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Conference Hosts

Consejo Nacional para la Cultura y las Artes (CONACULTA)
Centro Nacional de las Artes de CONACULTA (CNA o Cenart-CONACULTA)
Dirección General de Vinculación Cultural (DVC-CONACULTA)
Dirección General de Vinculación Regional (DGR-CONACULTA)

Instituto Nacional de Bellas Artes (INBA)
Centro Nacional de Investigación, Documentación e Información Musical del INBA (CENIDIM–INBA)
Escuela Superior de Música del INBA (ESM-INBA)

Instituto Nacional de Antropología e Historia (INAH)
Museo Nacional de Antropología del INAH (MNA-INAH)
Museo Nacional de las Culturas del INAH (MNC-INAH)

Escuela Nacional de Música de la Universidad Nacional Autónoma de México (ENM-UNAM)

Museo Nacional de Culturas Populares, de la Dirección de Culturas Populares (MNCP-DGCP)

Comisión Nacional para el Desarrollo de los Pueblos Indígenas (CDI)

Secretaría de Cultura del Distrito Federal (SC-DF)

Secretaría de Cultura del Estado de Puebla (SC-P)

Secretaría de Cultura del Estado de Oaxaca (SC-O)

Fondo Nacional para el Fomento de las Artesanías (FONART)

Welcome Reception refreshments co-sponsored by the Musical Instrument Museum, Phoenix, Arizona
From the Program Chair

Thank you for supporting this historic conference. It has been an exhilarating experience to work with so many dedicated individuals to make this year's program in Mexico City a reality. I am particularly grateful for the initial invitation, which was extended by Dr. Luis Alfonso Estrada, the director of the National School of Music of the Universidad Nacional Autónoma de México, in spring of 2001, as much as for Guillermo Contrera’s running with the ball, and SEM Executive Director Stephen Stuempfe’s unflinching command of the tasks in order. Moving past rhetoric to realizing a meeting in a space outside the U.S. / Canada implies that the Society for Ethnomusicology is committed to “borderless ethnomusicologies” in more ways than one. Due to a record breaking number of submissions, the program foregrounds the conference themes to a greater extent than usual. The amazing results are in the truly international spirit the program reflects, which includes 300 U.S. presentations; 43 from Mexico and 60 altogether from Latin America, representing Colombia (6), Brazil (5), Argentina (2) and Cuba, the Dominican Republic, Guadeloupe, and Peru (1 each); 23 from Canada; 30 from Europe, representing the UK (11), Germany (6); Portugal and Spain (3 each), Ireland (2), Slovenia (2), Macedonia, the Netherlands, and Finland (1 each); 11 from East Asia, representing China (8), Japan (2), South Korea (1); 1 from West Asia, Turkey; 1 from South Africa; 2 from Australia and 1 from New Zealand. For the first time in the history of the Society, there are a critical number of presentations on Latin American ethnomusicology. Also, since the majority working in New Media are younger scholars, there are many new names on the program all around. 2009 marks the Fiftieth Anniversary of the Society for Asian Music, and a special commemorative event will further enhance this important occasion. I wish you all a safe and intellectually stimulating conference, and ¡muchos muy fuertes abrazos!

Brenda M. Romero
SEM 2009 Program Committee Chair (University of Colorado at Boulder)

From the Local Arrangements Chair

The special location of this year’s SEM Annual Meeting in Mexico City represents a highly significant occurrence that will undoubtedly go down in history. The complexity of coordinating the meeting of different cultures, in different spaces, in several languages, and with the collaboration of various institutions has presented many challenges. I welcome you all with the hope that not only will our academic exchanges prove to be enjoyable and inspirational, but that the cultural activities planned over the course of the meeting will be truly memorable.

Guillermo Contreras Arias
SEM 2009 Local Arrangements Chair (Escuela Nacional de Música de la Universidad Nacional Autónoma de México and Centro Nacional de Investigación, Documentación e Información Musical)
SEM 2009 Board of Directors

Deborah Wong, President
University of California, Riverside

Gage Averill, President-Elect
University of Toronto at Mississauga

Janet Sturman, Secretary
University of Arizona

Suzanne Flandreau, Treasurer
Columbia College

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Universidade Nova de Lisboa

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University of Washington

Tomie Hahn, Member at Large (Even Year)
Rensselaer Polytechnic Institute

Tong Soon Lee, Member at Large (Odd Year)
Emory University

SEM 2009 Local Arrangements Committee

Guillermo Contreras Arias, Chair
Universidad Nacional Autónoma de México and Centro Nacional de Investigación, Documentación e Información Musical

Alejandro L. Madrid, Secretary
University of Illinois, Chicago

Fernando Hijar Sánchez
Museo Nacional de Culturas Populares

Roberto Medina Esquivel
Escuela Superior de Música del Instituto Nacional de las Artes

Alfonso Muñoz Güemes
Fonoteca del Centro Nacional de las Artes

Rodolfo Palma Rojo
Instituto Nacional de Antropología e Historia

José Luis Sagredo Castillo
Conservatorio Nacional de Música del Instituto Nacional de las Artes

SEM 2009 Program Committee

Brenda M. Romero, Chair
University of Colorado at Boulder

Jane Florine
Chicago State University

Michael Frishkopf
University of Alberta

Javier León
Indiana University

Kiri Miller
Brown University

Ana María Ochoa
Columbia University

Dale A. Olsen
Florida State University

Jane Sugarman
CUNY Graduate Center

Volunteer Coordinator

Iskra Alejandrina Rojo
Escuela Nacional de Música, Universidad Nacional Autónoma de México

SEM Business Office

Stephen Stuemple, Executive Director
Lyn Pittman, Business Office Coordinator

Indiana University Conferences

Kevin Knerr, Director
Karin Reece, Senior Conference Coordinator
Tawana Green, Executive Assistant
Melissa Kocias, Registrar
José Celis-Schmidt, Special Services Manager
Gema Powell, Hiring Administrator
Special Thanks to:

Consuelo Sáizar. CONACULTA.
Roberto Vázquez Díaz. CNA.
Benjamín Juárez Echenique. CNA.
Arturo I. Saucedo Gonzáles. DVC.
María Amparo Xochitl Sevilla Villalobos. DVR.
Betsabé Miramontes Vidal. Biblioteca de las Artes del CNA.
Alfonso Muñoz Güemes. Fonoteca del CNA.

Tereresa Vicencio Álvarez. INBA.
Sergio Ramírez Cárdenas. INBA
Maricela Guadalupe Jacobo Heredia. INBA.
Eugenio Delgado Parra. CENIDIM.
Cuauhtémoc Rivera Guzmán. ESM.
Roberto Medina Esquivel. ESM.

Luis Alfonso de María y Campos Castelló. INAH.
Benito Adolfo Taibo Mahojo. INAH.
Luis Ignacio Sáinz Chávez. INAH.
Rodolfo Palma Rojo. INAH.
Leonel Durán Solís. MNC.
Luis Felipe Crespo. MNC.

Francisco Viesca Treviño. ENM-UNAM.

Aarón R. Mejía Rodríguez. MNCP.
Carolina De La Rosa Loza. MNCP.
Fernando Hijar Sánchez. MNCP.

Xilonen Luna Ruiz. CDI.

Elena Cepeda de León. Secretaría de Cultura del Distrito Federal.
José Antonio Mac Gregor Campuzano. SD-DF.


Rafaela Luft Dávalos. FONART.
Margarita Rodríguez Malpica y Coll. FONART.


Translators

Many thanks to the following individuals for providing translations of abstracts and other material for the annual meeting:

Javier León (Translations Coordinator)
Angela Attico
Sean Bellaviti
Michael Birenbaum Quintero
Kim Carter Muñoz
Toni García Orozco
Marc Gidal
Kariann Goldschmitt
Eduardo Herrera
João Junqueira
Alejandro L. Madrid
Hettie Malcomson
Michael S. O’Brien
Raquel Paraíso
Jake Rekedal
Jason Stanyek
Janet Sturman
Eduardo Wolf
Ketty Wong

Special thanks to Raquel Paraíso for also providing simultaneous translation of the Seeger Lecture and President’s Roundtable.
**Exhibitors and Advertisers**

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<tr>
<td>Alexander Street Press*</td>
<td>Smithsonian Folkways*</td>
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<tr>
<td>Applied Ethnomusicology Section*</td>
<td>Temple University Press*</td>
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<tr>
<td>A-R Editions, Inc.</td>
<td>The Kent State University Press*</td>
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<td>Bedford/St. Martin’s</td>
<td>The Scholar’s Choice*</td>
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<td>CBMR/Columbia College Chicago</td>
<td>UCLA*</td>
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<td>Emory University</td>
<td>UCLA/Apsara Media*</td>
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<tr>
<td>EVIA Digital Archive Project*</td>
<td>University of Chicago Press*</td>
</tr>
<tr>
<td>Indiana University Press*</td>
<td>University of Illinois Press</td>
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<td>IU Press/Journals</td>
<td>University of Virginia</td>
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<td>Liverpool University Press</td>
<td>University Press of Mississippi</td>
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<tr>
<td>Oxford University Press</td>
<td>Wesleyan University Press</td>
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<tr>
<td>Pomona College</td>
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<tr>
<td>RILM Abstracts of Music Literature*</td>
<td>* = table in book exhibit area</td>
</tr>
<tr>
<td>Routledge*</td>
<td></td>
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<tr>
<td>Routledge Journals</td>
<td>Tote bags sponsored by Smithsonian Folkways</td>
</tr>
<tr>
<td>Routledge/Taylor &amp; Francis</td>
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Meetings
Unless otherwise indicated, all conference sessions and meetings take place at the Melià México Reforma, phone: (52) 555-1285000; fax: (52) 555-1285027.

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

Disabled Persons
The Melià México Reforma hotel is adapted to the needs of the disabled. However, please note that the following meeting rooms are not wheelchair accessible: Gran Insurgentes, Insurgentes 1, Insurgentes 2A, Insurgentes 2B, Insurgentes 2C. We apologize for any inconvenience. The staff will be pleased to assist persons with special needs or inquiries.

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

Pedestrian Safety
Reforma Boulevard and the street intersections in front of the Melià México Reforma hotel are among the busiest in Mexico City. Pedestrians should exercise extra caution in crossing these and other streets.

In Case of Emergency
Dial "0" on your room phone or go to the hotel front desk for assistance. The Melià México Reforma staff is trained to assist with emergency procedures that may be necessary.

Internet Access
Wireless internet service is included in the room rate for those staying at the Melià México Reforma. If you are not staying at the Melià México Reforma, you may visit the Business Center to purchase an access code for $17.00 (USD) for 24 hours or $26.00 (USD) for 48 hours.

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

Registration
On-site conference registration will be held in the foyer, located on the Mezzanine level of the hotel.

Registration Hours are:

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
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<tbody>
<tr>
<td>Wednesday, November 18</td>
<td>7:00am-5:00pm</td>
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<tr>
<td>Thursday, November 19</td>
<td>7:00am-6:00pm</td>
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<tr>
<td>Friday, November 20</td>
<td>7:00am-4:00pm</td>
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<td>Saturday, November 21</td>
<td>7:00am-12noon</td>
</tr>
<tr>
<td>Sunday, November 22</td>
<td>7:00am-9:00am</td>
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</table>

Book Exhibit
The book exhibit will be in the Juárez Room, located on the Mezzanine level.

Book Exhibit Hours are:

<table>
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<tr>
<th>Day</th>
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<tbody>
<tr>
<td>Thursday, November 19</td>
<td>10am-5pm</td>
</tr>
<tr>
<td>Friday, November 20</td>
<td>8am-5pm</td>
</tr>
<tr>
<td>Saturday, November 21</td>
<td>8am-1pm</td>
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</table>

Meals
The Melià México Reforma houses two restaurants and one bar & lounge.

The Melià México Reforma is also within walking distance to many additional restaurants and sandwich places. Please refer to the Dining Guide provided in your conference packet for a list of restaurants.

Business Center
The Melià México Reforma offers a full-service Business Center, located behind the Front Desk, in the lobby.

Business Center Hours:
Open Mon-Fri – 7am-10pm and Sat-Sun – 10am-6pm.
**Speaker Prep Room**
There will be a Speaker Prep Room available in Alameda 2, located on the Mezzanine level. This room will be set with all of the audio-visual equipment that will be in the paper session rooms. Presenters will have an opportunity to sign up for a short block of time to familiarize themselves with the equipment prior to giving their presentation. A trained audio-visual technician will be in the room during all open hours to assist presenters.

The Speaker Prep Room will be open as follows:

- **Wednesday, Nov. 18**  
  9:00pm – 10:00pm
- **Thursday, Nov. 19**  
  7:00am – 5:00pm and 7:00pm – 9:00pm
- **Friday, Nov. 20**  
  7:00am – 12:15pm and 7:00pm – 9:00pm
- **Saturday, Nov. 21**  
  7:00am – 1:00pm and 7:00pm – 9:00pm
- **Sunday, Nov. 22**  
  CLOSED

**Silent Auction**
The Silent Auction is organized by the Student Concerns Committee and located just inside the book exhibit. Proceeds from the auction are used to subsidize student registration fees for annual meetings. The auction is open during book exhibit hours. The auction will end on Saturday at 12:15 pm. Items won must be paid for and retrieved on Saturday at 12:15 pm; the Student Concerns Committee will not be able to mail sold items. The Committee is unable to accept credit cards, but can accept cash and checks in U.S. dollars. Join in the fun and friendly competition for the worthwhile cause of supporting our student members.

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

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**Welcome for First-Time Attendees & New Members**
A welcome event for first-time attendees of an SEM meeting and new SEM members will be held in the Auditorio Fray Bernardino de Sahagún of the National Museum of Anthropology on Thursday at 6:00 pm. Bus transportation will be provided from the Melià México Reforma.

**Bus Transportation**
Bus transportation will be provided to all programmed events scheduled outside the Melià México Reforma. Buses will depart from the front entrance of the hotel.

**Wednesday, November 18** (Pre-conference Symposium)
- 8:30am  
  Buses depart Hotel Melià for ENM-UNAM
- 9:15pm  
  Buses depart ENM-UNAM for Hotel Melià

**Thursday, November 19**
- 5:30pm*  
  Depart Hotel Melià for Museo Nacional de Antropología / National Museum of Anthropology (Buses circulate continuously between hotel and the museum)
- 10:00pm  
  Last stop at Museo Nacional de Antropología for Hotel Melià

**Saturday, November 21**
- 5:30pm  
  Depart Hotel Melià for Museo Nacional de las Culturas / National Museum of Cultures in the Zócalo
- 10:00pm  
  Depart Museo Nacional de las Culturas for Hotel Melià

**Sunday, November 22**
- 12:30pm  
  Depart Hotel Melià for Centro Nacional de las Artes del Consejo Nacional para la Cultura y las Artes (CENART-CONACULTA) / National Center for the Arts of the National Council for Culture and the Arts, Coyoacán
- 4:45pm  
  Depart CENART for Museo Nacional de Culturas Populares / National Museum of Popular Cultures, Coyoacán Centro
- 8:15 pm  
  Buses depart Culturas Populares for Hotel Melià

*Please give priority boarding of buses to participants in the Welcome for First –Time Attendees & New Members.
The Charles Seeger Lecture

Friday, November 20
5:15 – 6:45pm
Reforma Ballroom

Acoustemologies

Steven Feld, Distinguished Professor of Anthropology and Music, University of New Mexico, and Professor of Music Anthropology, University of Oslo

Introduction of the speaker by Louise Meintjes, Associate Professor of Music and Cultural Anthropology, Duke University.

