SEM 2015 Annual Meeting, Austin  
December 3-6, 2015  
Program Schedule  
UPDATED September 4, 2015  
Please send all corrections/changes/clarifications—name, institutional affiliation, paper title, etc.—directly to Judah M. Cohen, Program Committee Chair (sem2015pc@gmail.com).

Wednesday, December 2

8:00 am-1:30 pm  
Ethnomusicology Goes to Middle School  
Location?  
Education Section

8:00 am  
Buses depart Hilton Austin for symposium at the University of Texas at Austin

8:30 am-7:00 pm  
Pre-Conference Symposium: “Music, Property and Law”  
Julius Glickman Conference Center  
1,302 D and E  
University of Texas at Austin  
Local Arrangements Committee

5:00-10:00 pm  
Board of Directors  
President’s Suite

Thursday, December 3

7:00-8:00 am  
Student Union Gathering  
Room 602

8:00 am-12:00 pm  
Board of Directors  
President’s Suite

8:30-10:30 am  
Program Session 1  
1A:  
Room 400—Live Video Streaming
Roundtable: The Place of Sound: Ethnomusicology, Anthropology, Sound Studies
*Sponsored by the Sound Studies Special Interest Group
Chair: Matt Sakakeeny, Tulane University
David Novak, University of California, Santa Barbara
Ellen Gray, University of Amsterdam
Daniel Fisher, University of California, Berkeley
Amanda Minks, University of Oklahoma
Benjamin Tausig, Stony Brook University
Ana Maria Ochoa, Columbia University

1B:
Room 404
Systems of Music Education: Critical Considerations of Youth-Targeted Programs from El Sistema to Ireland to North Carolina
Chair: T.M. Scruggs, TheRealNews.com
8:30 “The Sistema,” the Euro-classical Tradition, and Education as a Transformative Agent to Supercede Class Status
T.M. Scruggs, TheRealNews.com
9:00 A BUMP at the Margins: Community Cultural Wealth and Music of the African Diaspora
Georgiary Bledsoe, BUMP the Triangle
9:30 Beyond Classical Music in El Sistema: an Examination of Challenges Encountered and Proposals for Moving Forward
Elaine Sandoval, CUNY Graduate Center
10:00 Comhaltas Ceoltóirí Éireann (The Irish Musicians’ Association) and the Politics of Transmission in Irish Traditional Music
Lauren Stoebel, CUNY Graduate Center

1C:
Room 406
Hunting the “Music Hunter”: Decolonizing the Legacy of Laura Bolton
Chair: Aaron Fox, Columbia University
8:30 Boulton in Barrow: A Story of Circulation and Return
Aaron Fox, Columbia University
9:00 Records of the Sonic Exotic
Alejandra Bronfman, University of British Columbia
9:30 Amuks’m (listening): Repatriating Ts’msyen Songs and Oral Histories
Robin Gray, University of Massachusetts
10:00 Reclaiming Networks of Indigenous Song: Ontologies of Property, Transformation, and Politics in Boulton’s Hopi Taatawi Recordings
Trevor Reed, Columbia University

1D:
Room 414
Musical Protests in North and South America: the 1960s and 70s
Chair: Benjamin Krakauer, Temple University
8:30 Pete Seeger’s College Concerts and the Historiography of the American Folk Revival
David Blake, University of Akron
9:00 Subversion by Subtlety in Brazilian Popular Music
Schuyler Whelden, University of California, Los Angeles
9:30 Colombian Protest Song in the 1970s: From Commercial Trend to Censorship
Joshua Katz-Rosene, CUNY Graduate Center
10:00 Merging the Personal and Political: The Singer-Songwriter Movement and the United States Folk Tradition, 1968-1975
Christa Anne Bentley, University of North Carolina at Chapel Hill

1E:
Room 415A
The Musical Foundations of Religious Practice
Chair: Laryssa K. Whittaker, Royal Holloway, University of London
8:30 The Architecture of Sacred Time: Jewish Music and the Construction of Ritual
Rachel Adelstein, University of Cambridge
9:00 Gospel Music and the “Charismatization” of Christian Worship in Ghana
Florian Carl, University of Cape Coast
9:30 Pop Tunes in Worship: The Secularity of the Evangelical Church in the US
Katelyn Medic, University of Minnesota
10:00 Echoes of the Distant Past: Reverend Hanna Sakkab and Byzantine Chant in Diaspora
Alexander Khalil, University of California, San Diego

1F:
Room 415B
A Nation Moved: Time, Space, and Politics
Chair: Steven Elster, Center for Investigations of Health and Education Disparities, University of California, San Diego
8:30 Singing the Nation Home: Assyrian Popular Song as a Locus for Collective Identity
Nadia Younan, University of Toronto
9:00 Chimurenga Renaissance: Doubled Doubleness in the Diasporic Music of Tendai Maraire
Austin Richey, Eastman School of Music
9:30 “In Mozambique, we still have to find our sound”: Sounding out Moçambicanidade in Post-socialist Mozambique
Ellen Hebden, University of Wisconsin-Madison
10:00 Sentimental Song, Vulnerability, and the Social Construction of Later Life in Older Hispanic Immigrants in Los Angeles
León García Corona, University of California, Los Angeles

1G:
Room 416AB
LGBTQ Space, Performance, Politics
Chair: Heather MacLachlan, University of Dayton
8:30 Ethnomusicology of the Closet: The Ritual Performance of "Coming Out" at a Hijra Jalsa
Jeff Roy, University of California, Los Angeles
9:00 “Can I Get An Amen?”: Sound, Space, Drag, and Ideological Conflict in Pittsburgh’s LGBTQ Community
Alec MacIntyre, University of Pittsburgh
9:30 Trans Identity and Stance: Multiple Positionalities and Musical Meaning Through Lived Experience
Randy Drake, University of California, Santa Barbara
10:00 Silence=Death, Voice=Survival: Queering Subjectivity through Sound in the Act Up Movement
Claudia Maria Carrera, New York University

1H:
Room 417AB
Beyond Eurovision: Eurasian National Song Competitions in Transnational Contexts
*Co-sponsored by the Anatolian Ecumene and Music of Iran and Central Asia Special Interest Groups
Chair: Brigita Seebald, California State University, Dominguez Hills
8:30 The New Wave Festival: Genre Politics and Cultural Alliances in Eurasia
Brigita Seebald, California State University, Dominguez Hills
9:00 “The Spirit of Tengri”: Contemporary Ethnic Music and Cultural Politics in Kazakhstan
Megan Rancier, Bowling Green State University
9:30 Cosmopolitan Ballots and Nationalist Bodies: Choosing the New Sound of the Armenian Diaspora at the Tsovits Tsov Armenian Music Contest
Alyssa Mathias, University of California, Los Angeles
10:00 Singing Turkish, Performing Turkishness: Messages and Publics in the Song Competition of the International Turkish Olympiad
Joanna Wulfsberg, University of Arizona

1I:
Room 602
ROUNDTABLE: The Second Symposium on Transcription and Analysis
Chair: Cornelia Fales, Indiana University
Robert Garfias, University of California, Irvine
Cornelia Fales, Indiana University
Eve Mcpherson, Kent State University at Trumbull
Robert Reigle, Istanbul Technical University
Sunmin Yoon, Kent State University

1J:
Room 616A
Instrumental Life Cycles
Chair: [TBD]
8:30 “The Death of the Drone”: The Rise, Fall, and Rebirth of the Maultrommel in Central Europe
Deirdre Morgan, SOAS, University of London
9:00 The Simpa Drums of Tamale: Instrument Construction and Dissemination in Northern Ghana
David Eweson, Memorial University
9:30 The Sounds of “Zombie Media”: Waste and the Sustainable Afterlife of Repurposed Technologies
Lauren Flood, Columbia University
10:00 The Caja, its Music, the Women Who Play It, and the Pachamama
Liliana Ferrer, Independent Scholar

1K:
Room 616B
Sounds of Resistance in the City: Reclaiming Urban Space and History through Contentious Sonic Practices
*Co-sponsored by the Latin American and Caribbean Section and the Sound Studies Special Interest Group
Chair: Noriko Manabe, Princeton University
8:30 “Gauwu (Shopping) Every Day” and the Violation of Urban Spatial Order in the Hong Kong “Shopping” Protest
Sheryl Chow, Princeton University
9:00 Resistance Resounds: an Acoustemology of Mexico City’s Chopo Cultural Bazaar
Anthony Rasmussen, University of California, Riverside
Noriko Manabe, Princeton University
10:00 Sounding the “Right To The City”: Music, Activism, and Public Space in Mexico City
Andrew Green, Royal Holloway, University of London

1L:
Room 619
Conflicting Pasts and Current Dialogues: Recent Trends in the Historiography of Indian Dance
*Co-sponsored by the South Asian Performing Arts Section and the Dance, Gesture and Movement Section
Chair: Margaret E. Walker, Queen’s University, Canada
8:30 Orality and the Archive: Reflections on Historical “Truths” in South Asian Dance Research
Margaret E. Walker, Queen’s University, Canada
9:00 Performing Intimacy: Locating History in Practices of Kathak Dance
Ameera Nimjee, University of Chicago
9:30 Dancing in Place: Mythopoetics, Tourism and the Production of History in South Indian Expressive Cultures
Rumya Putcha, Texas A&M University
10:00 Recasting a Classic: In Search of the Subaltern in Kathakali Dance-Drama
Kaley Mason, University of Chicago

10:45 am-12:15 pm
Program Session 2

2A
Room 400—Live Video Streaming
Roundtable: Black Music Matters: Taking Stock
Chair: Stephanie Shonekan, University of Missouri
Stephanie Shonekan, University of Missouri
Fernando Orejuela, Indiana University
Fredara Hadley, Oberlin Conservatory
Denise Dalphond, Detroit Sound Conservancy
Langston Wilkins, Indiana University
Eileen M. Hayes, Towson University

2B:
Room 404
Music, Cognition, Perception
Chair: Peter Hoesing, Claflin University
10:45 This is Your (New) Brain on Music: Military Veterans, PTSD, and Neurofeedback Protocols
Kip Pegley, Queen’s University
11:15 Multisensory Experience of Music: Probing Cognitive Responses to Ritual Music in the Lab
Helena Simonett, Vanderbilt University
11:45 Experiences in Collaborative Analysis: Making Sense of Thumri with Expert Listeners
Chloe Alaghband-Zadeh, University of Cambridge

2C:
Room 406
Locating Female Bodies in Hindi Film Song and Dance
*Sponsored by the South Asian Performing Arts Section
Chair: Shalini Ayyagari, University of Pittsburgh
10:45 Dancing in the Desert: Women’s Bodies and Gender Representations in Contemporary Hindi Cinema
Shalini Ayyagari, University of Pittsburgh
11:15 Sexuality, Ethnicity, and the “Husky, Heavy Voice”: The Case of Usha Uthup
Pavitra Sundar, Kettering University
11:45 Desiring and Dreaming the Nation: Aiyyaa, Bollywood, and the Negotiating of Regional Identities
Nilanjana Bhattacharjya, Arizona State University

