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UCLA’s Department of Ethnomusicology and the Local Arrangements Committee welcome all to the 55th annual meeting of the Society for Ethnomusicology, November 11-14, 2010. Conference activities will take place at the Wilshire Grand Hotel in downtown Los Angeles.

Our pre-conference on Wednesday, November 10 (Music Research and Performance in South Asia: The Life and Work of Nazir Ali Jairazbhoy) is an intended gathering for those who plan to build upon Professor Jairazbhoy’s scholarly legacy, while the evening concert is a tribute to his energetic and eclectic life as a member and past-president of the Society.

The traditional opening reception is scheduled on a Friday evening this meeting (so as not to conflict with an outside concert) and features the CSU Northridge Zimbabwean Marimba band, while Thursday will showcase the award-winning UCLA Korean Ensemble in an exciting evening of traditional court and folk music. On Saturday, the meeting includes the Seeger Lecture, a banquet, and a Gala Concert celebrating UCLA’s new Jazz and Composition programs within the Department of Ethnomusicology. We thank the Program Committee for its work in assembling a stimulating schedule of one hundred twenty-six sessions, including an extraordinary number of film screenings. And finally, we all look forward to commemorating and celebrating not only the 55th meeting of the Society, but also the 50th anniversary of the founding of UCLA’s Ethnomusicology Institute, which eventually evolved into today’s department.
From the Program Chair

Welcome to the program of the 55th Annual Meeting of the Society for Ethnomusicology. More than 557 members from every region within the United States and seventeen nations offer papers and other presentations on the general theme, Sound Ecologies, and the sub-topics: Music and Film; Music Copyrights and Human Rights; Music, Displacement and Disaster; and Music and Social Activism. Workshops designed to enhance field research and to further develop ethnomusicology in K-12 education reach out to graduate students and to K-12 teachers, respectively. An unparalleled number of films is scheduled through the four days of the meeting. Cross-disciplinary conversations and the open forum initiatives extend opportunities for all to become an active part of the program. And lecture-demonstrations invite some participatory music-making. The President's Round Table and the Seeger Lecture remain distinctive features of the annual program. The plans of the Local Arrangements Committee join with concerts of music represented in the program—including Korean, South Asian and gamelan music—and with celebrations of the 50th anniversary of ethnomusicology at the University of California, Los Angeles.

Thanks are due to Kathryn Staples, Sharilyn Draper, Margaret Davis, Hunter College of the City University of New York, the Local Arrangements Committee and the 2010 Program Committee, as well as to Stephen Stuempfe in the SEM Business Office. Most important, thanks are due to the membership whose presentations on this program represent the remarkable breadth and depth of scholarship in the field today.

All should use the opportunities that this meeting offers for extended disciplinary and inter-disciplinary conversation. And it is hoped that all will truly enjoy the occasions of celebration.

Barbara L. Hampton, Ph.D.
Chair, SEM 2010 Program Committee
City University of New York
(Hunter College and the Graduate Center)

From the Local Arrangements Chair

The conference organizers would like to thank the following UCLA units and people.

For their financial support: The School of The Arts and Architecture, Christopher Waterman, Dean; and the UCLA Herb Alpert School of Music, Timothy Rice, Director. We would also like to thank Ron Conner for designing this year's SEM logo, and the UCLA Herb Alpert School of Music for providing the tote bags.

Finally, we wish to thank Professor Jacqueline DjeDje (Chair of the Department of Ethnomusicology), whose initiative brought the meeting to Los Angeles; Mark Carlson (Department of Music) for his assistance in organizing the Gala Concert; Martha Rider (financial officer for the Department of Ethnomusicology); and the staff of the Herb Alpert School of Music.

Tara Browner, Ph.D.
Chair, SEM 2010 Local Arrangements Committee
University of California, Los Angeles
SEM 2010 Board of Directors

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University of British Columbia

Deborah Wong, Past-President
University of California, Riverside

Jennifer C. Post, Secretary
The Musical Instrument Museum

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Center for Black Music Research

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University of California, Santa Barbara

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University of Washington

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Rensselaer Polytechnic Institute

Victoria Lindsay Levine, Member-at Large (Odd Year)
Colorado College

SEM Business Office

Stephen Stuempfle, Executive Director
Lyn Pittman, Business Office Coordinator

SEM 2010 Program Committee

Barbara L. Hampton, Chair
City University of New York
(Hunter College and the Graduate Center)

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University of Michigan, Ann Arbor

Leslie Gay
University of Tennessee, Knoxville

Ruth Hellier-Tinoco
University of Winchester, UK
University of California, Santa Barbara

Timothy Rommen
University of Pennsylvania

SEM 2010 Local Arrangements Committee

Tara Browner, Chair
University of California, Los Angeles

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California State University, Northridge

Katherine Hagedorn
Pomona College

Judy Mitoma
University of California, Los Angeles

Helen Rees
University of California, Los Angeles

Jonathan Ritter
University of California, Riverside

Tony Seeger
University of California, Los Angeles

SEM 2010 Volunteer Coordinator

Ron Conner
University of California, Los Angeles

Indiana University Conferences

Kevin Knerr, Director
Drew Norris, Assistant Director / SEM Conference Coordinator
Melissa Kocias, Registrar
Exhibitors and Advertisers

Alexander Street Press *
American Folklife Center *
Applied Ethnomusicology Section *
APSARA MEDIA for Intercultural Education *
Association for Recorded Sound Collections
Bedford/St. Martin’s
Cengage Learning
Indiana University Press *
Liverpool University Press
Luther College
Lyriichord Discs Inc.
Music Library Association *
Music Research Institute *
Naada Yoga Productions
Oxford University Press *
PAN Records *
Routledge *
Smithsonian Folkways Recordings *
Temple University Press
The Scholar’s Choice *
Theodore Front Musical Literature Inc. *
University of California, Los Angeles *
University of Chicago Press *
University of Illinois Press *
University of Texas Press
University of Virginia
University Press of Mississippi *
Wesleyan University Press *
Yale Institute of Sacred Music
Yale University

*indicates a table in the book exhibit area

Meetings

Unless otherwise indicated, conference sessions and meetings take place at the Wilshire Grand Hotel, phone: 213-688-7777; fax: 213-612-3989.

Program Supplement

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

Disabled Persons

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

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!

In Case of Emergency

Dial “0” on your room phone or go to the hotel front desk for assistance. The Wilshire Grand staff is trained to assist with emergency procedures that may be necessary.

Tote bags sponsored by UCLA Herb Alpert School of Music
Internet Access
Wireless internet access is available in every sleeping room and in some common areas. It is complimentary for guests staying overnight in the hotel. Please ask the hotel desk staff for more information.

Meals
The Wilshire Grand houses four international restaurants and a coffee bar on the premises. The hotel is also within walking distance of many additional restaurants and sandwich places.

Business Center
The Wilshire Grand offers a self-service Business Center, open from 6:00am - 11:00pm, seven days a week. It is located near the front desk. If you have any questions, you may ask at the desk.

Registration
On-site conference registration will be held at the Group Registration Counter, located on the ballroom level of the hotel.

Registration Hours are:

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
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</thead>
<tbody>
<tr>
<td>Wednesday, Nov. 10</td>
<td>7:30am – 6pm</td>
</tr>
<tr>
<td>Thursday, Nov. 11</td>
<td>7:30am – 5pm</td>
</tr>
<tr>
<td>Friday, Nov. 12</td>
<td>7:30am – 4pm</td>
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<tr>
<td>Saturday, Nov. 13</td>
<td>7:30am – 12noon</td>
</tr>
<tr>
<td>Sunday, Nov. 14</td>
<td>8:00 – 9:00am</td>
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</table>

Book Exhibit
The book exhibit will be in the Wilshire Room, on the ballroom level near the registration area.

Book Exhibit Hours are:

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, Nov. 11</td>
<td>11:00am – 6:00pm</td>
</tr>
<tr>
<td>Friday, Nov. 12</td>
<td>8:00am – 6:00pm</td>
</tr>
<tr>
<td>Saturday, Nov. 13</td>
<td>8:00am – 1:00pm</td>
</tr>
</tbody>
</table>

Speaker Prep Room
There will be a “Speaker Prep Room” available in the Salon C, which is one floor below the registration area, near the Wilshire Boulevard entrance. This room will be set with all 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.

The Speaker Prep Room will be open as follows:

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Thursday, Nov. 11</td>
<td>8:00 – 9:00am</td>
</tr>
<tr>
<td></td>
<td>12:30 – 1:30pm</td>
</tr>
<tr>
<td></td>
<td>5:15 – 6:15pm</td>
</tr>
<tr>
<td>Friday, Nov. 12</td>
<td>8:00 – 9:00am</td>
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<tr>
<td></td>
<td>12:30 – 1:30pm</td>
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<tr>
<td></td>
<td>5:15 – 6:15pm</td>
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<tr>
<td>Saturday, Nov. 13</td>
<td>8:00 – 9:00am</td>
</tr>
<tr>
<td></td>
<td>12:30 – 1:15pm</td>
</tr>
<tr>
<td>Sunday, Nov. 14</td>
<td>8:00 – 9:00am</td>
</tr>
</tbody>
</table>
## Silent Auction

The Silent Auction is located in the book exhibit. Proceeds from the auction are used to subsidize student registration fees at the Annual Meeting. The auction is open during book exhibit hours. The auction will end one hour prior to the closing of the book exhibit on Saturday afternoon at 12pm. Items won must be paid for and retrieved on Saturday between noon and 1:30pm; 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. Join in the fun and friendly competition for a worth-while aim of supporting the professional development of our student members and future colleagues.

## Seeger Prize Papers

For the Charles Seeger Prize guidelines, visit the SEM website (www.ethnomusicology.org) and select Prizes/Seeger Prize. Beginning this year, all submissions for the Seeger Prize must be made in electronic format. Download a copy of the submission form from the website and enter the information requested. Email a copy of the form and a copy of your paper as PDF or Word attachments to the SEM Business Office at sem@indiana.edu by November 17, 2010. Include your last and first name in the names of the attached files. Your paper must not exceed 12 double-spaced pages and must be the version that you read at the Annual Meeting. If you have supplementary audio-visual material that comprises the central object of your analysis, you may copy this material to a disk (include your last and first name in the file names). Mail the disk to Seeger Prize, SEM Business Office, 1165 E 3rd St., Morrison Hall 005, Bloomington, IN 47405-3700. Postmark deadline for disks is November 17, 2010.

## Reception for First Time Attendees & New Members

All first-time attendees of an SEM Annual Meeting and new members of SEM are invited to a reception in the Sierra Room on Friday, November 12, at 6:00 – 7:00 pm.

## Job Interviews

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

## Bus Transportation

Bus transportation will be provided to UCLA for the Gamelan Çudamani performance on Thursday, November 11. Buses will depart from the front entrance of the hotel at 7:00pm and will return at the conclusion of the performance.

## Commuter Parking at the Wilshire Grand

Parking at the Wilshire Grand normally costs $45 per day for guests not staying overnight in the hotel. SEM has negotiated a special discounted rate of $15 per day for our commuting participants. To receive this special rate, commuters need to be the ticket stub to the SEM conference office for validation. The office is located at the Group Registration Counter on the Ballroom Level.
### Wednesday, November 10

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30am – 5:45pm</td>
<td>Pre-Conference Symposium</td>
<td>Garden East and Garden West</td>
</tr>
<tr>
<td>8:30am – 2:30pm</td>
<td>Ethnomusicology Goes to Middle School</td>
<td>North Park Middle School, Pico Rivera</td>
</tr>
<tr>
<td>7:30 – 9:00pm</td>
<td>South Asia Concert</td>
<td>Golden State</td>
</tr>
<tr>
<td>9:30 – 11:30pm</td>
<td>Pre-Conference Reception</td>
<td>Weiland Brewery Underground</td>
</tr>
</tbody>
</table>

### Thursday, November 11

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30 – 9:30pm</td>
<td>UCLA Music of Korea Ensemble Concert</td>
<td>Pacific/Sierra</td>
</tr>
<tr>
<td>8:00 – 9:45pm</td>
<td>Gamelan Çudamani Performance at UCLA</td>
<td>Pacific/Sierra</td>
</tr>
</tbody>
</table>

### Friday, November 12

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30 – 10:30am</td>
<td>President’s Round Table</td>
<td>Sierra Room</td>
</tr>
<tr>
<td>1:30 – 3:30pm</td>
<td>Special Event: Cross-Disciplinary Conversations I Sustained Engagement: Anthropology, Community Collaboration and Human Rights</td>
<td>Rosewood</td>
</tr>
<tr>
<td>5:30 – 6:30pm</td>
<td>BFE High Tea Party</td>
<td>Garden East</td>
</tr>
</tbody>
</table>

### Friday, November 12 (continued)

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 – 7:00pm</td>
<td>First-Time Attendees and New Members Reception</td>
<td>Sierra Room</td>
</tr>
<tr>
<td>7:00 – 11:00pm</td>
<td>Welcome Reception, Dance Workshop, and Dance Party</td>
<td>Pacific/Sierra</td>
</tr>
<tr>
<td>8:00 – 9:00pm</td>
<td>Shona Dance Workshop</td>
<td>Pacific/Sierra</td>
</tr>
<tr>
<td>9:15 – 11:00pm</td>
<td>Dance Party California State University, Northridge’s Masanga Marimba will perform traditional and popular music from Zimbabwe and Latin America.</td>
<td>Pacific/Sierra</td>
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</tbody>
</table>

### Saturday, November 13

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:45 - 11:15</td>
<td>Special Event: Cross-Disciplinary Conversations II Why Listen to Other Animals?</td>
<td>Rosewood Room</td>
</tr>
<tr>
<td>1:30 – 3:30pm</td>
<td>General Membership Meeting</td>
<td>Pacific/Sierra</td>
</tr>
<tr>
<td>3:45 – 5:15pm</td>
<td>Seeger Lecture: George Lipsitz</td>
<td>Pacific/Sierra</td>
</tr>
<tr>
<td>6:00 – 7:45pm</td>
<td>Conference Banquet</td>
<td>Golden State Room</td>
</tr>
<tr>
<td>8:00 – 10:00pm</td>
<td>UCLA Gala Concert</td>
<td>Pacific/Sierra</td>
</tr>
</tbody>
</table>
The Charles Seeger Lecture

Saturday, November 13
3:45 – 5:15pm
Pacific/Sierra

Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles
George Lipsitz, Professor, Department of Black Studies, University of California, Santa Barbara

Introduction
Russell Rodriguez, Anthropology and Latino Studies, University of California, Santa Cruz

The 2010 Society for Ethnomusicology Seeger Lecturer is the distinguished historian George Lipsitz. In truth, to call Professor Lipsitz a historian is to seriously underestimate the importance of an expansive and yet focused history of scholarly work that has helped to shape the current configuration of many fields and disciplines, including ethnomusicology. In different contexts he may be called a scholar of labor, workers’, and class history; ethnic studies; sociology; African American studies; popular music and popular culture; race; American studies; urban culture; social movements; social history; and so on. Tying together these many threads has been his unwavering attention to themes of social justice and equity.

