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Society for Ethnomusicology 58th Annual Meeting
November 14 – 17, 2013 • Indianapolis, Indiana

Hosted by Indiana University Bloomington

The Society for Ethnomusicology gratefully acknowledges funding support for the 2013 Annual Meeting from the following:

**Indiana University**
- Office of the Vice President for Diversity, Equity, and Multicultural Affairs
- Office of the Vice President for Research (New Frontiers/New Currents Grant)
- Alumni Association
- Center for Global Health
- Clinical and Translational Sciences Institute

**Indiana University Bloomington**
- College of Arts and Sciences
- School of Public and Environmental Affairs
- Department of Folklore and Ethnomusicology
- University Graduate School
- Department of African American and Africa Diaspora Studies
- African Studies Program
- Jacobs School of Music
- African American Arts Institute
- The Lou and Sybil Mervis Chair in the Study of Jewish Culture
- Archives of Traditional Music
- Archives of African American Music and Culture

**Indiana University Purdue University Indianapolis**
- Medical Humanities and Health Studies Program

* * * * * * * * * * * * * * * *

Additional funding was provided by Wabash College for the appearance of the Wamidan World Music Ensemble.
SEM 2013 Local Arrangements Committee
Mellonee Burnim, Chair, Indiana University Bloomington
Alan Burdette, Indiana University Bloomington
Judah Cohen, Indiana University Bloomington
Nina Fales, Indiana University Bloomington
Clara Henderson, Indiana University Bloomington
Lynn Hooker, Indiana University Bloomington
Javier León, Indiana University Bloomington
James Makubuya, Wabash College
Portia Maultsby, Indiana University Bloomington
David McDonald, Indiana University Bloomington
Allan Mugishagwe, Indiana University Bloomington
Fernando Orejuela, Indiana University Bloomington
Daniel Reed, Indiana University Bloomington
Jennifer Ryan, Indiana State University
Ruth Stone, Indiana University Bloomington
Charles Sykes, Indiana University Bloomington
Sue Tuohy, Indiana University Bloomington
Lydia Campbell-Maher, Volunteer Coordinator

SEM 2013 Program Committee
David Harnish, Chair, University of San Diego
Joanna Bosse, Michigan State University
Melvin Butler, University of Chicago
J. Martin Daughtry, New York University
Hilary V. Finchum-Sung, Seoul National University
Amanda Villepastour, Cardiff University

SEM 2013 Board of Directors
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Memorial University
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Crawley, Australia
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Répertoire International de Littérature Musicale (RILM)
Anne K. Rasmussen, Second Vice President
College of William and Mary
Tina K. Ramnarine, Member-at-Large (Prizes)
Royal Holloway, University of London
Sandra J. Graham, Member-at-Large (Groups)
Babson College

SEM Business Office
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Jennifer Studebaker, Office Coordinator

Indiana University Conferences
Kevin Knerr, University Director
Drew Norris, Associate Director / SEM Conference Coordinator
Graham Shepfer, Assistant Director
Melissa Kocias, Conference Registrar
From the SEM 2013 Local Arrangements Committee Chair

As chair of the Local Arrangements Committee, I extend a warm welcome to each and every registrant for the SEM 2013 Annual Meeting in Indianapolis! We are absolutely thrilled that you chose to include this meeting on your calendar. We are hopeful that the two years we have spent in striving to make SEM 2013 memorable will quickly become obvious as you venture around the Marriot sampling the many sounds and celebratory events we have planned. The members of the Local Arrangements Committee have been absolutely phenomenal in bandying about creative ways to engage your visual, auditory, and culinary sensibilities in our state capital. Beginning with the seven members of our committed full-time faculty in the Department of Folklore and Ethnomusicology—Ruth Stone, Portia Maultsby, Daniel Reed, Javier León, David McDonald, Sue Tuohy, and Fernando Orejuela, to the five members our dedicated affiliate faculty—Judah Cohen, Clara Henderson, Alan Burdette, Lynn Hooker, Nina Fales and Charles Sykes, to our dynamic visiting professor, Alan Mugishagwe, and our stalwart colleagues—Jennifer Ryan (Indiana State) and James Makubuya (Wabash College)—each contributed in myriad ways that fostered cooperation, sometimes prompted laughter, and without a doubt, generated great pride in organizing an event of this magnitude for our professional associates across the globe.

We are particularly proud and grateful for the many programs, academic departments and administrative units at Indiana University which so willingly responded to our appeals for support of this conference. Through generous underwriting from the College of Arts and Sciences; the Office of the Vice President for Diversity, Equity, and Multicultural Affairs; and the School of Public and Environmental Affairs, we have secured artists of the highest caliber to engage you in musical encounter on both Friday (Sogbety Diomande West African Drum and Dance Company) and Saturday (IU Soul Revue) evenings. Please make sure you attend both of these dynamic events; you will most definitely be glad if you do.

Additional funding from the Department of Folklore and Ethnomusicology, the Department of African American and Africa Diaspora Studies, the African Studies Program, the Jacobs School of Music, the University Graduate School, the Archives of Traditional Music, the Archives of African American Music and Culture, The Lou and Sybil Mervis Chair in the Study of Jewish Culture, and the IU Alumni Association has supported our three noontime concerts: on Friday Jiridón (Latin American music traditions); and on Saturday Wamidan World Music Ensemble from Wabash College and the SEM Gospel Choir (co-sponsored with the Music Education Section and under the direction of Sheri Garrison, Eastern Star Church, Indianapolis), as well as the music of the Southern Indiana Pipe Band which will serenade us at our Opening Reception on Thursday, and the music of Ghanaian xylophonist Bernard Woma, who will perform at the SEM Banquet on Saturday. We have made a real effort to include something for everybody.

For a conference of this size, a host of volunteers is absolutely essential! To the many graduate and undergraduate students at IU, and from other schools as well, who have stepped up to assist, we offer our tremendous gratitude. A special thanks is, of course, in order for Lydia Campbell, who has served in the demanding role of volunteer coordinator for this meeting. Lydia has been the consummate professional in every way, envisioning and executing duties that helped bring greater efficiency and effectiveness to our effort.

Finally, the opportunity to work with Steve Stuempfle, SEM Executive Director, Jennifer Studebaker, SEM Business Office Coordinator, and Drew Norris of IU Conferences has been richly rewarding. Not only are they profoundly dedicated to their work, they also exemplify a true spirit of collegiality and cooperation. The partnerships we forged in this effort represent SEM at its best!

We look forward to hearing from you regarding your positive experiences of SEM 2013 in Indy. We extend a hearty Hoosier welcome, and sincerely hope that you will have fond memories of your visit for years to come.

Celebrating music and musicians,

Mellonee Burnim, Chair
SEM 2013 Local Arrangements Committee
Department of Folklore and Ethnomusicology
Indiana University
From the SEM 2013 Program Committee Chair

Welcome to the program of the 58th Annual Meeting of the Society for Ethnomusicology! Over 400 members from throughout the world offer papers, chair sessions, respond to panels, screen films, lead workshops, and enjoy the company of peers in the heartland of both America and the field of ethnomusicology.

The pre-conference on “Music and Global Health” (at the IUPUI Campus, Indianapolis) begins the celebration and the four-day conference is packed with concerts, SIG and Section meetings of all sorts, First-Time Attendees and New Members Reception, Welcome Reception, SEM Banquet, open-mic jam sessions, university-sponsored parties, and the now-traditional BFE high-tea.

For the second year in a row, the SEM meeting does not feature a central conference theme, though a great many themed sessions will be held, including Music and Evolution, “It’s not just for Homosexuals,” Emotion and Trance, Digital Ethnomusicology, Transculturation and Cross-Cultural Borrowings, Urban Sound Studies, Citizenship and Belonging in Three Post-Ottoman States, Collaborations, Religion and Community, Critical Exhibiting and Listening to Blackness and Indigeneity in North America, and Contemporary Nigerian Performance—and these are the sessions in only the very first slot of the conference on Thursday morning! Select live-streaming sessions will be held in every slot throughout the conference as well.

The President’s Roundtable, video-streamed and held on mid-morning Friday, will focus on “Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture,” a topic of expertise and considerable interest to President Harris Berger. The SEM Board has sponsored a session this year titled “Music and Public Policy: The Political Economy of Musical Labor” for mid-afternoon Friday. The Seeger Lecturer for 2013 is Sherry Ortner of University of California, Los Angeles, who will present “The Cultural Production of the Field of Cultural Production” on Saturday afternoon.

Hearty congratulations and thanks go out to the Local Arrangements Committee chaired by Mellonee Burnim, SEM’s Executive Director Stephen Stuempfle, so many in the Indiana University Conferences office, and the 2013 Program Committee (Amanda Villepastour, Joanne Bosse, Melvin Butler, and J. Martin Daughtry). I very much look forward to seeing everyone “ngobrol” (Indon., hang-out, talk, have fun) in Indianapolis! Enjoy!

David Harnish, Chair
SEM 2013 Program Committee
University of San Diego
Exhibitors and Advertisers

Alexander Street Press*
A-R Editions, Inc.*
Ashgate Publishing Company*
Association for Recorded Sound Collections
Boydell & Brewer*
Connect For Education*
Edward J.P. O'Connor*
Harvard University Music Dept.
Indiana University Press and Temple University Press*
Michigan State University Press
Mona-Lynn Courteau, Academic Editor
Music Library Association*
Oxford University Press*
Rhythm! Discovery Center
Routledge /Taylor & Francis Group*
Seattle Pacific University*
Smithsonian Folkways*
UCLA Ethnomusicology Publications/Ethnomusicology Review*
University of California, Riverside
University of Chicago Press*
University of Illinois
University of Illinois Press*
University of Texas Press, Journals
University Press of Mississippi*
Wesleyan University Press*
Westminster Choir College

* Indicates a table in the book exhibit area.

Music and Public Policy: The Political Economy of Musical Labor
A Public Policy Session Organized by the SEM Board
Friday, November 15, 1:45 – 3:45 pm
Marriott Ballroom 5 (Live Video-Streaming)

Chair: Anne K. Rasmussen, The College of William and Mary
Keynote Presenter:
Kristin Thomson, Future of Music Coalition, Philadelphia, PA

SEM Contributors:
Michael Birenbaum Quintero, Bowdoin College
Jennifer Milioto Matsue, Union College
Jeremy Wallach, Bowling Green State University

This special SEM Board-organized program session on Music and Public Policy engages musician, producer, activist, and performer-advocate Kristin Thomson on the topic of “The Political Economy of Musical Labor.”

Co-owner of the independent record label Simple Machines, Kristin Thomson has been involved in releasing some 70 albums. She helped to produce major music festivals in the DC area and published the Mechanic’s Guide to Putting Out Records, Cassettes, and CDs. After completing her Master’s in Urban Planning and Public Policy, Thomson joined The Future of Music Coalition, a non-profit organization that promotes fair compensation for musicians and the liberal distribution of information for diverse communities of musicians and their audience. She is co-Director of Artist Revenue Streams, a multi-method, cross-genre examination of how musicians’ income streams are changing, and why. Founding member of the indie rock band Tsunami, she now performs with the lady-powered band Ken.

An opening discussion with Kristin Thomson will be followed by commentary from three SEM members whose work in non-U.S. contexts intersects with the overarching theme of this year’s panel. Michael Birenbaum Quintero will comment on the overlapping effects of cultural patrimony and cultural industry policies and initiatives in southwestern Colombia. Using the example of Hatsune Miku, the “absent” virtual idol, Jennifer Milioto Matsue will explore the “digitization of performers” in Japanese popular music. And Jeremy Wallach, drawing on his experiences with underground music in Indonesia, will comment on the global dimensions of DIY, something Wallach calls “indieglobalization.”
Conference App

The entire Program Book and a restaurant/club guide are available as a conference app (SEM 2013 Indianapolis) at Google Play and Apple iTunes App Store. There is no charge for downloading the app.