The Society for Ethnomusicology is pleased to welcome Steven Feld as the 2009 Charles Seeger Lecturer for its annual meeting in Mexico City. Dr. Feld is Distinguished Professor of Anthropology and Music at the University of New Mexico and Professor of Music Anthropology at the University of Oslo. He previously held professorships at Columbia University, New York University, University of California at Santa Cruz, University of Texas at Austin, and University of Pennsylvania. During 2000-2006 he was Visiting Professor of World Music at the Grieg Music Academy at the University of Bergen in Norway. For the Spring 2009 semester, he was the Ernest Bloch Visiting Professor of Music at the Department of Music, University of California, Berkeley.

Feld’s academic research principally concerns the anthropology of senses, sound, and voice, incorporating studies in linguistics and poetics, music and aesthetics, acoustics and ecology, and the globalization of “world” music. From 1975 to 2000 he studied the sound world—from environmental sounds and bird calls to language, poetry, and music—of the Bosavi rainforest region in Papua New Guinea. More recently he has studied the sound world of Greek Macedonia and Romani (“gypsy”) instrumentalists. Currently he is producing a 5-CD, DVD, and book project on the worldwide history and culture of bells, with European research and recording in France, Finland, Norway, Greece, Italy, and Denmark, and a special non-European focus on Ghana and Japan. In 2004 he began new research on jazz in Accra, Ghana, focusing on the legacy of Ghanaba, the man who introduced talking drums to American jazz drummers in the 1950s; on Accra Trane Station, a group that plays music inspired by John Coltrane on African instruments; and Por Por, a jazz-inspired music for honking squeeze-bulb car horns performed by a union of bus and truck drivers.

Among his fellowships, honors, awards, and grants, Feld received a John D. and Catherine T. MacArthur Foundation fellowship in 1991. In 1994 he was elected a fellow of the American Academy of Arts and Sciences, and in 2003 he was named the 15th recipient of the Koizumi Fumio Prize for Ethnomusicology, an award for career achievement in the field. He is the youngest recipient of this prize.

A prolific and award-winning writer, Feld has, in the last 30 years, contributed many essays to books and journals in the anthropology of media and the arts. His book Sound and Sentiment (University of Pennsylvania Press, 1982/1990), is winner of the 1991 J.I. Staley Prize from the School of American Research; and Music Grooves (with Charles Keil, University of Chicago Press, 1994) is winner of the 1995 Chicago Folklore Prize. His other books include Senses of Place (edited with Keith Basso, SAR Press, 1996); Bosavi-English-Tok Pisin Dictionary (with Bambi Schieffelin, ANU Press, 1998); and, most recently, Jean Rouch: Ciné-Ethnography (editor/translator, University of Minnesota Press, 2003). Feld’s books and articles have been translated to French, Spanish, Italian, Portuguese, German, Greek, Russian, Turkish, and Japanese. He has lectured at more than 125 universities and museums throughout the world, and appeared on numerous radio and TV programs in the U.S., Canada, Europe, Asia, and the Pacific.
Equally prolific and innovative as a documentary sound artist, Feld’s New Guinea CD recordings include *Voices of the Rainforest* (produced by Grateful Dead rock star Mickey Hart, Rykodisc, 1991); *Rainforest Soundwalks* (EarthEar, 2001); and the triple CD/book *Bosavi: Rainforest Music from Papua New Guinea* (Smithsonian Folkways, 2001). Popular both with academics and with radio audiences, these recordings have put New Guinea on the world music map. His European CDs from Greece and Italy include *Bells and Winter Festivals of Greek Macedonia* (Smithsonian Folkways, 2002); “Romani Soundscapes” in Dick Blau (photographs) and Charles & Angeliki Keil (texts), *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia* (Wesleyan University Press, 2002); *Primo Maggio Anarchico: Anarchist May Day in Carrara, Italy* (Umanita Nuova/FAI, 2002); and *Santi, animali e suoni, A Soundscape of Winter Festivals Featuring Bells and Bagpipes in Southern Italy* (Nota, 2005).


From his Africa work, Feld produced *Por Por: Honk Horn Music of Ghana* for Smithsonian Folkways Recordings, a gift to Ghana for the 50th anniversary of independence in 2007. He has also performed and toured in Africa, Europe, and the U.S. with Accra Trane Station, and produced and recorded with them on *Tribute to A Love Supreme* (2005), *Meditations for John Coltrane* (2006), *Another Blue Trane* (2007), and *Topographies of the Dark* (2008). *Bufo Variations* (2008) features Ghanaian percussionist Nii Otoo Annan. From the Africa work, he is now engaged in producing a trilogy of hour-long films about Jazz Cosmopolitanism in Accra.
Thursday, November 19, 2009

6:00 – 6:45pm Welcome for First Time Attendees & National Museum of Anthropology
Welcome event for first-time attendees of an SEM meeting and new SEM members.

6:00 – 10:00pm Welcome Reception National Museum of Anthropology
The reception will include visits to selected galleries of this world-famous museum. Bus service will be provided from the Melià Hotel.

Friday, November 20, 2009

3:15 – 5:00pm General Membership Meeting Reforma Ballroom

5:15 – 6:45pm The Charles Seeger Lecture* Reforma Ballroom Acoustemologies
Steven Feld, Distinguished Professor of Anthropology and Music, University of New Mexico, and Professor of Music Anthropology, University of Oslo

7:00 – 8:30pm SEM Banquet Revolución
Join your colleagues for a delicious meal from the Melià Hotel before the scheduled concert.

9:00 – 11:00pm Concert Reforma Ballroom
Join us for a concert of a variety of traditional Mexican musics at the Melià Hotel.

Saturday, November 21, 2009

10:45 am – 12:15 pm Saturday Plenary: Revolución 2 President’s Roundtable*
Area Studies and Ethnomusicology: Culture/ Critique/ Community

*Simultaneous translation into Spanish provided.

6:00 – 10:00pm Celebration of the 50th Anniversary of the Museo Nacional de Cultura, Zócalo Society for Asian Music

Saturday Evening S.A.M. Special Event Announcement:

Keynote Lecture, Society for Asian Music: Steve Blum, Professor at CUNY will deliver the keynote lecture for the 50th Anniversary Celebration of the Society for Asian Music. Join us at the Museo Nacional de las Culturas, Zócalo at 7:45 pm for his lecture entitled, “A Society and its Journal: Stories of Hybridity”. Steve Blum will then join Peter Kvetko, Andy Sutton, Ric Trimillos, Andrew Weintraub, and Sarah Weiss for a roundtable discussion on issues of hybridity and postcoloniality.

Events to honor the occasion will begin at 6:00 pm, featuring an official event welcome and the opening of a photo exhibition by renowned Japanese photographer of world musicians, Koh Okabe, commissioned by the SEM Local Arrangements Committee Chair Guillermo Contreras Arias, in conjunction with the Museum director, Leonel Duran. A lecture/workshop on Japanese Nihon Buyo dance is scheduled from 6:45 - 7:30, featuring Mami Itasaka-Keister and Jay Keister, of the University of Colorado at Boulder. Bus service will be provided.

Sunday, November 22, 2009

5:00 – 8:00pm National Museum of Popular Cultures Musical Instrument Fair and Concert at Coyoacán Centro Stage

Bus service will be provided
### Wednesday, November 18, 2009

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<th>Event</th>
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<th>Location</th>
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<tr>
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<td>Pre-Conference</td>
<td>8:30am-9:15pm</td>
<td>National School of Music (ENM-UNAM)</td>
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<tr>
<td><em>buses depart at 8:30am; program starts 10:00am</em></td>
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<tr>
<td>Speaker Prep</td>
<td>9:00 – 10:00pm</td>
<td>Alameda 2</td>
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<tr>
<td>Registration</td>
<td>7:00am – 6:00pm</td>
<td>Alameda 2</td>
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<tr>
<td>Paper Session 1</td>
<td>8:30 – 10:30am</td>
<td>Meeting Rooms</td>
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<td>Exhibit Hall Open</td>
<td>10:00am – 5:00pm</td>
<td>Juárez Room</td>
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<td>Paper Session 2</td>
<td>10:45am – 12:15pm</td>
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<td>Committee Meetings</td>
<td>12:30 – 1:30pm</td>
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<td>Paper Session 3</td>
<td>1:30 – 3:30pm</td>
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<td>Paper Session 4</td>
<td>3:45 – 5:15pm</td>
<td>Meeting Rooms</td>
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<td>First-timers' Welcome</td>
<td>6:00 – 6:45pm</td>
<td>Museo Nacional de Antropología</td>
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<tr>
<td>Welcome Reception</td>
<td>6:00 – 10:00pm</td>
<td>Museo Nacional de Antropología</td>
</tr>
<tr>
<td>Speaker Prep</td>
<td>7:00 – 9:00pm</td>
<td>Alameda 2</td>
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<tr>
<td>Committee Meetings</td>
<td>9:30pm – 12:00am</td>
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</table>

### Friday, November 20, 2009

<table>
<thead>
<tr>
<th>Event</th>
<th>Time</th>
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<tbody>
<tr>
<td>Registration</td>
<td>7:00am – 4:00pm</td>
<td>Mezzanine</td>
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<tr>
<td>Speaker Prep</td>
<td>7:00am – 12:15pm</td>
<td>Capitol Board Room</td>
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<tr>
<td>Committee Meetings</td>
<td>7:00 – 8:00 am</td>
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<tr>
<td>Exhibit Hall Open</td>
<td>8:00am – 5:00pm</td>
<td>Juárez Room</td>
</tr>
<tr>
<td>Paper Session 5</td>
<td>8:30 – 10:30am</td>
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<tr>
<td>Paper Session 6</td>
<td>10:45am – 12:15pm</td>
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<td>12:30 – 1:30pm</td>
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<tr>
<td>Paper Session 7</td>
<td>1:30 – 3:00pm</td>
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<tr>
<td>SEM General</td>
<td>3:15 – 5:00pm</td>
<td>Reforma Ballroom</td>
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<tr>
<td>Membership Mtg.</td>
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<tr>
<td>Seeger Lecture</td>
<td>5:15 – 6:45pm</td>
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<tr>
<td>Speaker Prep</td>
<td>7:00 – 9:00pm</td>
<td>Alameda 2</td>
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<tr>
<td>SEM Banquet</td>
<td>7:00 – 8:30pm</td>
<td>Revolución</td>
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<tr>
<td>Concert</td>
<td>9:00 – 11:00pm</td>
<td>Reforma Ballroom</td>
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### Saturday, November 21, 2009

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Committee Meetings</td>
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<tr>
<td>Speaker Prep</td>
<td>7:00am – 1:00pm</td>
<td>Alameda 2</td>
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<tr>
<td>Registration</td>
<td>7:00am – 12noon</td>
<td>Mezzanine</td>
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<tr>
<td>Exhibit Hall Open</td>
<td>8:00am – 1:00pm</td>
<td>Juárez Room</td>
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<td>Paper Session 8</td>
<td>8:30 – 10:30am</td>
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<tr>
<td>Plenary Session 9</td>
<td>10:45am – 12:15pm</td>
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<td>Paper Session 10</td>
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<td>Committee Meetings</td>
<td>3:15 – 6:30pm</td>
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<td>Paper Session 10K</td>
<td>6:45 – 7:30pm</td>
<td>MNC, Zócalo</td>
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<td>7:00 – 9:00pm</td>
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<td>50th Anniv. of the Society for Asian Music</td>
<td>6:00 – 10:00pm</td>
<td>Museo Nacional de Cultura, Zócalo</td>
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### Sunday, November 22, 2009

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<tr>
<td>Registration</td>
<td>7:00 – 9:00am</td>
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<td>Paper Session 11</td>
<td>8:30 – 10:30am</td>
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<tr>
<td>Paper Session 12</td>
<td>10:45am – 12:15pm</td>
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<tr>
<td>Paper Session 13</td>
<td>1:30 – 4:30pm</td>
<td>Cenart</td>
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<tr>
<td>Concert</td>
<td>5:00 – 7:00pm</td>
<td>Coyoacán Centro Stage</td>
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<tr>
<td>Musical Instrument Fair</td>
<td>5:00 – 8:00pm</td>
<td>Museo Nacional de Culturas Populares, Coyoacán</td>
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</table>
Pre-Conference Symposium:
The Past, Present, and Future of Musical Research in Mexico

Simposio pre-congreso:
El pasado, presente, y futuro de la investigación musical en México

Presenters:

Antonio García de León, Instituto Nacional de Antropología e Historia

Rafael Ruiz, Universidad Nacional Autónoma de México

Miguel Olmos Aguilera, El Colegio de la Frontera Norte

Gonzalo Camacho, Universidad Nacional Autónoma de México

Xilonen Luna Ruiz, Dirección General de Investigación del Desarrollo y las Culturas de los Pueblos Indígenas

Rodolfo Palma Rojo, Instituto Nacional de Antropología e Historia

Alfonso Muñoz Güemes, Centro Nacional de las Artes

Rolando A. Pérez Fernández, Escuela Nacional de Música, Universidad Nacional Autónoma de México

José Luis Sagredo Castillo, Conservatorio Nacional de Música and Universidad Autónoma de Puebla

Fernando Hijar Sánchez, Dirección General del Museo de Culturas Populares

Guillermo Contreras Arias, Escuela Nacional de Música, Universidad Nacional Autónoma de México and Centro Nacional de Investigación, Documentación e Información Musical

Sponsored and hosted by the Escuela Nacional de Música, Universidad Nacional Autónoma de México / National School of Music, National Autonomous University of Mexico

Schedule:

7:00 am – 5:00 pm  Registration  Hotel Meliã Mezzanine

8:30 am  Buses depart Hotel Meliã to  ENM-UNAM

10:00 am – 2:00 pm  Program Sessions  ENM-UNAM

2:00 – 4:00 pm  Lunch in Coyoacán

SEM members are offered free guided visits at the Museo Frida Kahlo and Diego Rivera’s Museo Anahuacalli

4:00 – 8:00 pm  Program Sessions  ENM-UNAM

4:00 – 9:00 pm  Tours of National School of Music  ENM-UNAM

9:15 pm  Buses depart ENM-UNAM to Hotel Meliã
Thursday, November 19  Morning Block, 7:00am – 12noon

7:00am – 12noon  Thursday, Morning Block

7:00 am – 6:00 pm  Registration  Mezzanine
8:00 am – 12:00 pm  President’s Suite  SEM Board of Directors Meeting
10:00 am – 5:00 pm  Exhibits  Juárez

8:30 – 10:30am  Thursday, Session 1

1A  Reforma 1
8:30 – 10:30  Roundtable
Ethnomusicologists at Work: Career Experiences in Applied Ethnomusicology
(Co-sponsored by the Applied Ethnomusicology Section and the Student Concerns Committee)

Chair: Roberta Lamb, Queens University, Canada

Presenters: Amy Catlin-Jairazbhoy, University of California, Los Angeles
Sarah Carle, Japanese American National Museum
Maurice Mengel, Ethnological Museum, Berlin, German
Jesse S. Wheeler, Independent Scholar
Atesh Sonneborn, Smithsonian Folkways

1B  Reforma 2
Crossing Borders: Mariachi in Mexico and the U.S. / Cruzando fronteras: Mariachi en México y los Estados Unidos

Chair: Katherine López, Arizona State University

Discussant: William Gradante, MENC: The National Association for Music Education

8:30  Transcribing Mariachi Music / Transcribiendo en partituras la música de Mariachi
Lauryn C. Salazar, University of California, Los Angeles

