<table>
<thead>
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<th>Welcome</th>
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<td>Acknowledgements</td>
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55th Annual Meeting  
November 10-14, 2010 • Los Angeles, California
UCLA’s Department of Ethnomusicology and the Local Arrangements Committee welcome all to the 55th annual meeting of the Society for Ethnomusicology, November 11-14, 2010. Conference activities will take place at the Wilshire Grand Hotel in downtown Los Angeles.

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

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

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

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

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

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

From the Local Arrangements Chair

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

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

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

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

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University of British Columbia

Deborah Wong, Past-President
University of California, Riverside

Jennifer C. Post, Secretary
The Musical Instrument Museum

Suzanne Flandreau, Treasurer
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University of California, Santa Barbara

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University of Washington

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

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

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Ric Alviso
California State University, Northridge

Katherine Hagedorn
Pomona College

Judy Mitoma
University of California, Los Angeles

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University of California, Los Angeles

Jonathan Ritter
University of California, Riverside

Tony Seeger
University of California, Los Angeles

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Stephen Stuempfle, Executive Director
Lyn Pittman, Business Office Coordinator

SEM 2010 Program Committee

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

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Leslie Gay
University of Tennessee, Knoxville

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Indiana University Conferences

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

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

*T indicates a table in the book exhibit area

Meetings

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

Program Supplement

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

Disabled Persons

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

Activities Table

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

In Case of Emergency

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

Tote bags sponsored by UCLA Herb Alpert School of Music
Internet Access

Wireless internet access is available in every sleeping room and in some common areas. It is complimentary for guests staying overnight in the hotel. Please ask the hotel desk staff for more information.

Meals

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

Business Center

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

Registration

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

Registration Hours are:

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

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

Book Exhibit Hours are:

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<th>Day</th>
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<tr>
<td>Thursday, Nov. 11</td>
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<tr>
<td>Friday, Nov. 12</td>
<td>8:00am – 6:00pm</td>
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<tr>
<td>Saturday, Nov. 13</td>
<td>8:00am – 1:00pm</td>
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Speaker Prep Room

There will be a “Speaker Prep Room” available in the Salon C, which is one floor below the registration area, near the Wilshire Boulevard entrance. This room will be set with all the audio-visual equipment that will be in the paper session rooms. Presenters will have an opportunity to sign up for a short block of time to familiarize themselves with the equipment prior to giving their presentation.

The Speaker Prep Room will be open as follows:

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<th>Day</th>
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<tr>
<td>Thursday, Nov. 11</td>
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<td></td>
<td>12:30 – 1:15pm</td>
</tr>
<tr>
<td>Sunday, Nov. 14</td>
<td>8:00 – 9:00am</td>
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</table>
Silent Auction

The Silent Auction is located in the book exhibit. Proceeds from the auction are used to subsidize student registration fees at the Annual Meeting. The auction is open during book exhibit hours. The auction will end one hour prior to the closing of the book exhibit on Saturday afternoon at 12pm. Items won must be paid for and retrieved on Saturday between noon and 1:30pm; the Student Concerns Committee will not be able to mail sold items. The Committee is unable to accept credit cards, but can accept cash and checks. Join in the fun and friendly competition for a worthwhile aim of supporting the professional development of our student members and future colleagues.

Seeger Prize Papers

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

Reception for First Time Attendees & New Members

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

Job Interviews

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

Bus Transportation

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

Commuter Parking at the Wilshire Grand

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

8:30am – 5:45pm  
**Pre-Conference Symposium**  
Garden East and Garden West

8:30am – 2:30pm  
**Ethnomusicology Goes to Middle School**  
North Park Middle School, Pico Rivera

7:30 – 9:00pm  
**South Asia Concert**  
Golden State

9:30 – 11:30pm  
**Pre-Conference Reception**  
Weiland Brewery Underground

## Thursday, November 11

7:30 – 9:30pm  
**UCLA Music of Korea Ensemble Concert**  
Pacific/Sierra

8:00 – 9:45pm  
**Gamelan Çudamani Performance at UCLA**  
Buses depart at 7:00pm

## Friday, November 12

8:30 – 10:30am  
**President’s Round Table**  
Sierra Room

1:30 – 3:30pm  
**Special Event: Cross-Disciplinary Conversations I**  
Sustained Engagement: Anthropology, Community Collaboration and Human Rights  
Rosewood

5:30 – 6:30pm  
**BFE High Tea Party**  
Garden East

## Friday, November 12 (continued)

6:00 – 7:00pm  
**First-Time Attendees and New Members Reception**  
Sierra Room

7:00 – 11:00pm  
**Welcome Reception, Dance Workshop, and Dance Party**  
Pacific/Sierra

8:00 – 9:00pm  
**Shona Dance Workshop**  
Pacific/Sierra

9:15 – 11:00pm  
**Dance Party**  
Pacific/Sierra

California State University, Northridge’s Masanga Marimba will perform traditional and popular music from Zimbabwe and Latin America.