Ethnomusicologists working on issues of race will be well acquainted with his path-breaking study, *The Possessive Investment in Whiteness: How White People Profit from Identity Politics* (1998). But most will know him as a leading voice in popular music and popular culture studies. Among his books that have had the most influence in ethnomusicology and popular music studies, one can count *Time Passages: Collective Memory and American Popular Culture* (2001), *Dangerous Crossroads: Popular Music, Postmodernism and the Focus of Place* (1994), and *Footsteps in the Dark: The Hidden Histories of Popular Music* (2007).

Among his interesting interventions in musical studies has been his editing of autobiographies by popular musicians, including Johnny Otis’s *Upside Your Head! Rhythm and Blues on Central Avenue* and Preston Love’s *A Thousand Honey Creeks Later: My Life in Music from Basie to Motown and Beyond*. Lipsitz followed up on the Otis autobiography with an insightful study of Otis and his career in West Coast R&B called *Midnight at the Barrelhouse: The Johnny Otis Story* (2010), material that will serve as a point of departure for his Seeger Lecture, entitled, “Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles.”
This recent work reminds us of one of the great strengths of Lipsitz's work: he is simultaneously capable of drawing on a range of case studies, anecdotes, and historical details to construct insightful theories and generalizations, while also boring down deeply into the details of personal biography or the chronicles of place to reveal America to itself in new ways. Witness his 1998 biography of the activist Ivory Perry (A Life in the Struggle: Ivory Perry and the Culture of Opposition), who was best known for initiating the movement to recognize and confront lead poisoning in poor children, or his look at his former home of St. Louis in Sidewalks of St. Louis: Places, People, and Politics in an American City (1991).

In recognition of his contributions to the field of American Studies, the editors of Americana: The Journal of American Popular Culture, 1900 to Present, wrote:

Professor Lipsitz is virtually a father of Americana: The Institute for the Study of American Popular Culture and this journal. Although he is not associated with us in any formal sense, his seminal essay “Listening to Learn and Learning to Listen: Popular Culture, Cultural Theory, and American Studies,” published in American Quarterly (1990) and reprinted in Locating American Studies: The Evolution of a Discipline (1999) made us aware of the need to form an institute and publish a journal dedicated to the art of listening to American popular culture because here we would find the “voices” that write, play, film, photograph, manufacture, tell, dance, sculpt, paint, and thus explain our American story, our American history (Spring 2002).

Professor Lipsitz received his BA from Washington University, his MA from the University of Missouri, and his doctorate in history from the University of Wisconsin. He was formerly a Professor of Ethnic Studies at the University of California, San Diego, and is now a Professor in the Black Studies Department at the University of California, Santa Barbara. In addition to his academic work, he serves as chairman of the board of directors of the African American Policy Forum and is a member of the board of directors of the National Fair Housing Alliance.

The SEM Board of Directors is proud that such a prominent Californian scholar, speaking on popular music in Los Angeles, will be our Seeger Lecturer this year, a year in which we celebrate 50 years of the Ethnomusicology program at UCLA.

-Gage Averill, Dean, Faculty of Arts, University of British Columbia and SEM President
<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Location</th>
</tr>
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<tbody>
<tr>
<td>Wednesday, Nov 10, 2010</td>
<td>Registration 7:30am – 6:00pm</td>
<td>Ballroom Level</td>
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<td></td>
<td>Pre-Conference 8:00am – 9:00pm</td>
<td>Garden East/West</td>
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<td></td>
<td>South Asia Concert 7:30 – 9:00pm</td>
<td>Golden State</td>
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<tr>
<td>Thursday, Nov 11, 2010</td>
<td>Registration 7:30am – 5:00pm</td>
<td>Ballroom Level</td>
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<td></td>
<td>Paper Session 1 8:30 – 10:30am</td>
<td>Meeting Rooms</td>
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<td></td>
<td>Paper Session 2 10:45am – 12:15pm</td>
<td>Meeting Rooms</td>
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<tr>
<td></td>
<td>Exhibit Hall Open 11:00am – 6:00pm</td>
<td>Wilshire</td>
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<td></td>
<td>Committee Meetings 12:30 – 1:30pm</td>
<td>Meeting Rooms</td>
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<td></td>
<td>Paper Session 3 1:30 – 3:30pm</td>
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<td>Paper Session 4 3:45 – 5:15pm</td>
<td>Meeting Rooms</td>
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<td>Paper Session 5 5:30 – 7:30pm</td>
<td>Meeting Rooms</td>
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<td></td>
<td>Committee Meetings 7:30 – 11:30pm</td>
<td>Meeting Rooms</td>
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<tr>
<td>Friday, Nov 12, 2010</td>
<td>Registration 7:30am – 4:00pm</td>
<td>Ballroom Level</td>
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<td></td>
<td>Committee Meetings 7:00 – 8:00am</td>
<td>Meeting Rooms</td>
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<td></td>
<td>Exhibit Hall Open 8:00am – 6:00pm</td>
<td>Wilshire</td>
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<td>Paper Session 6 8:30 – 10:30am</td>
<td>Meeting Rooms</td>
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<td></td>
<td>Paper Session 7 10:45am – 12:15pm</td>
<td>Meeting Rooms</td>
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<td></td>
<td>Committee Meetings 12:30 – 1:30pm</td>
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<td></td>
<td>Paper Session 8 1:30 – 3:30pm</td>
<td>Meeting Rooms</td>
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<td></td>
<td>Paper Session 9 3:45 – 5:45pm</td>
<td>Meeting Rooms</td>
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<tr>
<td></td>
<td>BFE High Tea Party 5:30 – 6:30pm</td>
<td>Garden East</td>
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<tr>
<td></td>
<td>First-Timers’ Reception 6:00 – 7:00pm</td>
<td>Sierra</td>
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<td></td>
<td>Welcome Reception 7:00 – 11:00pm</td>
<td>Pacific/Sierra</td>
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<tr>
<td></td>
<td>Shona Dance Workshop 8:00 – 9:00pm</td>
<td>Pacific/Sierra</td>
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<tr>
<td></td>
<td>Dance Party 9:15 – 11:00pm</td>
<td>Pacific/Sierra</td>
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<tr>
<td>Saturday, Nov 13, 2010</td>
<td>Committee Meetings 7:00 – 8:00am</td>
<td>Meeting Rooms</td>
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<td>Registration 7:30am – 12noon</td>
<td>Ballroom Level</td>
</tr>
<tr>
<td></td>
<td>Exhibit Hall Open 8:00am – 1:00pm</td>
<td>Wilshire</td>
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<td></td>
<td>Paper Session 10 8:30 – 10:30am</td>
<td>Meeting Rooms</td>
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<td>Paper Session 11 10:45am – 12:30pm</td>
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<td></td>
<td>General Membership Meeting 1:30 – 3:30pm</td>
<td>Pacific/Sierra</td>
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<td></td>
<td>Seeger Lecture 3:45 – 5:15pm</td>
<td>Pacific/Sierra</td>
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<td></td>
<td>SEM Banquet 6:00 – 7:45pm</td>
<td>Golden State</td>
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<tr>
<td></td>
<td>UCLA Gala Concert 8:00 – 10:00pm</td>
<td>Pacific/Sierra</td>
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<tr>
<td>Sunday, Nov 14, 2010</td>
<td>Committee Meetings 7:00 – 9:00am</td>
<td>Meeting Rooms</td>
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<tr>
<td></td>
<td>Registration 8:00 – 9:00am</td>
<td>Ballroom Level</td>
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<td></td>
<td>Paper Session 12 8:30 – 10:30am</td>
<td>Meeting Rooms</td>
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<tr>
<td></td>
<td>Paper Session 13 10:45am – 12:15pm</td>
<td>Meeting Rooms</td>
</tr>
<tr>
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<td>8:30 – 8:45am</td>
<td>Opening Remarks</td>
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<td></td>
<td>Natalie Sarrazin, Chair, Pre-Conference Committee</td>
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<td>Jacqueline Cogdell DjeDje, Chair, Dept. of Ethnomusicology, UCLA</td>
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<td>Amy Catlin Jairazbhoy, Visiting Associate Professor, UCLA</td>
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<td>8:45 – 10:15am</td>
<td>Session I: Applied and Theoretical Discourses</td>
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<td>Chair: Carol Babiracki</td>
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<td>Amie Maciszewski, “Pedagogy of Indian Classical Music – Towards an Inclusive Gurukul”</td>
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<td>Subha Chaudhury, “ARCE and Nazir Ali Jairazbhoy”</td>
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<td>Matt Allen, “The Music Practiced There Has The Authority of the Sastras: Mirrors and Refractions in Music Theory North and South in India”</td>
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<td>10:15 – 10:30am</td>
<td>Break</td>
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<td>10:30am – 12:00noon</td>
<td>Session II: Towards An Integrated South Asian Ethnomusicology</td>
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<td>Chair: Kaley Mason</td>
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<td>Richard Wolf, “The Voice in the Drum Across South Asia”</td>
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<td>Christine Guillebaud, “Toward an Aesthetic Anthropology? Music, Image and Dance in South India”</td>
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<td>Marc Perlman, “Durational Augmentation: An Experiment in Cross-Cultural Comparison”</td>
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<td>12:00 – 1:00pm</td>
<td>Lunch</td>
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<td>1:00 – 2:00pm</td>
<td>Keynote Address</td>
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<td>J. Andrew Greig, Introduction</td>
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<td>Peter Manuel, “Retuning the Tassa: Retention and Invention in Indo-Caribbean Music”</td>
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<td>2:10 – 3:00pm</td>
<td>Panel 1: On Musical Change and Music Theory</td>
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<td>Chair: Margaret Walker</td>
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<td>MeiJu Ho, “The Possible Origins of Raga Time-Theory in the Pre-Modern, Liturgical Practice of the Pushti Marg Tradition”</td>
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<td>Stefan Fiol, “Revisiting the Issue of Musical Change among Hereditary Musicians”</td>
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<td>Anna Schultz, “Bollywood Bhajans in an Indo-Guyanese Twice Migrant Community”</td>
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<td>3:00 – 3:10pm</td>
<td>Break</td>
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<td>3:10 – 3:50pm</td>
<td>Panel 2: Ethnographic Identities and Fieldwork</td>
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<td>Chair: Jayson Beaster-Jones</td>
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<td>Jeff Roy, “Hijra Music of Mumbai, India”</td>
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<td>Alison Arnold, “Aspects of South Asian Fieldwork in the Spirit of Nazir Jairazbhoy”</td>
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<td>Shalini Ayyagari, “In the Footsteps of Nazirji: Music, Development, and Film among the Manganiyar of Western Rajasthan”</td>
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<td>3:55 – 4:20pm</td>
<td>Panel 3 South Asian Pedagogical Materials</td>
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<td>Chair: Victor Vicente</td>
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<td>Sarah Morelli, “Movement in the Classroom: Pedagogical Materials on South Asian Dance”</td>
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<td>Zoe Sherinian, “A Comprehensive Anthology to Teach Music and Dance of South Asia”</td>
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<td>4:25 – 4:55pm</td>
<td>Reflections on Nazir</td>
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<td>Regula Quershi, “Stalwarts and Intimates in Indian Ethnomusicology”</td>
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<td>Richard Widdess, “Nazir the Scientist”</td>
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<td>5:00 – 5:45pm</td>
<td>Film</td>
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<td>“Disrupted Divas” A Documentary by Amie Maciszewski</td>
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<td>5:45 – 7:30pm</td>
<td>Dinner</td>
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<td>7:30 – 9:00pm</td>
<td>South Asia Concert</td>
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<td>Golden State</td>
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<td>Sponsored by the UCLA Department of Ethnomusicology and the South Asian Performing Arts Section</td>
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<td>UCLA Mohindar Brar Sambhi Endowed Chairs in Indian Music</td>
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<td>James Kippen, tabla</td>
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<td>Allyn Miner, sitar</td>
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<td>Matt Allen, vocals</td>
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<td>Abhiman Kaushal, tabla</td>
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<td>9:30 – 11:30pm</td>
<td>Pre-Conference Reception</td>
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<td>Sponsored by the South Asia Performing Arts Section</td>
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<td>Weiland Brewery Underground</td>
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<td>505 S. Flower Street, Suite B-140</td>
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<td>8:30 am – 2:30 pm</td>
<td>North Park Middle School, Pico Rivera</td>
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<td>Ethnomusicology Goes to Middle School</td>
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<td>Sponsored by the Education Section</td>
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<td>6:00 – 10:00 pm</td>
<td>Presidential Suite</td>
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<td>SEM Board of Directors Meeting</td>
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55th Annual Meeting

November 10-14, 2010 • Los Angeles, California
Thursday, November 11

8:00am – 12:00pm
SEM Board of Directors

1A Westwood Room
Facets of the Film Score: Synergy, Psyche, and Studio
Chair: Jessica Abbazio, University of Maryland, College Park
8:30 Keeping Score: The Music of the Hollywood Western
Melanie Pinkert, University of Maryland, College Park
9:00 “I Just Start Dreaming and it All Becomes Music”: The Musical versus the Reality in “Dancer in the Dark”
Michaela Cohoon, University of Maryland, College Park
9:30 Music in the Non-narrative Silent Film: Erik Satie and Rene Clair’s “Entr’acte”
Jessica Abbazio, University of Maryland, College Park
10:00 It Looks Like Sound
Emily Robertson, University of Maryland, College Park

1B Glenwood Room
Music Production and Music Industries
Chair: Leslie Gay, Jr., University of Tennessee, Knoxville
8:30 Modernity, Nostalgia and the Paradox of “Progressive Minstrelsy”: Full Form Minstrel Shows in the Age of Vaudeville and Cinema
George Blake, University of California, Santa Barbara
9:00 “Air Guitar with a Real Guitar”: Transforming Studio Artifacts into Participatory Experience in the Old Town School’s Beatles Ensemble
Tanya Lee, University of Illinois at Urbana-Champaign
9:30 We are the Music Makers: Converging and Diverging Practices among Christian Major and Independent Record Labels
Andrew Mall, University of Chicago
10:00 How Regional is Mexican Regional Radio in the U.S.? Marketing Audiences, Marketing Music
Melanie J. Morgan, University of Texas, Austin

1C Rosewood Room
Pursuing Social Justice through Musical Activism: Cross-National Models
Chair: Rebekah Moore, Indiana University
8:30 Rhythm as Activism: Building Communities of Struggle through Mobile and Inclusive Drumming Groups
Jonathan Bakan, University of Western Ontario and York University, Canada
9:00 I Am Thinking, I Am Remembering a Song
Antonia Garcia-Orozco, California State University, Long Beach
9:30 “Politrick(s)” and “Medical Mafia”: Rock and Social Justice in Indonesia
Rebekah Moore, Indiana University
10:00 Discussant