9:00  El desarrollo del mariachi moderno en Guadalajara y Jalisco / The Development of Modern Mariachi in Guadalajara and Jalisco
Anita Pelaggi, Universidad de Guadalajara, Mexico

9:30  La tarima (tambor de pie) como ―fonema cero‖ del mariachi / The Tarima [platform drum] as “Phoneme Zero” of Mariachi
Jesús Jáuregui, Instituto Nacional de Antropología e Historia, Mexico

1C  Revolución 1
Beyond Easy Distinctions: Re-thinking Prevailing Binaries in South Asian Popular Music
(Sponsored by the Popular Music Section)

Chair: Bradley G. Shope, University of North Texas

8:30  “Coal Black Mammy” Costumes and Cosmopolitanism: Popular Culture and Musical Modernity among the British Establishment in North India, 1930s
Bradley G. Shope, University of North Texas

9:00  Share, Steal, Transform and Mistranslate: The Circulation of Tamil Film Music in the New Media Era
Joseph Getter, Wesleyan University

9:30  Toward a Cyclical Model of Musical Interaction in the Uttarakhand Himalayas
Stefan Fiol, Eastman School of Music

10:00  New Sufi Trends in the Popular Music of India and Pakistan
Karim Gillani, University of Alberta, Canada
Thursday, November 19

1D Revolución 2
Music and (In)articulation: Public Performances and Circulations of the Intimate

Chair: Farzaneh Hemmasi, Columbia University

Discussant: Byron Dueck, The Open University, UK

8:30 Porous Boundaries: Articulating the Sacred and the Erotic in Performance
Alessandra Ciucci, Columbia University

9:00 Referential Opacity and the Power of Song
Joshua D. Pilzer, University of Toronto, Canada

9:30 Intimating Dissent: Political Poetry and Popular Song in Pre-Revolutionary Iran
Farzaneh Hemmasi, Columbia University

1E Insurgentes 3
Ethnomusicologies in Indigenous Northwestern Mexico
(Sponsored by the Latin American/Caribbean Section)

Chair: Helena Simonett, Vanderbilt University

8:30 La sipíraka rarámuri. Un axis mundi musical / The Rarámuri Rasper: A Musical Axis Mundi
Carlo Bonfiglioli, Universidad Nacional Autónoma de México

9:00 The Color of Sound: Sensory Experience and Expression in Yoreme Ceremonial Music / Color del sonido: Experiencia sensorial y expresiva en música ceremonial yoreme
Helena Simonett, Vanderbilt University

9:30 La lógica del sistema musical huichol en su contexto ritual / The Logic of the Huichol Musical System in Its Ritual Context
Arturo Gutiérrez del Ángel, El Colegio de San Luis, Mexico

10:00 Agents of Assimilation, Acculturation, Enculturation, and Transculturation in the Guarijio Tabarado Ceremony and Its Participants / Agentes de asimilación, aculturación, enculturación, y transculturación en la ceremonia Guarijio tabarado y sus participantes
J. Richard Haefer, Arizona State University

1F Identities and National Imaginaries

Chair: David Locke, Tufts University

8:30 Festivales en Indonesia: Celebrando fronteras musicales y nacionales / Festivals in Indonesia: Celebrating Musical and National Borders
Mayco Santaella, University of Hawai‘i, Manoa

9:00 Music, Nationalism & Indigeneity: The Case of the Sámi in Arctic Europe
Thomas Hilder, Royal Holloway, University of London, UK

9:30 Ethnicity, Place, and Afrovenezuelan Culture: Local, National, and Diasporic Identities in San Millán’s Musical Practices / Etnicidad, lugar, y la cultura Afrovenezolana: Identidades locales, nacionales, y de diaspora en las practicas musicales
Daniel Nuñez, University of Colorado at Boulder

10:00 “Une Nouvelle culture”: Gérard Lockel, Nationalism, and the Legitimization of Gwoka in Guadeloupe
Jerome S. Camal, Washington University, St. Louis

1G Insurgentes 4
Borderless WAM: Ethnographies of Western Art Musics

Chair: John Pippen, University of Tennessee

8:30 Getting to the Music: Metaphor and Technology in New Art Music
John Pippen, University of Tennessee

9:00 Tekeni – Two Worlds, Many Borders: A Look at Classical Native Music through Indigenous Eyes / Tekeni: Dos mundos, muchas fronteras. Una mirada a la música clásica nativa através ojos indígenas
Dawn Avery, University of Maryland

9:30 Pianist/Singer Bows and the Embodiment of Relationship in Western Classical Art Song Recital
Michelle Swab, Memorial University of Newfoundland, Canada

10:00 “A Window into a Performance”: Global Ideologies of Classical Music Recording in Post-Industrial London
Gregory Weinstein, University of Chicago
Thursday, November 19

Session 1, 8:30 – 10:30am

1H
The Politics of Participation

Chair: Andrew Connell, James Madison University

8:30 Displaced Persons, (Re)placed Identities: The Mardi Gras Indians in Texas
Charlie Lockwood, University of California, Santa Barbara

9:00 "Nobody Was Doing What We Were Doing, and Nobody Wanted To": The Godz and Performed Incompetence
Patrick Burke, Washington University, St. Louis

9:30 Manipulating the Public Sphere: Discourse and Debate on Georgia’s 2009 Eurovision Entry
Brigita Sebald, University of California, Los Angeles

10:00 Brazilian Blackface: Maracatu Cearense and the Politics of Participation
Ron Conner, University of California, Los Angeles

11
Metrical Processes in Musics of the World / Procesos métricos en músicas del mundo

Chair: John Roeder, University of British Columbia, Canada

8:30 Interpenetrating Calls and Responses: The Dialogic Nature of Rumba / Llamadas y respuestas entrepenetrantes: La índole dialógica de Rumba
Christopher Stover, Green River Community College

9:00 Periodic Structures in Capoeira Angola Music: Setting the Scene for the Roda / Estructuras periódicas en la música de Capoeira Angola: Principio generativo de la Roda
Juan Diego Díaz Meneses, University of British Columbia, Canada

9:30 Keeping Time: A Typology of Accompanimental Ostinatos in Balkan Brass Band Music / Manteniendo el tiempo: Una tipología de acompañamiento con ostinatos en las bandas de metales balcánicas
Daniel Goldberg, University of British Columbia, Canada

10:00 Time as Process: Hasty’s Cross-Cultural Paradigm / El tiempo como proceso: El paradigma intercultural de Hasty
Brian Hulse, College of William and Mary

1J
Collections, Restudy, and Transmutation

Chair: Shanna Lorenz, Occidental College

8:30 Cambio musical a partir de las investigaciones folklóricas: 70 años después de Roberto Téllez Girón en la Sierra Norte de Puebla / Musical Change from Folkloric Investigations: 70 Years after Roberto Téllez Girón in the Sierra Norte of Puebla
Jessica Gottfried, Fondo Nacional para la Cultura y las Artes and Instituto Nacional de Antropología, Veracruz, Mexico

9:00 In and Out of the Archive: Hugh Tracey’s The Sound of Africa Series and The International Library of African Music
Noel Lobley, Institute of Social and Cultural Anthropology, University of Oxford, UK

9:30 – 10:30 Lecture / Demonstration
Transmutación del Folclore: Conversión de Transcripciones Originales de Música para la Mejorana Panameña en Composiciones Modernas
Emiliano Pardo-Tristán, New York University

54th Annual Meeting

November 19-22, 2009 • Mexico City
### Thursday, Session 2

**10:45am – 12:15pm**  

#### 2A Reconceptualizing Musical Identities

**Chair:** Jane Florine, Chicago State University

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Presenter</th>
<th>Institution</th>
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<tbody>
<tr>
<td>10:45</td>
<td>Looking Backwards, Stepping Forward: The Role of Tradition in Tango’s Current Revival</td>
<td>Alberto Munarriz</td>
<td>York University, Canada</td>
</tr>
<tr>
<td>11:15</td>
<td>El tiple puertorriqueño: Su revitalización y reconceptualización / The Puerto Rican <em>Tiple</em>: Its Revitalization and Reconceptualization</td>
<td>Noraliz Ruíz Caraballo</td>
<td>Kent State University</td>
</tr>
<tr>
<td>11:45</td>
<td>&quot;...But Beethoven is Black History:&quot; Theorizing Blackness in Western Classical Music Today</td>
<td>Aja Wood</td>
<td>University of Michigan</td>
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#### 2B Underworlds/Undergrounds

**Chair:** Andrew N. Weintraub, University of Pittsburgh

<table>
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<th>Time</th>
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</thead>
<tbody>
<tr>
<td>10:45</td>
<td>Playing the Numbers: Toba Palm Liquor Music in the Urban Underbelly</td>
<td>Julia Byl</td>
<td>University of Illinois</td>
</tr>
<tr>
<td>11:15</td>
<td>La Música y el Myspace: un acercamiento / Music and Myspace: An Approach</td>
<td>Jean Khalil Maroun</td>
<td>Escuela Nacional de Música, Universidad Nacional Autónoma de México</td>
</tr>
<tr>
<td>11:45</td>
<td>Discipline and Reward: <em>Tocadas</em> in Mexico City’s Anarchopunk Scene / Disciplina y recompensa: Tocadas en la escena anarcopunk de la Ciudad de México</td>
<td>Kelley Tatro</td>
<td>Duke University</td>
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### Revolución 1

**10:45 – 12:15**  

#### Workshop  

Yup’ik (Alaska Native) Traditional Song and Dance

**Chair and Presenter:** Theresa Areuqag John, University of Alaska, Fairbanks

#### Revolución 2

**Emerging Organologies in China and Japan**

**Chair:** Lois Anderson, University of Wisconsin, Madison

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Presenter</th>
<th>Institution</th>
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</thead>
</table>
| 10:45 – 11:45 | Poster Session  
Instruments and Metaphors: A Research Project on the Musical Instruments Collection at the Chinese University of Hong Kong – Non-Western Collection | Xinxin Guo, Chi Chun Chan | The Chinese University of Hong Kong, China          |
| 11:45 | Sounding Japan: Cultural Nationalism and the Revitalization of Traditional Japanese Musical Instruments | Henry Johnson | University of Otago, New Zealand                  |
### Session 2, 10:45am – 12:15pm

<table>
<thead>
<tr>
<th>Time</th>
<th>Title</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>10:45</td>
<td>Conflictos en el debate entre oralidad y escritura en la música andina colombiana / Conflicts in the Debate between Orality and Writing in Andean Music from Colombia</td>
<td>Carolina Santamaría Delgado, Pontificia Universidad Javeriana, Bogotá, Colombia</td>
</tr>
<tr>
<td>11:15</td>
<td>Las lógicas de apropiación y transmisión del conocimiento de las músicas tradicionales y populares colombianas y su compatibilidad con ámbitos académicos / The Logics of Appropriation and Transmission of Knowledge about Colombian Traditional and Popular Musics and their Compatibility with Academic Frameworks</td>
<td>Leonor Convers, Pontificia Universidad Javeriana, Bogotá, Colombia</td>
</tr>
<tr>
<td>11:45</td>
<td>“Wonder Stories “(del grupo Yes): el descubrimiento de la pentofonía andina y la invención de la música incaica / Wonder Stories (by the group Yes): The Discovery of Andean Pentatonicism and the Invention of Inca Music</td>
<td>Julio Mendivil, Universidad de Colonia, Germany</td>
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<tr>
<td>10:45</td>
<td>Pedagogical Institutions and Beyond: Contemporary Leisure and the Selection of Middle Eastern Music and Dance Learning Events in the United States</td>
<td>Anthony Guest-Scott, Indiana University</td>
</tr>
<tr>
<td>11:15</td>
<td>The Association as a Mediating Institution in Algerian Andalusi Musical Practice</td>
<td>Jonathan Glasser, College of William and Mary</td>
</tr>
<tr>
<td>11:45</td>
<td>U.S. Military Music Institutions and South Korean Popular Music in the Transnational Space of the Korean War</td>
<td>Heejin Kim, University of Illinois, Urbana-Champaign</td>
</tr>
</tbody>
</table>
Thursday, November 19  
**Session 2, 10:45am – 12:15pm**

2H  
**Sustaining Collective Solidarities**  
Chair: **Wayne Marshall, Massachusetts Institute of Technology**

10:45  
**Hiding or Harmonizing: Turkish Synagogue Music in Political Perspective Today**  
Maureen Jackson, University of Washington

11:15  
**Peer-to-Peer Microfinance and the Materiality of Music: Examples from East Africa and Beyond**  
Jeffers Engelhardt, Amherst College

11:45  
**Waves of Change: The Case of Radio, Soundscapes, and the Mobilization of a Migrant Farmworker Community**  
Laura E. Soltis, Emory University

2I  
**Music and Devotion**  
Chair: **Ricardo D. Trimillos, University of Hawai‘i, Manoa**

10:45  
**Los Peregrinos [Pilgrims]: Economy, Culture, and Spirituality in Music of Transmigrant Mennonites**  
Kathleen Wiens, University of California, Los Angeles

11:15  
**Is it Filipino Music? Philippine-ness in Spanish-era Roman Catholic Liturgy**  
David Kendall, University of California, Riverside

11:45  
**Madre Josefa and her Relación: Music in the Lives and Literature of Religious Women in Colonial Peru**  
Cristina Cruz-Uribe, Yale University

2J  
**The Ironies of Cultural Policy**  
Chair: **Dan Sharp, Tulane University**

10:45  
**The Irony of the Post-colonial Cultural Policy: A Case Study of the Performance of Chongmyo-cheryeak, the Korean Royal Ancestral Shrine Ritual Music**  
Hye Young Lee, Ewha Womans University, South Korea

11:15  
**Finding the Popular in música popular: The Argentine Music School as a Field of Cultural Production**  
Michael S. O’Brien, University of Texas, Austin

11:45  
**Said in Ramallah**  
Rachel Beckles Willson, Royal Holloway, University of London, UK

12:30 – 1:30 pm  
**Thursday, Lunch Block**

**Sound Studies SIG**  
Insurgentes 3

**Audio Visual Committee**  
Insurgentes 5

**Long-Range Planning Committee and Development Committee**  
Revolución 2

**SIG for the Study of Music and Violence**  
Insurgentes 7

**Dance Section**  
Gran Insurgentes

1:30 – 2:30 pm  
**Extended Meeting Time**

**SIG for the Study of Music and Violence**  
Insurgentes 1
Thursday, November 19

1:30 – 3:30 pm    Thursday, Session 3

3A            Reforma 1
1:30 – 3:30    Roundtable
Toward a Mexican Ethnomusicology: Past as Prologue
(Sponsored by the Latin American/Caribbean Section)
Chair: Gonzalo Camacho, Escuela Nacional de Música, Universidad Nacional Autónoma de México
Presenters: Xilonen Luna Ruíz, Dirección General de Investigación del Desarrollo y las Culturas de los Pueblos Indígenas
Marina Alonso Bolaños, Instituto Nacional de Antropología e Historia
Sergio Navarrete Pellicer, Centro de Investigaciones y Estudios Superiores en Antropología Social, Oaxaca
Miguel Olmos Aguilera, El Colegio de la Frontera Norte

3B            Reforma 2
1:30 – 3:30 pm    Roundtable
Theorizing Sound Writing I: Experimental Ethnography
Chair: Deborah A. Kapchan, New York University
Presenters: Katherine Hagedorn, Pomona College
Tomie Hahn, Rensselaer Polytechnic Institute
David Henderson, St. Lawrence University
Michelle Kisliuk, University of Virginia
Anne Rasmussen, College of William and Mary
Jonathan Shannon, Hunter College, City University of New York