Video-Streaming Schedule

The Society for Ethnomusicology is offering live and archived video-streams of selected sessions at the 2013 Annual Meeting. These streams are provided as part of an effort to increase access, nationally and internationally, to the content of our meeting. For a list of sessions and viewing instructions, please visit the SEM website (www.ethnomusicology.org) and select Conferences/Video-streams.

SEM gratefully acknowledges Indiana University Bloomington Collaboration Technologies for providing video-streaming services for our 2013 Annual Meeting.

SEM First-Time Attendees and New Members Reception

All first-time attendees of an SEM Annual Meeting and new SEM members are invited to a reception in Marriott Ballroom 10 on Thursday, November 14, at 5:30 – 6:30 pm.

Registration

Onsite conference registration is located at the Registration Area 2, on the 2nd floor, Marriott Ballroom level.

Registration hours are:

<table>
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<tr>
<th>Day</th>
<th>Hours</th>
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<tr>
<td>Wednesday, November 13</td>
<td>7:30am – 6:00pm</td>
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<td>Thursday, November 14</td>
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<td>Friday, November 15</td>
<td>7:30am – 4:00pm</td>
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<td>Saturday, November 16</td>
<td>7:30am – 12noon; 6:30 – 8:00pm</td>
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<tr>
<td>Sunday, November 17</td>
<td>8:00 – 9:00am</td>
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Please note that a conference name badge is required for attending or presenting at any program session.

Program Supplement

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

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!

Speaker Prep Room

Speaker Prep is located in the Phoenix Room on the Second Floor of the hotel, Marriott Ballroom level. The room is set with the same AV equipment used in the program session rooms. Presenters may sign up for a short block of time to familiarize themselves with the equipment prior to their session.

Speaker Prep Room hours are:

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<tr>
<th>Day</th>
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<tr>
<td>Thursday</td>
<td>8:00 – 9:00am; 12:30 – 1:30pm; 5:15 – 6:15pm</td>
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<td>Friday</td>
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<tr>
<td>Saturday</td>
<td>8:00 – 9:00am; 12:30 – 1:15pm</td>
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<tr>
<td>Sunday</td>
<td>8:00 – 9:00am</td>
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Book Exhibit

The Book Exhibit is located in Marriott Ballroom 7-8-9 on the Second Floor of the hotel, near conference registration.

Book Exhibit hours are:

<table>
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<th>Day</th>
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<tbody>
<tr>
<td>Thursday, November 14</td>
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<td>Friday, November 15</td>
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</tr>
<tr>
<td>Saturday, November 16</td>
<td>8:00am – 1:00pm</td>
</tr>
</tbody>
</table>

Job Interviews

Interview times and sign-ups are posted on the bulletin board in the conference registration area on the Second Floor of the hotel. The SEM Board of Directors discourages conducting interviews in guest rooms.
Hotel Information

Unless otherwise indicated, conference sessions and meetings will take place at the Indianapolis Marriott Downtown, 350 West Maryland Street, Indianapolis, Indiana, 46225. Phone: (317) 822-3500. Fax: (317) 822-1002.

In Case of Emergency

Dial “0” on your hotel room phone or from any house phone.

Internet Access

If you are guest of the Indianapolis Marriott Downtown, complimentary Internet access is provided in your sleeping room. Complimentary wireless Internet access is provided in the public spaces of the hotel, but not in meeting rooms.

Disability Assistance

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

Gender-Neutral Restroom

A gender-neutral restroom is located on the Second Floor of the hotel (Marriott Ballroom level), next to the guest elevators.

Parking

SEM meeting participants are extended a 25% discount off the normal self-park rate of $30/day and valet rate of $35/day. If you are guest of the hotel, please notify the front desk that you have a vehicle and the discount will be applied to your room account. If you are commuter, please stop by the conference registration desk on the Second Floor (Marriott Ballroom level) and you will be provided a voucher to secure your discount.

Restaurants at the Hotel

Champions
Hours: Monday – Saturday 11:00am – 1:00am; Sunday 11:00am – midnight
Atmosphere: Sports Bar

Circle City Bar and Grille
Hours: Monday – Saturday 6:30am – midnight
Atmosphere: Casual Dining

Starbucks
Hours: Monday – Saturday 6:30am – 7:00pm; Sunday 6:30am – 2:00pm
Atmosphere: Atrium

Fitness Center

Complimentary for guests of the Indianapolis Marriott Downtown and open 24/7. Located on the 3rd floor.

Business Center

Open 24/7. Located on the 2nd floor, Marriott Ballroom level.

Childcare*

Sitters to the Rescue
Phone: (317) 257-7999; Fax: 317-853-6701
Email: nancy@sitterstotherescue.com
Website: http://www.sitterstotherescue.com/?page_id=12

Care.com
Website: http://www.care.com
Please note that you will need to join Care.com (no charge) and select “Babysitting” and “Indianapolis” to access the profiles of individuals available.

*This list of childcare providers is for informational purposes only. The Society for Ethnomusicology does not endorse any of the providers and is not liable for any service that they provide.
Renowned anthropologist Sherry Ortner will deliver the Charles Seeger Lecture at SEM 2013. A scholar of Sherpa communities in Nepal and more recently of class relations and late capitalism in the United States, she is also known for her contributions to feminist anthropology and her essays on anthropological theory. Prior to her appointment as Distinguished Professor of Anthropology at UCLA in 1996, Professor Ortner taught at Sarah Lawrence College, the University of Michigan, the University of California at Berkeley, and Columbia University. She has received awards from the National Science Foundation, the Guggenheim Foundation, the National Endowment for the Humanities, and the John D. and Catherine T. MacArthur Foundation, and is a Fellow of the American Academy of Arts and Sciences.

Professor Ortner received her PhD in 1970, at a time when her teachers at the University of Chicago, including David Schneider and dissertation advisor Clifford Geertz, were doing much to define the field of symbolic anthropology. In subsequent years she would coin the phrase “practice anthropology” to characterize the mix of Geertzian approaches and the practice-oriented theories of Pierre Bourdieu and others that has characterized her work in recent decades. In a nod to Bourdieu, her lecture for SEM is entitled “The Cultural Production of a Field of Cultural Production.”

One of Professor Ortner’s most notable attributes has been her ability to identify, respond to, and often initiate shifts in themes and paradigms within anthropological research. Such shifts are apparent in her series of monographs on Sherpa society that spans three decades. In the 1960s, when symbolic anthropology was at its height, she conducted dissertation research on ritual life in Sherpa villages, published as Sherpas through their Rituals (1978). As synchronic studies became integrated with historical methods and concerns, she published High Religion: A Cultural and Political History of Sherpa Buddhism (1988), an account of the founding of Sherpa monasteries. Finally, she examined the fraught relationships between international mountain climbers and their Sherpa guides in Life and Death on Mount Everest: Sherpas and Himalayan Mountaineering (1999), which was awarded the J. I. Staley Prize in 2004. In the 2000s Professor Ortner then turned to a very different field site: graduates of her own New Jersey high school class. In New Jersey Dreaming: Capital, Culture, and the Class of ’58 (2003) and a host of articles, she scrutinized class relations in the United States and the ways that they
have often been refracted through ethnicity, race, and gender. Her most recent book, *Not Hollywood: Independent Film at the Twilight of the American Dream* (2013), examines the role of independent filmmakers in critiquing current American society.

Outside anthropology, Professor Ortner has perhaps been best known for her writings on gender relations. Her first published article, provocatively titled “Is Female to Male as Nature Is to Culture?” (1972), sought to explain what she viewed as the universality of female subordination. Republished in the seminal collection *Woman, Culture and Society* (1974), the article became a classic of feminist anthropology. Shortly thereafter, she set aside universalist arguments in her introduction and contribution to the co-edited volume, *Sexual Meanings: The Cultural Construction of Gender and Sexuality* (1981), one of the most influential texts for a generation of scholars in the anthropology of gender. Several of her essays on gender, addressing societies as varied as those of the Middle East and West Asia (“The Virgin and the State”) and indigenous Hawai‘i (“Gender Hegemonies”), were later reprinted in *Making Gender: The Politics and Erotics of Culture* (1997).

At various points throughout her career, Professor Ortner has also paused to explicate, assess, and rework prominent concepts and trends in essays that have placed her at the center of anthropological thought and practice. In one of her most important articles, “Theory in Anthropology since the Sixties” (1984), she reviewed major anthropological paradigms of the 1960s and 1970s, from cultural ecology to structural Marxism and political economy to symbolic anthropology, before advocating strongly for an approach more attentive both to individual agency and to social asymmetries. Examining the writings of Raymond Williams, Anthony Giddens, Marshall Sahlins, and Pierre Bourdieu, she dubbed what she viewed as a new synthesis in the field “practice anthropology,” a term that was quickly adopted by other prominent researchers. In “Resistance and the Problem of Ethnographic Refusal” (1995), she took on the often romantic propensity of scholars to locate “resistance” in various realms of everyday life, arguing instead for more nuanced readings of the complex and often ambivalent ways that socially situated actors respond to oppression and exploitation. Most recently, in “Subjectivity and Cultural Critique” (2005), she has reworked the notion of subjectivity through a revisiting of both Geertz and practice theorists as a means of assessing the particular “structure of feeling” of late capitalism. These and other recent essays are brought together in *Anthropology and Social Theory: Culture, Power, and the Acting Subject* (2006). Finally I would mention a short review essay, “On Neoliberalism,” that appeared in the inaugural issue of the online journal *Anthropology of This Century* (2011). As in her previous writings, Professor Ortner takes the pulse of anthropology and pinpoints the historical moment in a way that is useful to all of us within ethnomusicology.

- Jane Sugarman
Wednesday, November 13

8:30 am – 8:45 pm
Pre-Conference Symposium
“Music and Global Health: Toward Collaborative Paradigms”
Lilly Auditorium (UL0130), University Library, 755 West Michigan Street
IUPUI Campus, Indianapolis
Local Arrangements Committee

Thursday, November 14

5:30 – 6:30 pm
First-Time Attendees and New Members Reception
Marriott Ballroom 10

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

Friday, November 15

10:45 am – 12:15 pm
President’s Roundtable: Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture
Marriott Ballroom 5

12:30 – 1:30 pm
Lunchtime Concert: Jiridón – Music of Colombia and the Ivory Coast
Local Arrangements Committee
Registration Area

1:45 – 3:45 pm
Music and Public Policy: The Political Economy of Musical Labor
Marriott Ballroom 5 (Live Video-Streaming)
*Special Session Organized by the SEM Board

7:30 – 8:30 pm
Concert: Sogbety Diomande’s West African Drum and Dance Company
Local Arrangements Committee and African Music Section
Marriott Ballroom 6

Saturday, November 16

9:00 – 11:00 pm
Stevenson Prize Concert with SEM Orchestra
Indiana Ballroom E

12:30 – 1:00 pm
Lunchtime Concert: SEM Gospel Choir
Marriott Ballroom 10

12:30 – 1:30 pm
Lunchtime Concert: Wamidan World Music Ensemble
Local Arrangements Committee and Wabash College Registration Area

1:45 – 3:45 pm
General Membership Meeting
Marriott Ballroom 5-6

4:00 – 5:30 pm
Seeger Lecture
The Cultural Production of a Field of Cultural Production
Sherry Ortner, University of California, Los Angeles
Marriott Ballroom 5-6

5:45 – 7:15 pm
SEM Banquet
With Bernard Woma and Ensemble
Marriott Ballroom 7-9

8:00 – 9:30 pm
IU Soul Revue Dance Party
Local Arrangements Committee
Indiana Ballroom E, F, G

10:30 pm – 1:00 am
Open Mic Jam Session
Local Arrangements Committee
Marriott Ballroom 7-9
### Wednesday, November 13, 2013

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tr>
<td>7:30am – 6:00pm</td>
<td>Registration</td>
<td>Registration Area 2</td>
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<tr>
<td>8:30am – 8:45pm</td>
<td>Pre-Conference</td>
<td>IUPUI, Lilly Auditorium</td>
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### Thursday, November 14, 2013