## Saturday, November 13

10:45 - 11:15  
**Special Event: Cross-Disciplinary Conversations II**  
Why Listen to Other Animals?  
Rosewood Room

1:30 – 3:30pm  
**General Membership Meeting**  
Pacific/Sierra

3:45 – 5:15pm  
**Seeger Lecture: George Lipsitz**  
Pacific/Sierra

6:00 – 7:45pm  
**Conference Banquet**  
Golden State Room

8:00 – 10:00pm  
**UCLA Gala Concert**  
Pacific/Sierra
Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles

George Lipsitz, Professor, Department of Black Studies, University of California, Santa Barbara

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

The 2010 Society for Ethnomusicology Seeger Lecturer is the distinguished historian George Lipsitz. In truth, to call Professor Lipsitz a historian is to seriously underestimate the importance of an expansive and yet focused history of scholarly work that has helped to shape the current configuration of many fields and disciplines, including ethnomusicology and popular music studies. Among his books that have had the most influence in these fields are:

- Time Passages: Collective Memory and American Popular Culture (2001)
- Dangerous Crossroads: Popular Music, Postmodernism and the Focus of Place (1994)

Ethnomusicologists working on issues of race will be well acquainted with his path-breaking study, The Possessive Investment in Whiteness: How White People Profit from Identity Politics (1998). But most will know him as a leading voice in popular music and popular culture studies. Among his books that have had the most influence in these fields are:

- Time Passages: Collective Memory and American Popular Culture (2001)
- Dangerous Crossroads: Popular Music, Postmodernism and the Focus of Place (1994)
- Midnight at the Barrelhouse: The Johnny Otis Story (2010)

And Beyond. Lipsitz followed up on the Otis autobiography with an insightful study of Otis and his career in West Coast R&B titled Midnight at the Barrelhouse: The Johnny Otis Story (2010), material that will serve as a point of departure for his Seeger Lecture, entitled, "Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles."
This recent work reminds us of one of the great strengths of Lipsitz’s work: he is simultaneously capable of drawing on a range of case studies, anecdotes, and historical details to construct insightful theories and generalizations, while also boring down deeply into the details of personal biography or the chronicles of place to reveal America to itself in new ways. Witness his 1998 biography of the activist Ivory Perry (A Life in the Struggle: Ivory Perry and the Culture of Opposition), who was best known for initiating the movement to recognize and confront lead poisoning in poor children, or his look at his former home of St. Louis in Sidewalks of St. Louis: Places, People, and Politics in an American City (1991).

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

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

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

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

-Gage Averill, Dean, Faculty of Arts, University of British Columbia and SEM President
## Schedule at a Glance

### Wednesday, November 10, 2010
- **Registration**: 7:30am – 6:00pm, Ballroom Level
- **Pre-Conference**: 8:00am – 9:00pm, Garden East/West
- **South Asia Concert**: 7:30 – 9:00pm, Golden State

### Thursday, November 11, 2010
- **Registration**: 7:30am – 5:00pm, Ballroom Level
- **Paper Session 1**: 8:30 – 10:30am, Meeting Rooms
- **Paper Session 2**: 10:45am – 12:15pm, Meeting Rooms
- **Exhibit Hall Open**: 11:00am – 6:00pm, Wilshire
- **Committee Meetings**: 12:30 – 1:30pm, Meeting Rooms
- **Paper Session 3**: 1:30 – 3:30pm, Meeting Rooms
- **Paper Session 4**: 3:45 – 5:15pm, Meeting Rooms
- **Committee Meetings**: 7:30 – 11:30pm, Meeting Rooms

### Friday, November 12, 2010
- **Registration**: 7:30am – 4:00pm, Ballroom Level
- **Committee Meetings**: 7:00 – 8:00 am, Meeting Rooms
- **Exhibit Hall Open**: 8:00am – 6:00pm, Wilshire
- **Paper Session 6**: 8:30 – 10:30am, Meeting Rooms
- **Paper Session 7**: 10:45am – 12:15pm, Meeting Rooms
- **Committee Meetings**: 12:30 – 1:30pm, Meeting Rooms
- **Paper Session 8**: 1:30 – 3:30pm, Meeting Rooms
- **Paper Session 9**: 3:45 – 5:45pm, Meeting Rooms
- **BFE High Tea Party**: 5:30 – 6:30pm, Garden East
- **First-Timers’ Reception**: 6:00 – 7:00pm, Sierra
- **Welcome Reception**: 7:00 – 11:00pm, Pacific/Sierra
- **Shona Dance Workshop**: 8:00 – 9:00pm, Pacific/Sierra
- **Dance Party**: 9:15 – 11:00pm, Pacific/Sierra

### Saturday, November 13, 2010
- **Committee Meetings**: 7:00 – 8:00am, Meeting Rooms
- **Registration**: 7:30am – 12noon, Ballroom Level
- **Exhibit Hall Open**: 8:00am – 1:00pm, Wilshire
- **Paper Session 10**: 8:30 – 10:30am, Meeting Rooms
- **Paper Session 11**: 10:45am – 12:30pm, Meeting Rooms
- **Committee Meetings**: 12:30 – 1:30pm, Meeting Rooms
- **General Membership Meeting**: 1:30 – 3:30pm, Meeting Rooms
- **Seeger Lecture**: 3:45 – 5:15pm, Pacific/Sierra
- **SEM Banquet**: 6:00 – 7:45pm, Golden State
- **UCLA Gala Concert**: 8:00 – 10:00pm, Pacific/Sierra

### Sunday, November 14, 2010
- **Committee Meetings**: 7:00 – 9:00am, Meeting Rooms
- **Registration**: 8:00 – 9:00am, Ballroom Level
- **Paper Session 12**: 8:30 – 10:30am, Meeting Rooms
- **Paper Session 13**: 10:45am – 12:15pm, Meeting Rooms
Wednesday, November 10