1D Fernwood Room
Analysis of Music and Dance I
Chair: Michael S. Tenzer, University of British Columbia, Canada
8:30 “That Mic’s a Detonator!”: Music Categorization and Political Subtexts in Rage Against the Machine’s Evil Empire
Mandy J. Smith, California State University, Long Beach
9:00 Multi-identity Tunes: Musical Tunes Performed in a Regional Chinese Buddhist Ritual
Wai-Yin Chan, Independent Scholar, Hong Kong
9:30 Generalized Representations of Musical Time Categories
Michael S. Tenzer, University of British Columbia, Canada
10:00 Discussant
### Thursday, November 11

#### Session 1, 8:30 – 10:30am

**1E Brentwood Room**  
**Sound Ecologies: Place and Politics I**  
Chair: Samuel Araújo, Universidade Federal de Rio de Janiero, Brasil

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<tr>
<th>Time</th>
<th>Session Title</th>
<th>Speaker(s)</th>
<th>Institution(s)</th>
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<tbody>
<tr>
<td>8:30</td>
<td>Auditory Regimes in the Field of the Sensible: Charting the Politics of Sound in Wartime Iraq</td>
<td><em>J. Martin Daughtry, New York University</em></td>
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<td>9:00</td>
<td>Performing Teriyaa: Music, HIV/AIDS and Politics on a Gambian Stage</td>
<td><em>Bree McConnell, University of Washington, Seattle</em></td>
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<td>9:30</td>
<td>“Everything’s Gone Green”: The Nexus of Environmentalism, Sounding Nature, and Ritual Performance in Contemporary Experimental Theatre</td>
<td><em>Kate Galloway, University of Toronto, Ontario, Canada</em></td>
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<td>10:00</td>
<td>Returning Home/Conserving Home: Political Ecology and Contested Constructions of Place in Sigur Ros’s “Heima”</td>
<td><em>Jonah M. Chambers, University of Pennsylvania</em></td>
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**1F Los Angeles Room**  
**Sound Ecologies of West African Singing**  
*Sponsored by the African Music Section*  
Chair: David Locke, Tufts University

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<th>Time</th>
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<tr>
<td>8:30</td>
<td>Big Voices and Small Voices: An Analysis of Harmony in Southern Ewe Song Traditions</td>
<td><em>James Burns, State University of New York, Binghamton</em></td>
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<td>9:00</td>
<td>Understanding Ghanaian Ewe Scales/Modes from Melodic Procedures and Contexts</td>
<td><em>George Dor, University of Mississippi</em></td>
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<td>9:30</td>
<td>Yorùbá Melodic Structure in Transatlantic Perspective</td>
<td><em>Amanda Villepastour, The Musical Instrument Museum</em></td>
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<td>10:00</td>
<td>Musical Sweetness in Agbadza Songs</td>
<td><em>David Locke, Tufts University</em></td>
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**1G Garden East Room**  
**Training People to Make a Difference**  
*Sponsored by the Applied Ethnomusicology Section*  
Chair: Brian Schrag, Summer Institute of Linguistics (SIL) International and GIAL

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<td>8:30</td>
<td>Applied Ethnomusicology and Strategies for Making a Difference</td>
<td><em>J. Ric Alviso, California State University, Northridge</em></td>
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<td>9:00</td>
<td>Becoming an Arts Coordinator: Lessons Learned from Incorporating Ethnomusicological Training in Elementary and Middle School Classrooms</td>
<td><em>Abimbola Cole, University of California, Los Angeles</em></td>
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<td>9:30</td>
<td>From Ivory Towers to Hanging Gardens: Educating for Applied Ethnomusicology</td>
<td><em>Ricardo D. Trimillos, University of Hawai‘i at Manoa</em></td>
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<td>10:00</td>
<td>Research, Co-Creation, and Love in Local Arts Advocacy</td>
<td><em>Brian Schrag, Summer Institute of Linguistics (SIL) International and GIAL</em></td>
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**1H Chandler Room**  
**Through Time and Transition: Ensembles Contouring the Korean Soundscape**  
Chair: Mikyung Park, Keimyung University, South Korea

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<td>8:30</td>
<td>Project Korea: Kugak Teams and the Sound of a New Korea</td>
<td><em>Hilary Finchum-Sung, Seoul National University, South Korea</em></td>
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<td>9:00</td>
<td>The Dynamics of Imitation and Creation: Study of Modern Korean Instrument Orchestras</td>
<td><em>Mikyung Park, Keimyung University, South Korea</em></td>
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<td>9:30</td>
<td>Performing History and Imagining the Past: Re-contextualization of Court Ensembles in Contemporary South Korea</td>
<td><em>Heesun Kim, Kookmin University, South Korea</em></td>
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<td>10:00</td>
<td>IIIZ+, New Music Ensemble Three Asian Zithers Plus: Genre Surfing in the 21st Century</td>
<td><em>Jocelyn Clark, Pai Chai University, South Korea</em></td>
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Thursday, November 11

1I Garden West Room
Film Session

8:30  Ewanye: Jola Farming Music in the Gambia  (45 minutes)
      David Font-Navarrete, York University, Canada

9:30  Tassa Thunder: Folk Music from India to the Caribbean (53 minutes)
      Peter Manuel, CUNY Graduate Center and John Jay College

1J Del Mar/Verdugo Room
Musical Fusions: Mergings at the Margins
Chair: Kevin Fellezs, University of California, Merced

8:30  Remixing Jazz Culture: Dutch Crossover Jazz Collectivities and
      Hybrid Economies in the Postindustrial Era
      Kristin McGee, University of Groningen, The Netherlands

9:00  Yin and Yang: Hiroshima, Balancing Between Smooth Jazz
      and World Music
      Kevin Fellezs, University of California, Merced

9:30  Tiempo presente, híbrido, fluctuante e impreciso: Strategies of
      Fusion among Canarian Jazz Musicians
      Mark Lomanno, University of Texas, Austin

10:00 Situating Fusion Music in Contemporary Cultural Discourses:
      Perspectives from South Korea and Indonesia
      R. Anderson Sutton, University of Wisconsin-Madison

1K Sawtelle Room
Repatriation of Audio-Visual Archives in the Twenty-first Century I
(SEM Ethics Committee, SEM Archiving SIG, and
SEM Applied Ethnomusicology Section)
Chair: Edward Herbst, Arbiter Records

8:30  Radio Afghanistan Archive Project: Building Capacity, Averting Repatriation
      John Vallier, University of Washington, Seattle
      Hiromi Lorraine Sakata, University of California, Los Angeles
      Laurel Sercombe, University of Washington, Seattle

9:00  Repatriation of Digital Heritage: The ILAM Music Heritage Project, South Africa
      Diane Thram, International Library of African Music (ILAM), South Africa

9:30  Repatriating the Earliest Music Recordings and Films in Bali
      Edward Herbst, Arbiter Records

10:00 Repatriation and Cultural Equity
      Bertram Lyons, American Folklife Center
      Anna Lomax Wood, Association for Cultural Equity/
      Alan Lomax Archive at CUNY Hunter College
Thursday, November 11

2A  Chandler Room
Urban Soundscapes
Chair: Maureen Loughran, Tulane University and Senior Producer, American Routes

10:45  Istanbul on Soundtrack: Articulations of Urban Soundscapes in Turkish Films
Meri Kyto, University of Eastern Finland

11:15  Reordering Urbanscape: Musical Zoning at the Japanese Festival, Kokura Gion
Junko Nishimura, Kyushu University, Japan

11:45  Music and Development in the Neoliberal City: Liveness in Austin, Texas
Caroline P. O’Meara, University of Texas, Austin

2B  Del Mar/Verdugo Room
Sounds of Los Angeles
Chair: Charles Sharp, California State University, Fullerton

10:45  El Sistema, L.A.-Style: Music Education and Social Activism in the Twenty-first Century
Mina Yang, University of Southern California

11:15  The Urban Guanaco’s Music: Illuminating Salvadoran Identity within the Mexican Context of Los Angeles
Alexandra Anaya, University of California, Riverside

11:45  “Let’s All Go Back to the Old Landmark”: Musical Revival Through the Re-enactment in One African-American Megachurch in Los Angeles, California
Birgitta Johnson, Syracuse University

2C  Brentwood Room
Music Pedagogy and Music Learning
Chair: Andrew Shahriari, Kent State University

10:45  Traditional Tune Acquisition in Ireland’s Shannon Region
Nancy McEntire, Indiana State University

11:15  Indigenous Knowledge and Music in the Classroom: A South African Example
Bernhard Bleibinger, University of Fort Hare, South Africa

11:45  Aesthetic Education for Socio-Political Change: Cai Yuanpei in Republican China (1911-49)
Jeremy Leong, Jefferson Community College

2D  Fernwood Room
Film Session

10:45  Ida Oru Isai! (This is a Music!): An Ethnomusicological Documentary (60 minutes)
Zoe Sherinian, University of Oklahoma

2E  Westwood Room
Heritage, Politics and Identity
Chair: Regula Qureshi, University of Alberta, Canada

10:45  Theorizing Radical Multiculturalism and Sonic Identity Politics in Afro-Asian “Fusion” Music
Tamara Roberts, University of California, Berkeley

11:15  “From the Soil of the Mississippi Delta”: Early Blues and the Image of the “Bluesman” Reconsidered
Gabriel Solis, University of Illinois, Urbana-Champaign

11:45  Pearling for Heritage: Reclaiming Authority for Kuwaiti Pearling Music
Ghazi al-Mulaifi, New York University
Thursday, November 11

2F Los Angeles Room
Jewish Liturgical Music in Transition
Sponsored by the Jewish Music SIG
Chair: Jeffrey Summit, Tufts University

10:45 Continuities of Religious Sound: Nineteenth Century Synagogue Music and the Dynamics of American Jewish History
Judah Cohen, Indiana University

11:15 New Jewish Spirituality on the Upper West Side: Friday Night at B’nai Jeshurun (BJ)
Mark Kligman, Hebrew Union College

11:45 Tradition in Transition: Recent Musical Change in the Liturgy of the Abayudaya (Jewish People) of Uganda
Jeffrey Summit, Tufts University

2G Glenwood Room
Connecting Past and Present: Ottoman and Turkish Musical Transformation
Chair: Maureen Jackson, Carleton College

10:45 “God Save the King!” – The Ottoman Transformations of a British Anthem in the Mid-Nineteenth Century
Darin Stephanov, University of Memphis

11:15 (Re-)Constructions of Ottoman-ness in Today’s Classical Turkish Music World
Eric Ederer, University of California, Santa Barbara

11:45 Radio Melodies, Hebrew Prayers: Performing Liturgies in an Istanbul Synagogue
Maureen Jackson, Carleton College

2H Rosewood Room
The Black Banjo Revival: Negotiating Tradition, Repertoire, Nationalism, and Cultural Ownership
Chair: Barbara L. Taylor, University of California, Santa Barbara

10:45 “So Old It’s Almost New”: The Carolina Chocolate Drops, Ideologies of Tradition, and What It Means To Play “Old-Time” Music
Thomas G. Richardson, Indiana University

11:15 “Recapturing the Banjo”: The Black Banjo Revival and the Specter of Romantic Nationalism
Stephan Pennington, Tufts University

11:45 “Get in the Groove and Let the Good Times Roll”: What, and Where is the U.S. Clave?
Sule Greg Wilson, Independent Scholar

2I Garden West Room
Tracing the Intellectual History of Ethnomusicology at UCLA 1960-2010 (and Forward)
Chair: Aaron Bittel, University of California, Los Angeles

10:45 UCLA’s Contributions to the Development of the Field of Ethnomusicology
Michael Iyanaga, University of California, Los Angeles

11:15 Archive, Laboratory, Instruments: The Role of Research Collections in Shaping Ethnomusicology at UCLA and Beyond
Aaron Bittel, University of California, Los Angeles

11:45 UCLA Ethnomusicology Publications: A Legacy of Ethnographic Dissemination
Kathleen Hood, University of California, Los Angeles
Thursday, November 11,  

**Session 2, 10:45am – 12:15pm**

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| 2J Sawtelle Room | **Transcultural Soundscapes, Representations of Nation, and Interracial Performance in Japanese Popular Music**  
Chair: Noriko Manabe, Princeton University |
| 10:45        | Collective Memory and Hope in Postwar “Enka”: Misora Hibari’s Tribute to Nat King Cole  
*Mary Ann Young, University of Texas, Dallas* |
| 11:15        | Black Tears, Black Songs?: Image-making, Race, and Cultural Identity in a Case Study of the Hip-Hop “Enka” Singer Jero  
*Shelley Brunt, University of Otago, New Zealand* |
| 11:45        | Representing Japan: Japanese Hip-Hop DJs, the Global Stage, and Defining a “National” Style  
*Noriko Manabe, Princeton University* |
| 2K Garden East Room | **Regional and Trans-Regional Soundscapes**  
Chair: Sean Williams, Evergreen State College |
| 10:45        | Defining Regionalism through Soundscapes: Situating Gujarati Identity in India through “Sugam Sangeet”  
*Niyati Dhokai, University of Alberta, Canada* |
| 11:15        | Reproducing Regional Styles: Irish Traditional Music in Milwaukee, Wisconsin  
*Jason Busniewski, University of California, Santa Barbara* |
| 11:45        | Playing Culture: The Challenges of Being a Good Musical Neighbor from Downtown New York to the Balkans  
*Peter McMurray, Harvard University* |

**12:30 – 1:30pm**

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| 2J Sawtelle Room | **SIG for the Study of Music and Violence**  
Glenwood Room |
| Los Angeles Room | **Sound Studies SIG**  
Salon B |
| Fernwood Room | **Long-Range Planning Committee and Development Committee** |
| Westwood Room | **Dance Section Business Meeting** |
| Brentwood Room | **Archiving SIG** |
| Rosewood Room | **Indigenous Music SIG** |
| Del Mar/Verugo Room | **African Music Section: Memorial Tribute to Willie Anku** |
**Thursday, November 11**