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<td>Paper Session 3</td>
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<td>4:00 – 5:30pm</td>
<td>Paper Session 4</td>
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<tr>
<td>5:30 – 6:30pm</td>
<td>First-Timers’ Reception</td>
<td>Marriott Ballroom 10</td>
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<tr>
<td>5:30 – 7:30pm</td>
<td>Welcome Reception</td>
<td>Marriott Ballroom 5-6</td>
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<td>5:30 – 10:30pm</td>
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### Friday, November 15, 2013

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<th>Time</th>
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<td>Paper Session 6</td>
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<td>10:45am – 12:15pm</td>
<td>President’s Roundtable</td>
<td>Marriott Ballroom 5</td>
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<tr>
<td>12:30 – 1:30pm</td>
<td>Afternoon Block</td>
<td>Meeting Rooms</td>
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<tr>
<td>12:30 – 1:30pm</td>
<td>Lunchtime Concert</td>
<td>Registration Area</td>
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<tr>
<td>12:30 – 2:30pm</td>
<td>SEM Council</td>
<td>Marriott Ballroom 10</td>
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<tr>
<td>1:45 – 3:45pm</td>
<td>Paper Session 7</td>
<td>Meeting Rooms</td>
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<tr>
<td>1:45 – 3:45pm</td>
<td>SEM Board Session</td>
<td>Marriott Ballroom 5</td>
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<tr>
<td>4:00 – 5:30pm</td>
<td>Paper Session 8</td>
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<tr>
<td>7:30 – 8:30pm</td>
<td>Sogbety Diomande’s</td>
<td>Marriott Ballroom 6</td>
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<tr>
<td>9:00 – 11:00pm</td>
<td>Stevenson Prize Concert</td>
<td>Indiana Ballroom E</td>
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### Saturday, November 16, 2013

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>7:30 – 8:30am</td>
<td>Morning Block</td>
<td>Meeting Rooms</td>
</tr>
<tr>
<td>7:30am – 12:noon</td>
<td>Registration</td>
<td>Registration Area 2</td>
</tr>
<tr>
<td>8:00am – 1:00pm</td>
<td>Exhibit Hall Open</td>
<td>Marriott Ballroom 7-8-9</td>
</tr>
<tr>
<td>8:30 – 10:30am</td>
<td>Paper Session 9</td>
<td>Meeting Rooms</td>
</tr>
<tr>
<td>10:45am – 12:15pm</td>
<td>Paper Session 10</td>
<td>Meeting Rooms</td>
</tr>
<tr>
<td>12:30 – 1:00pm</td>
<td>Lunchtime Concert</td>
<td>Marriott Ballroom 10</td>
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<tr>
<td>12:30 – 1:30pm</td>
<td>Lunchtime Concert</td>
<td>Registration Area</td>
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<tr>
<td>12:30 – 1:30pm</td>
<td>Afternoon Block</td>
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<td>1:45 – 3:45pm</td>
<td>SEM General Membership</td>
<td>Marriott Ballroom 5-6</td>
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<tr>
<td>3:45 – 5:15pm</td>
<td>Seeger Lecture</td>
<td>Marriott Ballroom 5-6</td>
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<tr>
<td>5:45 – 7:15pm</td>
<td>SEM Banquet</td>
<td>Marriott Ballroom 7-8-9</td>
</tr>
<tr>
<td>8:00 – 9:30pm</td>
<td>IU Soul Revue Dance Party</td>
<td>Indiana Ballroom E-F-G</td>
</tr>
<tr>
<td>10:30pm – 1:00am</td>
<td>Open Mic Jam Session</td>
<td>Marriott Ballroom 7-8-9</td>
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### Sunday, November 17, 2013

<table>
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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>7:00 – 9:00am</td>
<td>SEM Council</td>
<td>Marriott Ballroom 10</td>
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<tr>
<td>8:00 – 9:00am</td>
<td>Registration</td>
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<tr>
<td>8:30 – 10:30am</td>
<td>Paper Session 11</td>
<td>Meeting Rooms</td>
</tr>
<tr>
<td>10:45am – 12:15pm</td>
<td>Paper Session 12</td>
<td>Meeting Rooms</td>
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### Event Details

**Registration Area 2:**

**Pre-Conference:**

**IUPUI, Lilly Auditorium:**

**Marriott Ballroom 7-8-9:**

**Marriott Ballroom 10:**

**Marriott Ballroom 5-6:**

**Marriott Ballroom 5:**

**Marriott Ballroom 6:**

**Indiana Ballroom E:**
Music and Global Health: Toward Collaborative Paradigms  
8:30 am – 8:45 pm

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

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

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

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

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

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

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

12:30 – 1:30 pm  Keynote Speaker

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

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

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

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

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

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

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

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

6:15 – 7:15 pm  Dinner (on your own)

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

- Arts-in-Medicine: Healing and the Humanities  
  Patricia Repar, University of New Mexico
8:30 am – 1:30 pm
Ethnomusicology Goes to Middle School
Center for Inquiry (Host, Brian Hoover)
725 North New Jersey Street
Indianapolis
Education Section

SEM President’s Suite
3:00 pm – 8:00 pm
SEM Board of Directors
1A  Indiana Ballroom F, Live Video-Streaming  
**Music and Evolution**  
Chair: Judith Becker, University of Michigan  
*Sponsored by Cognitive Ethnomusicology Special Interest Group*  

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

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

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

10:00  General discussion

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

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

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

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

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

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

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

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

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

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

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

8:30  Wendy Hsu, Occidental College  
*Ozan Aksoy, The Graduate Center, City University of New York*  
*Erik DeLuca, University of Virginia*  
*Christopher Johnson-Roberson, Brown University*
1E  Lincoln
Transculturalization and Cross-Cultural Borrowings
Chair: Donna Buchanan, University of Illinois at Urbana-Champaign

8:30  The Banjar Abroad: Building Alternative Networks of Pedagogy, Performance, and Prestige in the International Balinese Gamelan Scene
Elizabeth Clendinning, Emory University

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

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

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

1F  Santa Fe
Urban Sound Studies
Chair: Ricardo Trimillos, University of Hawai‘i at Mānoa

8:30  Singaporean Hinduism: Tamil Drumming, Ethics and Labor in the Air-Conditioned Nation
Jim Sykes, University of Pennsylvania

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

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

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

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

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

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

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

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

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

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

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

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

10:00  Creativity, Cultural Empathy and New Imaginative Geographies in Collaboration between Musicians from Portugal and the Arab World
Leonor Losa, Universidade Nova de Lisboa
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
<th>Title</th>
<th>Chair/Presenter</th>
<th>Notes</th>
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<tbody>
<tr>
<td>8:30</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>“One Harmonious Effort to Unite Everyone”: Shape-Note Gospel Singing and Community in Central Arkansas, 1920-1950</td>
<td>Kevin Kehrberg, Warren Wilson College</td>
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<tr>
<td>9:00</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>Musical Diplomacy: Overcoming Politics with Music in a Chinese-Taiwanese Christian Church</td>
<td>Yan Xian, Kent State University</td>
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<td>9:30</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>“Drums of Our Fathers”: Sacred Music and the Negotiation of Garifuna Ethnicity</td>
<td>Lauren Poluha, University of California, Los Angeles</td>
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<tr>
<td>10:00</td>
<td>1I</td>
<td>Marriott Ballroom 3</td>
<td>The Songs of an Endangered Species: Categorical Perception and Melodic Transformation as Observed in Some Older Korean Christians' Hymn Singing</td>
<td>Jee-Weon Cha, Grinnell College</td>
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<tr>
<td>8:30</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>Contemporary Nigerian Performance: Tradition and Modernity in Music and Everyday Life</td>
<td>Debra Klein, Gavilan College</td>
<td>Sponsored by African Music Section</td>
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<tr>
<td>9:00</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>The Interrelationship between Voice Instruments and Movement in Dadakuada Music among the Ilorin People of Nigeria</td>
<td>Jeleel Ojuade, University of Ilorin</td>
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<td>9:30</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>Orin Ibeji: Themes of Procreation Life and Death in the Music of Yoruba Twins</td>
<td>Bode Omojola, Mt. Holyoke College</td>
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<td>10:00</td>
<td>1K</td>
<td>Austin/Boston</td>
<td>Towards a Theory of Progressive Traditionalism: New Perspectives in Ethnomusicological Study of Contemporary African Music</td>
<td>Austin Emielu, University of Ilorin</td>
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<td>Session 2, 10:45 – 12:15pm</td>
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| **2A Indiana Ballroom F, Live Video-Streaming**  
Film Music  
Chair: Nilanjana Bhattachariya, Arizona State University |
| 10:45 Tracing Musical Cosmopolitanism in 20th-Century Bengal: The Case of “Baajey Koruno Shurey”  
*Suddhaseel Sen, Presidency University, Kolkata (India)* |
| 11:15 Re-sounding the Mexican Revolution: Music and Changing Conceptions of the Revolution in Contemporary Mexican Cinema  
*Jacqueline Avila, University of Tennessee* |
| 11:45 Don’t Tell Me How to Listen: The Music of North American Observational Cinema  
*Benjamin Harbert, Georgetown University* |
| **2B Indiana Ballroom G**  
Posthuman Subjectivities in Music Performance  
Chair: Jeff Packman, University of Toronto |
| 10:45 Ghost Notes in the Machine: The Feel of Music in the Age of Post-Human Live Performance  
*Jeff Packman, University of Toronto* |
| 11:15 Holograms and Posthuman Spirituality in Popular Music  
*Ken McLeod, University of Toronto* |
| 11:45 Posthuman Selves and Techno-Alterities in Laptop Music Improvisation  
*René T.A. Lysloff, University of California, Riverside* |
| **2C Indiana Ballroom A-B**  
Music and Masculinity  
Chair: Henry Spiller, University of California, Davis |
| 10:45 Competing Masculinities: Cuban-Canadian Musicians, Competition, and the Decline of Live Salsa Music in Toronto  
*Brigido Galvan, Independent* |
| 11:15 Gendered Practice in Korean Drumming: Conceptualizing the Maleness of Pansori Drumming  
*Yoonjah Choi, The Graduate Center, City University of New York* |
| 11:45 “Hip-Hop Should Be Pissed Off!”: Sounding Male Subjectivity in Taiwan Rap  
*Meredith Schweig, Harvard University* |
| **2D Indiana Ballroom C-D**  
Varieties of Popular Music I  
Chair: David Kaminsky, University of California, Merced |
| 10:45 K-Pop Meets Kapah: Commoditization, Hybridity, Identity, and Taiwanese Aboriginal Popular Music  
*Chun-bin Chen, Taipei National University of the Arts* |
| 11:15 The Rural and the Transnational in 'abidat rma (Morocco)  
*Alessandra Ciucci, Northeastern University* |
| 11:45 Viking Metal and Rainbow Warriors: Faroese Popular Music, Whaling, and Conflicting Epistemologies  
*Joshua Green, Memorial University of Newfoundland* |
2E  Lincoln
Challenges of Cultural Heritage
Chair: To be determined
10:45 The Performance of Cultural Tourism in the Appenzell, Switzerland
Andrea Douglass, Boston University
11:15 Aging Musically: Tangible Sites of Music Heritage
Bradley Hanson, Brown University
11:45 Not Just Another Residence: Flamenco Peñas, Patrimony, and Noise Control in Seville, Spain
Joshua Brown, University of California, Riverside

2F  Santa Fe
World Music, Copyright, and Liminality
Chair: Randal Baier, Eastern Michigan University
10:45 Searching for Authenticity in the World Music Industry
Aleysia Whitmore, Brown University
11:15 Online, Nobody Knows What a Performance Is: How the World's Legal Systems Have Defined the Download
Marc Periman, Brown University
11:45 Je n'ai pas à m'intégrer: Liminality and Pluralism in the Music of Amel Bent
Jake Nelson, Yale University