Pre-Conference Symposium
Garden East and Garden West Rooms

Music Research and Performance in South Asia: The Life and Work of Nazir Ali Jairazbhoy

Sponsored by the UCLA Department of Ethnomusicology and the South Asian Performing Arts Section

8:30 – 8:45am Opening Remarks

Natalie Sarrazin, Chair, Pre-Conference Committee
Jacqueline Cogdell DjeDje, Chair, Dept. of Ethnomusicology, UCLA
Amy Catlin Jairazbhoy, Visiting Associate Professor, UCLA

8:45 – 10:15am Session I: Applied and Theoretical Discourses

Chair: Carol Babiracki

Amie Maciszewski, “Pedagogy of Indian Classical Music – Towards an Inclusive Gurukul”

Subha Chaudhury, “ARCE and Nazir Ali Jairazbhoy”

Matt Allen, “The Music Practiced There Has The Authority of the Sastras: Mirrors and Refractions in Music Theory North and South in India”

10:15 – 10:30am Break

10:30am – 12:00noon Session II: Towards An Integrated South Asian Ethnomusicology

Chair: Kaley Mason

Richard Wolf, “The Voice in the Drum Across South Asia”

Christine Guillebaud, “Toward an Aesthetic Anthropology? Music, Image and Dance in South India”

Marc Perlman, “Durational Augmentation: An Experiment in Cross-Cultural Comparison”

55th Annual Meeting

November 10-14, 2010 • Los Angeles, California
### Pre-Conference Symposium (continued)

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<th>Time</th>
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<tr>
<td>3:55 – 4:20pm</td>
<td>Panel 3 South Asian Pedagogical Materials</td>
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<td>Chair: Victor Vicente</td>
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<td><em>Sarah Morelli,</em> “Movement in the Classroom: Pedagogical Materials on South Asian Dance”</td>
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<td><em>Zoe Sherinian,</em> “A Comprehensive Anthology to Teach Music and Dance of South Asia”</td>
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<td>4:25 – 4:55pm</td>
<td>Reflections on Nazir</td>
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<td><em>Regula Quershi,</em> “Stalwarts and Intimates in Indian Ethnomusicology”</td>
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<td></td>
<td><em>Richard Widdess,</em> “Nazir the Scientist”</td>
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<td>5:00 – 5:45pm</td>
<td>Film</td>
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<td>“Disrupted Divas” A Documentary by Amie Maciszewski</td>
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<td>5:45 – 7:30pm</td>
<td>Dinner</td>
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<td>7:30 – 9:00pm</td>
<td>South Asia Concert</td>
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<td><em>Golden State</em></td>
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<td>Sponsored by the UCLA Department of Ethnomusicology and the South Asian Performing Arts Section</td>
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<td>UCLA Mohindar Brar Sambhi Endowed Chairs in Indian Music</td>
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<td></td>
<td>James Kippen, tabla</td>
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<td></td>
<td>Allyn Miner, sitar</td>
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<td>Matt Allen, vocals</td>
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<td>Abhiman Kaushal, tabla</td>
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<td>9:30 – 11:30pm</td>
<td>Pre-Conference Reception</td>
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<td><em>Weiland Brewery Underground</em></td>
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<td>505 S. Flower Street, Suite B-140</td>
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### Other Pre-conference Events, 8:00am - 10:00pm

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<tr>
<th>Time</th>
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<tbody>
<tr>
<td>8:30am – 2:30pm</td>
<td>Ethnomusicology Goes to Middle School</td>
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<td>Sponsored by the Education Section</td>
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<td>6:00 – 10:00pm</td>
<td>SEM Board of Directors Meeting</td>
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<td>Presidential Suite</td>
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<td>Time</td>
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<td>8:00am</td>
<td>Presidential Suite</td>
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**1C Rosewood Room**

**Pursuing Social Justice through Musical Activism: Cross-National Models**

Chair: Rebekah Moore, Indiana University

- **8:30** Rhythm as Activism: Building Communities of Struggle through Mobile and Inclusive Drumming Groups
  - Jonathan Bakan, University of Western Ontario and York University, Canada

- **9:00** I Am Thinking. I Am Remembering a Song
  - Antonia Garcia-Orozco, California State University, Long Beach

- **9:30** “Politrick(s)” and “Medical Mafia”: Rock and Social Justice in Indonesia
  - Rebekah Moore, Indiana University

- **10:00** Discussant

**1D Fernwood Room**

**Analysis of Music and Dance I**

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

- **8:30** “That Mic’s a Detonator!”: Music Categorization and Political Subtexts in Rage Against the Machine’s Evil Empire
  - Mandy J. Smith, California State University, Long Beach

- **9:00** Multi-identity Tunes: Musical Tunes Performed in a Regional Chinese Buddhist Ritual
  - Wai-Yin Chan, Independent Scholar, Hong Kong

- **9:30** Generalized Representations of Musical Time Categories
  - Michael S. Tenzer, University of British Columbia, Canada