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<th>3A Rosewood Room</th>
<th>3D Fernwood Room</th>
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| **Re/Constructing the Banjo: Re/Circulations of Meaning and Value in the Black Atlantic**  
Chair: Richard Jones-Bamman, Eastern Connecticut State University | **Transnational Islamic Soundscapes: Listening, Politics, and the Negotiation of the Sacred**  
Chair: Carolyn Landau, King’s College, University of London, United Kingdom |
| **1:30 In, But Not Of, America: Race, Hybridity, and Doubleness in the Early Banjo Revival**  
Barbara Taylor, University of California, Santa Barbara | **1:30 “Moral Musicking”, Pious Projects and Contested Notions of a “British Islam”: Ethnographic Case Studies from West London**  
Carolyn Landau, King’s College, University of London, United Kingdom |
| **2:00 Joel Sweeney’s Diffusion of Minstrelsy Banjo 1836-1842**  
Lucas Bowman, Appalachian State University | **2:00 Morocco’s Contemporary Music Scene between Islamism, Transnationalism and Cultural Politics**  
Nina ter Laan, Radboud University, Nijmegen, Netherlands |
| **2:30 “Anti-Modern Machines”: Building Banjos for the New/Old Times**  
Richard Jones-Bamman, Eastern Connecticut State University | **2:30 Literacies of Listening: Sound, Sacred Affect, Aural Pedagogies and the Spread of Sufi Islam**  
Deborah Kapchan, New York University |
| **3:00 “What is at Stake, and for Whom?”: Nurturing a Collaborative Environment for Banjo Roots Research**  
Greg C. Adams, University of Maryland, College Park | **3:00 New Islamic Soundscapes and the Right Kind of Listening**  
Jeanette Jouili, University of Amsterdam, The Netherlands |

| 3B Chandler Room Workshop | 3C Los Angeles  
**Sound Ecologies: Place and Politics II**  
Chair: Adriana Helbig, University of Pittsburgh |
|--------------------------|-----------------|
| **1:30 Making Ethnographic Photos**  
Beto González and Helen Rees, University of California, Los Angeles | **1:30 Motivic Hierarchies, Grammar and Meaning in North Indian Raga Music**  
Somangshu Mukherji, Princeton University |
| 3E Garden East Room  
**Analysis of Music and Dance II**  
Chair: Jeremy Wallach, Bowling Green State University | **2:00 Love, Debt and the Dead: The Toraja Song “Dodeng”**  
Andrew V. Hicken, Northern Arizona University |
| **1:30 Unity of Politics and Art: Music Activities during the Cultural Revolution**  
Yawen Ludden, University of Kentucky | **2:30 Moving Word: The Music and Dance of Speech**  
Adriana Fernandes, Universidade Federal da Paraíba, Brasil |
| **2:00 Pickin’ on the State Department: Bluegrass and U.S. Propaganda in the 21st Century**  
Mark T. Gerolami, The Student Loan Bluegrass Band | **3:00 Between First Nations Song and Early Music**  
Dylan Robinson, University of Toronto, Ontario, Canada |
| **2:30 The Boussadia and the International Festival of the Sahara**  
Alan Karass, College of the Holy Cross |  |
### Thursday, November 11

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 3, 1:30 – 3:30pm</th>
</tr>
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<tbody>
<tr>
<td><strong>3F</strong></td>
<td>Garden West Room &lt;br&gt;<strong>Film Session</strong></td>
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<tr>
<td>1:30</td>
<td>May You Have Courage in Your Life: A Bulgarian Musical Story &lt;br&gt;<em>(50 minutes)</em> &lt;br&gt;<em>Timothy Rice, University of California, Los Angeles</em></td>
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<tr>
<td>2:30</td>
<td>Jingū: Gagaku and Shinto Tradition  &lt;br&gt;<em>(55 minutes)</em> &lt;br&gt;<em>Michiko Urita, University of Washington</em></td>
</tr>
<tr>
<td><strong>3G</strong></td>
<td>Westwood Room &lt;br&gt;<strong>Sound Economies? Making and Marketing Music in Capitalist Southeastern Europe</strong> &lt;br&gt;Chair: Ian R. MacMillen, University of Pennsylvania</td>
</tr>
<tr>
<td>1:30</td>
<td>A Return to Normalcy (Amidst Clans and Degenerates): The Postsocialist Ethics of Capitalist Popular Music Production in Tirana, Albania  &lt;br&gt;<em>Nicholas Tochka, SUNY Stony Brook</em></td>
</tr>
<tr>
<td>2:00</td>
<td>Slavi Trifonov, the Commodification of Music, and Capitalist Logic in Post-State-Socialist Bulgaria &lt;br&gt;<em>Plamena Kourtova, The Florida State University</em></td>
</tr>
<tr>
<td>2:30</td>
<td>From the Center in the Middle: Tambura Bands Turning to Expats (and Turning a Profit) in Croatia and its Intimates  &lt;br&gt;<em>Ian R. MacMillen, University of Pennsylvania</em></td>
</tr>
<tr>
<td>3:00</td>
<td>Standard Fare: Boredom as Subjective Recovery at Sofia’s “Chainata” &lt;br&gt;<em>Ryan McCormack, University of Texas, Austin</em></td>
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<tr>
<td><strong>3H</strong></td>
<td>Del Mar/Verdugo Room &lt;br&gt;<strong>Doing Ethnomusicology, Expanding the Field</strong> &lt;br&gt;Chair: Jacqueline Cogdell Djdje, University of California, Los Angeles</td>
</tr>
<tr>
<td>1:30</td>
<td>Activism in the Field: Research Responsibility and Relationships in a West African Community &lt;br&gt;<em>Katharine E. Stuffelbeam, University of California, Los Angeles</em></td>
</tr>
<tr>
<td>2:00</td>
<td>A Community Model of Authorship for Indigenous Cultural Heritage &lt;br&gt;<em>Breandán Ó Nualltáin, Comhaltas Ceoltóirí Éireann, Ireland</em></td>
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<td>2:30</td>
<td>Mapping Historical Ethnomusicology: Definitions and Debates &lt;br&gt;<em>David Gabriel Hebert, University of Southern Mississippi</em></td>
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<td>3:00</td>
<td>The Ecology of Music Scholarship: Ethnomusicology as an Intervention in Buddhist Studies &lt;br&gt;<em>Jeffrey W. Cupchik, Independent Scholar</em></td>
</tr>
<tr>
<td><strong>3I</strong></td>
<td>Brentwood Room &lt;br&gt;<strong>The Negotiations of Women Making Music</strong> &lt;br&gt;Chair: Elizabeth Keenan, Fordham University</td>
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<tr>
<td>1:30</td>
<td>Mosuo’s “First Tune”: Ahabala and Musical Creativity in a Matrilineal Society &lt;br&gt;<em>Min Yang, Wesleyan University</em></td>
</tr>
<tr>
<td>2:00</td>
<td>The Politics of Community: Female Rivalry, Black Magic, and Legitimacy in Gong Ensembles in a West Sumatran Village &lt;br&gt;<em>Jennifer A. Fraser, Oberlin College</em></td>
</tr>
<tr>
<td>2:30</td>
<td>Music, Religion, and Emancipation: Women’s Andalusian Ensembles &lt;br&gt;<em>Julia Banzi, Lewis and Clark College and Reed College</em> &lt;br&gt;<em>al-Andalus Ensemble</em></td>
</tr>
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<td>3:00</td>
<td>“Feminine” Melancholy, Loss, and the Spiritual Labors of Turkish Classical Women Musicians &lt;br&gt;<em>Denise Gill-Gurtan, The College of William and Mary</em></td>
</tr>
</tbody>
</table>
### Thursday, November 11

#### Session 3, 1:30 – 3:30pm

**3J Glenwood Room**  
**Music, Spirituality and Ritual I**  
Chair: Gregory Barz, Vanderbilt University

1:30 The Sacred Resonance; The Construction of Sonic Meaning among the Nahua  
*Veronica Pacheco, University of California, Los Angeles*

2:00 A Convergence of Ethnomusicology and Jurisprudence: Contextual Views on Whether Performing Sacred Choral Music Endorses Religion in US Public Schools  
*Duncan Vinson, Suffolk University*

2:30 Understanding the Soundscapes of the Odalan Ceremony in North Bali  
*Eric Vandal, l’Université de Montréal, Québec, Canada*

3:00 Music and Ritual in Southern Uganda: A Comparative Perspective  
*Peter J. Hoesing, Florida State University*

#### 3K Sawtelle Room

**Competing Europes: Ontologies of Competition in Germany and Beyond**  
Chair: Lars-Christian Koch, Ethnological Museum Berlin, Germany

1:30 Defending the Dialect: Cologne Carnival and the Loss Mer Singe Song Contest  
*Made Mantle Hood, Monash University, Australia*

2:00 Competing Worlds at the “Creole” World Music Competition in Germany  
*Michael O’Toole, University of Chicago*

2:30 Guitar Fight Club: Ritual, Competition and Commodities in Guitar Culture  
*Lars-Christian Koch, Ethnological Museum Berlin, Germany*

3:00 On the Virtue of the Vanquished: The Eurovision Song Contest Beyond Competition, After Europe  
*Philip V. Bohlman, University of Chicago*

#### 4A Fernwood Room

**Open Forum**

3:45 Urban Disaster, Population Displacement and Detroit: Imagining Urban Ethnomusicology for the Musics of a “Dead City”  
Chairs: Kelly Natasha Foreman, Wayne State University  
Sheldon Santamaria, Wayne State University

#### 4B Del Mar/Verdugo Room

**Musical Instruments and “Other” Representations in World Film Music**  
Chair: Jonathan McCollum, Washington College

3:45 Coding the Character, Sounding the Scene: Melodrama, Characterization and “Mise-en-scénico” Construction through the Music of Hindi Cinema  
*Natalie Sarrazin, SUNY Brockport*

4:15 The Sound of Nationalism/The Sound of the Other: Armenian Music in Film  
*Jonathan McCollum, Washington College*

4:45 Strange New Worlds? – Musical Instruments and Cultural and Temporal Coding in Science Fiction Film  
*Victor Vicente, The Chinese University of Hong Kong*
Thursday, November 11

Session 4, 3:45 – 5:15pm

4C Westwood Room
From Musical Trope to Social Action: Popular Music Styles and the Power of Semiotic Ambiguity
Chair: Evan Rapport, The New School

3:45 Authenticity, Heteronormativity, and Jewish Erasure: G-d Is My Co-Pilot’s Radical Intervention into Punk Rock’s Social Codes
Tamar Barzel, Wellesley College

4:15 The Blues as a Concealed Locus of Power in Punk Style
Evan Rapport, The New School

4:45 “Living in Every Persian Body”: The Rhythmic Definition of Iranian Los Angeles
Farzaneh Hemmasi, Columbia University

4D Rosewood Room
Sound Art and Sound Ecology: The Legacy of R. Murray Schafer
Chair: Ellen Waterman, University of Guelph, Canada

3:45 Mapping the World: Environmental Issues in Contemporary Soundscapes
Pauline Minevich, University of Regina, Canada

4:15 “ITU”: The Din of Recovery
John Wynne, University of the Arts, London, United Kingdom

4:45 When it Rains: Experimental Music and “the Cultural Ecology”
Ellen Waterman, University of Guelph, Canada

4E Garden East Room
Transmission, Identity and Representation in Native American Popular Music
Sponsored by the Indigenous Music SIG
Chair: Victoria Levine, Colorado College

3:45 “Never Suspect”: Oral Transmission, Aural Subversion, and Musical Histories of the Unexpected in Twentieth Century Southwest Oklahoma
Chris Aplin, University of California, Los Angeles

4:15 Thinking About New Age Music after Sedona: Issues and Perspectives
John-Carlos Perea, San Francisco State University

4:45 Buffy Sainte-Marie and Annie Humphrey: Two Eras of Postcolonial American Indian Music and Politics
Elyse Carter Vosen, College of St. Scholastica

4F Brentwood Room
Marginality in Film Music
Chair: Eric Hung, Rider University

3:45 Mountain Song: Construction of the “Other” in Taiwanese Aboriginal Music
Chun-bin Chen, Tainan National University of the Arts

4:15 Reel Country: The Politics of Authenticity and the Reception of Robert Altman’s Nashville
Dan Blim, University of Michigan

4:45 Film Music and “Gypsification”
Brana Mijatovic, Christopher Newport University
Thursday, November 11

Session 4, 3:45 – 5:15pm

4G Chandler Room
Film Session

3:45 Folk Music of Pakistan 1975-1976: Sounds and Stills (60 minutes)
Amy Catlin-Jairazbhoy, UCLA/APSARA MEDIA

4H Garden West Room
Negotiating the Sonic Landscape of Aotearoa New Zealand
Chair: Brian Diettrich, New Zealand School of Music

3:45 “Did the Old World ever Suspect such Poetry?”: Colonial Musical
Encounters and the Construction of the New Zealand Soundscape
Inge van Rij, New Zealand School of Music

4:15 Voices from the Land: ‘Hei Aha Te Hoko!’
Teurikore Biddle, Victoria University of Wellington

4:45 “Weaving a Mat of Sound”: Traditional Maori Instruments in
New Zealand’s Sound Ecology
Brian Diettrich, New Zealand School of Music

4I Glenwood Room
Competing Europes: Making, Shaping and Negotiating
Tradition
Sponsored by the Historical Ethnomusicology SIG
Chair: Maurice Mengel, Ethnological Museum, Berlin

3:45 Regulation in Retrospect: “Traditionality,” Women Fiddlers, and
Early 20th Century Music Competitions in Ireland
Tes Slominski, New York University

4:15 The Fleadh Cheoil nah Eireann: Music, Competition, and the
Performance of Irishness
Lauren Stoebel, CUNY Graduate Center

4:45 Governing through Prizes: Folk Music Competitions in Socialist
Romania
Maurice Mengel, Ethnological Museum, Berlin

5:15 Discussant: Jane Sugarman, CUNY Graduate Center

4J Los Angeles Room
Boundaries and Borders: Music and Politics in
Asian America
Chair: Wendy Hsu, University of Virginia

3:45 Musical Theater and the Japanese American Internment:
Negotiating the Past through Performance
Loribeth Gregory, University of California, Riverside

4:15 Reaching Out to the Wilderness of America’: Performing Punk
Minoritarian Politics and Creating a Post-9/11 Taqwacore
Diaspora
Wendy Hsu, University of Virginia

4:45 An Evening for Ourselves: Remembering Chris Iijima, “A Grain
of Sand”, and the Asian American Social and Political Movement
Aaron Singer, University of California, Riverside