2G  Marriott Ballroom 1
Finding the Future in the Past: Indigenous Peoples and Historical Ethnomusicology
Chair: T. Christopher Aplin, Independent Scholar
*Sponsored by Indigenous Music Special Interest Group
10:45 Moving Beyond Geronimo through Fort Sill Apache Song
T. Christopher Aplin, Independent Scholar
11:15 Old Timers and Métis Heritage Display in Early Twentieth Century Alberta
Sarah Quick, Cottey College
11:45 Return to Huitotita: What 115 Years of Recorded Wixárika (Huichol) Music Tells Us About Ethnomusicology Today
Nolan Warden, University of California, Los Angeles

2H  Marriott Ballroom 2
Youth, Schools, and Institutionalized Programs
Chair: Andrea Emberly, York University
10:45 Ethnomusicology and Cultural Empowerment in Canada: A Participatory Action Research Project with “At-risk” Immigrant and Refugee Youth
Rana El Kadi, University of Alberta
11:15 Cheering Students in Jakarta: The Role of Acehnese 1000 Hands Dance in the Capitol's High Schools
Maho Ishiguro, Wesleyan University
11:45 Sacred Music and the Public Good: Traditional Aboriginal Music in Public Schooling and Child Welfare Programs
Byron Dueck, The Open University
<table>
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<tr>
<th>Session 2, 10:45 – 12:15pm</th>
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<td><strong>Marriott Ballroom 3</strong></td>
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<td><strong>Participatory Traditions</strong></td>
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<tr>
<td>Chair: Jonathan Stock, University College Cork</td>
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</table>
| 10:45 | *Son Jarocho and the Fandango Fronterizo: Deploying Traditional, Participatory Art Forms to Confront Contemporary Issues*  
Hannah Balcomb, University of California, Riverside |
| 11:15 | Lithuanian Folk Ensembles: Cross-Generational Perspectives on Music Making Communities in Vilnius  
Sarah Bartolome, Louisiana State University |
| 11:45 | “At Risk Music”: Embedded Nahua Cosmopolitanism, Mexicanness and Soundscapes at El Festival de la Huasteca  
Kim Carter Muñoz, University of Washington |

| **Marriott Ballroom 4** |
| **Listening** |
| Chair: Jennifer Kyker, Eastman School of Music |
| 10:45 | Using Big Data to Examine the Effect of Environment on Listening Habits  
Daniel Shanahan, University of Virginia  
Erin Allen, Ohio State University |
| 11:15 | The Promise of Listening: Sound Knowledge among Sufi Muslims in Secular France  
Deborah Kapchan, New York University |
| 11:45 | Leisure and Listening in São Paulo’s Aural Public Sphere: The Case of the SESC-SP  
Daniel Gough, University of Chicago |

| **Austin/Boston** |
| **Under the Radar and Off the Map: Three Rural Musics of Island Southeast Asia** |
| Chair: Philip Yampolsky, University of Illinois at Urbana-Champaign  
*Sponsored by Indigenous Music Special Interest Group* |
| 10:45 | Vaihoho, an Unreported Song-form from Timor-Leste  
Philip Yampolsky, University of Illinois at Urbana-Champaign |
| 11:15 | Musical taste in Tanjung Bunga, Flores, Indonesia  
Dana Rappoport, Centre National de la Recherche Scientifique (CNRS) |
| 11:45 | Kerintuk Epic Singing of the Kenyah Lepo? Tau of Sarawak, Malaysia  
Gini Gorliniski, Encyclopaedia Britannica |
12:30 – 1:30pm

Crossroads Section
Indiana Ballroom A-B

SIG for the Study of Music and Violence
Marriott Ballroom 1

Sound Studies SIG
Indiana Ballroom C-D

Audio Visual Committee
Marriott Ballroom 2

Sound Future Campaign Committee
Austin/Boston

Dance, Movement, and Gesture Section
Lincoln

Archiving SIG
Santa Fe

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

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

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

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

3:15  Discussant
Benjamin Piekut, Cornell University

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

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

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

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

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

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

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

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

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

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

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

3:15  Discussant
Deborah Wong, University of California, Riverside
3E  Lincoln

Soundly Reorganizing Humanity: Musicking at the Edge of Ethics and Aesthetics
Chair: Matt Rahaim, University of Minnesota

1:45  Voice Cultures: Ethical Dispositions in Hindustani Music
Matt Rahaim, University of Minnesota

2:15  Complications of Status for the Composer of Islamic Dhikr Music
Jeff Piatt, University of California, Berkeley

2:45  Resonant Projects: Music War and Ethics in Contemporary Mali
Ryan Skinner, Ohio State University

3:15  Discussant
Harris M. Berger, Texas A&M University

3F  Santa Fe

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

1:45  Laurie Allman, Bell Museum of Natural History of Minnesota
Amanda Belantara, Independent Artist
Krista Dragomer, Independent Artist
Craig Eley, Penn State University
Jared Fowler, Los Angeles Harbor College
Rebekah Farrugia, Oakland University
Kellie Hay, Oakland University
Ali Colleen Neff, University of North Carolina and The Baay Fall Order of Mouride Sufi Islam
Peter McMurray, Harvard University
Hannah Lewis, Harvard University

3G  Marriott Ballroom 1

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

1:45  Speech Surrogation as Historical Memory and Deep Knowledge in Birifor Funeral Xylophone Music
Brian Hogan, Independent Scholar

2:15  Cultural Tourism in Ghana: Exploring the Development of Musical Expectations
Katie Young, University of Toronto

2:45  Becoming the Ancestors: Musical Communication and Collective Identity in Birifor Funeral Music
Michael Vercelli, West Virginia University

3:15  Time and Space, Music and Matter: Considerations of the Materiality of a West African Performance Tradition
Karl Haas, Boston University

3H  Marriott Ballroom 2

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

1:45  Vocal Redemption: Multilingual Harmonies of the Senegalese Catholic Church
Christine Thu Nhi Dang, University of Pennsylvania

2:15  First Church of the Ancestors: Religious and Musical Innovation in Uganda
Peter Hoesing, Claflin University

2:45  Sing To The Lord A New Song: Music and the Creation of an American Judaism
Rachel Adelstein, University of Chicago

3:15  Discussant
Richard Jankowsky, Tufts University
3I Marriott Ballroom 3
Seeking the Future in the Past: Vocal and Instrumental Musicians in Mongolia and Inner Mongolia
Chair: Charlotte D’Evelyn, University of Hawai’i

1:45 Ethnic Unity and Disunity: Uncertain Futures of Mongol Fiddles in Inner Mongolia, China
Charlotte D’Evelyn, University of Hawai’i

2:15 Performing the Past, Present, and Future: Contemporary Kazakh and Tuvan End-blown Flute Production and Use in Bayan Ölgii, Mongolia
Jennifer Post, University of Western Australia

2:45 This is Our Tradition: Negotiating the Transformative Roles of Traditional Music in Post-Socialist Mongolia
Peter Marsh, California State University East Bay

3:15 Reworking Timeless Tradition in Contemporary Mongolian Vocal Genres
Sunmin Yoon, Kent State University

3J Marriott Ballroom 4
Analyzing Caribbean Trajectories: Social Dynamics of Change in Popular and Religious Musics
Chair: Sydney Hutchinson, Syracuse University
* Sponsored by Analysis of World Music Special Interest Group

1:45 The Beauty of the Botao: Rhythm and Accordion Improvisation in Merengue Típico
Sydney Hutchinson, Syracuse University

2:15 Feeling Music and Hearing Dance: Decentering Movement and Sound in Son Montuno
David Garcia, University of North Carolina at Chapel Hill

2:45 From Polyrhythmic to Syncopated Swing: Binarization in Trinidad Orisha Music
Ryan Bazinet, City University of New York, Graduate Center

3:15 Embracing the Black Atlantic: An Analysis of Black Aesthetics in Dominican Merengue and Identity
Angelina Tallaj, City University of New York, Graduate Center

3K Austin/Boston
Re/Claiming Indigeneity through Music: Three Case Studies
Chair: Anna Hoefnagels, Carleton University
*Sponsored by Indigenous Music Special Interest Group

1:45 Urban Indigenous Women in Canada: Narratives of Empowerment Music Learning and Cultural Leadership
Anna Hoefnagels, Carleton University

2:15 Reclaiming Identity and Processes of Healing in a Mi’kmaw Community
Gordon E. Smith, Queen’s University

2:45 Affirming Identity through Festival Performance in Canada’s North
Jeffrey van den Scott, Northwestern University

3:15 Discussant
Charlotte Frisbie, Southern Illinois University Edwardsville

3L Book Exhibits Area
1:45 Poster: The Role of Women in the Preservation of South Korean Traditional Music
Ruth Mueller, Saint Louis University
Thursday, November 14

Session 4, 4:00 – 5:30pm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

4:30 Researching Hmong Hip-Hop and Poetry in and through New Media
Justin Schell, University of Minnesota
<table>
<thead>
<tr>
<th>Session 4, 4:00 – 5:30pm</th>
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<tbody>
<tr>
<td><strong>4E</strong> Lincoln</td>
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<tr>
<td><strong>Music, Labour, and Neoliberalism</strong></td>
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<tr>
<td>Chair: Javier León, Indiana University</td>
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<tr>
<td><strong>4:00</strong> Divas and Entrepreneurs: Blurring the Boundaries between Art and Business in Peruvian Commercial Huayno Music</td>
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<tr>
<td><em>James Butterworth, Royal Holloway University of London</em></td>
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<tr>
<td><strong>4:30</strong> Creating Opportunities Developing Life Skills: Economic Contexts of Musical Development Work in South Africa</td>
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<tr>
<td><em>Laryssa Whittaker, Royal Holloway University of London</em></td>
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<tr>
<td><strong>5:00</strong> Terrains of Bollywood Dance: Labour, Morality and (neo)Liberalism in Transnational India</td>
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<td><em>Anna Morcom, Royal Holloway University of London</em></td>
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</tbody>
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| **4F** Santa Fe     |
| **The Spider Web of Genre: Individual, Social, and Disciplinary Threads (And the Spaces In Between)**  |
| Chair: Rebekah E. Moore, Indiana University and @america (Indonesia) |
| **4:00** Indie in the City: Generic and Social Convergence in an Indonesian Soundworld  |
| *Rebekah E. Moore, Indiana University and @america (Indonesia)* |
| **4:30** Autonomy or Not Autonomy, That is the Question: Comparing Approaches to Genre in Folklore and Ethnomusicology  |
| *Esther Clinton, Bowling Green State University* |
| **5:00** Straddling Indonesian Punk and Metal while Challenging Extremists: The Extraordinary Music Career of Arian Tigabelas  |
| *Jeremy Wallach, Bowling Green State University* |

| **4G** Marriott Ballroom 1 |
| **Reconstructing the Past**  |
| Chair: Bonnie Wade, University of California, Berkeley |
| **4:00** Past in the Present: The Pre-modern Liturgical Braj in Modern Hindustani Classical Music  |
| *Meilu Ho, University of Michigan* |
| **4:30** Let Us All Go Down to the Old Landmark: Dr. Watts Hymns as Embodiment of the African-American Past  |
| *Erica Watson, University of Memphis* |
| **5:00** City Incas and Country Incas: The Cultural Politics of Inca Reenactments in Peru  |
| *Elizabeth LaBate, University of Texas at Austin* |

| **4H** Marriott Ballroom 2 |
| **The Politics of Conceptual Metaphor and Language Ideology: New Directions in Music and Language Studies**  |
| Chair: Garrett Field, Ohio University *Sponsored by Cognitive Ethnomusicology Special Interest Group* |
| **4:00** Postcolonial Theater of the Mind: Cultural Revolution, Conceptual Metaphor, and the Sinhala Radio Opera of Sri Lanka  |
| *Garrett Field, Ohio University* |
| **4:30** Metaphor, Spirituality, and Politics in Balinese Janger, 1920-65  |
| *Peter Steele, Bates College* |
| **5:00** “Won’t You Sing in Praise of Your Mother Tongue?” Tamil Language Devotion and the Poetics and Politics of Diasporic Belonging in Malaysia  |
| *Aaron Paige, Wesleyan University* |
### Session 4, 4:00 – 5:30pm