2D:
Room 414
Problematicizing Sacred/Secular through Jewish Music Studies: Research, Writing, and Pedagogy
*Sponsored by the Jewish Music Special Interest Group
Chair: Mark Slobin, Wesleyan University
Tamar Barzel, New York University
Galeet Dardashti, New York University  
Evan Rapport, Eugene Lang College and The New School for Jazz and Contemporary Music  
Merav Singer, University of California, Berkeley  
Abigail Wood, University of Haifa  

2E:  
Room 415A  
Music and Symbolic, Structural and Physical Violence in the Context of Cuba, Mexico, and the USA  
*Sponsored by the Music and Violence Special Interest Group  
Chair: Nomi Dave, University of Virginia  
10:45 Dangerous Drums: Intrinsic Violence in Afro-Cuban Sacred Drumming Traditions  
Amanda Villepastour, Cardiff University  
11:15 The Sonic Imaginaries of Narcocorridos: An (Auto)ethnography on the Reflections of Music and Violence  
Yessica Garcia Hernandez, University of California, San Diego  
11:45 Music, Violence and Drug-Trafficking in Contemporary Mexico  
Hettie Malcomson, University of Southampton  

2F:  
Room 415B  
Reassembling Sound, Space, and Gender in Africanist Ethnography  
*Sponsored by the African Music Section  
Chair: Veit Erlmann, The University of Texas at Austin  
10:45 Ti na lang taar: The Performance of Solidarity and the Creation of Gendered Counter-spaces  
Sidra Lawrence, Bowling Green State University  
11:15 Engendering Ethnography in African Popular Music  
Catherine Appert, Cornell University  
11:45 Acoustemologies of Life and Death among Midwives in South Africa  
Gavin Steingo, University of Pittsburgh  

2G:  
Room 416AB  
Music and Visibility Politics  
*Sponsored by the Latin American and Caribbean Section  
Chair: Silvia Lazo, Cornell University  
10:45 “No hay músicos femeninos en Perú”: The Disjuncture between Reality and Social Perception  
Heather McFadden, Indiana University  
11:15 “¡Y Ahora! ¿Y Ahora?”: Alibabá in Santo Domingo Carnival and the Emergence of a Performance Genre  
Jessica Hajek, University of Illinois, Urbana-Champaign  
11:45 Eccentric Imagination: Impact of Audiovisual Culture in Roberto Sierra’s Sch.  
Silvia Lazo, Cornell University
2H:
Room 417AB
My Genre Nation
Chair: John Pippen, College of Wooster
10:45 Music in Contemporary Japan and the Question of Genre
Jillian Marshall, Cornell University
11:15 Defining Cuban Alternative Music: Sound, Politics, and Practice
Susan Thomas, University of Georgia
11:45 “Nuestra tricontinentalidad”: Canarian Diversity and the Repetitious Discourses of Isolation
Mark Lomanno, St. John’s University

2I:
Room 602
“Whenever, Wherever, Whoever”: Identity Performance and Negotiation in the Transnational Life of Rajio Taisou (Radio Calisthenics)
Chair: Tomie Hahn, Rensselaer Polytechnic Institute
10:45 Rajio Taisou (Radio Calisthenics), Transnational Child’s Play and the Negotiation of Japanese Bodies
Nate Renner, University of Toronto
11:15 Exercising Citizenship: the “Use” and “Re-use” of Guomin Jiankangcao in Contemporary Taiwan
Yun Emily Wang, University of Toronto
11:45 From Casa to Rua—Rajio Taisou, Identity Performance, and Public Space in Nikkey Communities in Brazil
Junko Oba, Hampshire College

2J:
Room 616A
Embracing Transformation: Indigenous Music and Gender
*Sponsored by the Indigenous Music Section
Chair: Tara Browner, University of California, Los Angeles
10:45 Affects and Becoming in Musical Performances of Aama Samwale
Pirkko Moisala, Helsinki University
11:15 A Musical Two-Spirit
Dawn Ieriho:kwats Avery, Montgomery College
11:45 Cosmopolitan Voices: Women’s Native American Powwow Drum Groups in Northern Appalachia
Susan Taffe Reed, Dartmouth College

2K:
Room 616B
Adventures in Fieldwork: Vulnerability and Advocacy
Chair: Tes Slominsky, Beloit College
10:45 Ethical No More: Collaboration and Reciprocity in the New Fieldwork
Benjamin Teitelbaum, University of Colorado
11:15 Instrument in Tow: The Perils and Promises of Bringing Performance Experience into the Field
Liza Sapir Flood, University of Virginia
11:45 The Amplification of Muted Voices: Notes on a Recitation of the Adhan
David Font-Navarrete, Duke University

2L:
Room 619
Musical Ethnographies of Western Asia: Shifting Foundations of Practice in Kuwait, Iran and Baloch Oman
*Sponsored by the Society for African Music Research
Chair: Anna Reidy, New York University
10:45 Kuwaiti *Bahri* Music: A Sequential Approach to Understanding
Ghazi Al-Mulaifi, New York University
11:15 Contemporary Reorientations in Baloch Musical Geography: A Perspective from the Eastern Arabian Peninsula
George Mürer, CUNY Graduate Center
11:45 *Maddahi*: Practice of the Religion or a New Form of Entertainment?
Amir Hosein Pourjavady, CUNY Graduate Center

12:30-1:30 pm
Crossroads Section
Room 404

Sound Future Campaign Committee
Room 619

SIG for the Study of Music and Violence
Room 616A

SIG for Archiving
Room 616B

SIG for Economic Ethnomusicology
Room 414

Dissertation Working Group Opening Meeting
Room 415A

1:45-3:45 pm
Program Session 3
3A
Room 400—Live Video-Streaming
Walking, Shuffling, and Footworking Through the City: Urban Processional Music Practices and Embodied Histories
*Sponsored by the Dance, Movement and Gesture Section
Chair: Marié Abe, Boston University
1:30 Highs and Lows: Footwork, Bass Rhythms, and Vertical City Space in the New Orleans Second Line
Rachel Carrico, University of California, Riverside
2:00 Shuffling Through Cape Town: Embodied Memories and Post-Apartheid Heritage
Francesca Inglese, Brown University
2:30 Walking as a Genealogical Performance on the Streets of Osaka, Japan
Marié Abe, Boston University
3:00 Discussant
Matt Sakakeeny, Tulane University

3B
Room 404
Roundtable
Navigating a Path Toward an Academic Career: Strategies for Building Expertise and Preparing for Job Placement
*Sponsored by the Crossroads Committee
Chair: Susan Asai, Northeastern University
Susan Asai, Northeastern University
Jean Kidula, University of Georgia
Steven Loza, University of California, Los Angeles
Brenda Romero, University of Colorado Boulder

3C
Room 406
Performance/Demonstration: Sisi-mi, Make We Talk? African Diasporic Cultural “Cousins” Strut Their Stuff
Chair: Karen Wilson-Ama’Echefu, University of Calabar Cross River State, Nigeria
Participants: Ajimmiri Ama’Echefu [others TBA]

3D
Room 414
The Politics of Memory
Chair: Beth Szczepanski, Lewis and Clark College
1:30 Armenian Elegies: Commemorative Heritage and the Politics of Remembrance in Bulgaria’s Armenian Diaspora
Donna Buchanan, University of Illinois, Urbana-Champaign
2:00 Articulating the Ineffable in Pontic Greek memory: Vioma and Arothymia in Parakathi Singing
Ioannis Tsekouras, University of Illinois, Urbana-Champaign
2:30 A Problem In the Historiography of Recorded Sound: The Hidden History of Optical Sound, and Walter Ruttmann’s Study in Sound-Montage
Daniel P. Robinson, SUNY University at Buffalo
3:00 The Afterlives of Publishing: Memory and the Remaking of Bene Israel Song
Anna C. Schultz, Stanford University

3E
Room 415A
Centers and Peripheries: Regional Musical Traditions, National Mainstreaming Processes, and the Dynamics of Inclusion and Exclusion in Colombia, Bolivia, and Brazil
*Sponsored by the Latin American and Caribbean Section
Chair: Fernando Rios, University of Maryland, College Park
1:30 The Horizontal and Intersectional Articulation of Region, Race, and History in the Work of Afro-Colombian Choreographer Teófilo Roberto Potes
Michael Birenbaum Quintero, Bowdoin College
2:00 A Tropical National Music in the Andean Highlands of Bolivia?: The Female Vocal Duo Las Kantutas and the Música Oriental Boom in 1940s La Paz
Fernando Rios, University of Maryland, College Park
2:30 Amazonian Tecnobrega and the Pirate Work Ethic in Brazil
Darien Lamen, University of Wisconsin, Madison
3:00 Discussant
Timothy Rommen, University of Pennsylvania

3F
Room 415B
Fiery Horizons in Black Musical Cultures: Contemporary Blurrings of the Sacred and Secular in Sound and Sense
Chair: Birgitta Johnson, University of South Carolina
1:30 Sexy For Jesus: Contemporary Gospel Music Performance in the New Millennium
Charrise Barron, Harvard University
2:00 Thugs Have Souls Too: An Examination of the “Gospel” of R. Kelly and the Formation of an Urban Theology of Redemption
Tammy Kernodle, Miami University of Ohio
2:30 Ragga Soca Burning the Moral Compass: An Analysis of ‘Hell Fire’ Lyrics in the Music of Bunji Garlin
Meagan Sylvester, The University of the West Indies, St. Augustine
3:00 The Gospel of Beyoncé: Religious Remixes of the Ultra Secular in the Social Media Age
Birgitta Johnson, University of South Carolina

3G
Room 416AB
Activism, Engagement, and Critical Ethnomusicology
*Sponsored by the Applied Ethnomusicology Section
Chair: Svanibor Pettan, University of Ljubljana
1:30 Sincerely Outspoken: Towards an Activist-Oriented Critical Ethnomusicology
David McDonald, Indiana University
2:00 Advocating for Dancing, not Death: Music, Violence, and the Securitization of the Kakuma Refugee Camp, Kenya
Oliver Shao, Indiana University
2:30 Dialogue, Difference, and Positionality: Engaging Autism through Critical Ethnomusicology
Michael Bakan, Florida State University
3:00 Musical Ethnography and the Politics of Translation
Adriana Helbig, University of Pittsburgh

3H
Room 417AB
Roundtable: Alan Lomax at 100: A Critical Re-evaluation of Lomax’s Legacy in the Twenty-First Century
*Sponsored by the Historical Ethnomusicology Section
Chair: Mark Davidson, University of California, Santa Cruz
Gage Averill, University of British Columbia
Tanya Clement, University of Texas at Austin
Judith R. Cohen, University of York
Nathan Salsburg, Association for Cultural Equity
Stephen Wade, Independent Scholar
Rafael Velloso, GEM/UFRGS/Brazil