- **10:00** Discussant
<table>
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<tr>
<th>Time</th>
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<th>Session Title</th>
<th>Speaker/Institution</th>
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</thead>
<tbody>
<tr>
<td>8:30</td>
<td>Brentwood Room</td>
<td>Sound Ecologies: Place and Politics I</td>
<td>Samuel Araújo, Universidade Federal de Rio de Janeiro, Brasil</td>
</tr>
<tr>
<td>9:00</td>
<td>Brentwood Room</td>
<td>Auditory Regimes in the Field of the Sensible: Charting the Politics of Sound in Wartime Iraq</td>
<td>J. Martin Daughtry, New York University</td>
</tr>
<tr>
<td>9:30</td>
<td>Brentwood Room</td>
<td>Performing Teriyaa: Music, HIV/AIDS and Politics on a Gambian Stage</td>
<td>Bree McConnell, University of Washington, Seattle</td>
</tr>
<tr>
<td>10:00</td>
<td>Brentwood Room</td>
<td>“Everything’s Gone Green”: The Nexus of Environmentalism, Sounding Nature, and Ritual Performance in Contemporary Experimental Theatre</td>
<td>Kate Galloway, University of Toronto, Ontario, Canada</td>
</tr>
<tr>
<td>10:00</td>
<td>Brentwood Room</td>
<td>Returning Home/Conserving Home: Political Ecology and Contested Constructions of Place in Sigur Ros’s “Heima”</td>
<td>Jonah M. Chambers, University of Pennsylvania</td>
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<tr>
<td>8:30</td>
<td>Los Angeles Room</td>
<td>Sound Ecologies of West African Singing</td>
<td>David Locke, Tufts University</td>
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<tr>
<td>9:00</td>
<td>Los Angeles Room</td>
<td>Big Voices and Small Voices: An Analysis of Harmony in Southern Ewe Song Traditions</td>
<td>James Burns, State University of New York, Binghampton</td>
</tr>
<tr>
<td>9:30</td>
<td>Los Angeles Room</td>
<td>Understanding Ghanaian Ewe Scales/Modes from Melodic Procedures and Contexts</td>
<td>George Dor, University of Mississippi</td>
</tr>
<tr>
<td>10:00</td>
<td>Los Angeles Room</td>
<td>Yorùbá Melodic Structure in Transatlantic Perspective</td>
<td>Amanda Villepastour, The Musical Instrument Museum</td>
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<tr>
<td>10:00</td>
<td>Los Angeles Room</td>
<td>Musical Sweetness in Agbadza Songs</td>
<td>David Locke, Tufts University</td>
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<tr>
<td>8:30</td>
<td>Garden East Room</td>
<td>Training People to Make a Difference</td>
<td>Brian Schrag, Summer Institute of Linguistics (SIL)</td>
</tr>
<tr>
<td>9:00</td>
<td>Garden East Room</td>
<td>Applied Ethnomusicology and Strategies for Making a Difference</td>
<td>J. Ric Alviso, California State University, Northridge</td>
</tr>
<tr>
<td>9:30</td>
<td>Garden East Room</td>
<td>Becoming an Arts Coordinator: Lessons Learned from Incorporating Ethnomusicological Training in Elementary and Middle School Classrooms</td>
<td>Abimbola Cole, University of California, Los Angeles</td>
</tr>
<tr>
<td>10:00</td>
<td>Garden East Room</td>
<td>From Ivory Towers to Hanging Gardens: Educating for Applied Ethnomusicology</td>
<td>Ricardo D. Trimillos, University of Hawai‘i at Manoa</td>
</tr>
<tr>
<td>10:00</td>
<td>Garden East Room</td>
<td>Research, Co-Creation, and Love in Local Arts Advocacy</td>
<td>Brian Schrag, Summer Institute of Linguistics (SIL)</td>
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<tr>
<td>8:30</td>
<td>Chandler Room</td>
<td>Through Time and Transition: Ensembles Contouring the Korean Soundscape</td>
<td>Mikyung Park, Keimyung University, South Korea</td>
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<tr>
<td>9:00</td>
<td>Chandler Room</td>
<td>Project Korea: Kugak Teams and the Sound of a New Korea</td>
<td>Hilary Finchum-Sung, Seoul National University, South Korea</td>
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<tr>
<td>9:30</td>
<td>Chandler Room</td>
<td>The Dynamics of Imitation and Creation: Study of Modern Korean Instrument Orchestrations</td>
<td>Mikyung Park, Keimyung University, South Korea</td>
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<tr>
<td>10:00</td>
<td>Chandler Room</td>
<td>Performing History and Imagining the Past: Re-contextualization of Court Ensembles in Contemporary South Korea</td>
<td>Heesun Kim, Kookmin University, South Korea</td>
</tr>
<tr>
<td>10:00</td>
<td>Chandler Room</td>
<td>IIIIZ+, New Music Ensemble Three Asian Zithers Plus: Genre Surfing in the 21st Century</td>
<td>Jocelyn Clark, Pai Chai University, South Korea</td>
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</tbody>
</table>
1 I Garden West Room
Film Session