#### 4I Marriott Ballroom 3
**Music and Place**
Chair: Susan Hurley-Glowa, University of Texas, Brownsville

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

7:30 – 8:30 pm
SEM Student Union Open Meeting
Indiana Ballroom C-D

Ecomusicology SIG
Marriott Ballroom 1

Anatolian Ecumene SIG
Marriott Ballroom 2

7:30 – 9:00 pm
Meeting for Program Directors for Ethnomusicology in the Academy and Public Sector
Lincoln (Breakout room: Columbus)

Society for Arab Music Research
Marriott Ballroom 3

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

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

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

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

9:00 – 10:30 pm
Local Arrangements Committees (2013/2014) and Program Committees (2013/2014)
Columbus
<table>
<thead>
<tr>
<th>Time</th>
<th>Location/Room</th>
<th>Title</th>
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<tr>
<td>7:00 – 8:00 am</td>
<td>SEM Chapters</td>
<td>Marriott Ballroom 1</td>
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<td>SIG for Analysis of World Music</td>
<td>Marriott Ballroom 2</td>
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<td>SIG for Voice Studies</td>
<td>Marriott Ballroom 3</td>
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<td>9:00 am – 3:30 pm</td>
<td>Day of Ethnomusicology</td>
<td>Columbus</td>
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<td>8:30</td>
<td>Zoe Sherinian, University of Oklahoma</td>
<td>Timothy Rice, University of California, Los Angeles</td>
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<td>David Kaminsky, University of California, Merced</td>
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<td>Sarah Morelli, University of Denver</td>
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<td>5B</td>
<td>Indiana Ballroom G</td>
<td>Gender I</td>
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<td>Chair: Kiri Miller, Brown University</td>
<td>Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now</td>
<td>Ryan Koons, University of California, Los Angeles</td>
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<td>8:30</td>
<td>Metal Metal Land – Where Men Have Long Hair, Women Are in Control and Where Societal Rules of Gender Are Broken: An Examination of Masculinity in Heavy Metal Music</td>
<td>Peter Marjenin, Kent State University</td>
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<td>9:00</td>
<td>Don't Blink: How Double Dutch Became a Missing Element of Hip-Hop</td>
<td>Kyra Gaunt, Baruch College-City University of New York</td>
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<td>9:30</td>
<td>The Siinqee Institution and Ateete: Arsi Oromo Women's Sung Prayers as an Active Practice of Women's Spiritual and Societal Powers and a Means of Upholding Their Rights</td>
<td>Leila Qashu, Memorial University</td>
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<td>5C</td>
<td>Indiana Ballroom A-B</td>
<td>Transnational Circulations of K-pop: Fandom and Social Media in Europe and Asia</td>
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<td>Chair: Eun-Young Jung, University of California, San Diego</td>
<td>K-Pop Fandom in the UK: Cosmopolitans, Locals, and Translocals</td>
<td>Haekyung Um, University of Liverpool</td>
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<td>8:30</td>
<td>K-Pop Reception, Fandom, and Social Media in Vienna, Austria</td>
<td>Sang-Yeon Sung, University of Vienna</td>
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<td>9:00</td>
<td>K-Pop Fandom and Social Media in Indonesia: A New Asian Cosmopolitanism?</td>
<td>R. Anderson Sutton, University of Hawai‘i at Mānoa</td>
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<td>9:30</td>
<td>K-Pop in Japan: Consumption, Resistance, and Social Media</td>
<td>Eun-Young Jung, University of California, San Diego</td>
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5D  Indiana Ballroom C-D
We Are A Small Axe: The Festivalization of the Small Island Caribbean
Chair: Jessica Swanston, University of Pennsylvania
8:30  Black Like Me: Cultural Tourism and St. Kitts Music Festival
Jessica Swanston, University of Pennsylvania
9:00  Mizik a Nou: Envisioning a Global Creole Community through Dominica's World Creole Music Festival
Timothy Rommen, University of Pennsylvania
9:30  Postcolonial Creolizations and St. Lucia Jazz Festival
Jerry Wever, Spelman College
10:00  Discussant
Jocelyne Guilbault, University of California, Berkeley

5E  Lincoln
Conflict and Displacement
Chair: David McDonald, Indiana University
8:30  When Loss Sounds: Forced Migration and the New German Sonic Homeland
Ulrike Praeger, Boston University
9:00  Seeking Higher Ground: Internal Displacement, Belonging, and the Revival of Traditional Music in Post Genocidal Cambodia
Stephen Mamula, Providence College
9:30  “My bull Is White Like the Paper at UNICEF”: Cattle, Kalashnikovs and the Poetics of Development in Dinka Songs in South Sudan
Angela Impey, School of Oriental and African Studies, University of London
10:00  Civil War, Radio and Fairuz (Again): Musical Shifts in the Syrian Radioscape during the Crisis
Beau Bothwell, Columbia University

5F  Santa Fe
Chair: Matt Sakakeeny, Tulane University
8:30  Roads to Zion: Holy Hip Hop's Diasporic Intimacies
Christina Zanfagna, Santa Clara University
9:00  Spoken, Sung, and Instrumental Voicings in the Church of the Living God
Matt Sakakeeny, Tulane University
9:30  “Her Sons are Steadfast, Her Daughters True”: Singing Fisk University's Alma Mater
Marti Newland, Columbia University
10:00  Evaluating Ethnomusicologies of Black American Religious Music
Guthrie Ramsey, University of Pennsylvania

5G  Marriott Ballroom 1
Ethical Listening and the Ethics of Listening: Musical Aesthetics, Style, and Public Piety in Contemporary Morocco
Chair: Christopher Witulski, University of Florida
8:30  The Beautiful Voice Will Bring Them Home: Sufi Devotional Music and the Creation of Islamic Subjectivities
Philip Murphy, Jr., University of California, Santa Barbara
9:00  Jedba for the Nation: Embodied Listening and the Ethics of Politics in Moroccan Hip Hop
Kendra Salois, University of Maryland
9:30  Ritual and Entertainment: Permeable Ethics and Aesthetics at the Pilgrimage at Sidi Ali
Christopher Witulski, University of Florida
10:00  Discussant
Philip Schuyler, University of Washington
| Time  | Marriott Ballroom 2 | Songs Travel: Recordings and Repertory  
Chair: Travis Jackson, University of Chicago |
|-------|---------------------|----------------------------------------------------------------------------------|
| 8:30  | Ghost Notes: Re-performing Duke Ellington's *Such Sweet Thunder*  
*Darren Mueller, Duke University* |
| 9:00  | Jazz Goes to the Disco: The Journey of “You've Got To Have Freedom”  
*Yoko Suzuki, University of Pittsburgh* |
| 9:30  | “Good, But, His Grunting and Groaning Don't Help”: Interpreting Lessons from a Connoisseur's Record Collection  
*Guy Obrecht, Mount Royal University* |
| 10:00 | The Big 6 Clothing Store “Once a Number, Now an Institution”: The Role of a Business Man's Musical Tastes in Shaping Irish-Newfoundland Repertoire  
*Evelyn Osborne, Independent Scholar* |

| Time  | Marriott Ballroom 3 | Beyond Revival: Re-Evaluating Modes of Music Transmission in Central Asia  
Chair: Robbie Beahrs, University of California, Berkeley  
*Sponsored by Special Interest Group for the Music of Iran and Central Asia (SIGMICA)* |
|-------|---------------------|----------------------------------------------------------------------------------------------------------------------------------|
| 8:30  | The Politics of *Khöömei*ishi Musical Competence and Professionalism in Post-Soviet Tuva  
*Robbie Beahrs, University of California, Berkeley* |
| 9:00  | Learning *Küi*: Training, Transmission, and Knowledge in Kazakh Dombyra Performance  
*Saida Daukeyeva, Kurmangazy Kazakh National Conservatory* |
| 9:30  | The Past, Present, and Future of Uyghur Muqam Pedagogy in Xinjiang, China  
*Elise Anderson, Indiana University, Bloomington* |

| Time  | Marriott Ballroom 4 | Dimensions of Dance  
Chair: Tomie Hahn, Rensselaer Polytechnic Institute |
|-------|---------------------|--------------------------------------------------|
| 8:30  | Ballet with Chinese Characteristics: Empowering Women through Dance  
*Yawen Ludden, University of Kentucky* |
| 9:00  | Joged Nakal: Balinese Social Dancing in the Age of Pornoaksi  
*Elizabeth Macy, Skidmore College* |
| 9:30  | Beyond Regionalism: National Sentiment, Rural Identity, and Chamamé in Southern Argentina  
*Gregory Robinson, George Mason University* |
| 10:00 | Contesting Urban Space and Generating Social Networks through Klopse Music and Dance  
*Francesca Inglese, Brown University* |

| Time  | Austin/Boston | Organology and Instrument Specialists  
Chair: Eliot Bates, University of Birmingham |
|-------|--------------|-----------------------------------------------------------------------------------|
| 8:30  | Limitation as Possibility: The *’Ukulele in Women’s Hands*  
*Kati Szego, Memorial University of Newfoundland* |
| 9:00  | The Social Impact of Technological Innovations in Turkish Instrument Making  
*Nicholas Ragheb, University of California, Santa Barbara* |
| 9:30  | Build Your Own Plague: Biological Modeling, Sound Technologies, and Experimental Musical Instruments  
*Lauren Flood, Columbia University* |
| 10:00 | Open Secret: Knowledge and Perception in the Interactions of Pianists and Piano Technicians  
*David Trasoff, Independent Artist/Scholar* |

| Time  | Book Exhibits Area | Poster: The Spaces of Filk: Tradition and Technology in Fan Participatory Music  
*Jessica Getman, University of Michigan* |

**SEM 58th Annual Meeting**

**November 14 – 17, 2013 • Indianapolis, Indiana**
Friday, November 15  
**Session 6, 10:45am – 12:15pm**  

**6A**  
**Marriott Ballroom 5, Live Video-Streaming**  
President’s Roundtable – Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture  
Chair: Harris M. Berger, Texas A&M University

10:45  
Deborah Justice, Syracuse University  
Deborah Kapchan, New York University  
Matt Rahaim, University of Minnesota  
Timothy Rice, University of California, Los Angeles  
Ruth Stone, Indiana University  
Jeff Todd Titon, Brown University

**12:30 – 1:30 pm**  
Lunchtime Concert  
Jiridón - Music of Colombia and the Ivory Coast  
Local Arrangements Committee  
Registration Area

**SEM Liaisons**  
Indiana Ballroom G

**SIG for European Music**  
Indiana Ballroom A-B

**SIG for Jewish Music**  
Indiana Ballroom C-D

**Section on the Status of Women**  
Lincoln

**Applied Ethnomusicology Section**  
Santa Fe

**Publications Advisory Committee**  
Austin/Boston

**SIG for the Music of Iran and Central Asia**  
Marriott Ballroom 1

**Open Workshop for SEM Website Groups**  
Marriott Ballroom 5

**EVIA Digital Archives Project**  
Marriott Ballroom 3

**Celtic Music SIG**  
Marriott Ballroom 4

**12:30 – 2:30 pm**  
SEM Council  
Marriott Ballroom 10

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**6B**  
**Indiana Ballroom F**  
Workshop: Eastern Arab Maqam in Performance: The Case of Maqam Hijaz

10:45  
Scott Marcus, University of California, Santa Barbara

**6C**  
**Indiana Ballroom G**  
Film Screening: Visual Popnography: Documenting Gendered Performance in Mumbai’s LGBTQ(HIA) Communities

10:45  
Jeff Roy, University of California, Los Angeles

**6D**  
**Indiana Ballroom A-B**  
Workshop: India in the Caribbean: Fundamentals of Indo-Trinidadian Tassa Drumming  
Chair: Christopher Ballengee, University of Florida  
*Sponsored by South Asian Performing Arts (SAPA)*

10:45  
Lenny Kumar, Trinidad & Tobago Sweet Tassa Band
**7A** Marriott Ballroom 5, Live Video-Streaming
Music and Public Policy: The Political Economy of Musical Labor
Chair: Anne K. Rasmussen, The College of William and Mary
*Public Policy Session Organized by the SEM Board