3I
Room 602
Cartographies of Transmission: Historical Ethnomusicology, Transnationalism, and Musical Labor in the Pacific
*Sponsored by the Historical Ethnomusicology Section
Chair: Gabriel Solis, University of Illinois, Urbana-Champaign
1:30 Cosmopolitan Venues of The Barbary Coast: Mapping Transnational Music-Making in Gold Rush-Era San Francisco
Revell Carr, University of North Carolina, Greensboro
2:00 “Filipino Seekers of Fortune”: Jazz in the Transpacific 1920s
Fritz Schenker, University of Wisconsin, Madison
2:30 Marlene Cummins’s Koori Woman Blues: Racialization, Indigeneity, and Historical Ethnomusicology in the Black Pacific
Gabriel Solis, University of Illinois, Urbana-Champaign
3:00 Discussant
Amy K. Stillman, University of Michigan

3J
Room 616A
Reexamining Appropriation
Chair: David Kaminsky, University of California, Merced
1:30 From Adele to Iggy Azalea: Phases of Appropriation and the Case of African American Music
Stephan Pennington, Tufts University
2:00 Sounding Blackness: Possibilities of another Whiteness
Shanté Smalls, St. John’s University
2:30 Voice Guidelines for White Activists in the Black Lives Matter Movement
Sarah Hankins, Harvard University
3:00 Iggy’s Booty: Appropriation, Misogyny, and the Discourse of Cultural Plunder
David Kaminsky, University of California, Merced

3K
Room 616B
Poetic Transnationalisms: Song, Text, and Affective Geographies of Belonging
Chair: Christine Dang, New York University
1:30 Poetry Above All?: Politics, National Identification, and the Contemporary Mediation of Iranian Sung Poetry
Farzaneh Hemmasi, University of Toronto
2:00 Erotics, Poetics, Politics: The Musical Making of Pan-Islamic Publics
Christine Dang, New York University
2:30 “I’ll Break Your Neck, I’ll Wring Your Neck”: Courtship, Competition, and the Poieses of Andean Indigeneity
Joshua Tucker, Brown University
3:00 Chaka and The Politics of (Musical) Language: Mofolo, Senghor, Euba
Tsitsi Jaji, University of Pennsylvania

3L
Room 619
Recording/Producing Identity
Chair: Stefan Fiol, University of Cincinnati College-Conservatory of Music
1:30 Intertextuality and Power in Discourses about Japanese Visual Rock
Chui Wa Ho, New York University
2:00 Commercial Recordings and the Construction of Gharana Identity
Justin Scarimbolo, Symbiosis School for Liberal Arts
2:30 The SYNCO Soundtrack: Musical Innovation, Collaboration, and Socio-Political Dialogue in a Chilean Netlabel Production
J. Ryan Bodiford, University of Michigan
3:00 Akwaaba Music: Curating a Post-World Music Aesthetic in African Music Distribution
Colter J. Harper, University of Ghana

4:00-5:30 pm
Program Session 4
4A:
Room 400: Live Video Streaming
Looking Back: Gendered Histories, Herstories and Theirstories of Ethnomusicology
Part 1 Foundational Female Voices in Ethnomusicology
*Sponsored by the Section on the Status of Women
Chair: Sonia Seeman, University of Texas at Austin
Charlotte Frisbie, Southern Illinois University, Edwardsville
Charlotte Heth, University of California, Los Angeles
Hiromi Lorraine Sakata, University of California, Los Angeles
Ellen Koskoff, Eastman School of Music

4B:
Room 404
Latin Improvisation Aesthetics in New York
Chair: David Garcia, University of North Carolina at Chapel Hill
3:45 Clave, Honor and Tradition: the Music of Sonny Bravo in New York City
Ben Lapidus, John Jay College of Criminal Justice, CUNY
4:15 Defining a New York Latin Sound and a Latin Improvisation Aesthetic
Sue Miller, Leeds Beckett University
4:45 Discussant
David Garcia, University of North Carolina at Chapel Hill

4C:
Room 406
Roundtable: Sporting Ears: New Approaches to Music, Sound, and Athletic Play
Chair: Kiri Miller, Brown University
Timothy Cooley, University of California, Santa Barbara
Kyra Gaunt, Baruch College-CUNY
Thomas Porcello, Vassar College

4D:
Room 414
Identity Scoring in China and Japan
Chair: Ya-chen Lee, Nanhua University
3:45 Smashing the Piano and Defending the River: Yellow River Piano Concerto and the
Emergence of a Chinese Proletarian Music Style
Yawen Ludden, Georgia Gwinnett College
4:15 Defining Japan’s Musical Other: Ifukube Akira’s Music for Film
Brooke McCorkle, University of Pennsylvania
4:45 Hybrid Voices: Western Music Theory at the Service of a Chinese Emperor
Zhuqing (Lester) Hu, University of Chicago

4E:
Room 415A
Music and Religion in West Africa and its Diaspora
Chair: Sr. Marie Agatha Ozah, Duquesne University
3:45 How Lost is Lost?: An Investigation and Analysis of the Musical Performance Practices of
the Igbo Jews of Nigeria
Lior Shragg, University of Arizona
4:15 Writing Ebibindwom History: Balancing Aurality and Literacy in the Methodist Church
Ghana
Steven Terpenning, University of Colorado Boulder
4:45 Africans and the Recreation of Catholic Song in the New World
Michael Iyanaga, The College of William and Mary

4F:
Room 415B
Body/Instrument/Voice Intersections
Chair: Matthew Allen, Wheaton College
3:45 Sounding Sawari: Body and Timbre in Shakuhachi Performance
Zachary Wallmark, Southern Methodist University
4:15 Ethical Sensations: Affective Attunements in Sikh Shabad Kirtan
Inderjit Kaur, University of California, Berkeley
4:45 Vocal Ontologies: The Politics and Poetics of Instrumental Sounding in Central Eurasian
Xöömnii or “Throat-singing”
Andrew Colwell, Wesleyan University

4G:
Room 416AB
The Real World of the University?: Ethnomusicology in Higher Education
Chair: Deborah Justice, Syracuse University
3:45 Folk and Traditional Music Programs in American Higher Education: Vanguard or Rearguard?
Mark DeWitt, University of Louisiana at Lafayette
4:15 The “Ivory Tower” and The “Commons”?: A Problematization of Irish Traditional Music
Pedagogy in Irish Higher Education
Jack Talty, University of Limerick
4:45 The BSOM-NAPA University Partnership: Ethnomusicological Exigencies in a Musico-
Political Partnership
Stephen Slawek, University of Texas at Austin

4H:
Room 417AB
Facing the Nation, Facing Themselves
Chair: Frederick Moehn, King’s College London
3:45 Noise Control and Social Classification in Mexico City
Natalia Bieletto Bueno, University of California, Los Angeles
4:15 “Drop House of Lords Give Me the House of Ladies”: The Sound of British Nationalism,
NGO Intervention, and Gender Politics in Integrate Bristol’s Music Videos
Elizabeth Rosner, Florida State University
4:45 Confronting the Burden of Representation: an Ethiopian-Israeli Musician Tours the Soul
Circuit
Ilana Webster-Kogen, SOAS, University of London
4I:
Room 602
Blues & Jazz: Telling “The Story”
Chair: Michael Heller, University of Pittsburgh
3:45 Nodal Jazz: Oral History Through Soundwalking on the South Side of Chicago
Michael Allemana, University of Chicago
4:15 “It’s the Same Story, Just a Different Time”: Jazz Recordings, Mediatized Performance, and Social Media Activism
Dean S. Reynolds, CUNY Graduate Center
4:45 “It’s All True”: Orson Welles, Kid Ory, and the Mediation of New Orleans Jazz
Andy Fry, King’s College London

4J:
Room 616A
What We Feel When We Hear it Again: Emotional and Historical Engagements
Chair: Ulrike Präger, Boston University
3:45 Listen/Music/Testimony: Revisiting an Ethnographic Holocaust Musical Testimony Project Through Jean-Luc Nancy’s “Listening”
Joseph Toltz, University of Sydney
4:15 Ecuajei: Traces of the Sacred in Ismael Rivera’s Salsa
Cesar Colon-Montijo, Columbia University
4:45 Listening to Lomax: New Auditory Engagements With Parchman Farm and the Black Southern Folk
Benjamin DuPriest, University of Pennsylvania

4K:
Room 616B
Native American Hymnody: Translating the Music and the Message at North American Mission Sites
*Sponsored by the Indigenous Music Section
Chair: Jeffers Engelhardt, Amherst College
3:45 “Hide Us In Your Side [Onachtawenana ghapassak]”: Cultural Continuity and Change in Mohican Hymns
Rachel Wheeler, Indiana University-Purdue University Indianapolis
4:15 Songs of the Spirit: Improvised Hymnody in Eighteenth-Century Moravian Mission Communities
Sarah Eyerly, Florida State University
4:45 Red Man and White Man in Harmony: the Ethics of a Lutheran Apache Hymnal
David Samuels, New York University

4L:
Room 619
Lecture/Screening: Collaborative Ethnomusicology/Filmmaking: Representing Alevi-Bektaşi Expressive Culture in Gölbaşı and Nurhak, Turkey
Alex Kreger, University of Texas at Austin

5:30-6:30 pm
First-Time Attendees and New Members Reception
Salon F

5:30-7:30 pm
Welcome Reception
Salon H

6:00 pm-12:00 am
Student Lounge
Room 614

7:00-8:00 pm
Room 619
Film Screening: “Singing Sentiment: Folksong in Vietnam”
Lauren Meeker, SUNY New Paltz

7:00-9:00 pm
Education Section Forum
Room 414

7:15 pm
Buses depart Hilton Austin for concert at the University of Texas at Austin

7:30-8:30 pm
Student Union Open Meeting
Room 404

SIG for Ecomusicology
Room 415A

Anatolian Ecumene SIG
Room 415B

7:30-9:00 pm
Ethnomusicology Academic and Public Programs Meeting
Room 406

Society for Arab Music Research
Room 616A

7:30-9:30 pm
Indigenous Music Section
Room 602
Historical Ethnomusicology Section
Room 416AB

8:00-10:00 pm
Concert: La Santa Cecilia and Yuna
Bass Concert Hall
University of Texas at Austin
Presented by UT Texas Performing Arts

Latin American & Caribbean Music Section
Room 417AB

Association for Chinese Music Research
Room 616B

8:15-10:00 pm
Room 619
Film Screening: “Liberian Women’s Chorus for Change”

9:00-10:30 pm
Local Arrangements Committees (2015/2016) and Program Committees (2015/2016)
Room 415A