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

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

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

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

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

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

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

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

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

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

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

10:00  Repatriation and Cultural Equity
Bertram Lyons, American Folklife Center
Anna Lomax Wood, Association for Cultural Equity/Alan Lomax Archive at CUNY Hunter College
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<thead>
<tr>
<th>Session 2, 10:45am – 12:15pm</th>
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<tbody>
<tr>
<td><strong>2A Chandler Room</strong></td>
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<tr>
<td>Urban Soundscapes</td>
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<td>Chair: Maureen Loughran, Tulane University and Senior Producer, American Routes</td>
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<tr>
<td>10:45 Istanbul on Soundtrack: Articulations of Urban Soundscapes in Turkish Films</td>
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<td><em>Meri Kyto, University of Eastern Finland</em></td>
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<td>11:15 Reordering Urbanscape: Musical Zoning at the Japanese Festival, Kokura Gion</td>
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<td><em>Junko Nishimura, Kyushu University, Japan</em></td>
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<td>11:45 Music and Development in the Neoliberal City: Liveness in Austin, Texas</td>
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<tr>
<td><em>Caroline P. O’Meara, University of Texas, Austin</em></td>
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<tr>
<td><strong>2B Del Mar/Verdugo Room</strong></td>
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<tr>
<td>Sounds of Los Angeles</td>
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<tr>
<td>Chair: Charles Sharp, California State University, Fullerton</td>
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<td>10:45 El Sistema, L.A.-Style: Music Education and Social Activism in the Twenty-first Century</td>
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<tr>
<td><em>Mina Yang, University of Southern California</em></td>
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<tr>
<td>11:15 The Urban Guanaco’s Music: Illuminating Salvadoran Identity within the Mexican Context of Los Angeles</td>
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<tr>
<td><em>Alexandra Anaya, University of California, Riverside</em></td>
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<td>11:45 “Let’s All Go Back to the Old Landmark”: Musical Revival Through the Re-enactment in One African-American Megachurch in Los Angeles, California</td>
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<td><em>Birgitta Johnson, Syracuse University</em></td>
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<td><strong>2C Brentwood Room</strong></td>
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<td>Music Pedagogy and Music Learning</td>
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<td>Chair: Andrew Shahriari, Kent State University</td>
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<td>10:45 Traditional Tune Acquisition in Ireland’s Shannon Region</td>
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<td><em>Nancy McEntire, Indiana State University</em></td>
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<td>11:15 Indigenous Knowledge and Music in the Classroom: A South African Example</td>
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<td><em>Bernhard Bleibinger, University of Fort Hare, South Africa</em></td>
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<td>11:45 Aesthetic Education for Socio-Political Change: Cai Yuanpei in Republican China (1911-49)</td>
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<td><em>Jeremy Leong, Jefferson Community College</em></td>
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<td><strong>2D Fernwood Room</strong></td>
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<tr>
<td>Film Session</td>
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<tr>
<td>10:45 Ida Oru Isai! (This is a Music!): An Ethnomusicological Documentary (60 minutes)</td>
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<td><em>Zoe Sherinian, University of Oklahoma</em></td>
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<td><strong>2E Westwood Room</strong></td>
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<tr>
<td>Heritage, Politics and Identity</td>
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<tr>
<td>Chair: Regula Qureshi, University of Alberta, Canada</td>
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<tr>
<td>10:45 Theorizing Radical Multiculturalism and Sonic Identity Politics in Afro-Asian “Fusion” Music</td>
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<tr>
<td><em>Tamara Roberts, University of California, Berkeley</em></td>
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<tr>
<td>11:15 “From the Soil of the Mississippi Delta”: Early Blues and the Image of the “Bluesman” Reconsidered</td>
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<td><em>Gabriel Solis, University of Illinois, Urbana-Champaign</em></td>
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<td>11:45 Pearling for Heritage: Reclaiming Authority for Kuwaiti Pearling Music</td>
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<td><em>Ghazi al-Mulaifi, New York University</em></td>
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<td>Session 2, 10:45am – 12:15pm</td>
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**2F Los Angeles Room**  
**Jewish Liturgical Music in Transition**  
*Sponsored by the Jewish Music SIG*  
Chair: Jeffrey Summit, Tufts University  

- **10:45** Continuities of Religious Sound: Nineteenth Century Synagogue Music and the Dynamics of American Jewish History  
  *Judah Cohen, Indiana University*  
- **11:15** New Jewish Spirituality on the Upper West Side: Friday Night at B’nai Jeshurun (BJ)  
  *Mark Kligman, Hebrew Union College*  
- **11:45** Tradition in Transition: Recent Musical Change in the Liturgy of the Abayudaya (Jewish People) of Uganda  
  *Jeffrey Summit, Tufts University*  

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

- **10:45** “God Save the King!” – The Ottoman Transformations of a British Anthem in the Mid-Nineteenth Century  
  *Darin Stephanov, University of Memphis*  
- **11:15** (Re-)Constructions of Ottoman-ness in Today’s Classical Turkish Music World  
  *Eric Ederer, University of California, Santa Barbara*  
- **11:45** Radio Melodies, Hebrew Prayers: Performing Liturgies in an Istanbul Synagogue  
  *Maureen Jackson, Carleton College*  

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

- **10:45** “So Old It’s Almost New”: The Carolina Chocolate Drops, Ideologies of Tradition, and What It Means To Play “Old-Time” Music  
  *Thomas G. Richardson, Indiana University*  
- **11:15** “Recapturing the Banjo”: The Black Banjo Revival and the Specter of Romantic Nationalism  
  *Stephan Pennington, Tufts University*  
- **11:45** “Get in the Groove and Let the Good Times Roll”: What, and Where is the U.S. Clave?  
  *Sule Greg Wilson, Independent Scholar*  