1:45 Keynote Presenter: Kristin Thomson, Future of Music Coalition, Philadelphia, PA

SEM Contributors:

Michael Birenbaum Quintero, Bowdoin College
Jennifer Milioto Matsue, Union College
Jeremy Wallach, Bowling Green State University

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

1:45 Locating the Body: Mediating Desire, Race, Sexuality, and Gender in Field Research
_Ama Aduonum, Illinois State University_  
_Sidra Lawrence, Bowling Green State University_

2:15 “Ana sa jëkkër (Where is Your husband?)”: Writing Gender Out of Ethnography
_Catherine Appert, Cornell University_  
_Patricia Tang, Massachusetts Institute of Technology_

2:45 White Girls in the Field: Threats of Violence, Racial Privilege, and Gendered Listening in South Africa
_Nicol Hammond, New York University_  
_Carol Muller, University of Pennsylvania_

3:15 Discussant
_Michelle Kisliuk, University of Virginia_

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

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

2:15 Sounding Against Nuclear Power in Post-Tsunami Japan
_Marie Abe, Boston University_

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

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

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

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

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

_Deanna Yerichuk, University of Toronto_

_Ilana Webster-Kogen, University of London_
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<tr>
<th>Room</th>
<th>Session 7, 1:45 – 3:45pm</th>
<th>Session 8, 4:00 – 5:30pm</th>
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</table>
| 7E Indiana Ballroom C-D | **African-Brazilian Musical Traditions from Bahia, Brazil:**  
Facing Contemporaneous Approaches to Research,  
Preservation and Performance of Samba de Roda of the Recôncavo  
Chair: Xavier Vatin, Universidade Federal do Recôncavo Baiano /  
Indiana University  
1:45 Diasporic Memories: The Recordings of Lorenzo Dow Turner in Bahia, Brazil (1940/41)  
Xavier Vatin, Universidade Federal do Recôncavo Baiano /  
Indiana University  
2:15 Cantador de Chula ? Long-life Music Practice of the Elder Sambadores in Bahia  
Katharina Döring, Universidade do Estado da Bahia  
2:45 Samba as Happiness in Bahia, Brazil: Towards an Ethnomusicology of Emotion  
Michael Iyanaga, University of California, Los Angeles  
3:15 The Viola Machete from Samba Chula, Bahia  
Cassio Nobre, Fundação Cultural do Estado da Bahia  
7F Lincoln  
**Performing the Bengal Borderlands**  
Chair: Eben Graves, The University of Texas at Austin  
*Sponsored by South Asian Performing Arts Section (SAPA)*  
1:45 Big Talas, Shrinking Markets: Padavali-Kirtan in West Bengal’s Cultural Economy  
Eben Graves, The University of Texas at Austin  
2:15 Women, Voice, and the Great Media Divide  
Carol Babiracki, Syracuse University  
2:45 Professionalization and the Persistence of Communal Music-Making: Baul-Fakir Music in Contemporary West Bengal  
Ben Krakauer, The University of Texas at Austin  
3:15 Performing Baul-ness in Bangladesh  
Bertie Kibreah, University of Chicago  
| 8A Marriott Ballroom – 5, Live Video-Streaming  
**New Perspectives on Ethnomusicology**  
Chair: Timothy Rice, University of California, Los Angeles  
4:00 Quantum Ethnomusicology?: Meditations on “Objective Aesthetics” in World Music  
Michael Tenzer, University of British Columbia  
4:30 Biography, an Emergent Genre in Ethnomusicology  
Lois Wilcken, La Troupe Makandal, Inc.  
5:00 Placing the “Ethno” in Musicology: Reconsidering Disciplinary Lines through the Study of Vernacular Ritual in Classical Music Performance  
Jennifer Hartmann, Memorial University of Newfoundland  
8B Indiana Ballroom G  
**Sustainability, Social Policy, and Local Culture**  
Chair: Angela Impey, School of Oriental and African Studies, University of London  
4:00 Fortaleza’s Two Forró: Tradition, Capitalism, and Musical Sustainability in Northeastern Brazil  
Michael Silvers, University of Illinois at Urbana-Champaign  
4:30 Rapping as Social Policy: Danish Immigrants and Århus Rap Akademi  
Leslie Gay, Jr., University of Tennessee  
5:00 Something in the Water: The Musical Shoals of Northwest Alabama  
Christopher Reali, University of North Carolina at Chapel Hill |
### 8C Indiana Ballroom A-B
#### Varieties of Popular Music II
Chair: Jennifer Matsue, Union College

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<tr>
<th>Time</th>
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<tr>
<td>4:00</td>
<td>Pussy Riot's Performance Art: A Cultural Production of Dissent</td>
<td>Randy Drake, <em>University of California, Santa Barbara</em></td>
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<td><em>Sponsored by Sound Studies Special Interest Group</em></td>
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<td>4:30</td>
<td>“I Want a Man Like Putin”: Pussy Riot, Putin, and the Music and</td>
<td>Rachel Tollett, <em>Northwestern University</em></td>
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<td>Social Media of the Russian Elections</td>
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### 8D Indiana Ballroom C-D
#### Sounding the Homeland
Chair: R. Anderson Sutton, University of Hawai’i at Mānoa

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>4:00</td>
<td>The Sounds of a Dynamic Korea</td>
<td>Katherine Lee, <em>University of California, Davis</em></td>
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<td>4:30</td>
<td>“This is the Music of Contemporary China’s Ethnic Unity”:</td>
<td>Adam Kielman, <em>Columbia University</em></td>
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<td>Sounding Configurations of Difference in Postsocialist China</td>
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<td>5:00</td>
<td>Sonic Expressions of Home and Returning in the Chinese Diaspora of</td>
<td>Yun Emily Wang, <em>University of Toronto</em></td>
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### 8E Lincoln
#### Agency and Organizing
Chair: Deborah Wong, University of California, Riverside

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<tr>
<th>Time</th>
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<tr>
<td>4:00</td>
<td>“Idle No More” Meets #IdleNoMore: Music's Role in Physical and</td>
<td>Liz Przybylski, <em>Northwestern University</em></td>
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<td>Virtual Organizing</td>
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<td>4:30</td>
<td>Agency through Technology: How Professional Irish Traditional</td>
<td>Leah O’Brien Bernini, <em>University of Limerick</em></td>
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<td>Musicians are Adapting to (and Thriving in) the New Music Industry</td>
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<td>5:00</td>
<td>Agency and Creative Empowerment: Educational and Community</td>
<td>Juniper Hill, <em>University of Cambridge/University College Cork</em></td>
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<td>Music Initiatives in South Africa</td>
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### 8F Santa Fe
#### Auto Sound in the Urban Space: Taipei, São Paulo, Bangkok
Chair: Leonardo Cardoso, *University of Texas at Austin* *Sponsored by Sound Studies Special Interest Group*

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<th>Time</th>
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<tr>
<td>4:00</td>
<td>Sound-politics in São Paulo, Brazil: Youth and “Pancadões”</td>
<td>Leonardo Cardoso, <em>University of Texas at Austin</em></td>
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<td>4:20</td>
<td>Filtered Soundscapes: The Translation of Sound into Urban Noise in</td>
<td>Jennifer Chia-Lynn Hsieh, <em>Stanford University</em></td>
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<td>Taipei, Taiwan</td>
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<td>4:40</td>
<td>Audiophilia, Ideology, and the Automobile: Sound Installation Garages</td>
<td>Benjamin Tausig, <em>New York University</em></td>
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<td>5:00</td>
<td>Discussant (and questions/comments)</td>
<td>David Novak, <em>University of California, Santa Barbara</em></td>
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### 8G Marriott Ballroom 1
#### State and Institutional Interventions and the Authority of Euro-classical Music
Chair: T.M. Scruggs, *TheRealNews.com*

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<tr>
<th>Time</th>
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<tr>
<td>4:00</td>
<td>Venezuela’s El Sistema: Euro-classical Music as the Tool for Social</td>
<td>T.M. Scruggs, <em>TheRealNews.com</em></td>
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<td>Transformation</td>
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<td>4:30</td>
<td>The Rajkó Ensemble and the Training of Romani Musicians in State</td>
<td>Lynn Hooker, <em>Indiana University</em></td>
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<td>Socialist Hungary</td>
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<td>5:00</td>
<td>Stealing Thunder From Down Under: a Tongan Band’s Use of Anglo-Oceanic</td>
<td>David Kammerer, <em>Brigham Young University-Hawai’i</em></td>
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<td>“Legit” Music to Establish “Legitimacy” within the World Wind Band</td>
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8H  Marriott Ballroom 2
In or Out? “Uchi” and “Soto” in Japanese Musical Worlds
Chair: Anne Prescott, Five Colleges, Incorporated
*Sponsored by Japanese Performing Arts Special Interest Group

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

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

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

8I  Marriott Ballroom 3
Transnational Flows in Senegambia
Chair: Marie Agatha Ozah, Duquesne University

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

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

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

8J  Marriott Ballroom 4
Death, Trauma, and Commemoration
Chair: John O’Connell, Cardiff University

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

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

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

8K  Austin/Boston
Voice and Narrative
Chair: Sean Williams, Evergreen State University

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

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

5:00 Minangkabau Sung Narratives - from Wedding Room to YouTube: Finding an Audience in West Sumatra, Indonesia
Megan Collins, Independent researcher
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<tr>
<td>4:00 – 5:00 pm</td>
<td>Ethnomusicology Multimedia Project Reception</td>
<td>Exhibit Hall</td>
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<td>4:30 – 5:30 pm</td>
<td>Investment Advisory Committee</td>
<td>Columbus</td>
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<td>5:30 – 6:30</td>
<td>BFE High Tea</td>
<td>Marriott Ballroom 10</td>
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<td>5:30 – 6:30</td>
<td>“Speed Mentoring” Session</td>
<td>Marriott Ballroom 4</td>
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<td>5:30 – 8:30 pm</td>
<td>Stevenson Prize Concert Rehearsal</td>
<td>Indiana Ballroom E</td>
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<td>6:00 pm – 12:00 am</td>
<td>Student Lounge</td>
<td>Austin/Boston</td>
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<td>6:30 – 7:30 pm</td>
<td>The 3rd Annual Fabulous GST/SSW Networking Cocktail Party</td>
<td>Marriott Ballroom 4</td>
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<td>6:30 – 8:00 pm</td>
<td>Oxford University Press Reception</td>
<td>Indiana Ballroom F</td>
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<tr>
<td>7:30 – 8:30 pm</td>
<td>Concert: Sogbety Diomande’s West African Drum and Dance Company</td>
<td>Marriott Ballroom 6</td>
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<tr>
<td>8:00 – 10:00 pm</td>
<td>University of Illinois Reception</td>
<td>Lincoln Room</td>
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<td>8:30 – 9:30 pm</td>
<td>African Music Section Business Meeting</td>
<td>Marriott Ballroom 6</td>
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<tr>
<td>9:00 – 11:00 pm</td>
<td>Stevenson Prize Concert with SEM Orchestra</td>
<td>Indiana Ballroom E</td>
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<tr>
<td>9:30 – 10:30 pm</td>
<td>Roundtable Discussion with Sogbety Diomande’s West African Drum and Dance Company</td>
<td>Marriott Ballroom 6</td>
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<tr>
<td>9:30 – 11:00 pm</td>
<td>Harvard University Reception</td>
<td>Michigan/Texas</td>
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<td>9:30 – 11:00 pm</td>
<td>University of Pittsburgh and University of Hawai‘i Reception</td>
<td>Santa Fe Room</td>
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<tr>
<td>9:30 – 11:00 pm</td>
<td>Wesleyan University Reception</td>
<td>Florida/Illinois Room</td>
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Saturday, November 16  Morning Block  Session 9, 8:30am – 10:30am

7:30 – 8:30 am
Alexander Street Press Breakfast
Michigan-Texas

8:30 am – 12:30 pm
Education Section Teacher Workshop
Marriott Ballroom 10

Repatriating Teachers: Walking the Lomax Collection Back to the Mississippi Hill
Patricia Shehan Campbell, University of Washington