5:15 Discussant: Shanna Lorenz, Occidental College

4:00 - 5:00pm
Wilshire Room (Book Exhibits)
University of Chicago Press Reception
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<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
<th>Title</th>
<th>Chair</th>
<th>Speaker(s)</th>
</tr>
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<tbody>
<tr>
<td>5:30</td>
<td>Milling Frolics and New Meanings in Cape Breton</td>
<td>Westwood Room</td>
<td>Sound Ecologies of Time and Place</td>
<td>Jesse Johnston</td>
<td>Stephanie Conn, University of Toronto, Ontario, Canada</td>
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<tr>
<td>6:00</td>
<td>Hearing Colonialism in Nineteenth-Century Algeria</td>
<td>Westwood Room</td>
<td>Sound Terrains: Ecology, Place and Soundscapes in South Moravia</td>
<td>Jesse Johnston</td>
<td>Columbia University</td>
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<tr>
<td>5:30</td>
<td>How Not to Act Like a Woman: Reinforcing Gender Ideology through Comedy Drag in West Java</td>
<td>Chandler Room</td>
<td>Music and Social Activism I</td>
<td>Jean Ngoya Kidula</td>
<td>Henry Spiller, University of California, Davis</td>
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<tr>
<td>6:00</td>
<td>Mexican Musical Culture in Hollywood Film: Authentic, Misinterpretive, or Creative Hype?</td>
<td>Chandler Room</td>
<td>Music and Social Activism I</td>
<td>Jean Ngoya Kidula</td>
<td>Steve Loza, University of California, Los Angeles</td>
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<td>6:30</td>
<td>Autonomous Restraint: Ubiquitous Expressions of Kenyan Populist Music</td>
<td>Chandler Room</td>
<td>Music and Social Activism I</td>
<td>Jean Ngoya Kidula</td>
<td>University of Georgia</td>
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<td>5:30</td>
<td>Music and Food Synergy: Local and Slow Food Movements and Their Musics</td>
<td>Garden West Room</td>
<td>Sound Ecology? Theories, Places and Parallels for Ecomusicology</td>
<td>Andrew Mark</td>
<td>Sarah Quick, Winthrop University</td>
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<td>6:00</td>
<td>Big Fat Green Rhymes: Unfolding the Environmental Clue of Cretan Folk Poetry</td>
<td>Garden West Room</td>
<td>Sound Ecology? Theories, Places and Parallels for Ecomusicology</td>
<td>Maria Hnaraki</td>
<td>Drexel University</td>
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<td>6:30</td>
<td>A Return to Grace: Ecology and Participatory Discrepancies</td>
<td>Garden West Room</td>
<td>Sound Ecology? Theories, Places and Parallels for Ecomusicology</td>
<td>Andrew Mark</td>
<td>University of Georgia</td>
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<td>5:30</td>
<td>Diving into the Ocean of Love and Tempo: A Look at Indian Dance “Gats” in Five 19th-Century Treatises</td>
<td>Glenwood Room</td>
<td>What the Gat? The Investigation of a Genre in North Indian Drum, Dance and Melodic Performance</td>
<td>Margaret Walker</td>
<td>Queen’s University, Kingston, Ontario, Canada</td>
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<td>6:00</td>
<td>Exploring the Mystery of the Tabla Gat</td>
<td>Glenwood Room</td>
<td>What the Gat? The Investigation of a Genre in North Indian Drum, Dance and Melodic Performance</td>
<td>James Kippen</td>
<td>University of Toronto, Ontario, Canada</td>
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<tr>
<td>6:30</td>
<td>Gat-tora; Song and Dance in the Formation of Sitar Music</td>
<td>Glenwood Room</td>
<td>What the Gat? The Investigation of a Genre in North Indian Drum, Dance and Melodic Performance</td>
<td>Allyn Miner</td>
<td>University of Pennsylvania</td>
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<tr>
<td>5:30</td>
<td>A Por Por Funeral for Ashirifie (60 minutes)</td>
<td>Los Angeles Room</td>
<td>Film Session</td>
<td>Steven Feld</td>
<td>University of New Mexico</td>
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</table>
Thursday, November 11

Session 5, 5:30 – 7:30pm

5F Brentwood Room
Film Music and National Consciousness in Three Asian Contexts
Chair: Mark Slobin, Wesleyan University

5:30 Fashioning a Filmi Folk: Dravidianism, Democracy, and Musical Stereotype in Early Tamil Cinema
Aaron Paige, Wesleyan University

6:00 New Narratives in South Korean Cinema: Brotherhood Beyond the Joint Security Area
Hae Joo Kim, Wesleyan University

6:30 Mythic Heroes, Allegoric Narratives, and Imagined Nation: Music and Cultural China Imagination in Tsui Hark’s Wuxia/Kungfu Films
Po-Wei Weng, Wesleyan University

5G Sawtelle Room
Music Displacement and Disaster I
Chair: Luvenia A. George, Independent Scholar

5:30 Sounding Heritage, Performing Alliances: Vishtèn and the Acadian Cultural Revival
Meghan Forsyth, University of Toronto, Ontario, Canada

6:00 Social Action and the Globalization of the Disaster Song
James Carr, University of North Carolina, Greensboro

6:30 Griot MCs and Origin Myths: Negotiating Environments of Displacement in Senegalese Hip hop
Catherine M. Appert, University of California, Los Angeles

5H Del Mar/Verdugo Room
Gender, Sexuality and Social Activism I
Chair: Maria E. Mendonca, Kenyon College

5:30 Men at Work: Re-presenting Hawaiian Masculinities through Song, Dance and Fashion
Kati Szego, Memorial University, Canada

6:00 I Love a (Pride) Parade: Queer Community-Building, Temporary Spaces and Politicized Kitsch among LGBT Marching Bands
Rachel Devitt, University of Washington, Seattle

6:30 Truth, Justice, and the Hellenic Way: The Cultural Apotheosis of the ‘Gay Messiah” in Rufus Wainwright’s “Going to a Town”
Paula M. Higgins, University of Nottingham, UK

7:00 Women’s Courtship Voices: Music, Gender and Politics in a Filipino Muslim Song-Duel Drama
Mary Talusan, Loyola Marymount University

5I Garden East Room
Repatriation of Audio-Visual Archives in the 21st Century II
SEM Ethics Committee, SEM Archiving SIG, and SEM Applied Ethnomusicology Section
Chair: Anthony Seeger, University of California, Los Angeles

5:30 Repatriation as Community Activism: A Report from Alaska’s North Slope
Aaron Fox, Columbia University

6:00 “The Day We Fall Is Not the Day We Sink”: Haitian Cultural Memory Archives and Repatriation after the Quake
Gage Averill, University of British Columbia, Canada

6:30 Q’eros, Peru: Returning Documentation to the Remote Andes, with Community Discussions about its Value and Processes of Local Availability
Holly Wissler, Independent Scholar, Peru

7:00 Discussant: Anthony Seeger, University of California, Los Angeles
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<tr>
<th>7:30 – 11:30pm</th>
<th>African Music Section</th>
<th>Garden East Room</th>
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<tbody>
<tr>
<td><strong>African Music in the American Academy: Challenges and Directions</strong>&lt;br&gt;Chair: Lois Anderson, University of Wisconsin, Madison</td>
<td>Presenters:&lt;br&gt;<em>Jacqueline Cogdell Djedje, University of California, Los Angeles&lt;br&gt;Kobla Ladzekpo, California Institute of the Arts and the University of California, Los Angeles&lt;br&gt;James Makubuya, Wabash College&lt;br&gt;Carol Muller, University of Pennsylvania&lt;br&gt;Lester Monts, University of Michigan&lt;br&gt;Kazadi wa-Mukuna, Kent State University</em></td>
<td><strong>African Music Section Business Meeting</strong></td>
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<tr>
<td>Thursday, November 11</td>
<td><strong>Evening Block, 7:00 –11:00pm</strong></td>
<td>Friday, November 12</td>
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<td>7:00 – 9:00pm</td>
<td>Oxford University Press Reception</td>
<td>7:00 – 8:00am</td>
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<td>Golden State Room</td>
<td>SEM Chapters</td>
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<td>7:30 – 8:30pm</td>
<td>Crossroads Project</td>
<td>7:00 – 8:00am</td>
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<td>Los Angeles Room</td>
<td>Careers and Professional Development Committee</td>
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<td>7:30 – 9:30pm</td>
<td>Popular Music Section Business Meeting</td>
<td>7:00 – 8:00am</td>
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<td>Garden West Room</td>
<td>SIG on Sacred and Religious Music</td>
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<td>7:30 – 9:30 pm</td>
<td>UCLA Music of Korea Ensemble Concert</td>
<td>7:00 – 8:00am</td>
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<td>Pacific/Sierra Room</td>
<td>SIG on Improvisation</td>
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<td>8:00 – 9:45 pm</td>
<td>Gamelan Çudamani Performance</td>
<td>Royce Hall Auditorium, UCLA</td>
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<td>(Buses depart the Wilshire Grand at 7:00 pm)</td>
<td>Glenwood Room</td>
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<td>Rosewood Room</td>
<td>Fernwood Room</td>
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<td>8:00 – 10:00pm</td>
<td>Latin American/Caribbean Studies Music Section</td>
<td>Glenwood Room</td>
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<td>8:00 – 10:00pm</td>
<td>Association for Chinese Music Research</td>
<td>Westwood Room</td>
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<tr>
<td>8:00 – 10:00pm</td>
<td>Society for Arab Music Research</td>
<td>Education Section Forum</td>
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<tr>
<td>8:00 – 10:00pm</td>
<td>Education Section Forum</td>
<td>Del Mar/Verdugo Room</td>
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<tr>
<td>9:15 – 11:00pm</td>
<td>2010 and 2011 Local Arrangement Committees and Program Committees</td>
<td>7:00 – 8:00am</td>
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<td>9:30 – 11:00pm</td>
<td>University of Texas Reception</td>
<td>Del Mar/Verdugo Room</td>
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**Friday, November 12**

**6A  Sierra Room**

**PRESIDENT’S ROUND TABLE**
Chair: Gage Averill, University of British Columbia and SEM President

Social Trauma, Music and Performance  
*Diana Taylor, New York University and The Hemispheric Institute*

Round Table:
- Sylvia A. Alajaji, Franklin and Marshall College
- David A. McDonald, Indiana University
- Joshua Pilzer, University of Toronto

**7A  Rosewood Room**

**Perspectives and Directions in the Ethnomusicology of Guatemala**
Chair: T. M. Scruggs, University of California, Davis

10:45 “Para todos los chapines”: The Creative Process of los Internacionales Conejos and the Localization of the “Foreign”  
*Jack Forbes, University of Florida*

11:15 A Guatemalan Beethoven: Text, Music, and Agency in a New Marimba Arrangement of Beethoven’s 9th Symphony  
*Andrés Amado, University of Texas, Austin*

11:45 Discussant: T. M. Scruggs, University of California, Davis

**7B  Garden West Room**

**Listeners and Ecologies of Music Listening**
Chair: Anne Dhu McLucas, University of Oregon

10:45 The Musical Ear: Memory, the Brain, and Oral Tradition in Music  
*Anne Dhu McLucas, University of Oregon*

11:15 “Tuning In” and “Listening” within Kundalini Yoga: Soundscapes, Kinesthetic Perceptions of Physio-sonic Experiences in a Pittsburgh Yoga Studio  
*Alison Decker, University of Pittsburgh*

11:45 Who Cares if Yu (Can’t) Listen? Noise-induced Hearing Loss as a Research Problem and Occupational Hazard in Ethnomusicology  
*John Murphy, University of North Texas*  
*Kris Chesky, University of North Texas*
7C Westwood Room
Cultural Heritage
Chair: Daniel Sheehy, The Smithsonian Institutions

10:45 Jamboree Time! Memory, Heritage, and Afterlife at a Vernacular Music Variety Show
Bradley Hanson, Brown University

11:15 Creating Dreamworlds, (Dis)Connecting Cultures: The Politics of Silk Road Reverie
Harm Langenkamp, Utrecht University, The Netherlands

11:45 Epistemological Foundations of Applied Ethnomusicology
Klisala Harrison, University of British Columbia, Canada

7D Fernwood Room
Film Session

10:45 Hanoi Eclipse: The Music of Dai Lam Linh (90 minutes)
Barley Norton, Goldsmiths, University of London, United Kingdom

7E Brentwood Room
Popular Music in Films
Chair: Emily Ferrigno, Yale University

10:45 Tango as a Compositional Element in Egyptian Film Song
Margaret J. Farrell, CUNY Graduate Center

11:15 Paris Blues
Andy Fry, King's College, London, United Kingdom

11:45 “Rock On! It’s the Sign of the Times”: Rock Music, Ideologies and Filmi Sounds in the Hindi Film “Rock On!”
Chloe Coventry, University of California, Los Angeles

7F Los Angeles Room
Music Displacement and Disaster II
Chair: Dane Harwood, Independent Scholar

10:45 Towards a Spatial Theory of Musical Meaning: Maskanda Performance in (Post) Apartheid South Africa
Barbara Titus, Utrecht University, The Netherlands

11:15 Music After the Inferno
Katie Graber, University of Wisconsin, Madison

11:45 Edessan Syriac Chant: A Case of Displacement Addressed by Music
Tala Jarjour, University of Cambridge, United Kingdom

7G Garden East Room
Gender, Sexuality and Social Activism II
Chair: Charlotte Frisbie, Southern Illinois University, Edwardsville

10:45 “Everybody in the Band was a Dyke”: Gender, Sexuality, and Jazz Discourse in the Case Study of Willene Barton
Yoko Suzuki, University of Pittsburgh

11:15 Of Ruins and Echoes: Gendered Poetics Among Destruction and Dislocation
Sonia T. Seeman, University of Texas, Austin

11:45 Sounds of Development?: Race, Authenticity and Tradition among Dagara Women of Northwestern Ghana
Sidra Lawrence, University of Texas, Austin
7H Del Mar/Verugo Room
Landscapes, Soundscapes and Depictions of Place in Asian Film Music
Chair: Eliot Bates, Cornell University

10:45 “Padharo Mhare Des” (Welcome to my Land): The Idea of Rajasthan as Portrayed through Filmi Set and Song in Bollywood
Shalini Ayyagari, Dartmouth College

11:15 Re-imagining China’s Soundscape in the Film Music of Zhao Jiping
J. Lawrence Witzleben, University of Maryland, College Park

11:45 Affect and Landscape in the Film Music and Film Sound of 21st Century Turkish Cinema
Eliot Bates, Cornell University

7I Glenwood Room
Musical Instruments: Organology, Ecology, Activism
Chair: J. Kenneth Moore, Metropolitan Museum of Art

10:45 Overseas and Out of Tune: Harpsichord Tours in Post-World War II Asia
Jessica Wood, Duke University

11:15 Modern Sounds of an Ancient Echo: Chinese Qin Music in the Age of Mass Media
Da Lin, University of Pittsburgh

11:45 Local Forests Global Instruments: Connecting Ecological and Cultural Sustainability
Aaron Allen, University of North Carolina, Greensboro

7J Chandler Room
Sound Ecologies and Sustainable Futures: Children Re-Shaping Traditions
Chair: Trevor Wiggins, Independent Scholar

10:45 Changing Sound Ecologies: Children in Northern Ghana
Trevor Wiggins, Independent Scholar

11:15 Re-visioning the Rainbow Nation: Venda Children and Musical Futures in Limpopo, South Africa
Andrea Emberly, University of Western Australia