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

- **10:45** UCLA’s Contributions to the Development of the Field of Ethnomusicology  
  *Michael Iyanaga, University of California, Los Angeles*  
- **11:15** Archive, Laboratory, Instruments: The Role of Research Collections in Shaping Ethnomusicology at UCLA and Beyond  
  *Aaron Bittel, University of California, Los Angeles*  
- **11:45** UCLA Ethnomusicology Publications: A Legacy of Ethnographic Dissemination  
  *Kathleen Hood, University of California, Los Angeles*
Thursday, November 11,  

**Session 2, 10:45am – 12:15pm**

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

**12:30 – 1:30pm**

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| 12:30 – 1:30pm | **SIG for the Study of Music and Violence**  
Glenwood Room |
|              | **Sound Studies SIG**  
Los Angeles Room |
|              | **Audio Visual Committee**  
Salon B |
|              | **Long-Range Planning Committee and Development Committee**  
Fernwood Room |
|              | **Dance Section Business Meeting**  
Westwood Room |
|              | **Archiving SIG**  
Brentwood Room |
|              | **Indigenous Music SIG**  
Rosewood Room |
|              | **African Music Section: Memorial Tribute to Willie Anku**  
Del Mar/Verugo Room |
### Thursday, November 11

#### 3A Rosewood Room
**Re/Constructing the Banjo: Re/Circulations of Meaning and Value in the Black Atlantic**  
Chair: Richard Jones-Bamman, Eastern Connecticut State University  
1:30 **In, But Not Of, America: Race, Hybridity, and Doubleness in the Early Banjo Revival**  
*Barbara Taylor, University of California, Santa Barbara*  
2:00 **Joel Sweeney's Diffusion of Minstrelsy Banjo 1836-1842**  
*Lucas Bowman, Appalachian State University*  
2:30 **“Anti-Modern Machines”: Building Banjos for the New/Old Times**  
*Richard Jones-Bamman, Eastern Connecticut State University*  
3:00 **“What is at Stake, and for Whom?”: Nurturing a Collaborative Environment for Banjo Roots Research**  
*Greg C. Adams, University of Maryland, College Park*

#### 3B Chandler Room
**Workshop**  
1:30 **Making Ethnographic Photos**  
*Beto González and Helen Rees, University of California, Los Angeles*

#### 3C Los Angeles
**Sound Ecologies: Place and Politics II**  
Chair: Adriana Helbig, University of Pittsburgh  
1:30 **Unity of Politics and Art: Music Activities during the Cultural Revolution**  
*Yawan Ludden, University of Kentucky*  
2:00 **Pickin’ on the State Department: Bluegrass and U.S. Propaganda in the 21st Century**  
*Mark T. Gerolami, The Student Loan Bluegrass Band*  
2:30 **The Boussadia and the International Festival of the Sahara**  
*Alan Karass, College of the Holy Cross*  
3:00 **“Son de la barricada”: Protest Song and Revolution on Oaxaca’s Radio APPO**  
*Alex Stewart, University of Vermont*

#### 3D Fernwood Room
**Transnational Islamic Soundscapes: Listening, Politics, and the Negotiation of the Sacred**  
Chair: Carolyn Landau, King’s College, University of London, United Kingdom  
1:30 **“Moral Musicking”, Pious Projects and Contested Notions of a “British Islam”: Ethnographic Case Studies from West London**  
*Carolyn Landau, King’s College, University of London, United Kingdom*  
2:00 **Morocco’s Contemporary Music Scene between Islamism, Transnationalism and Cultural Politics**  
*Nina ter Laan, Radboud University, Nijmegen, Netherlands*  
2:30 **Literacies of Listening: Sound, Sacred Affect, Aural Pedagogies and the Spread of Sufi Islam**  
*Deborah Kapchan, New York University*  
3:00 **New Islamic Soundscapes and the Right Kind of Listening**  
*Jeanette Jouili, University of Amsterdam, The Netherlands*