Ka Pilina: Community and Connection
Sarah Watts, Independent Scholar

Afro-Cuban Culture Bearers
Matt Swanson, University of Washington

Music & Inclusivity: Supporting Youth through Afro-Brazilian Pedagogy
Colleen Haas, Indiana State University
Amy Smith, Brown County Middle School

Singing Revolution of Estonia and Latvia
Ramona Holmes, Seattle Pacific University
Sarah Bartolome, Louisiana State University

Gospel Singing with Sheri Garrison, Eastern Star Church, Indianapolis
Mellonee Burnim, Indiana University Bloomington

9A  Indiana Ballroom F, Live Video-Streaming Revolution and Song: Exploring Martyr Music of the Egyptian Spring
Chair: Carolyn Ramzy, University of Toronto
*Sponsored by Society for Arabic Music Research (SAMR)

8:30  The Social Power of “Shahid” (Martyr) Metaphors in Music Videos Produced by Football Fan-activists in Egypt’s 2011-12 Revolution: A Durkheimian Perspective
Michael Frishkopf, University of Alberta

9:00  To Die is Gain: Singing a Heavenly Citizenship among Egypt’s Coptic Christians
Carolyn Ramzy, University of Toronto

9:30  The Martyr Pop Moment
Daniel Gilman, DePauw University

10:00  Women and Music in the New Arab Revolutions: Bereavement, Pride, and Empowerment
Guilnard Moufarrej, Defense Language Institute

9B  Indiana Ballroom G
Roundtable – Navigating Multifaceted Mentorships
Chair: Maressa McCall, University of Maryland, College Park
*Sponsored by Student Union

8:30  Maressa McCall, University of Maryland, College Park
Ellen Koskoff, Eastman School of Music
Tomie Hahn, Rensselaer Polytechnic Institute
Fernando Rios, University of Maryland, College Park
Heather MacLachlan, University of Dayton
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<tr>
<th>Time</th>
<th>Session 9, 8:30am – 10:30am</th>
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</table>
| 9C     | Disability, Neurodiversity, and Healing  
Chair: Gregory Barz, Vanderbilt University |
| 8:30   | This is Drums, This is Your Brain on Drums, Any Question? West African Drumming and Healing  
*Jennifer Davis, University of Oklahoma* |
| 9:00   | Music as Memory in Post-Genocide Rwanda: a Survivor Listens to the Songs of Simon Bikindi  
*Jason McCoy, Dallas Baptist University* |
| 9:30   | Watching the Words Dance: Intersensory Interpreting and the Hearing Impaired Concertgoer  
*Lauren Ninoshvili, New York University* |
| 10:00  | Don’t Go Changing to Try and Please Me: Combating Essentialism through Ethnography in the Ethnomusicology of Autism  
*Michael Bakan, Florida State University* |

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

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

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<th>Time</th>
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</table>
| 9F     | Performing the New Diasporas: Music and Ritual Performances of Africanness in North America  
Chair: Austin Okigbo, University of Colorado at Boulder  
*Sponsored by African Music Section* |
| 8:30   | Festival, Music, and the Performance of Nigerian Igbo Identity in a North American City  
*Austin Okigbo, University of Colorado at Boulder* |
| 9:00   | Black Power  Borrowed Power: Race and Cultural Identity in Contemporary Afrobeat Music  
*Oyebade Dosunmu, Williams College* |
| 9:30   | Come to My Kwe-Kwe: African Guyanese Ritual Performance and Rediasporization in New York City  
*Gillian Richards-Greaves, Indiana University* |
| 10:00  | An Ivorian Wedding in an Indiana Cornfield: “Ballet” as (New) Diasporic Discourse  
*Daniel Reed, Indiana University* |
9G Marriott Ballroom 1
Value, Meaning, and Place in Contemporary Indian Musics
Chair: Jayson Beaster-Jones, Texas A&M University
*Sponsored by South Asian Performing Arts Section (SAPA)

8:30 Bollywood's Mediation of Flamenco Sounds
Jayson Beaster-Jones, Texas A&M University

9:00 Mallu Rock: Cooking with Marx and Urban Folk in Neoliberal Kerala
Kaley Mason, University of Chicago

9:30 In Search of the Creators of True Folk Wealth?: A Tale of Two Folk Revivals in Uttarakhand
Stefan Fiol, University of Cincinnati

10:00 What Tablas Do: An Exploration of Non-Human Agency in Human Relationships in Banaras
Allen Roda, New York University

9H Marriott Ballroom 2
The Black, South American Pacific
Chair: Kimasi Browne, Azusa Pacific University

8:30 Discourses of Vergüenza and Projects of Revalorización: Music and the Performance of Identities in Esmeraldas, Ecuador
Jud Wellington, University of Illinois at Urbana-Champaign

9:00 Bullerengue Street Performance and Communitas: Social Contestation through Pleasure and Community Construction
Juan Rojas, Indiana University

9:30 Abject Cosmopolitans: Black Music under Slavery in the Colombian Pacific
Michael Birenbaum Quintero, Bowdoin College

10:00 Complementary Duality and Meaning in Highland Afro-Ecuadorian Bomba
Francisco Lara, University of Memphis

9I Marriott Ballroom 3
Chair: Justin Hunter, University of Hawai‘i at Mānoa
*Sponsored by Japanese Performing Arts Special Interest Group

8:30 Rocking Out Ainu: Reasserting Indigeneity through New/Old Music and Grassroots Movements
Justin Hunter, University of Hawai‘i at Mānoa

9:00 Exotic Essence and Contested Boundaries: Traditional Music and Being Japanese in Colorado
Jay Keister, University of Colorado

9:30 Discussant
Jennifer Matsue, Union College

9J Marriott Ballroom 4
Roundtable – Pentecostalism and Its Others: Navigating Religious and Cultural Difference through Musical Performance
Chair: Monique Ingalls, University of Cambridge

8:30 Michael Webb, University of Sydney
Tanya Riches, Fuller Theological Seminary
Birgitta Johnson, University of South Carolina
David Perkins, Vanderbilt University

9K Austin/Boston Roundtable – Perspectives on Teaching Central Asian and Iranian Music
Chair: Megan Rancier, Bowling Green State University
*Sponsored by Special Group for the Music of Iran and Central Asia (SIGMICA)

8:30 Tanya Merchant, University of California, Santa Cruz
Razia Sultanova, Cambridge University
Inna Naroditskaya, Northwestern University
Evan Rapport, The New School, Eugene Lang College
Shahyar Daneshkar, Indiana University

9L Book Exhibits Area

8:30 Poster: Pedagogy, Nationalism, and Complex Reciprocity in a Tibetan Refugee Hostel School
Beau Hilton, Brigham Young University
### Session 10, 10:45am – 12:15pm

**10A Indiana Ballroom F, Live Video-Streaming**

**Indigenous Movement, Sound Activism**  
Chair: Dylan Robinson, Royal Holloway, University of London  
*Sponsored by Indigenous Music Special Interest Group*

- **10:45** The Sensory Politics of Hope and Shame: Being Idle No More  
  *Dylan Robinson, Royal Holloway, University of London*

- **11:15** The Round Dance as Spiritual and Political Vortex  
  *Elyse Carter Vosen, The College Of St Scholastica*

- **11:45** Ear Cleaning and Throat Clearing: Aurality and Indigenous Activism in Canada  
  *Lee Veeraraghavan, University of Pennsylvania*

**10B Indiana Ballroom G**  
**Games and Digital Technology**  
Chair: Christi-Anne Castro, University of Michigan

- **10:45** Dance Games, Listening Bodies, and Multisensory Musicality  
  *Kiri Miller, Brown University*

- **11:15** Kefka's Laugh, Celes's Cry  
  *William Cheng, Harvard University*

- **11:45** Digital Technology in the Music Classroom: Developing an iPad Game about East African music  
  *Rachel Muehrer, York University*

**10C Indiana Ballroom A-B**  
**Nature, Ecotourism, and Soundscape**  
Chair: Jennifer Post, University of Western Australia

- **10:45** Parks as Musical Playgrounds: Co-Performance, Ecotourism, and the Sonic Geographies of National Parks Arts Initiatives  
  *Kate Galloway, Memorial University*

- **11:15** Thoreau's Ear  
  *Jeff Titon, Brown University*

- **11:45** Walking to Tsuglagkhang: Exploring the Function of a Tibetan Soundscape in Northern India  
  *Danielle Adomaitis, independent scholar*

**10D Indiana Ballroom C-D**  
**Music Analysis**  
Chair: Michael Tenzer, University of British Columbia

- **10:45** From Stride to Regional Pride: An Analysis of Cape Breton's “Glocal" Piano Style  
  *Christopher McDonald, Cape Breton University*

- **11:15** The Sound of Stretched Time: Meter and Hypermeter in Central Javanese Gamelan Music  
  *Christopher Miller, Cornell University/Wesleyan University*

- **11:45** The Sound That Sells: The Participatory Music of the American Auctioneer  
  *Nicole Malley, Knox College*
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<tr>
<th>Room</th>
<th>Session</th>
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<th>Title</th>
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<tbody>
<tr>
<td>10E</td>
<td>Lincoln</td>
<td>10:45</td>
<td>Contesting the Love Song in the 1980s: Madonna Sings “Like a Virgin”</td>
<td>Ross Fenimore, Davidson College</td>
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<td>11:45</td>
<td>Sourcing Beyoncé's Crowd: Power and Play in 'Run the World (Girls)'</td>
<td>Martin Scherzinger, New York University; Wills Glasspiegel, Yale University</td>
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<td>10F</td>
<td>Santa Fe</td>
<td>10:45</td>
<td>“Something Different Yet Tasteful”: Japanese Bluegrass and the</td>
<td>Mark Miyake, Empire State College, State University of New York</td>
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<td>American Traditional Bluegrass Community</td>
<td>Mark Miyake, Empire State College, State University of New York</td>
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<td>11:45</td>
<td>Place, Space, and Genre: Making Bluegrass Boundaries Czech</td>
<td>Lee Bidgood, East Tennessee State University</td>
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<td>10G</td>
<td>Marriott Ballroom 1</td>
<td>10:45</td>
<td>Issues of Music and Race</td>
<td>Kara Attrep, Bowling Green State University</td>
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<td>11:15</td>
<td>The Son “San Miguel Chica”: Stylistic and Theoretical Considerations</td>
<td>Andrés Amado, University of Texas-Pan American</td>
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<td>of Mayan Marimba Music and Discourses of Racialization in Guatemala</td>
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<td>11:15</td>
<td>On Music, “Race,” and the Sociality of Research: Listening to Jazz</td>
<td>Brett Pyper, Kuns Onbeperk NPC</td>
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<td>11:45</td>
<td>“Gimme the Knee-Bone Bent and the Arms Akimbo”: Street Dance and “Rough Music” as Social Rebellion in Antebellum North America</td>
<td>Christopher Smith, Texas Tech University</td>
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<td>10H</td>
<td>Marriott Ballroom 2</td>
<td>10:45</td>
<td>Transmission and Negotiation</td>
<td>Juniper Hill, University of Cambridge/University College Cork</td>
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<td>11:15</td>
<td>Passing Traditions: Lullabies and Cultural Change in Metropolitan India</td>
<td>Andrew Pettit, University of California, Los Angeles</td>
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<td>11:15</td>
<td>Negotiating National Identity in Swedish Kulturskolor</td>
<td>Charles Carson, University of Texas at Austin</td>
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<td>11:45</td>
<td>A Serbian Jewish Perspective on Media and Transmission</td>
<td>Kathleen Wiens, Musical Instrument Museum, Phoenix</td>
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| 10I  Marriott Ballroom 3  
Linguistics and Speech Studies in Africa  
Chair: Jean Kidula, University of Georgia |
| 10:45 The Dùndún Tradition as Heritage Enterprise  
*Jesse Ruskin, University of California, Los Angeles* |
| 11:15 Semblant Motion in Nigerian Praise Music  
*Aaron Carter-Cohn, Ohio State University* |
| 11:45 Song as Speech: Modeling the Linguistic Features of Zulu Tonality  
*Thomas Pooley, University of South Africa* |
| 10J  Marriott Ballroom 4  
Poetry and Memory  
Chair: Margaret Sarkissian, Smith College |
| 10:45 Commemorating the Shir: How Israeli Music Gives Hebrew Poetry Its Teeth  
*Michael Figueroa, University of Chicago* |
| 11:15 Courtesans' Songs by Another Name: Ca Trù in Modern Vietnam  
*Bretton Dimick, University of Michigan* |
| 11:45 Music, Diaspora and the Politics of Memory: Interpreting the Songs and Narratives of Cape-Verdean Indentured Workers and Musicians in São Tomé and Príncipe  
*Rui Cidra, University of California, Berkeley* |
| 10K  Austin/Boston  
The Reception of Jazz in Portugal: Discourses, Mediators, and Practices  
Chair: Katherine Brucher, DePaul University |
| 10:45 The Reception of Jazz in Portugal and Discourses on Black Racial Otherness under the Portuguese Dictatorship  
*Pedro Roxo, Universidade Nova de Lisboa* |
| 11:15 “The Jazzes Have Nothing to Do With Jazz”: Reinterpreting Jazz in Portugal  
*Katherine Brucher, DePaul University* |
| 11:45 Luís Villas-Boas and the Institutionalization of Jazz in Portugal  
*Salwa Castelo-Branco, Universidade Nova de Lisboa* |
12:30 – 1:00 pm
Lunchtime Concert: SEM Gospel Choir
Directed by Sheri Garrison, Eastern Star Church, Indianapolis
Marriott Ballroom 10