9:00-11:00 pm
SEM Orchestra Stevenson Prize Concert Rehearsal
Room 400

Friday, December 4

7:00-8:00 am
SIG for Cognitive Ethnomusicology
Room 414

SEM Chapters
Room 602

SIG for Analysis of World Music
Room 616A

SIG for Voice Studies
Room 616B

7:00-8:15 am
Academic Labor Committee
Room 402

9:00 am – 2:30 pm
Day of Ethnomusicology
Education Section
Room 619

8:30-10:30 am
Program Session 5

5A:
Salon F—Live Video Streaming
*Sponsored by the Section on the Status of Women
Chair: Elizabeth Clendinning, Wake Forest University
Elizabeth Tolbert, Peabody Institute, Johns Hopkins University
Gillian Rodger, University of Wisconsin, Milwaukee
Philip Bohlman, University of Chicago
Barbara Hampton, Hunter College
Bill Boyer, Dartmouth University
Elyse Marrero, Florida State University

5B:
Room 400
Sound Ecologies and Hearing Cultures of Global Environmental Change
*Sponsored by the Ecomusicology Special Interest Group
Chair: Travis Stimeling, University of West Virginia
8:30 Re-examining Schafer: Indigenous Vocality and Sound Ecology
Lee Veeraraghavan, University of Pennsylvania
9:00 Radio Fields of Soundscape Programming: The Sonic Materiality and Environmental Politics of Hildegard Westerkamp’s Radio Soundwork
Kate Galloway, Memorial University of Newfoundland
9:30 Garbage Truck Melodies in the Environmental and Musical Imaginations in Taiwan
Nancy Guy, University of California, San Diego
10:00 Discussant
Travis Stimeling, University of West Virginia

5C:
Room 404
The Revolutionary Body: Music, Dance and Cultural Revolution Beyond China’s Borders
Chair: Anna Stirr, University of Hawai’i at Manoa
8:30 Embodying Revolutionary Sensibilities: Cultural Revolution in Nepali Maoist Music and Dance
Anna Stirr, University of Hawai’i at Manoa
9:00 Becoming Militant: Dance, Movement and the Making of Revolutionary Selves in Guinea
Nomi Dave, University of Virginia
9:30 Performing Revolutionaries: The Cultural Representation of Music and Dance amongst Sino-Burmese Youth in Yangon
Hsin-Chun Tasaw Lu, Academia Sinica (Taiwan)
10:00 From Maoism to Gonzalo Thought: Translating and Performing the Cultural Revolution in Peru
Jonathan Ritter, University of California, Riverside

5D:
Room 406
Roundtable: Caribbean Community Arts Movements: Bomba, Gwoka, and Fandango as Musical Activism
Chair: Shannon Dudley, University of Washington
Marisol Berrios-Miranda, Independent Scholar
Pablo Luis Rivera, University of Puerto Rico, Carolina
Dominique Cyrille, Independent Scholar
Iris Viveros, University of Washington
Alexandro Hernandez, Smithsonian Institution
Shannon Dudley, University of Washington

5E:
Room 414
Music After Tragedy
Chair: Jennifer Fraser, Oberlin College
8:30 Performing Recovery: Music Making and Disaster Relief in Post-Tsunami Japan
Nana Kaneko, University of California, Riverside
9:00 Should I Stay or Should I Go? Afghan Music’s Confrontation with Violence
Michael P. Lindsey, University of California, Santa Cruz
9:30 Manoumba Records: A Model for Intervention through the Good Old Indie Label
Rebecca Dirksen, Indiana University
10:00 “How Can I Hurt When Holding You?”: “Sweet Caroline” and Boston Strong after the Boston Marathon Bombings
Matthew Mihalka, University of Arkansas

5F:
Room 415A
Exerting Musical Control
Chair: Mei Han, Middle Tennessee State University
8:30 Vocal Frontier: Song, Race, and Civilization in Early 20th Century South Africa
Nicol Hammond, University of California, Santa Cruz
9:00 Transnational Arab Hip-Hop and Government Policies
David Knapp, Emirates College for Advanced Education
9:30 Musical Eugenics: Ziya Gökalp and Musical Disabling in the Turkish Republic
Erol Koymen, University of Texas at Austin
10:00 Shen Yun Controversy: Beauty, Violence, Injured Bodies, and Transnational Politics in a Global Pop Show
Su Zheng, Wesleyan University

5G:
Room 415B
Local Musics to Larger Audiences
Chair: Jonathan King, University of North Carolina, Asheville
8:30 Modern Expressions of Taksu: Music, Innovation, and Charismatic Authority in the Wayang Cenk Blonk
Meghan Hynson, Duquesne University
9:00 Folk Musicians on Tour: Regional Devotional Music Emerges into India’s National Culture
Vivek Virani, University of California, Los Angeles
9:30 Are Indigenous Wixárika (Huichol) Music Groups “Traditional Mariachi?”: A Study of Value in Genre Assignations for Ideologies and Markets
Nolan Warden, University of California, Los Angeles
10:00 Defining the “Culturally Unique”: Orquesta Kef and Jewish Argentine Musical Experience in the Americas
Lillian Wohl, University of Chicago

5H:
Room 416AB
Soccer, Sonics, Control, and Affiliation: Investigating the Politics of Collective Communication On and Off the Field
Chair: Timothy Cooley, University of California, Santa Barbara
8:30 “You Call This Democracy?” FC Saint Pauli Supporters, Chants, and the Police
Max Jack, University of California, Santa Barbara
9:00 Whistle, Stop!: Sound, Performance, Authority, and Flow on the Soccer Pitch
Justin Patch, Vassar College
9:30 Media Circulation, National Diplomacy, and the Tactical Singing of “Cielito Lindo” by Mexican Footballers and Fans
Ruth Hellier-Tinoco, University of California, Santa Barbara
10:00 Discussant
Jonathan Dueck, George Washington University

5I:
Room 417AB
Music’s Digital (Virtual) Life
Chair: [TBD]
8:30 Driving Identity: If This Brand Were a Band
Ken McLeod, University of Toronto
9:00 Digital Manipulation: Pandora Internet Radio, Embodied Listening, and Racialization
Amanda Modell, University of California, Davis
9:30 Listening and Longing: Sonic Nostalgia in the Interactive Simulation Video Game *Gone Home*
GraceElaine Osborne, New York University
10:00 Living with the Beep: Hearing the Digital Watch in Everyday Life
Sumanth Gopinath, University of Minnesota

5J:
Room 602
From Enculturation to Education: Children and the Music They Make
Chair: Patricia Sheehan Campbell, University of Washington
8:30 Re-embedding and Re-imagining Musical Arts Practices and Wellbeing in Contemporary Venda Children’s Lives
Andrea Emberly, York University
9:00 Reclaiming “Children’s Music”: Children’s Voices in the Consideration of a Music Industry Genre
Matt Swanson, University of Washington
9:30 “Hot Cheetos and Takis”: Constructing Cultural Knowledge and Musical Identity in a Children’s Community Music Program
Karen Howard, St. Thomas University
10:00 A Comparison of Contextual Elements in Children’s In-school and Out-of-school Musical Experiences
Christopher Roberts, University of Washington

5K:
Room 616A
Crossing Identities: Indigeneity and Transnationality in Asian-Pacific Christianities
Chair: Neil Coulter, SIL International
8:30 From Animism to Christianity: The Religious and Musical Conversion of the Hmong in Vietnam
Lonán Ó Briain, University of Nottingham
9:00 In a State of Belief: Postsecular Modernity and Korean Church Performance in Kazakhstan Margarethe Adams, Stony Brook University
9:30 Resort to Church: The Role of Mass Tourism in the Development of Interreligious Balinese Music-Networks
Dustin Wiebe, Wesleyan University
10:00 A Faith of Their Own: Religion, Identity and Musical Practice Amongst Tharu Christian Youth in Nepal
Victoria Dalzell, University of California, Riverside

5L:
Room 616B
Contemporary Tango Scenes and Populist Sound Politics
*Sponsored by the Latin American and Caribbean Music Section
Chair: Michael O’Brien, College of Charleston
8:30 “Follow the Parade”: Tango and Carnival as Populist Spectacle
Michael O’Brien, College of Charleston
9:00 Musical Genre as a Productive Force: Making Tango in Buenos Aires
Morgan Luker, Reed College
9:30 “I’m a Phenomenon, But Without You All, I’m Nothing”: Strategies of Audience Building in the Tango Underground
Jennie Gubner, University of California, Los Angeles
10:00 Discussant
John Turci-Escobar, University of Texas at Austin

10:45 am-12:15 pm
Program Session 6

6A:
Salon F—Live Video Streaming
President’s Roundtable—Indigenous Theory
Chair: Beverley Diamond, Memorial University of Newfoundland
Dylan Robinson, Queen’s University, Canada
Dawn Ieriho:kwats Avery, Montgomery College
David Samuels, New York University
Holly Wissler, Independent Scholar
Jessica Bissett Perea, University of California, Davis

6B
Room 415A
Alien Worlds, Local Musics: Orbiting the Extraterrestrial Imaginary in Asian Musical Performance
Chair: Aaron Paige, University of Denver
10:45 “We are the Ancient Aliens”: Loss and the Production of Diasporic Identity in Tamil Rap
Aaron Paige, University of Denver
11:15 From Local to Cosmic: Intergalactic Identity Politics and Global Gamelan Performance
Pete Steele, Colgate University
11:45 Cosmic Citizenship: Alien Iconography and Utopic Multiculturalism in Psychedelic Trance
Pavithra Prasad, California State University, Northridge

6C
Room 404
Celtic Music and Empire: Travels, Transformations, and Indigenizations
*Sponsored by the Celtic Music Special Interest Group
Chair: Jason Busniewski, University of California, Santa Barbara
10:45 Contrasting Approaches to the Indigenization of Colonial Tunes in 19th and 20th Century British India
Kanniks Kannikeswaran, College Conservatory of Music, University of Cincinnati
11:15 Stylistic Diversity and the Indigenous Musical Public
Byron Dueck, The Open University
11:45 The Great Highland Bagpipe: Race, Military Service, and Processional Music from Scotland to Garhwal, North India
Jason Busniewski, University of California, Santa Barbara

6D
Room 602
Radiology
Chair: David Harnish, University of San Diego
10:45 Colonial Governance as Heard: Forming New Identities through Music on French Colonial Radio
Jann Pasler, University of California, San Diego
11:15 Conducting, Disseminating and Growing Public Recognition of Ethnomusicology through Australian Community Radio
Madeleine Macfarlane, University of Melbourne
11:45 The Radio Musicians of RRI Surabaya: Formal and Informal Work at an East Javanese Cultural Institution
Steven Laronga, University of Wisconsin, Madison

12:30-1:30 pm
Applied Ethnomusicology Section
Room 400

Section on the Status of Women
Room 404

SIG for European Music
Room 406

SIG for Jewish Music
Room 414

Publications Advisory Committee
Room 415A

SIG for the Music of Iran and Central Asia
Room 415B

EVIA Digital Archives Project
Room 602

SIG for Celtic Music
Room 616A

SEM Liaisons
Room 616B

12:30-2:30 pm
SEM Council
Moonshine Patio Bar & Grill
303 Red River

1:45-3:45 pm
Program Session 7

7A:
Salon F—Live Video Streaming
Public Policy Session
*Sponsored by the SEM Board