#### 3E Garden East Room
**Analysis of Music and Dance II**  
Chair: Jeremy Wallach, Bowling Green State University  
1:30 **Motivic Hierarchies, Grammar and Meaning in North Indian Raga Music**  
*Somangshu Mukherji, Princeton University*  
2:00 **Love, Debt and the Dead: The Toraja Song “Dodeng”**  
*Andrew V. Hicken, Northern Arizona University*  
2:30 **Moving Word: The Music and Dance of Speech**  
*Adriana Fernandes, Universidade Federal da Paraiba, Brasil*  
3:00 **Between First Nations Song and Early Music**  
*Dylan Robinson, University of Toronto, Ontario, Canada*
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<tr>
<td>1:30</td>
<td>May You Have Courage in Your Life: A Bulgarian Musical Story (50 minutes)</td>
<td>Timothy Rice, University of California, Los Angeles</td>
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<tr>
<td>2:30</td>
<td>Jingū: Gagaku and Shinto Tradition (55 minutes)</td>
<td>Michiko Urita, University of Washington</td>
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<tr>
<th>3G</th>
<th>Westwood Room</th>
<th>Sound Economies? Making and Marketing Music in Capitalist Southeastern Europe</th>
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<tbody>
<tr>
<td>1:30</td>
<td>A Return to Normalcy (Amidst Clans and Degenerates): The Postsocialist Ethics of Capitalist Popular Music Production in Tirana, Albania</td>
<td>Nicholas Tochka, SUNY Stony Brook</td>
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<tr>
<td>2:00</td>
<td>Slavi Trifonov, the Commodification of Music, and Capitalist Logic in Post-State-Socialist Bulgaria</td>
<td>Plamena Kourtova, The Florida State University</td>
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<td>2:30</td>
<td>From the Center in the Middle: Tambura Bands Turning to Expats (and Turning a Profit) in Croatia and its Intimates</td>
<td>Ian R. MacMillen, University of Pennsylvania</td>
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<td>3:00</td>
<td>Standard Fare: Boredom as Subjective Recovery at Sofia’s “Chainata”</td>
<td>Ryan McCormack, University of Texas, Austin</td>
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<th>Del Mar/Verdugo Room</th>
<th>Doing Ethnomusicology, Expanding the Field</th>
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<tr>
<td>1:30</td>
<td>Activism in the Field: Research Responsibility and Relationships in a West African Community</td>
<td>Katharine E. Stuffelbeam, University of California, Los Angeles</td>
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<tr>
<td>2:00</td>
<td>A Community Model of Authorship for Indigenous Cultural Heritage</td>
<td>Breandán Ó Nualltáin, Comhaltas Ceoltóirí Éireann, Ireland</td>
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<td>2:30</td>
<td>Mapping Historical Ethnomusicology: Definitions and Debates</td>
<td>David Gabriel Hebert, University of Southern Mississippi</td>
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<td>3:00</td>
<td>The Ecology of Music Scholarship: Ethnomusicology as an Intervention in Buddhist Studies</td>
<td>Jeffrey W. Cupchik, Independent Scholar</td>
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<th>3I</th>
<th>Brentwood Room</th>
<th>The Negotiations of Women Making Music</th>
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<tr>
<td>1:30</td>
<td>Mosuo’s “First Tune”: Ahabala and Musical Creativity in a Matrilineal Society</td>
<td>Min Yang, Wesleyan University</td>
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<td>2:00</td>
<td>The Politics of Community: Female Rivalry, Black Magic, and Legitimacy in Gong Ensembles in a West Sumatran Village</td>
<td>Jennifer A. Fraser, Oberlin College</td>
</tr>
<tr>
<td>2:30</td>
<td>Music, Religion, and Emancipation: Women’s Andalusian Ensembles</td>
<td>Julia Banzi, Lewis and Clark College and Reed College al-Andalus Ensemble</td>
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<tr>
<td>3:00</td>
<td>“Feminine” Melancholy, Loss, and the Spiritual Labors of Turkish Classical Women Musicians</td>
<td>Denise Gill-Gurtan, The College of William and Mary</td>
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### Thursday, November 11

- **Session 3, 1:30 – 3:30pm**
  - **3J Glenwood Room**
    - Music, Spirituality and Ritual I
      - Chair: Gregory Barz, Vanderbilt University
    - 1:30 The Sacred Resonance; The Construction of Sonic Meaning among the Nahua
      - Veronica Pacheco, University of California, Los Angeles
    - 2:00 A Convergence of Ethnomusicology and Jurisprudence: Contextual Views on Whether Performing Sacred Choral Music Endorses Religion in US Public Schools
      - Duncan Vinson, Suffolk University
    - 2:30 Understanding the Soundscapes of the Odalan Ceremony in North Bali
      - Eric Vandal, l'Université de Montréal, Québec, Canada
    - 3:00 Music and Ritual in Southern Uganda: A Comparative Perspective
      - Peter J. Hoesing, Florida State University
  - **3K Sawtelle Room**
    - Competing Europes: Ontologies of Competition in Germany and Beyond
      - Chair: Lars-Christian Koch, Ethnological Museum Berlin, Germany
    - 1:30 Defending the Dialect: Cologne Carnival and the Loss Mer Singe Song Contest
      - Made Mantle Hood, Monash University, Australia
    - 2:00 Competing Worlds at the “Creole” World Music Competition in Germany
      - Michael O'Toole, University of Chicago
    - 2:30 Guitar Fight Club: Ritual, Competition and Commodities in Guitar Culture
      - Lars-Christian Koch, Ethnological Museum Berlin, Germany
    - 3:00 On the Virtue of the Vanquished: The Eurovision Song Contest Beyond Competition, After Europe
      - Philip V. Bohlman, University of Chicago

- **Session 4, 3:45 – 5:15pm**
  - **4A Fernwood Room**
    - Open Forum
  - 3:45 Urban Disaster, Population Displacement and Detroit: Imagining Urban Ethnomusicology for the Musics of a “Dead City”
    - Chairs: Kelly Natasha Foreman, Wayne State University
    - Sheldon Santamaria, Wayne State University
  - **4B Del Mar/Verdugo Room**
    - Musical Instruments and “Other” Representations in World Film Music
      - Chair: Jonathan McCollum, Washington College
    - 3:45 Coding the Character, Sounding the Scene: Melodrama, Characterization and “Mise-en-scénique” Construction through the Music of Hindi Cinema
      - Natalie Sarrazin, SUNY Brockport
    - 4:15 The Sound of Nationalism/The Sound of the Other: Armenian Music in Film
      - Jonathan McCollum, Washington College
    - 4:45 Strange New Worlds? – Musical Instruments and Cultural and Temporal Coding in Science Fiction Film
      - Victor Vicente, The Chinese University of Hong Kong
Thursday, November 11