11:45 Re-shaping Lives and Performances: Music, Dance and Media among Child Performers in Recife, Brazil
Rita de Cácia Oenning da Silva, PPGAS/ Universidade Federal de São Paulo, Brasil
## Friday, November 12

### Lunch Block, 12:30 – 1:30pm

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 8A</th>
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<tbody>
<tr>
<td>12:30 – 1:30pm</td>
<td>Society for Asian Music</td>
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<td>SIG for European Music</td>
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<td>SIG for Jewish Music</td>
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<td>Section on the Status of Women</td>
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<td>Business Meeting</td>
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<td>Applied Ethnomusicology Section</td>
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<td>Publications Advisory Committee</td>
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<td>Ethics Committee</td>
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<td>Medical Ethnomusicology SIG</td>
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<td>SIG for the Music of Iran and Central Asia</td>
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<td>EVIA Digital Archives Project</td>
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### Session 8, 1:30 – 3:30pm

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<tr>
<th>Time</th>
<th>Session 8A</th>
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<tbody>
<tr>
<td>1:30</td>
<td>Sustained Engagement: Anthropology, Community Collaboration and Human Rights</td>
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<td>1:45</td>
<td>Respondents:</td>
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<tr>
<td></td>
<td>Suzel Ana Reily, Queen’s University, Belfast, Northern Ireland</td>
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<td>Joshua Pilzer, University of Toronto, Ontario, Canada</td>
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<td>Michael Birenbaum-Quintero, Bowdoin College</td>
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<td>Matthew Sumera, University of Wisconsin-Madison</td>
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<td>2:45</td>
<td>Conversations with the SEM Membership</td>
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### 8B Del Mar/Verugo Room

**Problematizing East European Romani Music: Incursions, Exclusions, and the Challenges of Representation**

Chair: Carol Silverman, University of Oregon

<table>
<thead>
<tr>
<th>Time</th>
<th>Session 8B</th>
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<tbody>
<tr>
<td>1:30</td>
<td>White Temperament: Comparing the Rational and the Emotional among Ethnic Groups in the Czech Republic</td>
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<tr>
<td>2:00</td>
<td>“Does it sound in tune to you?” Discourses of Poverty, Pitch Perception and Performance Skill among Romani Musicians in Ukraine</td>
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<tr>
<td>3:00</td>
<td>Balkan Romani Music: State and Market Exclusions and Appropriations</td>
</tr>
</tbody>
</table>
Friday, November 12

8C Chandler Room
Ethnomusicology of the Individual
Chair: Rolf Groesbeck, University of Arkansas, Little Rock
1:30 “Silence by my Noise”: An Ecocritical Aesthetic of Noise in the Sound Art of Akita Masami
James R. Edwards, University of California, Los Angeles
2:00 The Sonic Production of Southern Vietnam through Charismatic “Don Ca Tai Tu” Performance
Alexander M. Cannon, University of Michigan
2:30 Musical Individuals, National Iconicities and Gender Subjectivities: The Case of a Lebanese Popular Singer
Guilnard Moufarrej, University of California, Merced
3:00 Analyzing a Ravi Shankar Performance of Raag Yaman
Christopher Matthay, Princeton University

8D Brentwood Room
Music, Spirituality and Ritual II
Chair: Ellen Koskoff, Eastman School of Music
1:30 Secular Encounters in “Sacred Time”: Mass Media and Mass Culture on Hutterite Colonies
Matthew E Knight, University of Alberta, Canada
2:00 Appropriating the Sacred: From Theaters to Temples in 1960s Taiwanese Opera
Pattie Hsu, University of California, Berkeley
2:30 A Theater of the Spirits: Oral Tradition and Communal Memory in Northeast Thai Healing Rituals
Supeena I. Adler, University of California, Riverside
3:00 “Ya llego lós palos”! Musical Departure, Arrivals, and Spiritual Crossroads in Afro-Dominican Religious Travel
Daniel C. Piper, Brown University

8E Westwood Room
Understanding Soundscapes and Discourses on Musical Practice
Sponsored by The Ethnomusicology Institute - Research Center in Music and Dance [INET-MD], Portugal
Chair: Iain Foreman, Universidade de Aveiro, Portugal
1:30 Creating Relationships Between Sounds, Contexts and Meanings in an Urban Soundscape Through an Environmentally-Framed Musical Composition
Rafael de Oliveira, Universidade de Aveiro, Portugal
2:00 ‘Sound Mirage’: Evoking Soundscapes Through Imagination Among Caipira Ranchers
Alex Duarte, Universidade de Aveiro, Portugal
2:30 Different Spaces, Same Event: Oppositions that Permeate the Music in the Ayahuasca Ritual Context
Patricia Paula Lima, Universidade de Aveiro, Portugal
3:00 Thinking Beyond Representation: Sound Ecology, Acoustemology and New Ethnography
Iain Foreman, Universidade de Aveiro, Portugal

8F Garden West Room
Revisioning Ethnomusicology and Science
Chair: Timothy Cooley, University of California, Santa Barbara
1:30 What does it mean to be “moved” by music?
Judith Becker, University of Michigan
2:00 Objective Measures of Subjective Experience in the Ethnomusicology of Autism: Attributes, Liabilities, and Larger Implications
Michael Bakan, Florida State University
2:30 Film, Music, and Shared Understanding
John Hajda, University of California, Santa Barbara
3:00 Ecology vs. Economics: Two Sustainability Discourses for Music Cultures
Jeff Todd Titon, Brown University
**Session 8, 1:30 – 3:30pm**

**8G Los Angeles Room**  
**World Music Theories: Context and Concept**  
Chair: Brenda Romero, University of Colorado, Boulder

1:30  
**A Theory of Infinite Variation**  
*Brenda Romero, University of Colorado, Boulder*

2:00  
“Compas” as Conceptual Metaphor in Spanish Flamenco  
*Steven Mullins, University of Colorado, Boulder*

2:30  
Virtual Heterophony: An Overview  
*Munir Beken, University of California, Los Angeles*

3:00  
Discussants: Victoria Levine, Colorado College  
Kwasi Ampene, University of Colorado, Boulder

**8H Glenwood Room**  
**Music, Movement, and Masculinities: Contested Masculinities**  
*Sponsored by the Gender and Sexualities Task Force and the Dance Section*  
Chair: Hari Krishnan, Wesleyan University

1:30  
Putting Some Air on Their Chests: Movement and Masculinity in Competitive Air Guitar  
*Sydney Hutchinson, Syracuse University*

2:00  
Millennial Masculinities in Hungarian Folk Music and Dance  
*Barbara Rose Lange, University of Houston*

2:30  
From Gynemimesis to Hypermasculinity: The Multiple Identities of Male Performers of Bharatanatyam  
*Hari Krishnan, Wesleyan University*

3:00  
Discussant: Carol Babiracki, Syracuse University

**8I Garden East Room**  
**Hybrids and Hybridity**  
Chair: Stephen Blum, CUNY Graduate Center

1:30  
From Hybridity to the Rhizomes: Modeling Contemporary Hindustani Music Performances  
*Hans Utter, Ohio State University*

2:00  
Hybridity in Balinese Music: The Agency and Performance Style of Guitarist I Wayan Balawan  
*David D. Harnish, Bowling Green State University*

2:30  
Hybrid Song Repertoires of Southwest Thailand’s Rong Ngeng Tanyong  
*Lawrence Ross, CUNY Graduate Center*

3:00  
“Balkan-Jazz” and Ideology: Jazz Freedom Since the Cold War  
*Fritz Schenker, University of Wisconsin-Madison*

**8J Fernwood Room**  
**Music Displacement and Disaster III**  
Chair: Tomie Hahn, Rensselaer Polytechnic Institute

1:30  
Musicianship in Exile: Afghan Refugee Musicians in Finland  
*Lari Aaltonen, University of Tampere*

2:00  
With this Song, You will Remember: Hip Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan  
*Meredith Schweig, Harvard University*

2:30  
“A Memory I Learned in Song”: Crimean Tatar Song and Ideologies of Home  
*Maria Sonevytsky, Columbia University*

3:00  
Modernizing City, Modernizing Feelings: The Displacement of the Carpas Shows and its Music in Mexico City 1910-1950  
*Natalia Bieletto Bueno, University of California, Los Angeles*
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<tr>
<th>Room</th>
<th>Session</th>
<th>Title</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>9A</td>
<td>Rosewood</td>
<td>Soundscapes of Faith Traversed by Song: Emplacing Spiritual Communities through Music and Pilgrimage</td>
<td>Monique Ingalls, McMaster University, Canada</td>
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<td>3:45 Pilgrimage through Poetry: The Murid Islamic Diaspora Returns Home on the Path Paved by Sacred Xasaayid</td>
<td>Christine Thu Nhi Dang, University of Pennsylvania</td>
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<td>4:15 Pilgrimage and Popular Music in Contemporary Western Culture</td>
<td>W. Gerard Poole, Independent Scholar</td>
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<td>4:45 The Sound of Heaven on Earth: Spiritual Journeys, Eschatological Songs, and Community Formation in Evangelical Conference Worship</td>
<td>Monique Ingalls, McMaster University, Canada</td>
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<tr>
<td>9B</td>
<td>Garden West Room</td>
<td>Music in the Film and Recording Industries: Constructing Women, Building Communities</td>
<td>Monica Hairston, CBMR, Columbia College, Chicago</td>
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<td>3:45 The Bitch and the Wildcat or Film Music for Bad Girls</td>
<td>Rebecca Fulop, University of Michigan</td>
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<td>4:15 Reinterpreting the Global Theme—Carmen and its Music in Film</td>
<td>Marzanna Poplawska, University of North Carolina, Chapel Hill</td>
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<td>4:45 Balancing Revolution and Capitalism: Lesbian Community Building and Goldenrod Music</td>
<td>Lauron J. Kehrer, Eastman School of Music</td>
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<td>9C</td>
<td>Sawtelle Room</td>
<td>Lecture Demonstration</td>
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<td>3:45 Realizing Variation Procedures on the Uilleann Pipes: The Creative Mental Soundscape of the Traditional Piper</td>
<td>Eliot Grasso, University of Oregon</td>
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<td>9D</td>
<td>Chandler Room</td>
<td>Workshop</td>
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<td>3:45 Making Quality Videos with Inexpensive Equipment</td>
<td>Ben Harbert, University of California, Los Angeles</td>
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<td>9E</td>
<td>Del Mar/Verugo Room</td>
<td>Natural Soundscapes of China’s Ethnic Minorities</td>
<td>Chuen-Fung Wong, Macalester College</td>
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<td>3:45 Excavating Cultural Property from the Tourism Commons: The Case of Yinshui Village and a Dong Minority Musical Performance</td>
<td>Jessica Anderson Turner, Indiana University</td>
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<td>4:15 Flirting Lovers, and Bickering Siblings: the Significance of Outdoor and Indoor Spaces in Traditional Hani Songs</td>
<td>Gloria Wong, University of British Columbia, Canada</td>
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<td>4:45 Singing Uyghur Folksongs in China’s “Original Ecology”</td>
<td>Chuen-Fung Wong, Macalester College</td>
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<td>9F</td>
<td>Salon B</td>
<td>Poster Session</td>
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<td>3:45 Teaching and Learning the Yakama Way</td>
<td>Robert M. Pitzer, University of Washington, Seattle</td>
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| 9G | **Fernwood**  
**Sound Ecologies: The State**  
Chair: Timothy Rommen, University of Pennsylvania |
|---|---|
| **3:45** | Fairouz and the Lebanese National Resistance  
*Ken Habib, California Polytechnic State University, San Luis Obispo* |
| **4:15** | A Question of Genocide, A Question of Self: Music, Trauma, and Political Identity in the Armenian Diaspora  
*Sylvia Alajaji, Franklin and Marshall College* |
| **4:45** | La Nouvelle Scène Créole: Post-zouk Musical Trends in Guadeloupe  
*Laura Donnelly, University of Pennsylvania* |
| **5:15** | Corporatized Leisure-scapes: The Neoliberal State and Small-Scale Music-Making in England  
*Justin Clapp, University of Pennsylvania* |
| 9H | **Brentwood Room**  
**Ethnomusicology and History**  
Chair: Bruno Nettl, University of Illinois at Urbana-Champaign |
| **3:45** | Always New: The Problem of History in South Indian Fusion  
*Niko Higgins, Columbia University* |
| **4:15** | Time and Place Conflated: Zaman Dulu (a Bygone Era), and An Ecological Approach to a Century of Balinese Shadow Play Music  
*Lisa R. Gold, University of California, Berkeley* |
| **4:45** | Fantasy Island: Song and the Imagination of Corsica  
*Ruth Rosenberg, University of Illinois, Chicago* |
| **5:15** | Vital Mental Medicine: Civilizing the Antarctic Landscape through Blackface Minstrelsy  
*Jennifer Ryan, Indiana State University* |
| 9I | **Glenwood Room**  
**Music and Social Activism II**  
Chair: Jonathan Shannon, CUNY Graduate Center and Hunter College |
| **3:45** | Modernization in the Musical Texts of 19th century Ottoman Greeks  
*Merih Erol, Max Planck Institute for Human Development, Germany* |
| **4:15** | Black Consciousness in Blackless Brazil: Activism, Altery and Appropriation in Maracatu Cearense  
*Ron Conner, University of California, Los Angeles* |
| **4:45** | Robot Imams! Responses to the Centralized Call to Prayer in Turkey  
*Eve McPherson, Case Western Reserve University* |
| **5:15** | Musical Gateways to Peace and Reconciliation: The Dynamics of ‘Imagined Worlds’ of Spirituality at the Fez Festival of World Sacred Music  
*Roberta King, Fuller Theological Seminary* |
| 9J | **Westwood Room**  
**Sounds of Place and Identity**  
Chair: Alison Arnold, North Carolina State University |
| **3:45** | Don’t Sell Your Black Man’s Stool to Sit on a White Man’s Chair: Negotiating Identity through Performance in Suriname’s Ala Kondre Dron Ensemble  
*Caleb B. Bennett, North Carolina State University* |
| **4:15** | “The Sound of Modern Kazakh Nomads”: Neo-traditional Musicians and the Politics of Re-asserting Kazakh Cultural Identity in Post-Soviet Kazakhstan  
*Megan Rancier, University of California, Los Angeles* |
| **4:45** | “We Crave Your Condescension”: Irish-American Identity in the Mulligan Guards  
*Sarah Gerk, University of Michigan* |
| **5:15** | Playing their Part: Social Reform and the Role of Professional Female Musicians in Hindustani Music  
*Anaar Desai-Stephens, Cornell University* |
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<tr>
<th>Date</th>
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<th>Location</th>
<th>Event</th>
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<td>Friday, Nov 12</td>
<td>4:30 – 5:30pm</td>
<td>Salon A</td>
<td>Investment Advisory Committee</td>
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<td>5:00 – 7:00pm</td>
<td>Los Angeles Room</td>
<td>UCLA Department of Ethnomusicology Alumni Gathering</td>
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<td></td>
<td>5:30 – 6:30pm</td>
<td>Garden East Room</td>
<td>BFE High Tea Party&lt;br&gt;<em>The British Forum for Ethnomusicology invites all meeting participants to this reception.</em></td>
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<td>6:00 – 7:00pm</td>
<td>Sierra Room</td>
<td>First-Time Attendees and New Members Reception</td>
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<td>7:00 – 11:00pm</td>
<td>Pacific/Sierra Room</td>
<td>Welcome Reception, Dance Workshop, and Dance Party&lt;br&gt;&lt;br&gt;<em>Shona Dance Workshop (8:00-9:00 pm)&lt;br&gt;<strong>Led by Julia Chigamba, with Masanga Marimba</strong>&lt;br&gt;<em>Sponsored by the Dance Section</em>&lt;br&gt;&lt;br</em>Dance Party (9:15-11:00 pm)&lt;br&gt;California State University, Northridge’s Masanga Marimba will perform traditional and popular music from Zimbabwe and Latin America.*</td>
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<td>9:00 – 11:00pm</td>
<td>Garden West Room</td>
<td>Harvard University Music Department Gathering</td>
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<td>9:00 – 11:00pm</td>
<td>Golden State</td>
<td>University of Pennsylvania and University of Chicago Joint Reception</td>
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<td>Saturday, Nov 13</td>
<td>7:00 – 8:00am</td>
<td>Garden West Room</td>
<td>Education Section Business Meeting</td>
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<td>7:00 – 8:00am</td>
<td>Chandler Room</td>
<td>HIV/AIDS Network Initial Interest Group Meeting</td>
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<td>7:30 – 9:00am</td>
<td>Sierra Room</td>
<td>Alexander Street Press Breakfast</td>
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<td>8:00am – 12:30pm</td>
<td>Golden State</td>
<td>Education Section Workshop for Teachers&lt;br&gt;<em>Sponsored by the Education Section</em></td>
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</table>
Saturday, November 13