3C            Revolución 1
1:30 – 3:30 pm    Roundtable
Contested Musical Mobilities: Ethnomusicologies of Portable Listening and Technology / Movilidades musicales contestadas: Etnomusicologías del escuchar portátil y la tecnología
(Sponsored by the Sound Studies SIG and the Popular Music Section)
Chair: Tyler Bickford, Columbia University
1:30    Tinkering and Tethering: Children's MP3 Players as Material Culture / Enredando y encadenando: Los reproductores de MP3 de niños como cultura material
Tyler Bickford, Columbia University
2:00    Blasting the Ghetto: Boomboxes and the Spilling Over of Portable Audio / Blasting the Ghetto [A toda maquina al barrio]: Boomboxes y el “derrame” de tecnologías móviles de audio
Bill Bahng Boyer, New York University
2:30    The Co-Motion of Bangkok / La con-moción de Bangkok
Benjamin Tausig, New York University
Thursday, November 19

3D Revolución 2
The Tropical in East Asia: Appropriation, Location, and Circulation of Caribbean and Island Musics / Lo tropical en Asia Oriental: Apropiación, localización, y circulación de la música caribeña e insular
(Sponsored by the Society for Asian Music and the Popular Music Section)

Chair: Noriko Manabe, Princeton University


2:00 The Place of Genre: Locating Reggae in Taiwan / El lugar del género: Localización de reggae en Taiwán Donald J. Hatfield, Berklee School of Music

2:30 Walking on the Border between Folk and Pop: "Shima-Uta," an Okinawan Inspired Song in Argentina. Entre lo folclórico y lo popular: "Shima-Uta," una canción de inspiración Okinawense en la Argentina Ana María Alarcón Jiménez, Graduate Center, City University of New York

3E Musical Borderlands in North India: Social, Sonic, Discursive

Chair: Matt Rahaim, St. Olaf College

Discussant: Dard Neuman, University of California, Santa Cruz

1:30 The Harmonium in the Margins of India and the West Matt Rahaim, St. Olaf College

2:00 At the Crossroads of Sitar Performance and Sitar Production in 20th-Century Lucknow Max Katz, College of William and Mary

2:30 Singing Between the Head and the Heart: Ambivalent Stereotypes of Muslims in the Musical Play Katyar Kaljat Ghusli Justin Scarimbolo, University of California, Santa Barbara

3F Musicólogas/ías Encontradas: Diverse Perspectives on Border Crossings in Contemporary Cuban Music
(Sponsored by the Latin American/Caribbean Section)

Co-chairs: Lara E. Greene, Florida International University Rebecca Bodenheimer, University of California, Berkeley

1:30 ¡Olé asere! Cuban-Flamenco Hybridities Susan Thomas, University of Georgia

2:00 Reggaetón and Timba in Cuba’s Contemporary Dance Music Scene / Reggaetón y timba en la contemporánea escena musical cubana Neris González, Centro de Investigación y Desarrollo de la Música Cubana, Cuba

2:30 Strategic Hybridity: A Consideration of Recent Timba Productions in Miami Lara E. Greene, Florida International University

3:00 Localizing Hybridity: Rumba Innovations and the Politics of Place Rebecca Bodenheimer, University of California, Berkeley
Beyond Westernization: Southeast Asian Appropriations of the Romantic Pop “Ballad” in Transnational Perspective

Chair:  R. Anderson Sutton, University of Wisconsin, Madison
Discussant:  Ethan Lechner, University of North Carolina

1:30  Music and the Muslim Separatist Movement: Magindanaon Songs of Love and Rebellion during Martial Law in the Philippines
Mary Talusan, Tufts University

2:00  “Myself, I simply accept all.” Fatalism, Social Status, and Toraja Power Ballads
Andy Hicken, University of Wisconsin, Madison

2:30  An "Old Recipe" Put to New Use: The Indonesian Sufi Devotional Pop Ballad
Dorcinda Knauth, University of Pittsburgh

3G  Insurgentes 5

2:00  Musical Markers of American Pop in Shakira and RBD / Las marcas de la música popular americana en Shakira y RBD
Robin Attas, University of British Columbia, Canada

2:30  Refining Concepts of Repetition Through Comparative Musical Analysis / Refinando conceptos de repetición a través de análisis musical comparativo
Leslie Tilley, University of British Columbia, Canada

3J  Gran Insurgentes

1:30  International Politics and Intangible Heritage: UNESCO, Religion, and the Brazilian Samba de Roda
Michael Iyanaga, University of California, Los Angeles

2:00 – 3:30 pm  Lecture / Workshop
Samba-de-roda and Candomblé Rhythms
João Junqueira, University of Colorado at Boulder

3H  Insurgentes 6

1:30 – 3:30 pm  Film Session
The Warriors of the Sun / Los Guerreros del Sol

Cancelled

3I  Insurgentes 7

Periodicity and Comparative Temporalities / Periodicidad y temporalidades comparativas

Chair:  Michael S. Tenzer, University of British Columbia, Canada

Discussants:  Michael S. Tenzer, University of British Columbia, Canada
John Roeder, University of British Columbia, Canada

1:30  Coordinated Asynchrony: Conflicting Temporalities / Asincronía coordinada: Temporalidades conflictivas
Benjamin Brinner, University of California, Berkeley
Thursday, November 19

3:45 – 5:15pm Thursday, Session 4

4A Reforma 1

(Sponsored by the Jewish Music SIG)

Chair: Judah Cohen, Indiana University

3:45 Matok hatapuach: Soundscapes and Nostalgia in Israeli Folk Music
Alfredo C. Colman, Baylor University

4:15 Between Diaspora and New Homeland: Jewban Musicians’ Challenges in Miami
Mitsuko Kawabata, Indiana University

4:45 Layers of Musical Heritage: The Production of Caribbean Jewish Liturgical Sound
Judah Cohen, Indiana University

4B Reforma 2

Crossing Over: On Style, Race, and Form in Afro-Cuban Drumming

Chair: David Font-Navarrete, York University, Canada

3:45 Jola Bougarabou and Cuban Güarapachanguero: Towards a Theory of Open Forms in Two Virtuosic Dance Drumming Styles
David Font-Navarrete, York University, Canada

4:15 Crossing Over: Afro-Cuban Religious Musicians as Innovators of Popular Music
Kenneth Schweitzer, Washington College

4:45 Crossing Diaspora's Borders: Musical Roots Experiences and the Euro-American Presence in Afro-Cuban Religious Music
Nolan Warden, University of California, Los Angeles

4C Revolución 1

Race, Empire, and the Singing Body

Chair: Angeles Sancho-Velázquez, California State University, Fullerton

3:45 Science, Race, and the Singing Body: Voice Culture in the Nineteenth Century
Scott Carter, University of Wisconsin, Madison

4:15 "Del cante jondo": Race, Voice and Nation in the Work of Manuel de Falla and Federico García Lorca
Anna Reidy, New York University

4:45 "A Reformer in the Garb of a Singer:" Music in the Discourse of National Identity in Colonial Egypt
Tess J. Popper, University of California, Santa Barbara

4D Revolución 2

Lecture / Workshop
Garibaldi Plaza: A Mariachi Sub-culture in Mexico City / La Plaza Garibaldi: Una sub-cultura mariachi en la Ciudad de México

Chair: J. Richard Haefer, Arizona State University

Presenter:
Katherine López, Arizona State University
4E  Insurgentes 3
Did Alan Lomax Invent Applied Ethnomusicology?: Lomax’s Encounters with Media
(Sponsored by the Applied Ethnomusicology Section)

Chair: Maureen Loughran, American Routes/Tulane University

3:45 Como Now: Updating the Lomax Model for Today’s World of Commercial Music
   Lester Feder, Independent Scholar

4:15 A “New” New Deal: Alan Lomax and the Radio Research Project
   Maureen Loughran, American Routes/Tulane University

4F  Insurgentes 4
Ethnomusicology, International Development, and Identity Politics
(Sponsored by the Applied Ethnomusicology Section)

Chair: Svanibor Pettan, University of Ljubljana, Slovenia

3:45 Applied Ethnomusicology in Slovenia; Activist Ethnomusicology in Canada
   Svanibor Pettan, University of Ljubljana, Slovenia
   Klisala R. Harrison, Columbia University

4:15 Songs of Mobility and Belonging: Gender, Spatiality, and the Local in Southern Africa’s Transfrontier Conservation Development
   Angela M. Impey, School of Oriental and African Studies, University of London, UK

4:45 Creating Something Out of Nothing: The Office of Inter-American Affairs Music Committee (1940/1) and the Inception of a Policy for Musical Diplomacy
   Jennifer Campbell, Central Michigan University

4G  Insurgentes 5
Music and/as Resistance

Chair: Gavin Douglas, University of North Carolina, Greensboro

3:45 Medios de comunicación, medios de resistencia musical: Radio Insurgente la voz de los sin voz / Media Outlets, Outlets for Musical Resistance: Rebel Radio, the Voice of Those Without Voice
   Tannya Fabiola Peralta Hernández, Universidad Nacional Autónoma de México

4:15 Resistance through Revival: The Politics of Kapa Haka
   Lauren E. Sweetman, New York University

4:45 P’ungmul, Politics, and Protest: Drumming during South Korea’s Democratization Movement / P’ungmul, la politica y protesta: la percusión durante el movimiento democrático en Corea del Sur
   Katherine In-Young Lee, Harvard University

4H  Insurgentes 6
3:45 – 5:15 pm Roundtable
Los Voladores: Exploring the Music, Dance, and Symbolism of a Living Legend

Session will continue with presenter, film demos, and audience interaction

Chair: W. Gerard Poole, The Society for the Study of Music, Ritual, and Experience
Thursday, November 19  

**Session 4, 3:45 – 5:15pm**

4I  
Mexican Musics in the United States

Chair: *James R. Ruchala, Brown University*

3:45  
Migrant Music Making in the Borderlands of the *Nuevo South*
Daniel S. Margolies, Virginia Wesleyan College

4:15  
Building Community and Identity Through Mexican Music – The Confluence of Mariachi, Norteño, Vallenato, and Cumbia among Central American Immigrants in Massachusetts and Maryland
Clifford Murphy, Maryland State Arts Council

4:45  
Mexican Music as Roots Music
James R. Ruchala, Brown University

4J  
Gran Insurgentes

3:45 – 5:15 pm  
Film Session
*Beautiful Journey: Daisy Stridzase Demientieff*

Chair and Presenter: *Maria Williams, University of New Mexico*

4:00 – 5:00 pm  
RILM Book Release Reception  
Juárez, Booth 10

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**Evening Block, 5:30pm – 12:00 midnight**

5:30pm – 12 midnight  
**Thursday, Evening Block**

5:30 – 10:00 pm  
Buses circulate continuously between Hotel Meliá and the Museo Nacional de Antropología / National Museum of Anthropology

6:00 – 10:00 pm  
Museo Nacional de Antropología
Bienvenida / Welcome Reception

6:00 – 6:45 pm  
Auditorio Fray Bernardino de Sahagún
First-Time Attendees and New Members Welcome

7:00 – 7:30 pm  
Auditorio Jaime Torres Bodet
Official Opening Ceremony

Francisco Barriga, Assistant Director of the Museo Nacional de Antropología, Mexico

Guillermo Contreras Arias / Brenda Romero, SEM LAC & PC Chairs
Deborah Wong, SEM President 2007 - 2009

7:30 – 8:30 pm  
Visits to Museum Galleries

8:30 – 10:00 pm  
General Reception, Drinks and Food

10:00 pm  
Last buses leave museum

Hotel Meliá:

9:30 – 10:30 pm  
SEM Liaisons to Other Societies

9:30 – 11:30 pm  
Latin American/Caribbean Music Section

Association for Chinese Music Research

10:00 pm – 12:00 am  
Society for Arab Music Research
Friday, November 20  

Morning Block, 7:00 – 8:15am

7:00 – 8:15am  Friday, Morning Block

7:00 – 4:00 pm  Registration
Mezzanine

7:00 – 8:00 am  SEM Chapters
Insurgentes 1

7:00 – 8:00 am  Careers and Professional Development Committee
Alameda 4 & 5

7:00 – 8:15 am  Alameda 3
Section on the Status of Women Book Reading
(Coffee, tea, and juice compliments of SSW)

8:30 – 10:30 am  Friday, Session 5

5A  Reforma 1
8:30 – 10:30 Roundtable
Theorizing Sound Writing II: Modes of Listening

Chair: Jonathan Shannon, Hunter College, City University of New York

Presenters:
Gage Averill, University of Toronto, Canada
Martin Daughtry, New York University
Deborah Kapchan, New York University
Carol Muller, University of Pennsylvania
David Samuels, New York University
Jason Stanyek, New York University

5B  Reforma 2
Babylons, Motherships, Nightclubs: Sound, Space, and Time in the City

Chair: Patrick Burke, Washington University, St. Louis

Discussion: Josh Kun, University of Southern California

8:30  "Chilanga Banda": The Megalopolis and the Urban Idioms of Café Tacvba / Chilanga banda": La megalópolis y los idiomas urbanos de Café Tacvba
Ana Sánchez-Rojo, University of Texas, Austin

9:00  Big City Nights: “Going Out” as Survival in Mexico City and New York City
Kate Levitt, University of California, San Diego

9:30  A Walk with God Through the City: Gospel Rap, Urban Rapture, and Geographies of Conversion
Christina Zanfagna, University of California, Los Angeles

5C  Revolución 1
Jewish Music and Its Others in the Southern Mediterranean
(Sponsored by the Jewish Music SIG)

Chair: Philip V. Bohlman, University of Chicago

8:30  From Andalusia to Oran to Marseille – Jewish Musicians and the “Musique Orientale” Algeria
Tony Langlois, Mary Immaculate College, University of Limerick, Ireland

9:00  Telling Tales: How Musical Aesthetics Show Cultural Differences among Jews in Istanbul
John Morgan O’Connell, Cardiff University, UK

9:30  Performing the City: Sound, Place and Identity in Jerusalem
Abigail Wood, School of Oriental and African Studies, University of London, UK
5D  Revolución 2
La noche de los mayas de Silvestre Revueltas y la industria cultural / Silvestre Revueltas’s La noche de los mayas and Cultural Industry

Chair: Eugenio Delgado Parra, Centro Nacional de Investigación, Documentación e Información Musical, Mexico

Discussant: Leonora Saavedra, University of California, Riverside

8:30  Dirigiendo al ritmo de tambores: de señales de identidad a comodidades de la cultura / Conducting to the Rhythm of Drums: From Markers of Identity to Cultural Commodities
Roberto Kolb, Escuela Nacional de Música, Universidad Nacional Autónoma de México

9:00  La noche de los mayas: su fortuna crítica y su difusión en el mercado discográfico y en las salas de concierto / La noche de los mayas: Critical Reception and Diffusion in the Discographic Market and Concert Halls
Leticia Soto, University of California, Los Angeles

9:30  “Las tendencias estéticas e ideológicas de Silvestre Revueltas y La noche de los mayas / The Aesthetic and Ideological Tendencies of Silvestre Revueltas and La noche de los mayas”
Eugenio Delgado Parra, Centro Nacional de Investigación, Documentación e Información Musical, Mexico

5E  Multiple Takes on the African Diaspora in the Americas
(Sponsored by the Latin American/Caribbean Section)

Chair: T.M. Scruggs, University of California at Davis, Hemispheric Institute on the Americas