7B:
Room 404
Roundtable: Ethnomusicology and Affect Theory: Disciplinary Implications
*Sponsored by the Sound Studies Special Interest Group
Chair: Gavin Lee, Soochow University School of Music
Luis-Manuel Garcia, University of Groningen
Katie Graber, Ohio State University
Ian MacMillen, Oberlin College and Conservatory
Ali Neff, College of William and Mary
Matthew Sumera, University of Minnesota

7C:
Room 406
Memory, Process, and Play in African Song
*Sponsored by the African Music Section
Chair: Jennifer Kyker, Eastman School of Music
1:45 “The Warring Host has Destroyed My Precious Thing”: Negotiating Gender through Musical Play in Ghana
Adwoa Arhine, University of Ghana
2:15 “Tita”: A Small Song with a Big Story
Lucy Durán, SOAS, University of London
2:45 “What’s a Hero?”: Music, Memory, and Martyrdom in Postcolonial Zimbabwe
Jennifer Kyker, Eastman School of Music
3:15 Mbalax Song as Process
Patricia Tang, Massachusetts Institute of Technology

7D
Room 415A
Unlocking the Truth about Metal, Race, and Ethnicity
*Sponsored by the Popular Music Section
Chair: Jeremy Wallach, Bowling Green State University
1:45 Recoloring the Metal Map: Metal and Race in Global Perspective
Esther Clinton, Bowling Green State University
2:15 Isn’t Heavy Metal Supposed to Be a Community? Cognitive Dissonance and Facing Metal’s Uncomfortable Truths
Laina Dawes, New School for Social Research
2:45 Talk ’Shit, Get Shot: Body Count, Black Masculinity, and Breaking the Metal Color Line
Kevin Fellezs, Columbia University
3:15 Ethnicity, Politics and Otherness in Caribbean Heavy Metal Music: Experiences from Puerto Rico, Dominican Republic and Cuba
Nelson Varas-Diaz, University of Puerto Rico

Room 602
Ritual Uniting Gender
Chair: Gordon E. Smith, Queen’s University, Canada
1:45 Beating the Drum to Wake the Bride: Music, Affect, and Memory at Romani Weddings in Vranje, Serbia
Alexander Markovic, University of Illinois—Chicago
2:15 Awed by the Beauty: Gender and the Senses in Byzantine Chant
Angela Glaros, Eastern Illinois University
2:45 Don’t Kidnap Me!: Embodying Romantic Love Through Assamese Music and Dance
Rehanna Kheshgi, University of Chicago
3:15 Dancing Pachamama: Kichwa Otavalan Music and the Structuring of Space-Time
Jessie M. Vallejo, California State Polytechnic University, Pomona

7F: Room 616A
Music on the Margins: Urban Subcultures and the Politics of Sonic Presence in Brazil, France, and the U.S.
* Sponsored by the Sound Studies Special Interest Group
Chair: Leo Cardoso, Texas A&M University
1:45 Noise Control in Brazil: Diasporic Grooves and the State’s Listening Practices
Leo Cardoso, Texas A&M University
2:15 Boucan: Loud Moves against in/visibility in postcolonial France
Laura Steil, École Pratique des Hautes Études, Paris
2:45 Bodies and Broadcasting: Pirate Radio and Offline Musical Community for West Indian Immigrants in New York
Larisa Mann, New York University
3:15 Discussant
Alejandro Madrid, Cornell University

4:00-5:30 pm
Program Session 8
8A:
Salon F—Live Video Streaming
Roundtable: Social Media and Ethnomusicology: Research, Teaching, and Performing Careers
*Sponsored by the Student Union
Chair: Patricia Vergara, University of Maryland
Kristina Jacobsen-Bia, University of New Mexico
Wayne Marshall, Berklee College of Music
Meryl Krieger, Indiana University
Kiri Miller, Brown University
Eliot Bates, University of Birmingham

8B:
Room 400
Oppositional Knowledge and Adjacent Resources: Women Performers in Patriarchal Spaces
Chair: Ilana Webster-Kogen, SOAS, University of London
4:00 Balinese Women in Masks: Powerful Femininity and Multiple Meanings in the Dance “Telek”
Sonja Downing, Lawrence University
4:30 Marginalized Agency: Women, Music, and Social Space in Iran
Hadi Milanloo, Memorial University of Newfoundland
5:00 Sounding Captive and Emancipated Selves: Narratives of Victory and Loss in Musical Life Writing
Elizabeth Whittenburg-Ozment, Georgia Gwinnett College

8C:
Room 404
Rethinking Music, Health, and Wellbeing Narratives: Can Music Harm?
*Sponsored by the Medical Ethnomusicology Special Interest Group
Chair: Muriel Swijghuisen Reigersberg, Goldsmiths, University of London
4:00 Heavy and Light: Uncovering Resilience and Positive Affect in Extreme Music
Diana Hereld, University of California, San Diego
4:30 I am the Moon
Ros Hawley, SOAS, University of London
5:00 Navigating the Choppy Seas of Interdisciplinary Ethics in Medical Ethnomusicology
Muriel Swijghuisen Reigersberg, Goldsmiths, University of London

8D:
Room 406
Archival Qualities: Creation, Education, Repatriation
Chair: Lisa Nielson, Case Western Reserve University
4:00 Accompanying Documentation of the Klaus Wachsmann Music Collection: Repatriating the Past to Present Indigenous Users in Uganda
Sylvia Nannyonga-Tamusuza, Makerere University
4:30 Music Archives and Engaged Ethnomusicology: the Intersection of Research, Education and Repatriation
5:00 The Berliner Phonogramm-Archiv: Where Musicology Met Anthropology
Elliott S. Cairns, Columbia University

8E:
Room 414
Constructing K-Pop Stardom
Chair: Donna Lee Kwon, University of Kentucky
4:00 “Show Me The Money”: Cultural Appropriation and Authenticity in Korean “Idol” Hip-hop
Youngdae Kim, University of Washington
4:30 Four Digits from Stardom: Sonic Framing, Extended Embodiment, and Becoming a Virtual
K-Pop Idol in Mstar Online
Cody Black, University of Toronto
5:00 Hanging Out in an Imagined Community: Young Indonesian Females’ Construction and
Performance of the Online K-Pop Fandom
Jungwon Kim, University of California, Riverside

8F:
Room 415A
Indigenizing Academic Soundscapes
Chair: Bonnie C. Wade, University of California, Berkeley
4:00 Revitalizing Native American Music and Dance Curricula through Research into Teaching, Student Learning, and Assessment
Jessica Bissett Perea, University of California, Davis
4:30 Sounding Musical and Cultural Competence in a Powwow Drum Performance Ensemble
John-Carlos Perea, San Francisco State University
5:00 Pupukahi I Holomua (Uniting To Progress): Collaboration Between Indigenous and Non-Indigenous In The Perpetuation of Hawaiian Music
Keola Donaghy, University of Hawai’i, Maui College

8G:
Room 415B
Roundtable: Adorning the Bride: Lyric and Melodic Confluence in Islamicate Musics
Chair: Richard Wolf, Harvard University
Nathan Tabor, Western Michigan University
Katherine Butler Schofield, King’s College London
Brian Bond, CUNY Graduate Center
Irfan Zuberi, Indira Gandhi National Centre for the Arts

8H:
Room 416AB
Experiencing Sound in Embodied Forms
Chair: Katherine In-Young Lee, University of California, Davis
4:00 Out of Thin Air: Technology, Media, and the Air Guitar World Championships
Byrd McDaniel, Brown University
4:30 Can the Deaf Interpret Music through Sound Vibrations?: A Case Study of the Tactile Music Seat Project of Hyundai Motor Company
Chaeyoung Lee, University of Toronto
5:00 “If you have no music, what do you have?”: Sonic Strategies in Midwestern US Gentlemen’s Clubs
Beth Hartman, Northwestern University

8I:
Room 417AB
Popular Music Industries and their Discursive Landscapes
Chair: Gregory D. Booth, The University of Auckland
4:00 K7s, CDs, MP3s: Asserting Material Value in the Music Markets of Ouagadougou, Burkina Faso
Juan Carlos Melendez-Torres, Independent Scholar
4:30 “Make a jazz noise here”: An Ethnographic Study of Jazz Recording as Cultural Practice
Hans Weisethaunet, The University of Oslo
5:00 “Make that Mandarin!”: Negotiating Local Sounds and Local Dialects in Southern China’s Evolving Music Industry
Adam Kielman, Columbia University

8J:
Room 602
Branding National Identity: South American Exports
Chair: Daniel Sharp, Tulane University
4:00 Capoeira’s “Return” to Africa: Updating Brazilianness among the Tabom in Ghana
Juan Diego Diaz Meneses, University of Ghana
4:30 Embodying Brazilianness in Austin, Texas: Hip Cosmopolitanism, Urban Branding, and Racial Projects
Cory LaFevers, University of Texas at Austin
5:00 “Uruguayos Campeones”: Murga, Soccer, and Uruguayan-ness
Natalie Kirschstein, Independent Scholar

8K:
Room 616A
Lineages and Networks in Asian Folk and Traditional Musics
Chair: Russ Skelchy, University of California, Riverside
4:00 Conflicted Histories: Tracing Modern Knowledge about a Thai Royal Ensemble
Supeena Adler, University of California, Riverside
4:30 A Chain of Hearts: North Indian Music History and the Genealogical Imagination
Max Katz, The College of William and Mary
5:00 Following a Brocaded Thread: Organization and Performance of Folk Song in Urban Japan
Christian Mau, Independent Researcher
8L:
Room 616B
Film/Presentation: “Sakti Vibrations”: Activist Ethnomusicology and Documentary Film
Zoe Sherinian, University of Oklahoma

8M:
Room 619
Performance/Demonstration:
4:00-5:00 PM East of Flatbush, North of Love: An Ethnography of Home
Danielle Brown, My People Tell Stories, LLC

5:30-6:30
British Forum for Ethnomusicology High Tea
Salon B

Society for Asian Music Business Meeting
Room 414

5:30-7:30 pm
Section on the Status of Women and Gender & Sexualities Taskforce Reception
Room 410

6:00 pm-12:00 am
Student Lounge
Room 614

6:00-8:00 pm
Oxford University Press Reception
Room TBD

7:00-8:00 pm
Workshop: Toward a Theoretically Oriented Pedagogy: Examples from Senegalese Sabar Drumming
Brendan Kibbee, CUNY Graduate Center
Room 619

7:00-9:00 pm
Improvisation Section
Room 414

7:30-8:30 pm
Dance Workshop: Tejano and Czech/German Polka
Dance, Movement, and Gesture Section
Room 602
7:30-9:30 pm
Popular Music Section
Room 415A