10A  Brentwood Room
Tradition and Meaning
Chair: Hwang Okon, Eastern Connecticut State University

8:30  Music and Indigeneity in Post-Genocidal Cambodia: A Further Examination
Stephen Mamula, Rhode Island College

9:00  Love, Seduction, Movies and Politics in the History of a Chinese “Folk” Tune: From Zhou Xuan, Abing to Tang Wei
Siu Wah Yu, The Chinese University of Hong Kong

9:30  “Death is Jealous”: Inheritance Rights and Relational Politics in the Zimbabwean Feature Film Neria
Jennifer W. Kyker, University of Pennsylvania

10:00  Traditional as Other: Visual Media and the Remaking of Musical Meaning in Korea
Eun-Young Jung, University of California, San Diego

10B  Glenwood Room
Music of West African Immigrants in the United States
Sponsored by the African Music Section
Chair: Daniel Reed, Indiana University

8:30  The New American Griots
Patty Tang, Massachusetts Institute of Technology

9:00  Dancing Around Discourses: Ivorian Immigrant Performance in Transnational Perspective
Daniel Reed, Indiana University

9:30  Discussant: Kay Kaufman Shelemay, Harvard University

10:00  Discussant: Ruth M. Stone, Indiana University

10C  Westwood Room
“So Near and Yet So Far”: Violence and the Vocally Exceptional
Sponsored by the SIG for Music and Violence
Chair: Amy Frishkey, University of California, Los Angeles

8:30  Eurovision or Tunnel Vision? Bulgarian Concepts of the Male Voice
Angela Rodel, University of California, Los Angeles

9:00  Planet Voice: Strange Vocality in “World Music” and Beyond
Amy Frishkey, University of California, Los Angeles

9:30  Grain of Traumatic Memory
Jenny Olivia Johnson, Wellesley College

10:00  Discussant: Lila Ellen Gray, Columbia University

10D  Chandler Room
Musical Performance and the Subversion of Tourism in Africa and the Diaspora
Chair: Katherine Hagedorn, Pomona College

8:30  Touristic Performance and the Heritage Politics of Reggae and Mento in Contemporary Jamaica
Daniel Neely, New York University

9:00  Tourism and its Double: Participation as Potential Emancipation from Tropes of Colonialism and Primitivism in West Africa
Michelle Kisliuk, University of Virginia
Ama Oforiwa Aduonum, Illinois State University

9:30  Touring the Sacred in Afro-Cuban Regla de Ocha: El Tambor as Ceremony and Spectacle
Katherine Hagedorn, Pomona College

10:00  Discussant: Timothy Rommen, University of Pennsylvania
10E  Del Mar/Verdugo Room
Music Copyrights and Human Rights I
Chair: Judith Gray, Library of Congress

8:30 The Distribution and Consumption of Pirated Hmong Music in Vietnam
Lonan O Briain, University of Sheffield, The United Kingdom

9:00 Protesting Our Own: Ethnographic Perspectives on Music and its Commodification in the Bolivian Andes
Henry F. Stobart, Royal Holloway, University of London, United Kingdom

9:30 The Adventures of Gulshan Kumar in Section 52: Responses to Copyright in the Indian Music Industry
Gregory Booth, University of Auckland, New Zealand

10:00 The Right to be Wronged? Fuzzy Notions of Intellectual Property within the Tongan Brass Band Community
David Kammerer, Brigham Young University-Hawai'i

10F  Los Angeles
De/Constructing Music in Film
Chair: Atesh Sonneborn, The Smithsonian Institutions

8:30 Altering Reality, Experiencing Myth: Song Picturization in Bollywood Cinema
Sara Brown, The Florida State University

9:00 The Flattened Supertonic in Film Music: East or Beast?
Sarha Moore, University of Sheffield, United Kingdom

9:30 Sounds Authentic: The Music of Manuel Esperón and the Comedia Ranchera Film Genre
Donald Henriques, California State University, Fresno

10:00 Deconstructing the Music of Na'vi in James Cameron's Avatar
Wanda Bryant, Pasadena City College

10G  Rosewood Room
As it Was in the Beginning and Ever More Shall Change: Contemporary Christian Music and the Reconfiguration of North American Christianity
Chair: Deborah Justice, Indiana University

8:30 “Singing What Got Us Through:” Ethnotheological Interpretations of Contemporary Musical Performance in the Worship Life of a Black Baptist Church
Jeffrey Sheehan, Independent Scholar

9:00 Normality, Deviance, and a Splintered Musical Mediascape: Willow Creek Community Church's Construction of Identity through Music
Michael Chen, Independent Scholar

9:30 Negotiating Style and Substance: The Re-Contextualization of Lutheran Identity through Music
Herbert Geisler, Concordia University

10:00 “Sometimes I Do Shout Amen...Real Quietly”: Mainline Protestants, “Contemporary” Worship Music, and Re-Negotiating Group Identity
Deborah Justice, Indiana University
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<thead>
<tr>
<th>Time</th>
<th>Session 10, 8:30 – 10:30am</th>
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</table>
| 8:30  | “Let Me Hear Where You Are From”: Canadian Audiences and Local Brazilian Music Scenes  
*Catherine Gauthier Mercier, University of Toronto, Canada* |
| 9:00  | Brasil Caribenho: Claiming Cultural Citizenship and Deploying Cosmopolitanism in an Amazonian Musical Movement  
*Darien Lamen, University of Pennsylvania* |
| 9:30  | Controlling Syncretism while Embracing Eclecticism: Boundary-work and the Mono-directional Flow of Music in Afro-Gaucho Religion  
*Marc Gidal, Harvard University* |
| 10:00 | A Canonized Periphery: Locating the Northeastern Sertão within Shifting Brazilian Musical Cartographies  
*Dan Sharp, Tulane University* |

**10J Garden East Room**  
Musical Ethnographies of Contemporary New Orleans  
Chair: Matt Sakakeeny, Tulane University

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<tr>
<th>Time</th>
<th>Session 10, 8:30 – 10:30am</th>
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</table>
| 8:30  | Five Years Later: Music Tourism in Post-Katrina New Orleans  
*Elizabeth Macy, University of California, Los Angeles* |
| 9:00  | Instruments of Violence: Jazz Funerals and the Death of Young Black Men in New Orleans  
*Matt Sakakeeny, Tulane University* |
| 9:30  | Salvaging and Refashioning Music Traditions in Post-Katrina New Orleans  
*SherriLynn Colby-Bottel, University of Virginia* |
| 10:00 | “Burn, K-Doe, Burn”: Memory and Endurance at the Mother-in-Law Lounge  
*Julie Raimondi, University of California, Los Angeles* |

**10I Garden West Room**  
Sounds of the Field: Sports, Music and Place  
Chair: Jonathan Dueck, Duke University

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<tr>
<th>Time</th>
<th>Session 10, 8:30 – 10:30am</th>
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</table>
| 8:30  | Musicking about Surfing  
*Timothy Cooley, University of California, Santa Barbara* |
| 9:00  | “God Bless America” at the Old Ball Game: Communal Singing, Commemoration, and Coercion in post-9/11 Professional Baseball  
*Sheryl Kaskowitz, Harvard University* |
| 9:30  | Swish! / Cheer!: Sound, Knowledge, and Collectivity in Women’s Basketball  
*Jonathan Dueck, Duke University* |
| 10:00 | Interactive Ritual as Sport: A Clash of Brass and Haka at a Maori Powhiri (Ritual Greeting)  
*Harold Anderson, Bowie State University/Goucher College* |
11A  Rosewood Room  
**Special Event: Cross-Disciplinary Conversations II**  
Chair and Discussant: Steven Feld, University of New Mexico

10:45  **Why Listen to the Other Animals?**  
*Katharine Boynton Payne, acoustical biologist, Bioacoustics Research Program, Cornell University*

11:00  Respondents:  
Elizabeth Tolbert, The Johns Hopkins University  
Mark F. DeWitt, University of Louisiana at Lafayette  
Steven Feld, University of New Mexico

11:45  Conversations with the SEM Membership

**11B  Glenwood Room**  
**Taiko: Transforming Traditions in Contemporary Japanese Performance at Home and Abroad**  
Chair: Jennifer Milioto Matsue, Union College

10:45  **Taiko in New Zealand: Performing Japan in the Transcultural Imagination**  
*Henry Johnson, University of Otago, New Zealand*

11:15  **The Taiko Road: Memory, Culture, and Human Rights in a Community of Japanese Drum Makers**  
*Shawn Bender, Dickinson College*

11:45  **Beating to One’s Own Drum: Establishing a Tradition of Taiko Drumming in Kyoto**  
*Jennifer Milioto Matsue, Union College*

12:15  Discussant: Wynn Yamami, Colby College

11C  Westwood Room  
**Film Session**

10:45  **Zurkhâneh - ‘The House of Strength’: Music and Martial Arts of Iran (100 minutes)**  
*Federico Spinetti, University of Alberta, Canada*

11D  Chandler Room  
**Sounding Women’s Voices: Activism and Empowerment**  
*Sponsored by the Section on the Status of Women*  
Chair: Yuko Eguchi Wright, University of Pittsburgh

10:45  **Giving Women a Voice: Christian Songs and Female Expression at Kopiago, Papua New Guinea**  
*Kirsty Gillespie, Griffith University, Australia*

11:15  **Finding their Voices, Reclaiming their Culture: Urban Aboriginal Women’s Hand-drumming Circles**  
*Anna Hoefnagels, Carleton College, Canada*

11:45  **The Art of the Geisha: Constructing Feminine Identity and Social Class**  
*Yuko Eguchi Wright, University of Pittsburgh*

12:15  Discussant: Kara Attrep, University of California, Santa Barbara
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<tr>
<th>Session 11, 10:45am – 12:30pm</th>
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<tbody>
<tr>
<td><strong>11E Garden East Room</strong></td>
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<tr>
<td>Staging the Nation: Propaganda, Power and Instrumentality in West African Dance Ensembles</td>
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<tr>
<td><em>Sponsored by the African Music Section</em></td>
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<tr>
<td>Chair: Paul Schauert, Indiana University</td>
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<tr>
<td>10:45 The Launch of the Djembé into the Global Marketplace</td>
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<tr>
<td><em>Vera Flaig, University of Michigan, Dearborn</em></td>
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<tr>
<td>11:15 Instrumental Nationalism: Discipline and Empowerment in Ghana’s State Dance Ensembles</td>
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<tr>
<td><em>Paul Schauert, Indiana University</em></td>
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<td>11:45 Discussant: Kelly Askew, University of Michigan</td>
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<td><strong>11F Fernwood Room</strong></td>
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<td>Sound Ecologies: Place and Politics III</td>
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<td>Chair: Jorge Arevalo-Mateus, Wesleyan University</td>
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<tr>
<td>10:45 The Political Ecology of Music: Reconciling Material Contexts and Aesthetics</td>
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<td><em>Mark Pedelty, University of Minnesota</em></td>
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<td>11:15 “My Music Plays Where the People Suffer”: Corridos Prohibidos and the Mapping of a Colombian War</td>
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<td><em>Patricia Vergara, University of Maryland</em></td>
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<td>11:45 Verses of Attack: Namdhari Sikh Services of Hale da Divan as Sonic Weapons</td>
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<td><em>Janice Protopapas, University of Maryland, College Park</em></td>
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<td><strong>11G Garden West Room</strong></td>
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<tr>
<td>Inviting Resistance and Change: Music, Hegemonic Forces and Social Inequalities</td>
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<tr>
<td>Chair: Denise Nuttall, Ithaca College</td>
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<tr>
<td>10:45 “The Second Life”: Music and the Intersubjective Construction of the HIV-positive Identity in South Africa</td>
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<tr>
<td><em>Laryssa Whittaker, University of Alberta, Canada</em></td>
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<td>11:15 Going Underground: Legislature, Activism and Virtual Spaces in the New Brunswick, NJ Punk Scene</td>
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<td><em>Aaron Trammell, Rutgers University</em></td>
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<td>11:45 Applying Ethnomusicology in Anthropological ‘Fields’: Human Rights, Music Education and the Case of ADAPT (Able-Disabled All Peoples Together)</td>
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<tr>
<td><em>Denise Nuttall, Ithaca College</em></td>
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<td><strong>11H Del Mar/Verugo Room</strong></td>
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<tr>
<td>Sonic Ecologies and the Placement of Music in Social Geographies</td>
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<td>Chair: John Fenn, University of Oregon</td>
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<td>10:45 Grounding the Troops: Music, Place, and Memory in the Iraq War</td>
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<td><em>Lisa Gilman, University of Oregon</em></td>
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<td>11:15 “The Heart of Japan” in the Heart of California: Enka and Japanese Americans in Post-War Sacramento</td>
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<td><em>Loren Kajikawa, University of Oregon</em></td>
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<td>11:45 Placing Sound in the Cultural Ecology of Beijing</td>
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<td><em>John Fenn, University of Oregon</em></td>
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### Saturday, November 13

