, Independent Scholar**  
**Michael B. Vercelli, West Virginia University**

### 12C

**Duquesne**  
**Learning More than Music: Competing Ideologies of Music Education**  
Chair: Meredith Aska McBride, University of Chicago

#### 10:45

**Single Moms and Tiger Moms: The Politics of Parenting in Chicago's Music Education Programs**  
*Meredith Aska McBride, University of Chicago*

#### 11:15

**(Re)membering Haiti through Mizik Klasik**  
*Lauren Eldridge, University of Chicago*

#### 11:45

**“No Accident of Birth”: Suzuki Pedagogy and the Politics of Talent in a Northern Virginia Violin Studio**  
*Lindsay Wright, University of Chicago*

### 12D

**Smithfield**  
**Audible Politics, Gendered Sounds**  
Chair: Ruth Hellier-Tinoco, University of California, Santa Barbara

#### 10:45

**Perceptions of the Contemporary Jazz Voice as Instrument, and Politics of Aesthetics, Authenticity, Gender and Race**  
*Tamar Sella, Harvard University*

#### 11:15

**The Battle on the Vibes: Politics of Race and Gender in Jazz during the 1950s**  
*Yoko Suzuki, University of Pittsburgh*

#### 11:45

**“If Women Are Drumming Like This, I Doubt They Can Cook for Their Husbands”: The New Phenomenon of Women's Drumming in Southern Ghana**  
*Julie E. Hunter, SUNY Potsdam*
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<th>Title</th>
<th>Chair/Institution</th>
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<tr>
<td>10:45</td>
<td>12E Fort Pitt</td>
<td>Vocalizing Christianity</td>
<td>Ric Trimillos, University of Hawai'i</td>
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<td>The Tribal Sounds of Sal Tlay Ka Siti: Alex Boyé’s “Africanized” Covers and Mormon Racial Dynamics</td>
<td>Jeremy Grimshaw, Brigham Young University; Ali Colleen Neff, College of William and Mary</td>
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<td>11:15</td>
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<td>Christian Music as a Contact Zone in Post-Colonial Hong Kong</td>
<td>Yan Xian, Kent State University</td>
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<td>11:45</td>
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<td>Reverend James Cleveland’s Peace Be Still in the Midst of the Civil Rights Era Tempest</td>
<td>Will Boone, University of North Carolina at Chapel Hill</td>
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<td>12F Birmingham</td>
<td>Music of the Young</td>
<td>Bethany J. Collier, Bucknell University</td>
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<td>Raising Their Voices: Gender and Pedagogy in Balinese Youth Arja</td>
<td>Bethany J. Collier, Bucknell University</td>
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<td>Performing the Elders: Apprenticeship of Children of the Bizing Lineage in a Dagomba Takai Performance</td>
<td>Habib C. Idrissu, University of Oregon</td>
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<td>Young Tradition Bearers: The Transmission of Liturgical Chant at an Eritrean Orthodox Tewahedo Church in Seattle</td>
<td>David A. Aarons, University of Washington</td>
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<td>10:45</td>
<td>12G Sterlings 3</td>
<td>Jazz in France: Race, Aesthetics, and Politics</td>
<td>Ben Givan, Skidmore College</td>
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<td>Vraiment le Blues: Milton “Mezz” Mezzrow and Bernard Wolfe’s “Really the Blues” in Postwar France, 1946-50</td>
<td>Celeste Day Moore, University of Chicago</td>
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<td>11:15</td>
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<td>“Django's Tiger”: Tradition and Transformation in Jazz Manouche</td>
<td>Ben Givan, Skidmore College</td>
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<td>11:45</td>
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<td>Just a Caravan: Cultural Activism and Jazz Manouche in France</td>
<td>Siv B. Lie, New York University</td>
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<td>12H Heinz</td>
<td>Music, Migration, and Marginality</td>
<td>Jonathan Ritter, University of California, Riverside</td>
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<td>Song and Slogan in Israel’s African Refugee Conflict</td>
<td>Sarah Hanks, Harvard University</td>
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<td>When the Devil Dances Differently: Borderlands, Migration, and Intangible Cultural Heritage in Arica, Chile</td>
<td>Juan Eduardo Wolf, University of Oregon</td>
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12I Alleghany
Negotiating Traditions, Defining Modernities
Chair: David Samuels, New York University

10:45 Deconstructing Hierarchy in the Traditional Performing Arts of Japan: A Musical Discourse of Kamigata Rakugo
*Catherine Hallett, Australian National University*

11:15 Raising the Red Violin: The Birth of Chinese-Style Violin Music during the Cultural Revolution
*Yawen K. Ludden, University of Kentucky*

11:45 Present Narratives versus Past Projects: Egyptian Violinists of the 1940s and 1950s as Embodiments of Tradition and Modernity
*Lillie S. Gordon, University of Illinois at Urbana-Champaign*

12J Sterlings 2
Hegemony and Resistance
Chair: Jessica Schwartz, University of California, Los Angeles

10:45 Micky’s Rara: Sponsoring and Controlling the Haitian Public Sphere
*Kevin F. Mason, University of British Columbia*

11:15 Not Afro-Beat: The Hegemonic Possession of a Musical Genre
*Aaron M. Carter-Ényi, Ohio State University*

11:45 Singing to the Foundations of Empire and Indigenous Ancestors in London
*Dylan Robinson, University of British Columbia*

12K Liberty
Sounding Nations
Chair: Maisie Sum, University of Waterloo

*Hadi Milanloo, Memorial University of Newfoundland*

11:15 Sounding Citizenship in Southern Africa: Malawian Musicians and the Social Worlds of Recording Studios and Music Education Centers
*Richard M. Deja, University of Illinois*

11:45 Unity in (Spite of) Diversity: Tensions and Contradictions in Performing Surinamese National Identity
*Corinna S. Campbell, Williams College*
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