8:30  Musical “Café con leche”: Music of the African Diaspora in Supposedly Non-racist Venezuela
T.M. Scruggs, University of California at Davis, Hemispheric Institute on the Americas

9:00  Los Ararás en Cuba, dos siglos después / The Ararás in Cuba Two Centuries Later
Miguel Angel García, Universidad de Sevilla, España

9:30  Music, "Race" and Nation in the Port of Veracruz, Mexico
Hettie Malcomson, Cambridge University, UK

10:00  When Vocables Become Language: Transatlantic Bata Vocables as Identity Markers
Amanda Villepastour, The Musical Instrument Museum, Phoenix

5F  Insurgentes 3
8:30 – 10:30 am  Roundtable
Dancing across Borders, New Dance Ethnography in Greater Mexico

Chair: Brenda M. Romero, University of Colorado at Boulder

Presenters: Adriana Cruz Manjarrez, Universidad de Colima, Mexico
Chris Goertzen, University of Southern Mississippi
Olga Núñera-Ramírez, University of California, Santa Cruz
Alberto Zárate Rosales, Universidad Autónoma de la Ciudad de México
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<tr>
<th>Time</th>
<th>Panel/Session</th>
<th>Speaker/Author</th>
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<tbody>
<tr>
<td>8:30</td>
<td>The Marimba’s Feminine Voice: The Place of All-Female Marimba Ensembles in Guatemala’s National Discourse</td>
<td>Andrés Amado, University of Texas, Austin</td>
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<td>9:00</td>
<td>Isthmian Imaginaries: Panamanian Cultural Policy Development and the Making of Música Típica</td>
<td>Melissa González, Columbia University</td>
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<td>9:30</td>
<td>The Limits of National Identity, or “Contramarea,” a Tragic Song of Love on the Border between Costa Rica and Nicaragua</td>
<td>Tania Camacho, University of Texas, Austin</td>
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<td>10:00</td>
<td>Musical Regionalism, Nationalism and Ethnic Politics in Post-Revolutionary Nicaragua</td>
<td>Amanda G. Minks, University of Oklahoma</td>
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<td>8:30</td>
<td>Private Albums in the Public Sphere: Decoding Indipop Music Videos</td>
<td>Peter Kvetko, Salem State College</td>
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<td>9:00</td>
<td>British Bangladeshi Popular Music as a Parallel Subculture</td>
<td>Nilanjana Bhattacharjya, Colorado College</td>
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<td>9:30</td>
<td>Stable Instability: Fusion and Genre in South India</td>
<td>Niko Higgins, Columbia University</td>
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<td>8:30</td>
<td>Tourism, Transmission and Mexicanness: The Legacy of Nicolás Bartolo Juárez of Lake Pátzcuaro</td>
<td>Ruth Hellier-Tinoco, University of Winchester and University of California, Santa Barbara</td>
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<td>9:00</td>
<td>“¡Sigá el Huapango! ¡con canción ranchera?”: Conflicting Definitions of Huapango/Huapangueada through Genre Selection</td>
<td>Kim Carter Muñoz, University of Washington</td>
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<td>9:30</td>
<td>“Fuimos nubes que el viento apartó” / “We Were Clouds that the Wind Parted”: Regional Tradition and Mexican música norteña in Aisén, Chile</td>
<td>Gregory Robinson, George Mason University</td>
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<td>8:30</td>
<td>Roundtable Visualizing Music: A Discussion on the Role of Audio-Visual in Ethnomusicology</td>
<td>Ruth Stone, Indiana University</td>
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<td>9:00</td>
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<td>Shalini R. Ayyagari, Dartmouth College</td>
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<td>Andrea Emberly, University of Washington</td>
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<td>Robert Garfias, University of California, Irvine</td>
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<td>Ruth Stone, Indiana University</td>
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Friday, November 20

10:45am – 12:15pm  Friday, Session 6

6A  Reforma 1
Listening As Social Technology: Ethnographies of New Media
(Sponsored by the Sound Studies SIG)

Chair: Justin Burton, Rider University

10:45  Rhythm Heaven: Cultural Nationalism, Desiring Bodies, and Videogame Play
Miki Kaneda, University of California, Berkeley

11:15  Big Apple, Little Apple: The iPod and Contested Identity in New York
Justin Burton, Rider University

11:45  From Jamaica to the World: Social Technology and Musical Identity in Jamaican Music Studios
Larisa Mann, University of California, Berkeley

6B  Reforma 2
New Perspectives on Festival Music in Latin America: Cultural Policy and the Manipulation of Local, National, and Transnational Senses of Place and Belonging
(Sponsored by the Latin American/Caribbean Section)

Chair: Gage Averill, University of Toronto, Canada

10:45  Cultural Policy from Below: The Making of Music, Dance, and Locality in Dominican Carnival
Sydney Hutchinson, Berlin Phonogram Archive, Germany

11:15  “Joga Bonito Pelo Mundo”: Curumin and Transnational Brasilidade in the 2006 World Cup
Kariann Goldschmitt, Colby College

11:45  En diálogo: Cuban Cultural Exchanges: Negotiating the Local within the International
Marysol Quevedo, Indiana University

6C  Revolución 1
Music Learning and Transmission

Chair: Andrea Emberly, University of Washington

10:45  Giving Voice to the Past: Negotiating Tradition and Innovation in the Sacred Harp Community
Jessamyn Doan, University of Pennsylvania

Carlos Miñana, Universidad Nacional de Colombia

11:45  Musical Bodies in Bali
Ellen Koskoff, Eastman School of Music, University of Rochester
Friday, November 20

6D Revolución 2
Traducción y recontextualización (II): Casos de estudio en Suramérica / Translation and Recontextualization (II): Case Studies from South America

Chair: Christian Spencer, Universidad Nova de Lisboa - Universidad Complutense de Madrid, España

10:45 Músicos blancos, sonidos negros. Redes identitarias en la apropiación urbana de la música tradicional del sur del Pacífico colombiano / White Musicians, Black Sounds: Identity Networks in the Urban Appropriation of the Traditional Music of the Southern Colombian Pacific Coast
Oscar Hernández, Pontificia Universidad Javeriana, Bogotá, Colombia

11:15 El “folklore pampeano” y la construcción de identidades no-centrales en el interior de la Argentina / “Pampeano Folklore” and the Construction of Noncentral Identities in the Argentine Interior
Ana María Romaniuk, Conservatorio Superior de Música Manuel de Falla, Argentina

11:45 Lógicas comunitarias, sujetos contra hegemónicos: La nueva cueca urbana chilena y la recuperación de la memoria histórica de la cultura popular / Communal Logic, Counter Hegemonic Subjects: The New Chilean Urban Cueca and the Recuperation of the Historical Memory of Popular Culture
Christian Spencer, Universidad Nova de Lisboa, Portugal and Universidad Complutense de Madrid, España

6E Insurgentes 3
In Defense of Heritage: Challenging Exscription

Chair: Denise Steumpfle, Indiana University

10:45 Music and "Empire Rollover": Indian Ocean Case Studies Regarding Diego García and Seychelles
Jerry Wever, Spelman College

11:15 Canadian Compositions for Katajjaq Players: Exscribing First Nations Voices
Dylan Robinson, University of Sussex, UK / University of Victoria, Canada

11:45 Defending One's Own Cultural Heritage: Indian Musicological Writing in the Wake of British Orientalism / Defendiendo la herencia cultural propia: escritura musicológica en la India durante el orientalismo británico
Diana Brenscheidt, Institute for Advanced Study in the Humanities, Essen / University of Cologne, Germany

6F Insurgentes 4
Marginal Access and Music-cultural Identities

Chair: Marina Alonso Bolaños, Instituto Nacional de Antropología e Historia, Mexico

10:45 El Candombe: Afro-Musical Agency in the River Plate / El Candombe: Agencia Afro-musical en el Río de la Plata
Sakinah Davis, Spelman College and University of Cincinnati

11:15 Other Modernities: The Renovation of Afro-Dominican Religious Music / Otras modernidades: La renovación de música religiosa afro-dominicana
Daniel Piper, Brown University
### Crossroads Project: SEM and Diversity

**Chair:** Steven Loza, University of California, Los Angeles

**Presenters:**
- Lei Ouyang Bryant (Co-Chair Crossroads Project), Skidmore College
- Patricia Campbell, University of Washington
- Lester Monts, University of Michigan
- Steven Loza (Co-Chair Crossroads Project), University of California, Los Angeles
- Boden Sandstrom, University of Maryland
- Amy Stillman, University of Michigan

### Indigenous Contexts, Repertoires, and Social Meanings in Brazil and Mexico

**Chair:** Chris Goertzen, University of Southern Mississippi

**10:45** Sonidos del Rafue: Función de la música en una comunidad Uitoto del Amazonas / Sounds of Rafue: Function of Music in an Amazonian Uitoto Community
- Marcela García, Escuela Nacional de Música, Universidad Autónoma de México

**11:15** Sons, ações e performances das entidades femininas do culto da Jurema (Pernambuco, Brasil) / Sounds, Actions, and Performances of Feminine Entities of the Jurema Cult (Pernambuco, Brazil)
- Laila Rosa, Universidade Federal da Bahia/Fundacão Pierre Verger, Brazil

**11:45** Encountering Indigeneity: Mexico City Virgen de Guadalupe Basilica Celebrations
- Candida Jaquez, Scripps College

### Reggaetón and Salsa – Musical Cultivations of Pan-latino Identity in the United States / Reggaetón y Salsa – Promoción de la identidad pan-latina en Estados Unidos a través de la música

**Chair:** Eric Hung, Rider University

**10:45** Reggaetón and Salsa – Musical Cultivations of Pan-latino Identity in the United States / Reggaetón y Salsa – Promoción de la identidad pan-latina en Estados Unidos a través de la música
- Kim Kattari, University of Texas, Austin

**11:15** Hucklebuckin across the Atlantic: Irish Showbands in Ireland, in Diaspora, and in Dialogue
- Rebecca S. Miller, Hampshire College

### A Lullaby for Africanness: Popular Music, Gender, and Swahili Cultural Identity

**Chair:** David Novak, University of California, Santa Barbara

**10:45** A Lullaby for Africanness: Popular Music, Gender, and Swahili Cultural Identity
- Andrew Eisenberg, Stony Brook University

**11:15** What do Men Sing in "the Women's Kingdom"? Matriarchal Culture and Gender Equality among the Mosuo
- Chia-Yu Joy Lu, Wesleyan University

**11:45** "I'm Ugly but I'm Trendy:" Funkeiras in Rio de Janeiro
- Patricia Vergara, University of Maryland
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<tr>
<th>Time</th>
<th>Session, Location</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>12:30 – 1:30 pm</td>
<td><strong>Friday, Lunch Block</strong></td>
<td>Society for Asian Music, SIG for European Music, SIG for Jewish Music, Section on the Status of Women, Applied Ethnomusicology Section, Publications Advisory Committee, Ethics Committee, Medical Ethnomusicology SIG, SIG for the Music of Iran and Central Asia, EVIA Digital Archive Project</td>
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<tr>
<td>1:30 – 3:00 pm</td>
<td><strong>Friday, Session 7</strong></td>
<td>7A, Alameda 2, North American Indians in Contemporary Soundscapes, Chair: Victoria Lindsay Levine, Colorado College</td>
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<tr>
<td>1:30</td>
<td>7A, Alameda 2</td>
<td>Crossing Over: Christian and Indigenous Identity on the Nez Perce Reservation, Chad Hamill, Northern Arizona University</td>
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<td>2:00</td>
<td>7A, Alameda 2</td>
<td>“It’s Lonesome, It’s Lonesome”: Imprisonment and Liberation in Fort Sill Apache Song, T. Chris Aplin, University of California, Los Angeles</td>
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<td>2:30</td>
<td>7A, Alameda 2</td>
<td>One Hundred Years Later: The “Indian” Indianist Movement of the Twenty-first Century, James E. Cunningham, Florida Atlantic University</td>
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<tr>
<td>1:30</td>
<td>Revolución 1</td>
<td>Performing the “Hot” and “Wicked” in Europe, Chair: Salwa El-Shawan Castelo-Branco, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal</td>
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<tr>
<td>1:30</td>
<td>Revolución 1</td>
<td>Heiße Waren [Hot Commodities]: Blackness and Musical (African) Americanization in “Aggro Berlin”, J. Griffith Rollefson, University of Wisconsin, Madison / Chapman University</td>
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<td>2:00</td>
<td>Revolución 1</td>
<td>Cultural Policy, Danish Subjectivities, and the Boundaries of Rytmisk Musik, Leslie C. Gay, Jr., University of Tennessee</td>
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<td>2:30</td>
<td>Revolución 1</td>
<td>Wicked Jazz Sounds: Amsterdam’s Cosmopolitan and Mixed-Mediated Jazz Collectivity, Kristin A. McGee, University of Groningen, Netherlands</td>
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<tr>
<td>Session 7, 1:30 – 3:00pm</td>
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<td><strong>7C</strong> Revolución 2</td>
<td><strong>7E</strong> Insurgentes 4</td>
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<td>Migrated Musics: Exploring African Identities Across Borders</td>
<td>Mapping Gesture and Meaning</td>
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<td><strong>Chair:</strong> Suzanne Wint, University of Chicago</td>
<td><strong>Chair:</strong> Sarah Morelli, University of Denver</td>
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<td><strong>1:30</strong></td>
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<td><em>Christine Lucia, University of Stellenbosch, South Africa</em></td>
<td><em>Maisie Sum, University of British Columbia, Canada</em></td>
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<td><strong>2:00</strong></td>
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<tr>
<td>Migrated Music, Transnational Identity: Yorùbá Influence on Drumming Traditions at Oyotunji Village, South Carolina</td>
<td>3D Notation in Music and Dance Scholarship</td>
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<td><em>Colin Townsend, University of South Carolina</em></td>
<td><em>June Lam, The University of British Columbia, Canada</em></td>
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<tr>
<td>From Migration to Generation: Kampala (Uganda) in the Global Classical Network</td>
<td>Energetic Shaping in Spanish Flamenco: Movement Analysis and Music</td>
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<tr>
<td><em>Suzanne Wint, University of Chicago</em></td>
<td><em>Steven K. Mullins, University of Colorado at Boulder</em></td>
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<td><strong>7D</strong> Insurgentes 3</td>
<td><strong>7F</strong> Insurgentes 5</td>
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<tr>
<td>UNESCO, Intangible Cultural Heritage, and the Redefinition of Heritage</td>
<td>1:30 – 3:00</td>
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<tr>
<td><strong>Chair:</strong> Javier León, Indiana University</td>
<td><strong>Roundtable</strong> Alternativas etnomusicológicas en la cercana vecindad de Estados Unidos / Alternative Ethnomusico-logics in the Neighborhood Near to the United States</td>
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<tr>
<td><strong>1:30</strong></td>
<td><strong>Chair:</strong> Daniel E. Gutiérrez Rojas, Instituto Nacional de Antropología e Historia, Mexico</td>
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<tr>
<td>The Bored and the Charismatic in nha nhac and nhac tai tu: Routinization, Creativity and Mimesis in Contemporary Vietnamese Traditional Music</td>
<td>Presenters: Patricia J. García López, Pasatono Daniel E. Gutiérrez Rojas, Instituto Nacional de Antropología e Historia, Mexico Montserrat Palacios Prado, Independiente / Independent Scholar, Mexico Rolando A. Pérez Fernández, Escuela Nacional de Música, Universidad Nacional Autónoma de México Carlos Ruiz Rodríguez, Instituto National de Antropología e Historia, Mexico</td>
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<tr>
<td><em>Alexander M. Cannon, University of Michigan</em></td>
<td><strong>2:00</strong></td>
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<tr>
<td>The Armenian Duduk and the Impact of Cultural Policy from Soviet Times to Present Day / El duduk armenio y el impacto de la política cultural desde la época soviética hasta el presente</td>
<td><strong>2:00</strong></td>
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<tr>
<td><em>Jonathan McCollum, Armenian Library and Museum of America</em></td>
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<tr>
<td>Cultural Memory and Intangible Heritage in the Dominican Republic</td>
<td>Energetic Shaping in Spanish Flamenco: Movement Analysis and Music</td>
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<td><em>Karoline Bahrs, University of Pittsburgh</em></td>
<td><em>Steven K. Mullins, University of Colorado at Boulder</em></td>
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</table>
### 7G  
**Insurgentes 6**