#### Afternoon & Evening Blocks

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<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>12:30 – 1:30pm</td>
<td>SIG on Irish Music</td>
<td>Brentwood Room</td>
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<td>Student Concerns Committee</td>
<td>Garden West Room</td>
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<td>South Asian Performing Arts Section</td>
<td>Garden East Room</td>
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<td>Historical Ethnomusicology SIG</td>
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<td>Association for Korean Music Research</td>
<td>Rosewood Room</td>
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<td>Gender and Sexualities Taskforce</td>
<td>Fernwood Room</td>
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<td>Editorial Board</td>
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#### Afternoon & Evening Block

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<tr>
<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>1:30 – 3:30pm</td>
<td>General Membership Meeting</td>
<td>Pacific/Sierra Room</td>
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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>3:45 – 5:15pm</td>
<td>Seeger Lecture</td>
<td>Pacific/Sierra Room</td>
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  “Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles”  
  *George Lipsitz, University of California, Santa Barbara*

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<tr>
<th>Time</th>
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<th>Location</th>
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<tbody>
<tr>
<td>6:00 – 7:45pm</td>
<td>Banquet</td>
<td>Golden State Room</td>
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### Sunday, November 13

#### Morning Block, 12:30 – 10:00pm

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<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>7:00 – 9:00am</td>
<td>SEM Council</td>
<td>Sawtelle Room</td>
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<td>8:00 am – 12:30pm</td>
<td>SEM Board of Directors</td>
<td>Presidential Suite</td>
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<th>Time</th>
<th>Event</th>
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<tbody>
<tr>
<td>8:00 – 10:00pm</td>
<td>UCLA Gala Concert</td>
<td>Pacific/Sierra Room</td>
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</table>
Sunday, November 14

12A  Rosewood Room
Sport, Physical Culture and Music
Chair: Fernando Orejuela, Indiana University

8:30  The Ritualized Use of Music in Group Exercise Classes
  Ross Hagen, University of Colorado, Boulder

9:00  From the Hammond Organ to “Sweet Caroline”: The Historical
      Evolution of Baseball’s Sonic Environment
      Matthew Mihalka, University of Minnesota-Twin Cities

9:30  Controversies on Ice: Representation and Authenticity in the
      Folk Dance Component of the Vancouver 2010 Olympic Ice
      Dance Competition
      Tanya Merchant, University of California, Santa Cruz

10:00 Performing Hypermodernity on the Bodybuilding Stage:
      Electronic Musics and the “Natural” Male Bodybuilder
      Fernando Orejuela, Indiana University

12B  Glenwood Room
Music Performance and Performative Activism in the
      African Diaspora
Chair: Portia Maultsby, Indiana University

8:30  Cross-genre Hybridizations in Rumba and Cuban Popular
      Music and Racialized Discourses of Musical Influence
      Rebecca Bodenheimer, Hamilton College

9:00  The Body in Peril: Tina Turner and the Performance of Pain
      M. Celia Cain, University of Toronto, Canada

9:30  ‘Gaye Without Shame’: Blues Performance As Personal and
      Social Transformation
      Maria Johnson, Southern Illinois University, Carbondale

10:00 Samba for São João: Black Identities, Festive Interventions,
      and the Carnivalization of Bahia, Brazil’s June Parties
      Jeff Packman, University of Toronto, Canada

12C  Garden East Room
Dancing in the African Diaspora: Other Steps
      Sponsored by the Dance Section
Chair: Juan Wolf, Indiana University

8:30  Making Miss Banamba: Tradition and Change in a Surinamese
      Maroon Dance Competition
      Corinna Campbell, Harvard University

9:00  Negotiating African Guyanese Ethnic Identities through
      Kweh-Kweh Ritual Dance
      Gillian Richards-Greaves, Indiana University

9:30  “Donde hay sangre negra”: The Religious Dance of
      “Los Morenos de Paso” in Arica, Chile
      Juan Wolf, Indiana University

10:00 African Sensibility and Creek/Seminole Stomp dance
      Paula Conlon, University of Oklahoma

12D  Los Angeles Room
Music in “Total” Institutions
Chair: Tyler Bickford, Columbia University

8:30  Blood in My Eyes: The Inspiring Principles of Musicians at
      Louisiana’s Hunt Prison
      Benjamin Harbert, Georgetown University

9:00  How to Prescribe a Healthy Listening? Music Listening in Terms
      of Medical Efficacy at Rivington House
      Anita Hoyvic, University of Oslo, Norway

9:30  “Girl, you nasty!”: Policing the Boundaries between Inappropriate
      Dancing and Moral Character
      Jennifer Woodruff, Bates College

10:00 Musical Consumerism in School: Expressive Negotiations of
      Institutional Authority During Classroom Lessons at a Vermont
      Elementary School
      Tyler Bickford, Columbia University
Sunday, November 14

Session 12, 8:30 – 10:30am

12E Del Mar/Verugo Room
Alaska Native Music as Social Activism
Chair: Susan Hurley-Glowa, University of Alaska, Fairbanks

8:30 The Alaska Native Solidarity Movement of the 1960’s and Its Musical Consequences
Maria Williams, University of New Mexico

9:00 “Yupiit Yuraryarait” (Yup’ik Ways of Dancing): Revitalization and Continuum
Theresa John, University of Alaska, Fairbanks

9:30 Music, Language and Activism in the Athabascan Songs of Minto, Alaska
Siri Tuttle, University of Alaska, Fairbanks

10:00 “Yugiyama Usuuq” (Awaken Your True Self): The Politics of Performing Modern Indigeneity in Urban Alaska
Jessica Bissett Perea, University of California, Los Angeles

12F Garden West Room
Critical Perspectives on the Sublime Frequencies Label
Chair: Michael Veal, Yale University

8:30 Rawnness as Signifier of Authenticity and Immediacy: Aesthetics and Ideologies in Sublime Frequencies’ Video Ouput
Lynda Paul, Yale University

9:00 Packaging Iraq: “Choubi Choubi” and the Challenges of Representation
Aaron Judd, Yale University

9:30 Engineering Social Space: The ‘Silent’ Structures of Alan Bishop’s Radio Palestine
Joseph Salem, Yale University

10:00 Proibidão C.V and the Sublime Frequencies Aesthetic
Christina Cruz-Uribe, Yale University

12G Brentwood Room
New Media Ecologies of World Music
Chair: Timothy Taylor, University of California, Los Angeles

8:30 Dude, Where’s My Video?
Kevin Driscoll, University of Southern California

9:00 The Corrido and the Network: Cross-Border Ecologies of Mexican Music
Josh Kun, University of Southern California

9:30 Uneasy Peers and Unstable Platforms: The Making and Breaking of World Music 2.0
Wayne Marshall, Massachusetts Institute of Technology

10:00 “New Old Media” of World Music
David Novak, University of California, Santa Barbara

12H Westwood Room
Music, Religion and the Construction of Modern Identities: The Case of Africa and Cuba
Chair: Austin Okigbo, Indiana University

8:30 The Sacralization of Cubanidad: Making the Nation Sacred in Cuban Cajon Ceremonies
Nolan Warden, University of California, Los Angeles

9:00 Reviving Tradition, Engaging Modernity: Style and Aesthetics in Ghanaian Pentecostal-Charismatic Church Musical Practices
Eric Beeko, University of Pittsburgh

9:30 Musical Inculturation, and the Performance of Zulu Identity in a Post-Apartheid South African Christianity
Austin Okigbo, Indiana University

10:00 Discussant: Mellonee Burnim, Indiana University
Sunday, November 14

**Session 12, 8:30 – 10:30am**

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<th>Chair</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>12I</td>
<td>Music and Social Activism III</td>
<td>Dale Olsen, Florida State University</td>
<td>Dennis M. Rathnaw, University of Iowa</td>
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<td>Les Têtes Brulées, Minstrely and the Patriotic Mirror</td>
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<td>Eleanor Lipat-Chesler, University of California, Los Angeles</td>
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<td>Beautification, Possession, and Cultural Reimagination: The Fight for Fort Mahakan</td>
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<td>Kimberly Cannady, University of Washington, Seattle</td>
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<td>Performing La Colombia: Transnational Dimensions of Locality in Mexican Cumbia</td>
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<td>Jesus Ramos-Kittrell, Southern Methodist University</td>
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<td>12J</td>
<td>Toward Aesthetic Analysis in Global Popular Musics</td>
<td>Jeremy Wallach, Bowling Green State University</td>
<td>Katherine Meizel, Oberlin College</td>
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<td>Sponsored by the Popular Music Section</td>
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<td>In the Ear of the Beholder: Aesthetics and Musical Taste</td>
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<td>Esther Clinton, Bowling Green State University</td>
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<td>Unchained Melodies: Aesthetics and Genre-Crossing Politics in Popera</td>
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<td>Lauren Flood, Columbia University</td>
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<td>“Easy Listening”: Rethinking Taste Hierarchies in Indonesian Pop</td>
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<td>Jeremy Wallach, Bowling Green State University</td>
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**Session 13, 10:45am – 12:15pm**

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<th>Room</th>
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<th>Speaker(s)</th>
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<tbody>
<tr>
<td>13A</td>
<td>Film Session</td>
<td>Jane Piper Clendinning, Florida State University</td>
<td>Music and Reincarnation: A Balinese Cremation Ceremony</td>
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<td>Elizabeth A. Clendinning, Florida State University, Tallahassee</td>
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<tr>
<td>13B</td>
<td>Lecture Demonstration</td>
<td>Elisabeth Le Guin, University of California, Los Angeles</td>
<td>Songs of Coming and Going Son del Centro, Centro Cultural de México, Santa Ana, California</td>
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<td>Elisabeth Le Guin, University of California, Los Angeles</td>
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<td>13C</td>
<td>Transnational Dance and Ritual</td>
<td>Katherine M. Brucher, DePaul University</td>
<td>Liquid Solidarities: Vague Belonging at Electronic Dance Music Events in Paris, Chicago and Berlin</td>
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<td>Luis-Manuel Garcia, University of Chicago</td>
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<td>Social Activism or Cultural Appropriation? Didik Nini Thowok and the Recontextualization of an East Javanese Female Style Dance</td>
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<td>Christina M. Sunardi, University of Washington, Seattle</td>
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<td>Bodies in Motion, Spirits in Transition: The Performance of Gongde Funerary Rituals by Chaozhou Chinese Transmigrants in Thailand, Malaysia, and Singapore</td>
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<td>Mercedes DuJunco, Bard College</td>
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13D  Brentwood Room  
Musical Cultures of Voluntary and Forced Migration  
Chair: Niloofar Mina, New Jersey City University  
10:45  Shlepn Dem Goles (Lugging the Exile): Diaspora and Diasporism in Contemporary Yiddish Song  
*Shayn E. Smulyan, Brown University*  
11:15  Fuzzy Set of Identities in the Music of Kurdish Alevi Diaspora in Germany  
*Ozan Emrah Aksoy, CUNY Graduate Center*  
11:45  Threats to and Protection of Intangible Heritage in Refugee Camp Settings: Conceptual Framework and Case Study from Mae La Refugee Camp on the Thai-Burmese Border  
*Gregory Scarborough, Cultural Cornerstones and UNICEF*

13E  Garden West Room  
Ecologies of the Body and the Environment  
Chair: Sonia Gaind, New York University  
10:45  “Like Blood in Your Mouth”: Vocal Pathology and Catharsis in Flamenco Cante  
*Sonia Gaind, New York University*  
11:15  Global Warming and Eco-Musical Broadsides  
*Alison Booth, Auckland University of Technology, New Zealand*  
11:45  Rain Prophets and Song: Environmental Knowledge and Musical Preservation in Ceará, Brazil  
*Michael Silvers, University of California, Los Angeles*

13F  Westwood Room  
Music and Social Activism IV  
Chair: Carol Muller, University of Pennsylvania  
10:45  The Disharmonious Honking of the Vuvuzelas: African Rhythm and African Noise in the Soundscape of the 2010 Soccer World Cup  
*Nicol Hammond, New York University*  
*Marie Jorritsma, University of the Witswatersrand*  
11:45  Music as Civil Protest: Shajarian’s Rabbana Prayer as a Protest Tool in the Aftermath of the 2009 Iranian Elections  
*Kamran Hooshmand, University of Texas, Austin*
Sunday, November 14

13H Glenwood Room

Sound Ecologies: Place and Politics IV
Chair: Ray Briggs, California State University, Long Beach

10:45 Managing New York City’s Immigrant Music Traditions: Adaptive Strategies for Sustainability in the Global Cultural Economy
  James Napoli, Columbia University

11:15 Authenticity and Identity in the Practice of Mariachi Music in Southwestern United States
  Sally Hawkridge, Independent Researcher

11:45 Reinterpreting Devotional Songs as National Anthems in the Coptic Canadian Diaspora: Taratil and the Nag Hammadi Killings in Upper Egypt
  Carolyn M. Ramzy, University of Toronto, Canada

13I Del Mar/Verugo Room

Music and Social Activism V
Chair: Cheryl Keyes, University of California, Los Angeles

10:45 Reggae, Hip hop and Resistance: African Canadian Youth Culture in Canada
  Lisa N. Tomlinson, York University, Canada

11:15 Azmari-Rapper Continuum: Ethiopian-Israeli Music and Social Activism
  Ilana Webster-Kogen, SOAS, University of London, United Kingdom

11:45 “We are Not Social Workers!”: Squaring Hip-hop Aesthetics and Sub-cultural Kanak Cool in Inner-city German Youth Centers
  Margaret Jackson, Troy University

13J Chandler Room

Sounds of China
Chair: Siu-Wah Yu, Chinese University of Hong Kong

10:45 Sounding “Mongolian”: Music of the Horse-head Fiddle in Inner Mongolia China
  Charlotte D’Evelyn, University of Hawai’i

11:15 Bark Beetles, Bioacoustical Fieldwork, and Connections with Chinese Acoustical Cosmology
  Francesca R. Sborgi Lawson, Brigham Young University

11:45 Mainstream Maoism: Nationalist Music, Maoist Language, and the “New Nepal”
  Anna M. Stirr, University of Oxford, United Kingdom

13K Los Angeles Room

Music Copyrights and Human Rights II
Chair: Alex Perullo, Bryant University

10:45 Music, the Gulf, and the Global City
  Laith Ulaby, Independent Scholar

11:15 “Murder was the Case”: Rap Lyrics as Evidence of Crime
  Lily E. Hirsch, Cleveland State University

11:45 Rumblings of Revolution: Copyright, Control and the Rise of Independents in Post-WWII American Popular Music
  Laura Schnitker, University of Maryland, College Park
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<td>Cain, M. Celia 45</td>
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