8:00-9:00 pm
Concert: Richard Wolf (vina) and David Nelson (mridangam)
South Asian Performing Arts Section
Room 406

8:00-9:30 pm
SEM Orchestra Stevenson Prize Concert Rehearsal
Room 400

8:00-10:00 pm
Concert: Conjunto Los Pinkys
Salon H
Sponsored by Texas Folklife

Religion, Music, and Sound Section
Room 415B

Indiana University Reception
Room TBD

8:15-10:15 pm
Room 619
Film Screening: “We Rock Long Distance”
Justin Schell, University of Michigan

8:30-10:30 pm
African Music Section
Room 616B

9:00-10:30 pm
University of Hawai‘i and University of Pittsburgh Joint Reception
Room 412

9:30-10:30 pm
Robinson Network Group
Room 616A

10:00-11:00 pm
SEM Orchestra Stevenson Prize Concert
Room 400
Saturday, December 5

8:30 am-12:30 pm
Education Section Teacher Workshop
Salon F

8:30-10:30 am
Program Session 9
9A:
Room 400—Live Video Streaming
Music in the Vortex of the Ebola Epidemic in West Africa
*Co-Sponsored by the African Music Section and the Medical Ethnomusicology Special Interest Group
Chair: Daniel Reed, Indiana University
8:30 A ye dungi sandomoo kono (“Let it enter the heart”): Kanyeleng Women Performers and Ebola Prevention in The Gambia
Bonnie McConnell, University of Washington
9:00 Singing Ebola: Music, Media and Cultural Messages in West Africa
Michael Rivera, Florida State University
9:30 Beyond Ebola: A Performance-Based Response to the Financial Impacts of Ebola on Musicians and Dancers in Guinea
James Morford, University of Washington
10:00 “Ebola in Town”: Music, Wailing, and Funerals during the Liberian Epidemic
Ruth Stone, Indiana University

9B:
Roundtable: Interdisciplinary Perspectives on Listening and Aurality
Chair: J. Martin Daughtry, New York University
Casey O’Callaghan, Washington University in St. Louis
J. Martin Daughtry, New York University
Tom Rice, University of Exeter
Deborah Kapchan, New York University
Deborah Wong, University of California, Riverside

9C:
Roundtable: Intertwined Futures of Ethnomusicology and the Middle East: Reflections from an International Symposium on Music Research in the Arabian Peninsula
*Sponsored by the Society for Arab Music Research
Chair: Anna Reidy, New York University
Anna Reidy, New York University
Salwa El Shawan Castelo-Branco, Universidade Nova de Lisboa
Virginia Danielson, New York University, Abu Dhabi
Anne Rasmussen, College of William and Mary
Andrew Eisenberg, New York University, Abu Dhabi
Bradford Garvey, CUNY Graduate Center

9D:
Room 414
Sacred Songs in Indigenous Landscapes
*Co-sponsored by the Ecomusicology and Indigenous Music Sections
Chair: Charlotte Frisbie, Southern Illinois University
8:30 The Sacred Geography of Songs in the Columbia Plateau
Chad Hamill, Northern Arizona University
9:00 Music for the Sacred Mountains: The Participatory Aspects of Ritual Music in the Nahua Religious Ceremonies
Veronica Pacheco, University of California, Los Angeles
9:30 “Following the Tracks”: Ainu Understanding and Representation of Native Space in Music and Dance
Justin Hunter, University of Hawai’i at Manoa
10:00 Oral Curation of Dane-zaa (northern Athapaskan) Dreamers’ Melodies Through Attachment to Place, Kinship and History
Amber Ridington, Memorial University of Newfoundland

9E:
Room 415A
*Sponsored by the Dance, Movement and Gesture Section
Chair: David Kaminsky, University of California, Merced
8:30 Rules of Engagement: Flow States in Ballroom Music and Dance
Joanna Bosse, Michigan State University
9:00 Followers Strike Back! The Dynamics of Dialogue in Contemporary Partner Dance
Sydney Hutchinson, Syracuse University
9:30 Counting on Your Partner: Transposition, Connection, and Skill in Salsa Dancing
Janice Mahinka, CUNY Graduate Center/CUNY Borough of Manhattan Community College
10:00 Leading Ladies: Gender, Aesthetics, and “Tradition” in Cuban Salsa
Sarah Town, Princeton University

9F:
Room 415B
Religious Practitioners/Musical Choices
Chair: TBD
8:30 Ecstatic Dance in the Great Awakening: Historical Ethnochoreology and the Recovery of Sacred Sound
Christopher J. Smith, Texas Tech University
9:00 Everyday Practice: Strategies and Tactics in Turkish Alevi Ritual
Melanie Pinkert, University of Maryland
9:30 “I Am My Own Priest”: Notes on Home-based Vodou in the Southeast of Haiti
Lois Wilcken, La Troupe Mandakal, Inc.
10:00 Secret Song and Silent Homage: Shinto Ritual for the Sun Goddess at the Ise Grand Shrine, Japan
Michiko Urita, University of Washington

9G:
Room 416AB
Hot Buttered Soul: The Role of Musicmaking and Foodways in Building and Sustaining African American Communities
Chair: Alisha Jones, Indiana University
8:30 A Taste of Home: Celebrating Music and Food in a Southern Rural Religious Community
Mellonee Burnim, Indiana University
9:00 “I Don’t Want No Peanut Butter and Jelly”: Food Fasting as a Symbol of Community in Gospel Performance
Alisha Jones, Indiana University
9:30 A Taste of Soul: Experiencing Black Life Through Food and Music
Tyron Cooper, Indiana University
10:00 Discussant
Clara Henderson, Indiana University

9H:
Room 417AB
Identity Politics Through Popular Musics
Chair: Christopher Wells, Arizona State University
8:30 Salsa Dancing with Chinese Characteristics: An Identity Marker of Modernity and Cosmopolitanism in 21st Century China
Ketty Wong, University of Kansas
9:00 Deaf Hip Hop in the United States: Using Hip Hop to Create a New Kind of Def
Katelyn Best, Florida State University
9:30 Acid Diversions: Race, Memory, and Mediation on the UK Dancefloor
William Faber, University of Chicago
10:00 Music and Multimodal Resistance: Irish Rebel Songs and the Embodiment of a Social Identity
Stephen Millar, Queen’s University Belfast

9I:
Room 602
Musical Activism in Latin America
Chair: Klisala Harrison, University of Helsinki
8:30 Negotiating Capital: Syrian Performers and the Right to Play in Buenos Aires
Andrea Shaheen, University of Texas at El Paso
9:00 “La Carranga y los Campensinos”: Folklore with Environmental and Social Agenda
Sebastián Wanumen Jiménez, Cardiff University
9:30 Songs for the Ghosts, Saints for the Undocumented: Post-Revolutionary Mexican Cristero Corridos in United States Immigration and Border Politics
Teresita Lozano, University of Colorado Boulder
10:00 Songs of Indignation: The Cocalero Movement and the Margins of Colombian Popular Music
Patricia Vergara, University of Maryland

9J:
Room 616A
Chair: Alexander Cannon, Western Michigan University
Some Other Place, the Right Place: Standing at the Borders of Genre
8:30 “Anything but Irish”? Cultural Boundaries in Traditional Music Pub Sessions in 21st Century England
Elise Gayraud, Durham University
9:00 Post-Genre Music: Considerations and Critiques
Amanda L. Scherbenske, Montclair State University
9:30 Cumbia Peligrosa: Performing Pan-Latinidad in Austin
Juan Agudelo, University of Texas at Austin
10:00 New Music and Flexible Prestige at the Boundaries of Relevance
Miki Kaneda, Boston University

9K:
Room 616B
Staging Transnational Identities
Chair: George Worlasi Kwasi Dor, University of Mississippi
8:30 Jola Audiotopia: Traditional Music and Identity at a Political Festival in Southern Senegal
Scott Linford, University of California, Los Angeles
9:00 Sound and Sovereignty: Crimean Tatar Music on the Ukrainian Festival Stage
Maria Sonevtsky, Bard College
9:30 Sustaining Pan-Africanism in Decolonized Africa: Miriam Makeba in Guinea
Yair Hashachar, The Hebrew University of Jerusalem
10:00 Pathways to Participation in Amateur Orchestral Art Worlds: The Case of the Ballymena Chamber Orchestra
Kayla Rush, Queen’s University Belfast

9L:
Room 619
Negotiations, Representations, and Boundary-Making in European Romani Improvisation
*Co-sponsored by the European Music and Improvisation Special Interest Groups
Chair: Kathleen Wiens, Musical Instrument Museum, Phoenix
8:30 Improvisation as Performative Practice: Politics, Sociality and Bulgarian Wedding Music
Carol Silverman, University of Oregon
9:00 “These Guys Are Good, But They’re Making a Lot of Mistakes!”: Negotiating Ethnicity and Race in a Jazz and Romani Brass Band Improvisatory Collaboration
Dave Wilson, University of California, Los Angeles
9:30 “Feeling” as Authority: Musical, Linguistic, and Social Improvisation Among Alsatian Manouches
Siv Lie, New York University  
10:00 Discussant  
Robert Larabee, New England Conservatory  

10:45 am-12:15 pm  
Program Session 10  

10A:  
Room 400—Live Video Streaming  
Roundtable—Synthesizing Theoretical and Methodological Perspectives of Musical Experience and Affect/Emotion/Sentiment/Feeling  
Tony Perman, Grinnell College  
Denise Gill, Washington University in St. Louis  
Judith Becker, University of Michigan  
Harris Berger, Texas A&M University  

10B:  
Room 404  
Singing Hidden Histories  
Chair: Ana Alonso-Minutti, University of New Mexico  
10:45 From “Singing School Songs” to “Singing Our Songs”: Modernity and Aboriginality in a Taiwanese Aboriginal Musical  
Chun-bin Chen, Taipei National University of the Arts  
11:15 Standing up the Song: Haudenosaunee Women’s Singing Societies in the Time of #IdleNoMore  
M. Sam Cronk, University of Western Ontario  
11:45 Mexican Activist Musicians and the Transformation of Son Jarocho in New York City  
Emily Williamson, CUNY Graduate Center  

10C:  
Room 406  
Gender Equality in the Arts?: Women Performing in Male Spaces and Male Roles  
*Sponsored by the Section on the Status of Women  
Chair: CedarBough Saeji, Hankuk University of Foreign Studies  
10:45 Politics of Inclusion and Exclusion in Gender Equality: Women Mariachi Musicians Defending a Changing Tradition in Mexico  
Leticia Isabel Soto Flores, Escuela de Mariachi Ollin Yoliztli en Garibaldi  
11:15 An Unexpected Voice?: Women Taking on New Roles in Korean Mask Dance Drama  
CedarBough Saeji, Hankuk University of Foreign Studies  
11:45 Discussant  
Christina Sunardi, University of Washington  