12:30 – 1:30 pm
Lunchtime Concert: Wamidan World Music Ensemble
Local Arrangements Committee and Wabash College Registration Area

South Asian Performing Arts Section
Indiana Ballroom A-B

Historical Ethnomusicology SIG
Indiana Ballroom C-D

Association for Korean Music Research
Lincoln

Gender and Sexualities Taskforce
Santa Fe

Journal Editorial Board
Austin/Boston

SIG on Improvisation
Marriott Ballroom 1

Japanese Performing Arts SIG
Marriott Ballroom 2

Ethics Committee
Marriott Ballroom 3

Medical Ethnomusicology SIG
Marriott Ballroom 4

1:45 – 3:45 pm
General Membership Meeting
Marriott Ballroom 5-6

4:00 – 5:30 pm
Seeger Lecture
The Cultural Production of a Field of Cultural Production
Sherry Ortner, University of California, Los Angeles
Marriott Ballroom 5-6

5:45 – 7:15 pm
SEM Banquet
With Bernard Woma and Ensemble
Marriott Ballroom 7-9

6:00 pm – 2:00 am
Student Lounge
Austin/Boston

6:30 – 7:30 pm
Neal-Marshall Alumni Association, Indiana University Reception
Michigan/Texas Rooms

8:00 – 9:30 pm
IU Soul Revue Dance Party
Local Arrangements Committee
Indiana Ballroom E, F, G

9:00 – 11:00 pm
University of California, Berkeley Reception
Florida/Illinois

9:00 pm – 12:00 am
University of Pennsylvania Reception
Marriott Ballroom 4

9:30 – 11:00 pm
Florida State University Reception
Lincoln

9:30 – 11:30 pm
New York University Reception
Michigan/Texas

10:30 pm – 1:00 am
Open Mic Jam Session
Local Arrangements Committee
Marriott Ballroom 7-9
11A  Indiana Ballroom F, Live Video-Streaming
Cultural Policy, Heritage Protection, and the Performing Arts: Perspectives from Haiti, Mexico, and the Republic of Korea
Chair: Jeff Titon, Brown University
*Sponsored by Applied Ethnomusicology Section

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

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

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

10:00  Discussant
Daniel Atesh Sonneborn, Smithsonian Institution

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

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

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

Peter Kvetko, Salem State University

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

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

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

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

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

10:00  Lift Up Your Skirt: Race, Gender, and the Sexualization of Women in Capoeira Song
Ashley Humphrey, University of Pittsburgh
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<td>Roundtable – Improvisation: Powering and Empowering Pedagogy</td>
<td>Mark Laver, University of Guelph&lt;br&gt;Sponsored by Improvisation Special Interest Group</td>
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<td>11F</td>
<td>Santa Fe</td>
<td>Inside Voice/Outside Voice: Disjunctures of Embodiment in Singing</td>
<td>Katherine Meizel, Bowling Green State University&lt;br&gt;Sponsored by Voice Studies Special Interest Group</td>
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<td>11G</td>
<td>Marriott Ballroom 1</td>
<td>Singing for Jesus to “Our Generation”: Comparative Ethnographies in Post-denominational Evangelicalism</td>
<td>Joshua Busman, University of North Carolina at Chapel Hill&lt;br&gt;Sponsored by Sacred/Religious Music Special Interest Group</td>
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**8:30**

- **11D**: Mark Laver, University of Guelph<br>  
  Richard Mook, Arizona State University<br>  
  Alex Rodriguez, University of California<br>  
  Ted Solis, Arizona State University<br>  
  Tom Zlabinger, York College/City University of New York

- **11E**: Yinbei Li, Shanghai Conservatory of Music<br>  
  Chengcheng Ma, Shanghai Conservatory of Music<br>  
  Yan Sun, Shanghai Conservatory of Music<br>  
  Kay Shelemay, Harvard University

- **11F**: Katherine Meizel, Bowling Green State University

- **11G**: Joshua Busman, University of North Carolina at Chapel Hill

**9:00**

- **11D**: Alisha Jones, University of Chicago

- **11E**: Nadia Chana, University of Chicago

- **11F**: “You Need Equal Measures of Extreme Joy and ‘Don’t Fuck With Me’”: An Embodied Approach to the Ethnography of Singing”<br>  
  Kay Shelemay, Harvard University

- **11G**: Deborah Justice, Yale University

**9:30**

- **11D**: “I Shall Get Home Someday”: Black Countertenors, Bio-Musicality, and Gendered Gospel Performance<br>  
  Alisha Jones, University of Chicago

- **11E**: “You Need Equal Measures of Extreme Joy and ‘Don’t Fuck With Me’”: An Embodied Approach to the Ethnography of Singing”<br>  
  Kay Shelemay, Harvard University

- **11F**: “You Need Equal Measures of Extreme Joy and ‘Don’t Fuck With Me’”: An Embodied Approach to the Ethnography of Singing”<br>  
  Kay Shelemay, Harvard University

- **11G**: Deborah Justice, Yale University

**10:00**

- **11D**: “I Shall Get Home Someday”: Black Countertenors, Bio-Musicality, and Gendered Gospel Performance<br>  
  Alisha Jones, University of Chicago

- **11E**: Unspoken yet Heard: Navigating Outsider/Insider Voice Roles in the Study of Turkish Classical Genres<br>  
  Eve McPherson, Kent State University at Trumbull

- **11F**: “You Need Equal Measures of Extreme Joy and ‘Don’t Fuck With Me’”: An Embodied Approach to the Ethnography of Singing”<br>  
  Kay Shelemay, Harvard University

- **11G**: Deborah Justice, Yale University

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**SEM 58th Annual Meeting**

**November 14 – 17, 2013 • Indianapolis, Indiana**
11H Marriott Ballroom 2
Roundtable – For More than One Field: Ethnomusicology and Voice Studies
Chair: Gianpaolo Chiriaco, University of Salento
*Sponsored by Voice Studies Special Interest Group

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

11:45 “The Paul Whiteman of the East”: Music and Race in Colonial Southeast Asia
Fritz Schenker, University of Wisconsin at Madison
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<th>Chair(s)</th>
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<td>10:45</td>
<td>12E</td>
<td>Lincoln</td>
<td>Power and Identity in Vocal Performance</td>
<td>Eric Chary, Wesleyan University</td>
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<tr>
<td>11:15</td>
<td>12E</td>
<td>Lincoln</td>
<td>“Cause this is Africa”: African Topics and Power Relations in the Official Songs of the 2010 South African World Cup Games</td>
<td>Julia Day, University of Washington</td>
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<td>11:45</td>
<td>12E</td>
<td>Lincoln</td>
<td>Songs of Discontent: The Kabyle Voice in Post-Colonial Algeria</td>
<td>Christopher Orr, Penn State University</td>
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<td>10:45</td>
<td>12F</td>
<td>Santa Fe</td>
<td>New Issues in Transcription and Analysis</td>
<td>Michael Largey, Michigan State University</td>
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<tr>
<td>10:45</td>
<td>12F</td>
<td>Santa Fe</td>
<td>Cultural Translations of Ottoman/Turkish Music in Byzantine Neumes: Documenting Musical Evolution of Makam and Usul</td>
<td>Mehmet Sanlikol, College of the Holy Cross</td>
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<td>11:15</td>
<td>12F</td>
<td>Santa Fe</td>
<td>Unwrapping Meaning: Rapgenius.com and Why Collaborative Analysis Matters</td>
<td>Annie Greenwood, University of British Columbia</td>
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<td>10:45</td>
<td>12G</td>
<td>Marriott Ballroom 1</td>
<td>Children: Displacement and Groove</td>
<td>Rana El Kadi, University of Alberta</td>
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<td>11:15</td>
<td>12G</td>
<td>Marriott Ballroom 1</td>
<td>Exploring the Impact of Music on Refugee Children</td>
<td>Andrea Embery, York University</td>
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<td>11:15</td>
<td>12G</td>
<td>Marriott Ballroom 1</td>
<td>Creating New Communities: Performance among Displaced Children of Abidjan</td>
<td>Ty-Juana Taylor, University of California Los Angeles</td>
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<td>11:45</td>
<td>12G</td>
<td>Marriott Ballroom 1</td>
<td>Children's Experience of Groove</td>
<td>Matt Swanson, University of Washington</td>
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<td>10:45</td>
<td>12H</td>
<td>Marriott Ballroom 2</td>
<td>“Innovation is Our Tradition”: Indigenous Perspectives on Music Revitalization</td>
<td>Victoria Lindsay Levine, Colorado College</td>
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<td>11:15</td>
<td>12H</td>
<td>Marriott Ballroom 2</td>
<td>Innovating Tradition: The Spiritual Significance of Powwows in Appalachian Pennsylvania</td>
<td>Susan M. Taffe Reed, Bowdoin College</td>
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<td>11:45</td>
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<td>Modern/Traditional: What's the difference? Indigenous Composition Performance and Methodology</td>
<td>Avery Ieriho:kwats, Montgomery College</td>
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12I Marriott Ballroom 3
Aesthetics and Connectivity
Chair: Janet Sturman, University of Arizona

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

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

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

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

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

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

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

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

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

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

11:45 Learn What They Live: Crafted Cosmopolitanism in Acadian and Cajun Revivals
Marion MacLeod, Memorial University of Newfoundland
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Cultural Politics and Musical Theatre in French Slave Colonies, 1764–1789
By David M. Powers

In 1764 the first printing press was established in the French Caribbean colonies, launching the official documentation of operas and plays performed there, and marking the inauguration of the first theatre. Powers’s rigorous study of pre-French Revolution performance practices in Guadeloupe, Martinique, and Saint-Domingue (now Haiti) examines the elaborate system of social casting; the environments in which nonwhite artists emerged; and both negative and positive contributions of the Catholic Church and the military to operas and concerts produced in these colonies. The author also explores the level of participation of nonwhites in these productions, as well as theatre architecture, décor, repertoire, seating arrangements, and types of audiences. The status of nonwhite artists in colonial society; the range of operas in which they performed; their accomplishments, praise, criticism; and the use of créole texts and white actors/singers à visage noirs (with blackened faces) present a clear picture of French operatic culture in these colonies. The study concludes with an examination of the ways in which colonial opera was affected by slave uprisings, the French Revolution, the emergence of “patriotic theatres,” and their role in fostering support for the king, as well as the impact on subsequent operas produced in the colonies and in the United States.

Powers makes significant contributions to African-Caribbean studies, French colonial history, and French baroque opera.
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