**Ethnomusicological Histories and Contemporary Expressions in the Son Jarocho: Identities, Traditions, and Renewals / Historias etnomusicológicas y expresiones contemporáneas en el son jarocho: identidades, tradiciones y renovaciones**

(Sponsored by the Latin American/Caribbean Section)

**Chair:** Randall Kohl, Universidad Veracruzana, Mexico

1:30  *Ecos de “La Bamba”. An Ethnomusicological History of the Veracruz Son Jarocho, 1946-1959 / Ecos de “La Bamba”. Una historia etnomusicológica sobre el son jarocho de Veracruz, 1946-1959*

Randall Kohl, Universidad Veracruzana, Mexico

2:00  *Music and the Mexico / United States Border: The Changing Face of the Mexican Son Jarocho /*  

Jorge Herrera, University of California, Los Angeles

2:30  *Bridging Past and Present: Jarocho Ethos, Identity, and Tradition at the Encuentro de Jaraneros [Jaranero Gathering] in Tlacotalpan, Veracruz /*  

Raquel Paraíso, University of Wisconsin, Madison

### 7H  
**Insurgentes 7**

**Ecomusicological Perspectives**

**Chair:** John Murphy, University of North Texas

1:30  *Territorialidades Nomades: uma perspectiva comparada / Nomadic Territorialities: A Comparative Perspective*

Rosângela R. Pereira de Tugny, Universidade Federal de Minas Gerais, Brazil

2:00  *Class, Climate, and Canção: Forró Music and Drought in Ceará, Brazil /*  

Michael Silvers, University of California, Los Angeles


Jennifer C. Post, Musical Instrument Museum, Phoenix

### 7I  
**Gran Insurgentes**

**When East Meets West and South Meets North: Mapping Real and Imaginary Musical Borderlands in the Balkans**

**Chair:** Alma Bejtullahu, Institute Pjeter Bogdani, Macedonia

1:30  *YUROPE: Sounding Mobility and Dislocation in Serbia /*  

Ana Hofman, Scientific Research Centre of Slovenian Academy of Sciences and Arts, Slovenia

2:00  *Beyond Nation? A Thrice-Told Tale from Bulgaria’s Postsocialist Soundstage /*  

Donna Buchanan, University of Illinois, Urbana-Champaign

2:30  *The Antiheroes of the Anti-world: Hip-hop as an Alternative Means of Establishing Social Control in Borderlands /*  

Alma Bejtullahu, Institute Pjeter Bogdani, Macedonia

### 7J  
**Alameda 3**

1:30 – 3:00  **Film Session**

*Sones de a pie y a caballo / Standing Sones and Sones on Horseback*

**Chair:** Mariana de Jesús Vargas Mendoza, Universidad Autónoma de Tamaulipas, Mexico

**Presenters:** Mariana de Jesús Vargas Mendoza, Universidad Autónoma de Tamaulipas, Mexico  

María del Carmen Vergara de los Ríos, Universidad Autónoma de Tamaulipas, Mexico  

José Edgar Zaragoza Loya, Universidad Autónoma de Tamaulipas, Mexico
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<thead>
<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>3:15 – 11:00 pm</td>
<td><strong>Friday, Evening Block</strong></td>
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<td>3:15 – 5:00 pm</td>
<td>General Membership Meeting</td>
<td>Reforma</td>
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<td>5:15 – 6:45 pm</td>
<td><strong>Charles Seeger Lecture</strong></td>
<td>Reforma</td>
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<td><em>Simultaneous translation into Spanish provided</em></td>
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<td><strong>Acoustemologies</strong></td>
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<td>*Steven Feld, Distinguished Professor of Anthropology and Music,</td>
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<td>*University of New Mexico and Professor of Music Anthropology,</td>
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<td><em>University of Oslo</em></td>
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<td>7:00 – 8:30 pm</td>
<td><strong>SEM Banquet</strong></td>
<td>Revolución</td>
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<td>9:00 – 11:00 pm</td>
<td><strong>Concert</strong></td>
<td>Reforma</td>
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<td><em>Indigenous Music of Mexico / Música indígena del México</em></td>
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**Evening Hosts:** *Guillermo Contreras Arias / Brenda Romero*
| Time  | Session 8, 8:30 – 10:30am | 8A | Female Masculinities in Cross-Cultural Perspective  
(Sponsored by the Section on the Status for Women and the Gender and Sexualities Taskforce) | 8B | Intercambios Transfronterizos / Transborder Exchanges: Toward a Chican@ Ethnomus­iology  
(Sponsored by the Latin American/Caribbean Section) |
|-------|--------------------------|----|-----------------------------------------------|----|------------------------------------------------|
| 8:30  | 8A Revolución 1           | Chair: Henry Spiller, University of California, Davis  
"You Gotta Have Faith": Popular Music, "Inappropriate" Bodies, and Authenticity in North American Drag Kinging  
Rachel Devitt, University of Washington  
Looking Beautiful and Sounding Hip: Transforming Male Role Performance in Taiwanese Opera  
Pattie Hsu, University of California, Berkeley  
Redefining Gender Through Male-Style Dance in Reformation Era East Java  
Christina Sunardi, University of Washington  
Flirting with Kebyar: The Intrigue of Dynamic Gender in Balinese Dance  
Sonja Downing, Lawrence University | | |
| 9:00  | 8B Insurgentes 1          | Chair: Estevan Azcena, University of Houston  
Chicanos en las Américas: Protest Song in the Borderlands of Social Movements / Chicanos en las améri­cas: La canción de protesta en las fronteras de los movimientos sociales  
Estevan Azcena, University of Houston  
¿Qué suene el son!: Huapango Arribeño as Social History / ¿Qué suene el son!: Huapango arribeño, un proceso de historia social  
Alex E. Chávez, University of Texas, Austin  
Is That Mariachi Singing in English?: Chicana/o Influences on Mariachi Music / ¿Oye! ¿Está cantando en inglés ese mariachi?: La influencia chicana sobre la música del mariachi  
Russell Rodríguez, University of California, Santa Barbara | |
| 10:00 | 8C Insurgentes 2b         | Chair: Amy Catlin-Jairazbhoy, University of California, Los Angeles  
Reinvention, Rejuvenation, and Revival: Uses of Cultural Memory in Contemporary South Asian Music and Dance | | |
| 8:30  | 8C                           | 8:30 Reinvention or Restoration? Placing Kathak Dance in India's Nationalist Revival  
Margaret E. Walker, Queen's University, Kingston, Canada  
9:00 Revival or Plagiarism? Remix Controversies in India  
Jayson Beaster-Jones, Texas A&­M University  
9:30 Revivalist Ideologies in Hindi Film's Folk Songs  
Natalie R. Sarrazin, The College at Brockport, State University of New York  
10:00 Djembe Alongside Sarangi - Musical Instruments in Today's Nepal  
Pirkko Moisala, Helsinki University, Finland | | |
| 8:30  | 8D                           | 8:30 Mediated Compositions: Recording Studios and Engineered Performances in Tanzania's Neoliberal Economy  
Alex Perullo, Bryant University  
9:00 Love Songs and the Global Sound of Pop Romance  
Jeremy Wallach, Bowling Green State University  
9:30 Production and Circulation at the Speed of Wired Sound: Remixing in North India  
Paul D. Greene, Pennsylvania State University | |
8E  Insurgentes 4
Reading the Past in the Present: Multiple Interpretations of African Music
(Sponsored by the African Music Section)

Chair: Kwasi Ampene, University of Colorado at Boulder

8:30 Spiritualism, Holism, and Unity in Asante Royal Funeral Music
Joseph S. Kaminski, Long Island University, Brooklyn

9:00 Port of Call Cape Verde: A Discussion of Musical Forms from the Crossroads of the Luso-African Triangle
Susan Hurley-Glowa, University of Alaska, Fairbanks

9:30 The Odurugya Flute: Recalling the Past, Articulating Cultural Values and Experience in Akan Court Music
Kwasi Ampene, University of Colorado at Boulder

8F  Insurgentes 5
Musical Performance of, against, and with Violence
(Sponsored by the Study of Music and Violence SIG)

Chair: Joshua Pilzer, University of Toronto, Canada

Discussant: Jonathan Ritter, University of California, Riverside

8:30 "You are the one at fault!": A Study of Music as a Discursive Practice in Violent Conflicts in Two Sudanese Communities
Ellen Hebden, Independent Researcher

9:00 Partying to Protest: Henoko Peace Music Festa and Geographies of Violence in Okinawa, Japan
Marié Abe, University of California, Berkeley

9:30 New Media Platforms for International Debate: Contesting the Political Dimensions of Musical Aesthetics in War-torn Lebanon
Rana El Kadi, University of Alberta, Canada

8G  Insurgentes 6
8:30 – 10:30 Roundtable
What Part of “Lost Forever” Don’t You Understand? Issues and Strategies for Integrated Field Documentation and Archiving

Chair: Virginia Danielson, Harvard University

Presenters: Gregory Barz, Vanderbilt University
Alan Burdette, Indiana University
Laurel Sercombe, University of Washington
Anthony Seeger, University of California, Los Angeles
Virginia Danielson, Harvard University

8H  Insurgentes 7
Disputed Ideals: Music and Dance in Mexico City, 1869–1930 / Ideales en disputa: Música y baile en la Ciudad de México, 1869-1930

Chair: Anna Ochs, University of North Carolina, Chapel Hill

Discussant: Alejandro L. Madrid, University of Illinois Chicago

8:30 La música de las pelonas en Revista de Revistas (1920-1930) / The Music of the Pelonas [Flappers] in Revista de Revistas (1920-1930)
Guadalupe Caro Cocotle, Universidad Nacional Autónoma de México

9:00 “Contorsiones lascivas y provocadoras” [“Lascivious and Provocative Contortions”]: Cancanomanía [Cancan-mania] and Female Morality in 1869 Mexico City / “Contorsiones lascivas y provocadoras”: Cancanomanía y la moralidad de mujeres en la Ciudad de México en 1869
Anna Ochs, University of North Carolina, Chapel Hill

9:30 La obra musical de Antonio de Maria y Campos / The Musical Works of Antonio de Maria y Campos
Aurea Maya Alcántara, Centro Nacional de Investigación, Documentación e Información Musical, Mexico
Saturday, November 21

Session 8, 8:30 – 10:30am

8I  Gran Insurgentes
8:30 – 10:30  Roundtable
New Approaches to Teaching Latin American Music

Chair: Robin Moore, University of Texas at Austin

Presenters: John Koegel, California State University, Fullerton
Cristina Magaldi, Towson University
Daniel Party, Saint Mary's College
Deborah Schwartz-Kates, University of Miami

8J  Alameda 4
Musical Borderlands: Mediating Communities and Musical Expression in Christian Worship
(Sponsored by the Popular Music Section)

Chair: Herbert G. Geisler, Concordia University Irvine

8:30  Mediated Sound and Sentiment: "Praise" and "Worship" among Canadian Mennonites
Jonathan M. Dueck, Duke University

9:00  The Praise Project: Convergences of African and African American Religious Music in Faith Communities in Prince George's County, Maryland
Harold A. Anderson, Bowie State University and Goucher College

9:30  Let's Sing Like Sister Act: Evolution and Development of Gospel Music Communities in Japan
Chie Naganuma, University of Minnesota and Akita International University, Japan

10:00  "Asian" or "Global"? Chinese American Identity and Musical Expression in Christian Worship
Herbert G. Geisler, Concordia University Irvine

President's Roundtable, 10:45am – 12:15pm

Saturday, Session 9

10:45 – 12:15pm  Saturday, Session 9

9A  Revolución 2
10:45 – 12:15  Plenary*
President’s Roundtable

Area Studies and Ethnomusicology: Culture/Critique/Community

Chair: Deborah Wong, SEM President 2007 - 2009

Presenters: Harry Berger, Texas A & M University
Suzanne Cusick, New York University
Martin Daughtry, New York University
T.M. Scruggs, University of California at Davis
Jane Sugarman, City University of New York

*Simultaneous translation into Spanish provided.
### Saturday, November 21  
**Lunch Block, 12:30 – 1:30pm**

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<tr>
<th>12:30 – 1:30pm</th>
<th>Saturday, Lunch Block</th>
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<tbody>
<tr>
<td>Long-Range Planning Committee and Development Committee</td>
<td>Revolución 2</td>
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<tr>
<td>Implementation of SEM's Strategic Plan (meeting open to all conference attendees)</td>
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<tr>
<td>SIG on Irish Music</td>
<td>Insurgentes 1</td>
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<td>Student Concerns Committee</td>
<td>Insurgentes 3</td>
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<tr>
<td>South Asian Performing Arts Section</td>
<td>Insurgentes 4</td>
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<tr>
<td>Historical Ethnomusicology SIG</td>
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<td>Association for Korean Music Research</td>
<td>Insurgentes 6</td>
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<td>Gender and Sexualities Taskforce</td>
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<td>Journal Editorial Board</td>
<td>Gran Insurgentes</td>
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### Session 10, 1:30 – 3:00pm

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<th>1:30 – 3:00pm</th>
<th>Saturday, Session 10</th>
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<tbody>
<tr>
<td>10A</td>
<td>Revolución 1</td>
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<tr>
<td>1:30 – 3:00</td>
<td>Workshop</td>
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<tr>
<td>The Three Dimensions of the Argentine Tango: A Case Study in the Pedagogy of Sound, Gesture, and Word</td>
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<tr>
<td>Co-chairs and Presenters: Kacey Q. Link, University of California, Santa Barbara Kristin Wendland, Emory University</td>
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<tr>
<td>10B</td>
<td>Revolución 2</td>
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<tr>
<td>1:30 – 3:00</td>
<td>Roundtable</td>
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<tr>
<td>Parenting in the Field: An Ethnomusicology Careers Roundtable (Co-sponsored by the Section on the Status of Women, Gender and Sexualities Taskforce, and Latin American/Caribbean Section)</td>
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<tr>
<td>Chair: Susan Thomas, University of Georgia</td>
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<tr>
<td>Presenters: Judith Cohen, York University, Canada Denise Dalphond, Indiana University Barbara L. Hampton, Graduate Center and Hunter College, City University of New York Sean Williams, Evergreen State College</td>
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<tr>
<td>10C</td>
<td>Insurgentes 1</td>
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<td>1:30 – 3:00</td>
<td>Emerging Nationalist Discourses in Art Music</td>
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<td>In the Realm of the Uncanny: The Film Music of Takemitsu Toru Kumi Uyeda, University of California, Santa Cruz</td>
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<tr>
<td>2:00</td>
<td>Golijov's Passion and Dudamania: Latin Americans in Classical Music Mina Yang, University of Southern California</td>
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</table>
Session 10, 1:30 – 3:00 pm