10D:  
Room 414  
Women on the Edge: Angry, Ironic and Fluid Voices Navigating Race, Culture, and Politics
Chair: TBD
10:45 Spiteful Vocality in Cuban Bolero: An Analysis of Olga Guillot’s Vocal Performance
Daniel Party, Pontificia Universidad Catolica de Chile
11:15 May Irwin’s “Frog Song”: An ethnomusicology of sonic circulations
Leslie Gay, Jr., University of Tennessee
11:45 Parrandera, Rebelde, y Atrevida: Jenni Rivera’s Creation of a Discursive Space in the Banda Genre
Lizeth Dominguez, University of North Texas

10E:
Room 415A
Roundtable: Neurodivergent Musicians, Neurodivergent Musicking
Chair: Michael Bakan, Florida State University
Andrew Dell’Antonio, University of Texas at Austin
Alexandra Carrico, Florida State University
Elizabeth Grace, National Louis University

10F:
Room 415B
Musical Travel Agencies
Chair: Elizabeth Macy, Skidmore College
10:45 Soundtracking Your Flight: TAP Portugal’s In-flight Music Programming and the Sensuous Production of Lusofonia
Bart Vanspauwen and Iñigo Sánchez, Universidade Nova de Lisboa
11:15 Elvis Presley and the Sounds of Tourism in the Hawaiian Trilogy
Maile Graham-Laidlaw, Memorial University of Newfoundland
11:45 Resisting Mass Tourism: the Invisibility Act of the Mallorcan Bagpipes (xeremies)
Cassandre Balosso-Bardin, SOAS, University of London

10G:
Room 416AB
Redefining the Repertoire: Mobilities, Aesthetics, and Reappropriations in Christian Music Practices
Chair: Jean Kidula, University of Georgia
10:45 Articulating Identity through Worship: Evangelical Music in Belizean Garifuna Communities
Lauren Poluha, University of California, Los Angeles
11:15 Mobilities and Music: Cosmopolitan Ties and the Burkina Faso Mennonite Church
Carinna Friesen, Indiana University
11:45 Love Your Neighbor as Yourself: Creation, Negotiation, and Capitulation in Evangelical Worship in Guinea, West Africa
Katherine Morehouse, Liberty University

10H:
Room 417AB
Music Communities and Online Media: Production, Transformation and Preservation of Space and History in Latin America and the Caribbean
*Sponsored by the Latin American and Caribbean Music Section
Chair: Katia Chornik, University of Manchester
10:45 “Haïti, Je Connais”: Music, Social Entrepreneurship, and Media in Haitian Paris
Laura Donnelly, University of Pennsylvania
11:15 Ethical Issues in Creating the Online Archive Cantos Cautivos (Captive Songs)
Katia Chornik, University of Manchester
11:45 The Musical Formation of Mayan Identity through Transnational Community Radio
Logan Clark, University of California, Los Angeles

10I:
Room 602
Imperial Power, Musical Standards: Western Classical Music in Colonial and Postcolonial Contexts
Chair: Jann Pasler, University of California, San Diego
10:45 Imperial Surveillance: Ideologies of Late Nineteenth-Century British Musical Education Schools of Music in Sri Lanka and India
Erin Johnson-Hill, Yale University
11:15 El Sistema: Standardizing Venezuela’s Youth
Geoffrey Baker, Royal Holloway, University of London
11:45 Imperial Power, Local Tensions: The Associated Board of the Royal Schools of Music in Sri Lanka and India
Roe-Min Kok, McGill University

10J:
Room 616A
Hearing Music Through the Body: Case Studies in Tango Dancing, Spirit Possession, and Christian Congregational Singing
*Sponsored by the Gender and Sexualities Taskforce
Chair: Emily McManus, St. Mary’s College, Notre Dame
10:45 Hearing a Body: Tango and the Gendering of Musicality on the Dance Floor
Emily McManus, St. Mary’s College, Notre Dame
11:15 Music, Possession, and Homosexuality: Gay Men in Afro-Cuban Santería Ritual Performance
Moshe Morad, 88FM Radio & Reshet Gimmel
11:45 Styrofoam Cups and Enthusiastic Singing: The Problem of Musical Bodies in Fundamentalist Christian Church Services
Sarah Bereza, Duke University

10K:
Room 616B
Mid-20th Century Musical Propaganda
Chair: Lynn Hooker, Purdue University
10:45 Sound, Sovereignty, and “the Battle for the Mind” in the Early Cold War, c. 1945-1960
Nicholas Tochka, University of Maryland, College Park
11:15 Strategies of Engagement in America’s Cold War Musical Diplomacy
Danielle Fosler-Lussier, Ohio State University
11:45 The Heroine Mulan on Chinese Operatic Stage during the Korean War
Meng Ren, University of Pittsburgh

10L:
Room 619
Rethinking South Asian Musical Modernities Through the Study of So-Called “Little Traditions”
*Sponsored by the South Asian Performing Arts Section
Chair: Shumaila Hemani, University of Alberta
10:45 The Impact of Sindhi Modernity on the Shah-jo-Raag—Sung poetry of Sufi Saint Shah Abdul Latif Bhitai—in Sind, Pakistan
Shumaila Hemani, University of Alberta
11:15 Nagpuri Music and the Locally Modern
Carol Babiracki, Syracuse University
11:45 Transformation at the Crossroads of High Asia: Tradition and Modernity in Ladakhi Music
Noe Dinnerstein, University of Alberta

12:15-1:15 pm
Investment Advisory Committee
Room 614

12:30-1:30 pm
Dance, Movement, and Gesture Section Business Meeting
Room 404

South Asian Performing Arts Section
Room 406

Association for Korean Music Research
Room 414

Gender and Sexualities Taskforce Open Meeting
Room 415A

SIG for Japanese Performing Arts
Room 415B

SIG for Medical Ethnomusicology
Room 602

SIG for Sound Studies
Room 616A
Journal Editorial Board
Room 616B

Ethics Committee
Room 619

1:45-3:45 pm
General Membership Meeting
Salon H

4:00-5:30 pm
Seeger Lecture
“Life on the Musical Edges”
Philip J. Deloria, University of Michigan
Salon H

5:45-7:15 pm
SEM Banquet
Salon F

6:00 pm-12:00 am
Student Lounge
Room 614

7:15 pm
Buses depart Hilton Austin for concert at the University of Texas at Austin

7:30-9:30 pm
Film Screening and Discussion with Chris Strachwitz and Maureen Gosling
This Ain’t No Mouse Music: The Story of Chris Strachwitz and Arhoolie Records (2013)
Salon H
Local Arrangements Committee

8:00-10:00 pm
Concert: University of Texas at Austin Gamelan
Bates Recital Hall
University of Texas at Austin
Local Arrangements Committee

Sunday, December 6

7:00-9:00 am
SEM Council
Salon E

8:00 am-12:30 pm
Board of Directors
President’s Suite

8:30-10:30 am
Program Session 11

11A
Salon D
The “I” in Idol: Communities of Musical Fandom
Chair: Chuen-Fung Wong, Macalaster College
8:30 An Invisible Part of Pop-Idol Performance: Exploring Aidoru Otaku’s Cheering as a Performative Act
Keisuke Yamada, University of Pennsylvania
9:00 Fanning the Flames of Stardom: Fans and Idols in Cantonese Opera in Hong Kong since the 1980s
Priscilla Tse, University of Illinois, Urbana-Champaign
9:30 Star Texts, Self-Fashioning and Public Intimacies in Beyoncé’s Audiovisual Oeuvre
Kristin A McGee, University of Groningen
10:00 Making the Song Your Own: Fidelity, Innovation, and Contestations Over Vocal Style on Indian Idol
Anaar Desai-Stephens, Cornell University

11B
Room 400—Live Video Streaming
What do “The People” Want?: Demystifying Popular(ism) in Contemporary Middle East and North African Popular Musics
Chair: David McDonald, Indiana University
8:30 Performing Alterity: Race and Cultural Resistance in Transnational Syrian Popular Music
Shayna Silverstein, Northwestern University
9:00 Auto-Tuned Belonging: Coptic Popular Song and the Politics of Neo-Pentecostal Pedagogies
Carolyn Ramzy, Carleton University
9:30 Children of the People: Invoking Cross-Class Solidarities in Moroccan Popular Fusions
Kendra Salois, American University
10:00 Discussant
Richard Jankowsky, Tufts University

11C
Room 404
Vocal Godliness: Gospel in Black and White
Chair: TBD
Terri Brinegar, University of Florida

9:00 White as Snow: Performances of Whiteness in Depression-Era Gospel Music
C. Megan MacDonald, Florida State University

9:30 Thy Kingdom Come: Gospel Music’s Transition From a Black Identity to a Global Identity
Cory W. Hunter, Princeton University

10:00 “Music Down in My Soul”: Black Musical Aesthetic and Cultural Appropriation in the Performance of Moses Hogan Spirituals
Loneka Battiste, University of Tennessee, Knoxville

11D
Room 414
Vocal Work: Voice and Ethical (Re)-Imagination
*Sponsored by the Voice Studies Special Interest Group
Chair: Matt Rahaim, University of Minnesota

8:30 Becoming Nomad: Vocal Ethics in Tuva’s Throat-Singing (Xöömei) Scenes
Robert Beahrs, University of Pittsburgh

9:00 Making Voices in North India: Vocal Gifts, Vocal Disciplines, Vocal Freedoms
Matt Rahaim, University of Minnesota

9:30 Singing Concert Spirituals and the Politics of Racial Inequality
Marti Newland, Columbia University

10:00 Vocaloid Refused: Vocaloid Re-Imagined and Re-Purposed
Nina Eidsheim, University of California, Los Angeles

11E
Room 415A
Afro-descendant Music and Governmental Policy in Latin America: Individuals, Institutions and Intangible Cultural Heritage
*Sponsored by the Latin American Section
Chair: Rodrigo Chocano, Indiana University

8:30 Argeliers León and Afro-Cuban Music Research in Revolutionary Cuba: Ethnography as Musical Patrimony
Marysol Quevedo, Indiana University

9:00 The Politics of Heritage Creation: The Case of an Afro-Descendant Latin American Music Compilation
Rodrigo Chocano, Indiana University

9:30 Granting Culture but not Recognition: Tumba Carnaval and Chilean State Cultural Policy
Juan Eduardo Wolf, University of Oregon

10:00 Discussant
Robin Moore, University of Texas at Austin

11F
Room 415B
The Urge to Teach: Agents and Agendas
Chair: TBD
8:30 Scholar-Practitioner: The Role of the Ethnomusicologist in Reviving Halim El-Dabh’s “Born from the World” (1966-1967)
Laurel Myers Hurst, Kent State University
9:00 Keeping the Language and Songs Alive: Creek Hymns in Oklahoma
Megan Pucket, University of Oklahoma
9:30 Hearing the Sage: On the Confucius Institute of Music in North America
Kim Chow-Morris, Ryerson University
10:00 Beethoven Has Soul: Imagining the Relevance of Music History for Today’s Young Musicians
Rebecca Sager, Florida A&M University