**Social Dimensions of New Media**

**Chair:** Kiri Miller, Brown University

**1:30** The Edge of the Internet: Chilean Music Websites and the International World of Indie Music

_Shannon Garland, Columbia University_

**2:00** The Work of Reproduction in the Age of Mechanical Art: Performance Practice and Walter Benjamin’s “Aura” in the Context of the Club DJ

_Sheena Hyndman, York University_

**2:30** Creative Listening: Playlists, Mixtapes, and the Virtual Ethnography of Virtual Music

_Jonathan Piper, University of California, San Diego_

**Performing the Therapeutic: Medical Ethnomusicology in Action**

(Sponsored by the Medical Ethnomusicology SIG)

**Chair:** Gregory Barz, Vanderbilt University

**1:30** The Democratic as Therapeutic: Sketching a Democratic Music Therapy Concept in a Rehabilitative Gamelan Program for Prisoners

_Rodrigo Caballero, University of British Columbia, Canada_

**2:00** Destigmatizing HIV: Music in AIDS Awareness Initiatives in South Africa

_Laryssa K. Whittaker, University of Alberta, Canada_

**2:30** Musician Survivors of Breast Cancer: Case Studies in Self-Healing and Advocacy

_Sarah Schmalenberger, University of St. Thomas_

**Music on the Frontiers of U.S. Empire**

**Chair:** Jesse A. Johnston, University of Michigan, Dearborn

**1:30** Marches of Empire: John Philip Sousa’s Musical Borderlands

_Katherine M. Brucher, DePaul University_

**2:00** Songs of Race and Empire During the Philippine-American War

_Christi-Anne Castro, University of Michigan_

**2:30** Instilling “True American Spirit”: The Culion Leper Colony Band

_Jesse A. Johnston, University of Michigan, Dearborn_

**Indigenous Musical De-contextualization and Entextualization in Mexico and Guatemala**

**Chair:** B. Georgina Flores Mercado, Universidad Autónoma Metropolitana, Iztapalapa, Mexico

**1:30** Marimbas in Guatemala - Musical Change and Indigenous Identities / Marimbas en Guatemala - Cambio musical y identidades indígenas

_Sven Kirschlager, Freie Universität Berlin, Germany_

**2:00** Cusinela: Cocinando relaciones a través de la música regional wixárika / Cusinela: Cooking Relationships through the Regional Music of the Wixárika

_Rodrigo de la Mora, Centro de Investigaciones y Estudios Superiores en Antropología Social, Occidente, Mexico_


_Mintzi Martinez-Rivera, Indiana University_
### 10H Politics of Representation

**Chair:** Daniel Party, Saint Mary’s College

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<th>Time</th>
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<tr>
<td>1:30</td>
<td>&quot;Los Ilegales&quot; by Los Tucanes de Tijuana: In the Borderline of Utopia and Dystopia / “Los Ilegales” por Los Tucanes de Tijuana: En la frontera de utopía y dystopia</td>
<td>Natalia Bieletto Bueno, University of California, Los Angeles</td>
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<td>2:00</td>
<td>I Listened and It Made Me Cultured: Parodies of Andean Music in South Park / Escuché y me hizo sentir culturado: Parodias de música andina en South Park</td>
<td>Jessie M. Vallejo, University of California, Los Angeles</td>
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<td>2:30</td>
<td>A Legacy of Aboriginal/Ukrainian Relations in Canada: Mixed Music?</td>
<td>Marcia Ostashewski, University of Regina, Canada</td>
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### 10I Identity Construction and Representation

**Chair:** Timothy Cooley, University of California, Santa Barbara

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<tr>
<td>1:30</td>
<td>Representing Identity in Contemporary American Jewish Music</td>
<td>Jeff Janeczko, University of California, Los Angeles</td>
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<td>2:00</td>
<td>Innovation and Tradition in the Performance of Minority Ethnicity in 21st-Century China</td>
<td>Man Yang, University of Hawaii, Manoa</td>
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<td>2:30</td>
<td>Why Paraí? Why Shouldn’t We Call it Drumset?: Changing Identity among Untouchable (Dalit) Drummers of India</td>
<td>Zoe Sherinian, University of Oklahoma</td>
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### 10J Close Listening: Theory and Analysis

**Chair:** Alexander Stewart, University of Vermont

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<tr>
<td>1:30</td>
<td>The Rhythm of Roots: Temporal Symmetries in Early Country and Blues Recordings</td>
<td>Joti Rockwell, Pomona College</td>
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<td>2:00</td>
<td>Supergenre, Genre, Subgenre: Mexican Son and the Chilena Complex / Supergénero, género, subgénero: El son mexicano y el complejo de la chilena</td>
<td>Alexander Stewart, University of Vermont</td>
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### 3:15 – 11:00pm Saturday, Evening Block

**Excursions / Free Time**

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<th>Time</th>
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<tr>
<td>3:15</td>
<td>Journal Editors</td>
<td>Insurgentes 6</td>
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<tr>
<td>3:15</td>
<td>Crossroads Project on Diversity, Difference, and Underrepresentation</td>
<td>Insurgentes 7</td>
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<td>3:15</td>
<td>Archiving SIG</td>
<td>Insurgentes 4</td>
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<td>3:15</td>
<td>2009 and 2010 Local Arrangements and Program Committees</td>
<td>Insurgentes 3</td>
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<tr>
<td>5:00</td>
<td>Oxford University Press Reception</td>
<td>Alameda 4 &amp; 5</td>
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</table>
Saturday, November 21  Evening Block, 3:15 – 11:00pm  

3:15 – 11:00pm  Saturday, Evening Block (continued)

5:00 – 5:30 pm  Reforma Boulevard
Photobanner Exhibition Opening  Cancelled

Amparo Sevilla, Consejo Nacional para la Cultura y las Artes
Xilonen Luna, Comisión Nacional para el Desarrollo de los Pueblos Indígenas
Teresita Vicencio Álvarez, Instituto Nacional de Bellas Artes
Guillermo Contreras Arias / Brenda Romero, SEM LAC & PC Chairs
Gage Averil, SEM President 2009 - 2011

5:15 – 6:15 pm  Insurgentes 5
Investment Advisory Committee

6:00 – 7:00 pm  Insurgentes 4
African Music Section

6:00 – 8:00 pm  Revolución 2
Popular Music Section

8:00 – 9:30 pm  Revolución 1
Dance Section
Danzón Workshop

9:30 – 11:00 pm  Revolución 1
Dance Section
Son Jarocho Workshop

Museo Nacional de las Culturas, 5:30 –10:00pm

5:30 pm  Buses depart Hotel Meliá for Museo Nacional de las Culturas / National Museum of Cultures in the Zócalo

6:00 – 10:00 pm  Museo Nacional de las Culturas, Zócalo
50th Anniversary of the Society for Asian Music Celebration

6:00 – 6:45  Sala de Usos Multiples
Bienvenida / Welcome / Koh Okabe Photo Exhibition Opening

Leonel Durán, Director, Museo Nacional de las Culturas
Koh Okabe, Photographer and Nobuyo Yagui, Translator
Guillermo Contreras Arias / Brenda Romero, SEM LAC & PC Chairs

Session 10K  Sala de Usos Multiples
6:45 – 7:30 pm  Lecture / Demonstration
How to Read Japanese Nihon Buyo Dance

Chair:  Susan Asai, Northeastern University

Co-presenters:
Mami Itasaka-Keister, University of Colorado at Boulder
Jay Keister, University of Colorado at Boulder

7:45 – 10:00 pm  Special Event  Sala de Usos Multiples
50th Anniversary of the Society for Asian Music: "On Hybridity and Postcoloniality"

Welcome
Gage Averill, SEM President 2009 - 2011

“A Society and Its Journal: Stories of Hybridity”
Keynote Speaker:  Stephen Blum, City University of New York

Roundtable Discussion
Organizer and Convener:  Sarah Weiss, Yale University

Participants:  Stephen Blum, City University of New York
Peter Kvethko, Salem State College
R. Anderson Sutton, University of Wisconsin, Madison
Ricardo Trimillos, University of Hawai’i, Mānoa
Andrew Weintraub, University of Pittsburgh

10:00 pm  Buses depart National Museum of Cultures for Hotel Meliá
Sunday, November 22   Morning Block, 7:00am – 12:15pm

7:00am – 12:15pm   Sunday, Morning Block

7:00 – 9:00 am       SEM Council               Alameda 4 & 5

8:00 am – 12:15 pm   President’s Suite    SEM Board of Directors

8:30 – 10:30 am      Sunday, Session 11

11A Authentication and Cultural Memory

Chair: Anthony Perman, Bowdoin College

8:30 En busca de los origines, Autenticidad y etnicidad en las grabaciones de flamenco / In Search of Origins, Authenticity and Ethnicity in Flamenco Recordings
Javier González Martín, Universidad de Almería, España

9:00 “His-Story, My-Song”: Antihaitianismo and Dominicanidad in the Songs of the Dominican Republic / “Su cuento, mi canto”: El antihaitianismo y la dominicanidad en las canciones de la República Dominicana
Jessica Hajek, University of Illinois, Urbana-Champaign

9:30 “That There Not Pass to the Indies”: Examining the Trans-Atlantic Slave Trade and the Music of Cuba
William LeGrand, University of Northern Iowa

10:00 Ang musikang kastila: the rondalla in the Philippine national imaginary / Ang musikang kastila: la rondalla en el imaginario nacional de Las Filipinas
Ricardo D. Trimillos, University of Hawai‘i, Manoa

Revolución 1

11B Conflating the Sacred and Profane: Theorizing Present-Day Christian Popular Musical Practices
(Sponsored by the Popular Music Section)

Chair: Richard Keeling, Independent Scholar

Discussant: Philip V. Bohlman, University of Chicago

8:30 Lost in the Sound of Separation: Mainstreams and Alternatives at a Christian Rock Festival
Andrew Mall, University of Chicago

9:00 “Disillusioned in the Right Way”: Creating Alternatives to the Worship Music “Mainstream”
Monique Ingalls, McMaster University, Canada

9:30 Is Christian Rock an Oxymoron?: Struggling with Longstanding Ideological Tensions Over the Practice of Religion in a Media Age
Anna Nekola, Independent Scholar

11C Music, Ethics, and Value

Chair: Ryan Skinner, Columbia University

8:30 Fighting About “Cats and Dogs:” Regimes of Value and Artists’ Responsibilities in the Nepali Dohori Scene
Anna M. Stirr, Columbia University

9:00 Artists, the Nation-State, and the “Use” of Cultural “Value” in Postcolonial Mali
Ryan Skinner, Columbia University

9:30 Women’s Songs and Intimate Transgressions in Ukraine’s Government-sponsored Ivana Kupala (St. John’s Eve) Revivals
Adriana Helbig, University of Pittsburgh

10:00 Tango Among the Nonprofit Arts
Morgan Luker, University of Wisconsin, Madison

54th Annual Meeting  November 19-22, 2009 • Mexico City
Sunday, November 22

Session 11, 8:30 – 10:30am

11D
Transatlantic Flows in the Lusophone World / Corrientes transatlánticos en el mundo lusofónico
Chair: Frederick J. Moehn, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal

8:30 Music, “Mulatismo,” and Transatlantic Flows in Colonial Minas Gerais
Suzel A. Reily, Queens University, Belfast, Ireland

9:00 Shaping Portuguese Identity through Music and Oral History: The Cavalhada in Morro Vermelho (Minas Gerais, Brazil)
Barbara Alge, Hochschule für Musik und Theater, Rostock, Germany

9:30 The Multiple Cosmopolitanisms of Cape Verde’s Expressive Practices: Race and Diaspora in the Lusophone and Creole Atlantic
Rui Cidra, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal

10:00 New Dialogues, Old Routes: Emergent Collaborations between Brazilian and Angolan Music Makers
Frederick J. Moehn, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal

11E
Music, Devotion and Morality in Islam: New Issues and Perspectives from the Middle East and Central Asia
Chair and Discussant: Tanya Merchant, University of California, Santa Cruz

8:30 Gendered Discourses in the Performance of Maddoh in Badakhshan, Tajikistan
Shumaila Hemani, University of Alberta, Canada

9:00 Islam and Morality in Music: A New View from Persian Sufi Treatises
Ann Lucas, University of California, Los Angeles

9:30 Modern Nasheed Deeni for Muslims Amid Globalization
Takahiro Aoyagi, Gifu University, Japan

11F
No somos lo que dicen. / We are not what they say we are. Transnational and Regional Latina/o Musics as Decolonizing Practices in the (Neo) Colonial Borderlands
Chair: Peter J. García, California State University, Northridge

8:30 Bailando para San Lorenzo / Dancing for San Lorenzo: Nuevo Mexicano Popular Sacred Musics and Ritual Activism in Bernalillo Fiesta Time
Peter J. García, California State University, Northridge

9:00 Music beyond Boundaries: Exploring Choral Religious Music among the Huaves of San Mateo del Mar, Oaxaca, Mexico / Música más allá de las fronteras: Explorando música coral religiosa de los Huaves de San Mateo del Mar, Oaxaca, México
Veronica S. Pacheco, University of California, Los Angeles

9:30 The Hammond B3 Organ: Development of the “Chicana/o Sound” in California during the Late 1960’s and 1970’s / El Órgano Hammond B3: Desarrollo del “Sonido Chicana/o” en California durante los últimos de 1960’s y 1970’s
Juan Zaragoza, Independent Researcher

11G
Sensible Musical Objects: Music, Instrument, Musician, and Performance Practice
Chair: Tsanhuang Tsai, The Chinese University of Hong Kong

8:30 Music, Instrument and Sense: Changing Sensory Receptions in Modern Chinese Seven-stringed Zither Qin Practices
Tsanhuang Tsai, The Chinese University of Hong Kong, China

9:00 Ghosts in the Machine: Church Organs and Voices, Past and Present
Michael McClellan, The Chinese University of Hong Kong, China

9:30 Erhu (Chinese Bowed Lute): My Instrument and My Voice
StuWah Yu, The Chinese University of Hong Kong, China

10:00 Vehicles to the Divine: The Ney and the Bendir as Sacred and Sensuous Objects in Sufi Islam
Victor A Vicente, The Chinese University of Hong Kong, China
11H  Gran Insurgentes
8:30 – 10:30  Lecture / Demonstration
“Keriba Wakai (Our Voice)– Keriba Sagul (Our Dance)” –
Strategies for Torres Strait Islander Cultural Production and
Education in the South Australian Diaspora Community

Co-presenters:
Jennifer Newsome, Centre for Aboriginal Studies in Music,
University of Adelaide, Australia
Eddie Peters, Centre for Aboriginal Studies in Music, University of
Adelaide, Australia

11I  Alameda 1

Gendering and Regendering

Chair: Zoe Sherinian, University of Oklahoma

8:30  Playing Out and Creating jaww: The Work of Contemporary
Women’s Wedding Ensembles in Tunisia
Alyson E. Jones, University of Michigan

9:00  Making Men with/of Muhabbet: Melancholy, Turkish Classical
Music, and Masculinity on a Street in Istanbul
Denise Gill, University of California, Santa Barbara

9:30  Re-gendering vir rasa in Marathi Nationalist Performance
Anna Schultz, University of Minnesota

10:00  Las que cantan “El Rey”: Feminizing the Narrator in the Songs of
José Alfredo Jiménez / The Women Who Sing “El Rey” / “The
King”: Afeminando el narrador en las canciones de José Alfredo
Jiménez
Sally Hawkridge, Independent Scholar