11G
Room 416A
Renewing Authenticity
Chair: Mike Anklewicz, Royal Conservatory of Music (Canada)
8:30 There’s Culture In That There Song: Nashville Songwriters as Mediators
Chris Wilson, University of Toronto
9:00 Yosl mitn garmoshke? Klezmer accordionists take Berlin
Phil Alexander, SOAS, University of London
9:30 “Si uno mismo viene a buscarlo, nunca le va a llegar”: Defining Belonging in Garifuna Commercial Song Creation
Amy Frishkey, University of California, Los Angeles
10:00 Improvisation and the Skilling of White Masculinity in the New York City Bluegrass Scene
Catherine Provezano, New York University

11H
Room 416B
Localizing the Transnational: Urban Transformations in Music of the Anatolian Ecumene
*Sponsored by the Anatolian Ecumene Special Interest Group
Chair: Michael O’Toole, Free University Berlin
8:30 Rebetika and the Economic Crisis: Towards a Theory of Catharsis and Music
Yona Stamatis, University of Illinois, Springfield
9:00 Echoes of the Great Catastrophe: Resounding Anatolian Greekness in Diaspora
Panayotis League, Harvard University
9:30 Cultivating Transnational Religious Experience in Turkish Jewish Music
Joseph Alpar, CUNY Graduate Center
10:00 Branding Berlin as a Global City: The Anatolian Baglama and Urban Change in Berlin
Michael O’Toole, Free University Berlin

11I
Room 417A
Sonic Territory in Urban Spaces
Chair: Andrea Shaheen, University of Texas at El Paso
8:30 Sustaining sounds: Living a shared Near Eastern American experience through the music of New York’s Café Feenjon
Alia O’Brien, University of Toronto
9:00 Zoning Out: Subverting the Alcohol-Entertainment-Industrial Complex in Philadelphia
Benjamin Bean, Pennsylvania State University at Brandywine
9:30 The Musical Cosmopolis: Re-territorializing Tel Aviv’s Music Scenes
Michael A. Figueroa, University of North Carolina at Chapel Hill
10:00 Unpolitical Memory, Political Forgetfulness: Three Postcolonial Discourses in Hong Kong Through Music
Siu Hei Lee, University of California, San Diego

11J
Room 417B
Flamenco Crossroads
Chair: TBD
8:30 Flamenco, Gitanidad, and the Construction of a National Image in Franco’s Spain
Jennifer McKenzie, Indiana University
9:00 Sounds from the Border: Flamenco, Cosmopolitanism and Intimacy
Joshua Brown, Chapman University
9:30 Flamenco-andalusi and Multicultural Policies in Andalusia: A Model for Contemporary Interculturality or a Neo-Orientalist Narrative?
Matthew Machin-Autenrieth, University of Cambridge
10:00 Icons of Crying, Emblems of Lament: Affect in Flamenco Song and Instrumental Solo
Kevin Romero, University of Colorado Boulder

11K
Room 602
Music and Festivals in Diaspora: Working Problems, Working Solutions
*Sponsored by the Applied Ethnomusicology Section
Chair: Jorge Arévalo Mateus, Center for Traditional Music and Dance
8:30 We Are Who We Choose to Be: Genre Selection and Community Alliance Formation in Two Haitian-Canadian Music Festivals
Sarah Messbauer, University of California, Davis
9:00 Diwali in the Diaspora: A Festival of Many Colours
Alison Booth, Auckland University of Technology
9:30 FolkColombia Música y Danza and the FolkColombia en el Parque Festival, a Community Cultural Initiative and the Performance of Identity
Jorge Arévalo Mateus, Center for Traditional Music and Dance
10:00 Blurring Boundaries in Rosedale Park: The Tejano Conjunto Festival in San Antonio and the Transnational Dissemination of Texas-Mexican Accordion Music
Erin Bauer, Mt. San Antonio College

11L
Room 619
Fiddling with Modernity
Chair: TBD
8:30 Negotiating Old and New: The Red River Jig as Revival and Resurgence
Monique Giroux, Queen’s University, Canada
9:00 “Cape Breton Girl”: Performing Cape Breton at Home and Away with Natalie MacMaster
Kathryn Alexander, Sonoma State University
9:30 Maine Fiddles and Folkloric Appropriation
Daniel Hawkins, Memorial University of Newfoundland
10:00 The Kitchen Party Comes to Your Computer: Digital Diaspora and the Cape Breton Community in Boston
Amanda Daly Berman, Boston University

10:45 am-12:15 pm
Program Session 12

12A
Salon D
Performing Power: Musical Challenges to Gendered Constructions of the Human
*Sponsored by the Gender and Sexualities Taskforce
Chair: Ruth Hellier-Tinoco, University of California, Santa Barbara
10:45 To Be a Man is Not Easy!: Music and Masculinity in Northern Ghana
Karl Haas, Boston University
11:15 “Fanfic” and “Fan Service”: Commodification of Homosexuality in Heteronormative K-Pop Listenership
Stephanie Jiyun Choi, University of California, Santa Barbara
11:45 Marshallese Double Di Performance, Country Music, and Collective Empowerment
Jessica Schwartz, University of California, Los Angeles

12B
Room 400—*Live Video Streaming*
Preservation Politics
Chair: TBD
10:45 The Complexities of Hating Sean-nós Singing in Carna, Ireland
Vanessa Thacker, University of Toronto
11:15 “A Favorite African Tune”: Rowing Songs, Corn Songs, and Other Inland Sources of the “Sea” Chanty Genre
Gibb Schreffler, Pomona College
11:45 Musical Cryonics: The Politics of Preservation in Iceland
Kimberly D. Cannady, Victoria University of Wellington

12C
Room 404
Music Festivals as Temporary and Permanent
Chair: Jayson Beaster-Jones, University of California, Merced
10:45 (Re)Defining Bands, Genres, and Cultures on the Festival Circuit
Aleysia Whitmore, University of Miami
11:15 Constructing a Hip-Hop City: The Paris Hip-Hop Festival
Murray Forman, Northeastern University
11:45 Music Festivals As Scenes: Producing Ephemeral Space Annually At Cornerstone Festival
Andrew Mall, Northeastern University

12D
Room 414
The Body in the Voice as it Sings: Singers Negotiating Discourses of Dis/Ability
*Sponsored by the Voice Studies Special Interest Group
Chair: Katherine Meizel, Bowling Green State University
10:45 The Song Is You: Singing and Signing in the Hearing/Deaf Borderlands
Katherine Meizel, Bowling Green State University
11:15 Beyond Pedagogy: Working With the Challenged Singer
Jeri Brown, Concordia University
11:45 Purple Heart: Queer Loss, Voice, and the US AIDS Epidemic
Matthew Jones, University of Georgia

12E
Room 415A
Improvising with Electronics at the Interface of Sound, Subjectivity and Significance
*Sponsored by the Special Interest Group for Improvisation
Chair: David Borgo, University of California, San Diego
10:45 Re-Imagining Virtuosity: Conceptions and Practices in Contemporary Electro-acoustic Improvisation
Jeff Kaiser, University of San Diego
11:15 Inter-facility: Improvisation, Disability, and the Adaptive Use Musical Instrument
Pete Williams, University of Kansas
11:45 The Art of Improvisation in the Age of Computational Participation
David Borgo, University of California, San Diego

12F
Room 415B
Embodiment, Intellect, and Play in Jazz and Hip-Hop
Chair: Charles Sharp, California State University, Fullerton
10:45 Sweating Sound: Labor, Intellect, and Race in Miles Davis’s Sound Discourse
Kelsey A. K. Klotz, Washington University in St. Louis
11:15 Archie Shepp, Dar Gnawa, and Improvising Diaspora
Jason Robinson, Amherst College
11:45 “Digging in the Carts”: Technologies of Play in Hip-Hop Production and Performance
Michael D’Errico, University of California, Los Angeles

12G
Room 416A
Eminent Frets: Authenticity with a Little Pluck
10:45 Avalon on my Mind: Tracing Authenticity in the Recordings of Mississippi John Hurt
Alice E. Rogers, University of Maryland, College Park

Mark Finch, Memorial University of Newfoundland

11:45 Conservative Innovation vs. Innovative Conservation: Prasanna’s Karnatak Guitar
Tom H. Greenland, A. Philip Randolph High School

12H
Room 416B
Owning Music, Owning the Nation
Chair: Joseph Maurer, University of Chicago
10:45 Negotiating National Identity through American Patriotic Song in the Tea Party Era
Joseph Maurer, University of Chicago
11:15 Whose Throat-Singing?: Negotiating Khoomei Between China, Mongolia, and the Global Community
Thalea Stokes, University of Chicago
11:45 Composing Racial Diversity in Israel
Mili Leitner, University of Chicago

12I
Room 417A
Children and Political Agendas
Chair: Kofi Gbolonyo, University of British Columbia
10:45 “Fanga Alafia,” Black Atlantic Dialogue, and the Elementary School Curriculum
Emma K. Rainoff, Gettysburg College
11:15 Making Post-Armistice South Korea Audible and Visible through the Performances by the Korean Children’s Choir in the U.S.
Heejin Kim, Korea National University of the Arts
11:45 Decolonizing Children’s Mediascapes
Carolyn Chong, Memorial University of Newfoundland

12J
Room 417B
Repossessing Practices: Heritage, Nation, Worship
Chair: Brian Shrag, SIL International
10:45 Pop Goes the Heritage: Vietnamese American Popular Music as Heritage Vehicle
Jason Nguyen, Indiana University
11:15 As and Beyond “Exile Nostalgia”: The Life of Psychedelic Rock Inside and Outside Cambodian America
Eric Hung, Rider University
11:45 Learning to “Worship”: Professional Sounds from Amateur Musicians
Joshua Kalin Busman, University of North Carolina at Pembroke

12K
Room 602
Percussion Pedagogies
Chair: Eben Graves, Yale University
10:45 Show Me the Music: A Brief History of Steelpan Music Notation
Andrew Martin, Inver Hills College
Daniel Stadnicki, University of Alberta

12L
Room 619
Beyond the Narratives: Performing, Hearing and Seeing Philippine Music Through a Colonial/Postcolonial Lens
Chair: Mary Talusan, Loyola Marymount University
10:45 Colonized by Rote: Music Education during the U.S. Colonial Era in the Philippines
Christi-Anne Castro, University of Michigan, Ann Arbor
11:15 Hearing Race and Civilization: The Philippine Constabulary Band and African American Conductor Lt. Loving Tour America in 1909
Mary Talusan, Loyola Marymount University
11:45 Displaying Philippine Art and Nation: The 2012 Felipe De Leon Centennial Exhibit
Neal Matherne, Independent Scholar