11J  Insurgentes 1

Pedagogies for Transnational Flows

Chair: Janet Sturman, University of Arizona

8:30  “I love Hannah Montana and Selena!”: Mexican and Mexican
American Children’s Bimusical Identities in a Bilingual-
Bicultural School
Amanda C. Soto, University of Washington

9:00  Parado en el puente del mundo / Standing on the Bridge of the
World: Movement and Cosmopolitanism in Panamanian Música
Tipica Performance Practice
Sean Bellaviti, University of Toronto, Canada

9:30  Politics of Pedagogy: Digital Representations of Hindustani
Music in the 21st Century
Nasir Syed, University of California, Santa Barbara
### Sunday, Session 12

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<th>Time</th>
<th>Session 12, 10:45am – 12:15pm</th>
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<td><strong>10:45am – 12:15pm</strong></td>
<td><strong>Sunday, Session 12</strong></td>
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#### Revolución 1

**12A**

**Ethnopedagogy and Applied Ethno/musicology: Social Responsibility, Vulnerability, Justice, and Identity in Music Education / Etnopedagogía y musicología aplicada: Responsabilidad social, vulnerabilidad, justicia, e identidad en educación musical**

**Chair:** Muriel Swijghuisen Reigersberg, Independent Scholar, London, UK

- **10:45** Migrant Musics in a German Classroom: Ethnomusicology and Intercultural Music Education / Músicas de inmigrantes en una clase alemana de música: Etnomusicología y educación musical intercultural
  
  **Britta Sweers,** Hochschule für Musik und Theater Rostock, Germany

- **11:15** Sustainability and Transmission: Empowering Communities to Forge their Own Musical Futures
  
  **Huib Schippers,** Queensland Conservatorium Research Center, Australia

- **11:45** Applied Ethnomusicology, Advocacy, Music Education and the Structuring of Indigenous Identities: Acknowledging Professional Responsibility and Vulnerability / Etnomusicología, concienciación, educación musical y la estructuración de identidades indígenas: Reconociendo responsabilidad profesional y vulnerabilidad
  
  **Muriel Swijghuisen Reigersberg,** Independent Scholar, London, UK

#### Revolución 2

**12B**

**The Megalopolis and the Multiculturalist Village**

**Chair:** Joshua Tucker, University of Texas, Austin

- **10:45** Sungura Stories: Zimbabwean Popular Music at the Margins
  
  **Anthony Perman,** Bowdoin College

- **11:15** Shanghai: Still the "Center" of "Modern" Culture in China
  
  **Stephanie Ng,** University of Notre Dame

- **11:45** Bringing It Home: Multicultural Policy, British Identity, and the Imagined Village
  
  **Caroline Bithell,** University of Manchester, UK

#### Insurgentes 3

**12C**

**Operas and Negotiations**

**Chair:** Joseph Lam, University of Michigan

- **10:45** Globalizing and Negotiating Kunqu, the Classical Opera of China: Gains and Losses since 1980s
  
  **Joseph Lam,** University of Michigan

- **11:15** Western Opera and the Muslim Orient in Oil Driven Azerbaijan
  
  **Inna Naroditskaya,** Northwestern University

- **11:45** "Down to Earth and from the Heavens at the Same Time": Beverly Sills and Her Negotiation of the American Class Divide
  
  **Nancy Guy,** University of California, San Diego

#### Insurgentes 4

**12D**

**Transmission of Spontaneity**

**Chair:** Juniper Hill, University College Cork, Ireland

- **10:45** Analyzing Upaj: The Transmission of Spontaneity in North Indian Kathak
  
  **Sarah Morelli,** University of Denver

- **11:15 am – 12:15 pm** Lecture / Demonstration

  **Improvisation in Flamenco**
  
  **Kevin Romero,** University of Colorado at Boulder
<table>
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<th>Time</th>
<th>Session</th>
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<tr>
<td>10:45 – 12:15</td>
<td>Film Session</td>
<td>Portrait of a Lisu Musician: Observing Music through Movie Camera Lenses</td>
<td>Yan Chun Su, Independent Scholar</td>
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<tr>
<td>10:45 – 12:15</td>
<td>Insurgentes 6</td>
<td>Circulating Repertoires II</td>
<td>Anne Rasmussen, College of William and Mary</td>
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<tr>
<td>10:45</td>
<td>Guanxi Grows</td>
<td>Guanxi Grows: Meaning and Matrix in Alberta's Chinese Orchestras</td>
<td>Kim Chow-Morris, Ryerson University, Toronto, Canada</td>
</tr>
<tr>
<td>11:15</td>
<td>Nisei Politics</td>
<td>Nisei Politics of Identity and American Popular Music of the 1930s and 1940s</td>
<td>Susan M. Asai, Northeastern University</td>
</tr>
<tr>
<td>11:15</td>
<td>Crónica Musical</td>
<td>Crónica Musical de una ceremonia de Yagé en Bogotá / Musical Chronicle of a Yagé Ceremony in Bogotá</td>
<td>Mónica Sofía Briceño Robles, Universidad Nacional de Colombia</td>
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<tr>
<td>10:45 – 12:15</td>
<td>Workshop</td>
<td>Muestra de música del Pacífico Sur colombiano / Demonstration of Music of the Southern Pacific [Coast] of Colombia</td>
<td>Juan Sebastián Ochoa, Pontificia Universidad Javeriana, Bogotá, Colombia</td>
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<td>11:15</td>
<td>Viento arremolinado</td>
<td>Viento arremolinado: La flauta de mirlitón entre los nahuas de la Huasteca hidalguense / Whirling Wind: The Mirlitón Flute among the Nahua of the Hidalgo Huasteca</td>
<td>Lizette Alegre, Escuela Nacional de Música, Universidad Nacional Autónoma de México</td>
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<td>11:45</td>
<td>Los nuevos cantos</td>
<td>Los nuevos cantos del Maíz. Reflexiones en torno al trabajo etnomusicológico en una comunidad nahua de la Huaxteca / New Corn Songs: Reflections on Ethnomusicological Work in a Nahua Community in the Huasteca</td>
<td>Gonzalo Camacho, Escuela Nacional de Música, Universidad Nacional Autónoma de México</td>
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<td>11:45</td>
<td>La representación</td>
<td>La representación de la mujer zapoteca en el cancionero istmeño / Representations of the Zapotec Woman in the Repertoire of the Isthmus of Tehuantepec</td>
<td>Alejandro Flores Tamayo, Escuela Nacional de Música, Universidad Nacional Autónoma de México</td>
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<td>10:45</td>
<td>From &quot;Sombrero&quot; to &quot;Tequila, Guerilla&quot;</td>
<td>From &quot;Sombrero&quot; to &quot;Tequila, Guerilla&quot;: Imagining Mexico in Songs of Former Yugoslavia</td>
<td>Brana Mijatovic, Christopher Newport University</td>
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<td>Wild Music</td>
<td>Wild Music: A Case Study in the Ukrainian Borderlands</td>
<td>Maria Sonevytsky, Columbia University</td>
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<td>&quot;Why the fiddle?&quot;: Style, Alterity, and “Old Time” String Band Performance in the Czech Republic</td>
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</table>
Andean Musical Identities
Chair: Francesca Rivera, University of San Francisco

10:45 Modes and Musico-Historical Identity in the Banda Repertoire of the Mantaro Valley, Peru / Escalas e identidad músico-histórica en el repertorio de banda de músicos, Valle Mantaro, Perú
Joshua Katz-Rosene, Graduate Center, City University of New York

11:15 La tecnocumbia en el Perú. De la expectativa al desencanto: integración y discriminación cultural / The Technocumbia in Peru. From Expectation to Enchantment: Cultural Integration and Discrimination
Arturo Quispe Lázaro, Director and Editor of Construyendo Nuestra Interculturalidad, Peru

11:45 "Putting on the Feather": The Indigenization of Andean Brass Bands in Arica, Chile / “Ponerse la Pluma.” la Indigenización de las bandas de bronce andinas en Arica, Chile
Juan Eduardo Wolf, Indiana University

12:30 – 1:30 pm

Popular Music Section Guest Speaker

Julia Palacios (Mexican rock music authority), Universidad Iberoamericana, Ciudad de México
### Session 13, 2:30 – 4:00pm

**13A Critical Appraisals of the African Musical Diaspora**
(Sponsored by the Latin American/Caribbean Section)

Chair: Robin Moore, University of Texas at Austin

- **2:30** Retentionists or Activists? A Reinterpretation of Fernando Ortiz’s and Melville Herskovits’s Contributions to African Diasporic Studies in Music  
  **David Garcia, University of North Carolina Chapel Hill**

- **3:00** Musical Tactics of Diaspora and Modernity on the Margins of the Black Atlantic  
  **Michael Birenbaum Quintero, Bowdoin College**

- **3:30** Leveraging Diasporas Locally: Musical Innovation and Race Politics in Umbanda Celebrations from Southern Brazil  
  **Marc Gidal, Harvard University**

- **4:00** Black Music and Diaspora: Reflections on Genres From the Hispanic Caribbean  
  **Robin Moore, University of Texas at Austin**

**13B Intellectual Music Histories, Politics, and Epistemology: A View from Other Conceptualizations of America**

Chair and Discussant: Ana María Ochoa, Columbia University

- **2:30** Criticismo e instituciones en los estudios de la música popular de Argentina / Criticism and Institutions in Studies of Argentine Popular Music  
  **Miguel García, Universidad de Buenos Aires y Conicet, Argentina**

- **3:00** Uma perspectiva pragmática da música em Mário de Andrade e Fernando Ortiz / A Pragmatic Perspective on Music in Mário de Andrade and Fernando Ortiz  
  **Elizabeth Travassos, Universidade Federal do Estado do Rio de Janeiro (UNIRIO), Brazil**

- **3:30** Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-Garde from an Argentinean Perspective  
  **Eduardo Herrera, University of Illinois at Urbana-Champaign**

**13C New Media, Spaces and Boundaries in Virtual Space**
(Sponsored by the Popular Music Section)

Chair: J. Meryl Krieger, Indiana University

- **2:30** Virtual Recording: Communities, Connections and Virtual Place  
  **J. Meryl Krieger, Indiana University**

- **3:00** Virtual Imaginaries: Métis Fiddling as a Window into the Past  
  **Sarah Quick, Winthrop University**

- **3:30** Another Northern Exposure: NishTV and Native HipHop in Canada  
  **Michael MacDonald, University of Alberta, Canada**

- **4:00** Visit Mexico Virtually: Musical Constructions of a Tourist Place in Second Life  
  Co-presenters:  
  **Trevor S. Harvey, Middle Tennessee State University**  
  **Robert W. Fry II, Vanderbilt University**

**13D Roundtable Smithsonian/Folkways: Ethnomusicology and New Media**

Chair: Atesh Sonneborn, Smithsonian Folkways

Presenters: Leon Garcia, Smithsonian Folkways  
Patricia Campbell, University of Washington  
Daniel Sheehy, Smithsonian Folkways
13E  Cenart – 5
Roundtable - Musical Traditions and Cultural Policy in the Caribbean: Past, Present, and Potential / Tradiciones musicales y política cultural en el Caribe: Pasado, presente, y futuro

Chair: Lois Wilcken, La Troupe Makandal, Inc.

Presenters: Martha Ellen Davis, University of Florida and National Archives, Dominican Republic
Dominique Cyrille, Université des Antilles et de la Guyane & Centre des Musiques et Danses Traditionnelles et Populaire, Guadeloupe
Rebecca Sager, Independent Scholar, USA
Lois Wilcken, La Troupe Makandal, Inc.
Sunni Witmer, University of Florida

13F  Cenart – 6
Recordings of Traditional Music as Sites of Contestation: Issues of Ownership

Chair: Marc Perlman, Brown University

2:30  Framing and Claiming Authentic Indigeneity: Recording, Representation, and Cultural Ownership of Traditional Andean Music
Joshua Tucker, University of Texas at Austin

3:00  Rumors of Exploitation: The Symbolic Economy of Traditional Music Recordings
Marc Perlman, Brown University

3:30  Property Rights and Social Responsibilities: Conflicting Ideas About Song Ownership in the Powwow Recording Industry
Chris Scales, Michigan State University

4:00  Controversy and the Saami Contingencies of Copyright
Beverley Diamond, Memorial University of Newfoundland, Canada

13G  Cenart – 7
Ethnomusicologists, Composition, and Musical Instruments in Cross-Cultural Encounter

Chair: Dale A. Olsen, Emeritus, Florida State University

2:30  Musical Instruments, Exchange, and Meaning
Marion Jacobson, Albany College of Pharmacy

3:00  José Maceda: Nativism and Native Ethnomusicology in the Philippines
Neal Matherne, University of California, Riverside

3:30 – 4:30  Lecture / Demonstration
Explorers and Explainers: Ethnomusicologists as Composers
Jody Diamond, Dartmouth College/Harvard University

13H  Cenart – 8
Vocality in Musical Transmission

Chair: Paul Humphreys, Loyola Marymount University

2:30  Vocal Anthropology and the Musicology of Buddhism: Drum Languages, Sacred Speech and Sonic Felicities in Sri Lanka’s Sinhala Yak Tovil
Jim Sykes, University of Chicago

3:00  The Oral and Written Dimensions of Javanese Gamelan Music in the 21st Century
R. Anderson Sutton, University of Wisconsin, Madison

3:30 – 4:30  Lecture / Demonstration
Maqam as a Second Language: Using Arabic Music as a Lens for Music and Language Cognition
Sami Abu Shumays, Independent Scholar
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<td><strong>El Proyecto Sonidero / The Mexican DJ Project</strong></td>
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<td>Chair: Cathy Ragland, University of Texas, Pan American</td>
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<td>Co-presenters:</td>
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<td>Cathy Ragland, University of Texas, Pan American</td>
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<td>Mariana Delgado, Independent Scholar</td>
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<td>Marco Antonio Ramírez Cornejo, Centro Cultural Lagunilla-Tepito-Peralvillo, Mexico</td>
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<td>4:45 – 8:00</td>
<td><strong>Sunday Evening Block</strong></td>
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<td>4:45 pm</td>
<td>Buses depart Cenart for Museo Nacional de Culturas Populares / National Museum of Popular Cultures, Coyoacán Centro</td>
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<td>5:00 – 7:00</td>
<td>Coyoacán Centro</td>
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<td>5:00 – 8:00</td>
<td><strong>National Museum of Popular Cultures</strong></td>
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<td>5:30 – 6:30</td>
<td><strong>Musical Instrument Fair</strong></td>
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<td><strong>Bienvenida / Welcome</strong></td>
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<tr>
<td>5:30 – 6:30</td>
<td>Fernando Hijar Sánchez, Member of the Local Arrangements Committee, for Aarón R. Mejía Rodríguez, Director, Museo Nacional de Culturas Populares, Ámparo Sevilla, Dirección General de Vinculación Regional</td>
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<tr>
<td>8:15 pm</td>
<td>Buses depart Culturas Populares for Hotel Melià</td>
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MEETING ROOM FLOOR PLANS

MEZZANINE ALAMEDA 6
REVOLUCION 1 JUAREZ
REVOLUCION 2 ALAMEDA 2
ALAMEDA 2 ALAMEDA 3
ALAMEDA 3

FLOOR 5 OR 6
INSURGENTES 5 OR 6
SOUTH
INSURGENTES 5 OR 6
NORTH
FOYER

GROUND FLOOR
REFORMA CAPUCCINO LOUNGE
Café Miro

RESTAURANTE L’ALBUFERA

FLOOR 3, 4 OR 7
INSURGENTES 3, 4 OR 7