Session 4, 3:45 – 5:15pm

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Session 4, 3:45 – 5:15pm

4G Chandler Room
Film Session

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

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

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

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

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

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

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

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

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

5:15 Discussant: Jane Sugarman, CUNY Graduate Center

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

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

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

Aaron Singer, University of California, Riverside

5:15 Discussant: Shanna Lorenz, Occidental College

4:00 - 5:00pm
Wilshire Room (Book Exhibits)
University of Chicago Press Reception

55th Annual Meeting
November 10-14, 2010 • Los Angeles, California
Thursday, November 11

5A Westwood Room
Sound Ecologies of Time and Place
Chair: Jesse Johnston, University of Michigan

5:30 Milling Frolics and New Meanings in Cape Breton
Stephanie Conn, University of Toronto, Ontario, Canada

6:00 Hearing Colonialism in Nineteenth-Century Algeria
Kristy Riggs, Columbia University

6:30 Sound Terrains: Ecology, Place and Soundscapes in South Moravia
Jesse Johnston, University of Michigan

5B Chandler Room
Music and Social Activism I
Chair: Jean Ngoya Kidula, University of Georgia

5:30 How Not to Act Like a Woman: Reinforcing Gender Ideology through Comedy Drag in West Java
Henry Spiller, University of California, Davis

6:00 Mexican Musical Culture in Hollywood Film: Authentic, Misinterpretive, or Creative Hype?
Steve Loza, University of California, Los Angeles

6:30 Autonomous Restraint: Ubiquitous Expressions of Kenyan Populist Music
Jean Ngoya Kidula, University of Georgia

5C Garden West Room
Sound Ecology? Theories, Places and Parallels for Ecomusicology
Chair: Andrew Mark, York University, Canada

5:30 Music and Food Synergy: Local and Slow Food Movements and Their Musics
Sarah Quick, Winthrop University

6:00 Big Fat Green Rhymes: Unfolding the Environmental Clue of Cretan Folk Poetry
Maria Hnaraki, Drexel University

6:30 A Return to Grace: Ecology and Participatory Discrepancies
Andrew Mark, York University

5D Glenwood Room
What the Gat? The Investigation of a Genre in North Indian Drum, Dance and Melodic Performance
Sponsored by the South Asian Performing Arts Section
Chair: Katherine Butler Schofield, King’s College, London, United Kingdom

5:30 Diving into the Ocean of Love and Tempo: A Look at Indian Dance “Gats” in Five 19th-Century Treatises
Margaret Walker, Queen’s University, Kingston, Ontario, Canada

6:00 Exploring the Mystery of the Tabla Gat
James Kippen, University of Toronto, Ontario, Canada

6:30 Gat-tora; Song and Dance in the Formation of Sitar Music
Allyn Miner, University of Pennsylvania

5E Los Angeles Room
Film Session

5:30 A Por Por Funeral for Ashirifie (60 minutes)
Steven Feld, University of New Mexico
### Session 5, 5:30 – 7:30pm

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<th>Room</th>
<th>Title</th>
<th>Chair</th>
<th>Speakers</th>
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<tbody>
<tr>
<td>5F Brentwood</td>
<td>Film Music and National Consciousness in Three Asian Contexts</td>
<td>Mark Slobin, Wesleyan University</td>
<td>Aaron Paige, Wesleyan University</td>
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<td>Fashioning a Filmi Folk: Dravidianism, Democracy, and Musical Stereotype in Early Tamil Cinema</td>
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<td>New Narratives in South Korean Cinema: Brotherhood Beyond the Joint Security Area</td>
<td>Hae Joo Kim, Wesleyan University</td>
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<td>Mythic Heroes, Allegoric Narratives, and Imagined Nation: Music and Cultural China Imagination in Tsui Hark’s Wuxia/Kungfu Films</td>
<td>Po-Wei Weng, Wesleyan University</td>
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<td>5G Sawtelle</td>
<td>Music Displacement and Disaster I</td>
<td>Luvenia A. George, Independent Scholar</td>
<td>Meghan Forsyth, University of Toronto, Ontario, Canada</td>
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<td>Sounding Heritage, Performing Alliances: Vishtèn and the Acadian Cultural Revival</td>
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<td>Social Action and the Globalization of the Disaster Song</td>
<td>James Carr, University of North Carolina, Greensboro</td>
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<td>Griot MCs and Origin Myths: Negotiating Environments of Displacement in Senegalese Hip hop</td>
<td>Catherine M. Appert, University of California, Los Angeles</td>
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<td>5H Del Mar/Verdugo</td>
<td>Gender, Sexuality and Social Activism I</td>
<td>Maria E. Mendonca, Kenyon College</td>
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<td>Men at Work: Re-presenting Hawaiian Masculinities through Song, Dance and Fashion</td>
<td>Kati Szego, Memorial University, Canada</td>
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<td>I Love a (Pride) Parade: Queer Community-Building, Temporary Spaces and Politicized Kitsch among LGBT Marching Bands</td>
<td>James Carr, University of Washington, Seattle</td>
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<td>Truth, Justice, and the Hellenic Way: The Cultural Apotheosis of the ‘Gay Messiah’ in Rufus Wainwright’s “Going to a Town”</td>
<td>Paula M. Higgins, University of Nottingham, UK</td>
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<td>Women’s Courtship Voices: Music, Gender and Politics in a Filipino Muslim Song-Duel Drama</td>
<td>Mary Talusan, Loyola Marymount University</td>
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<tr>
<td>5I Garden East</td>
<td>Repatriation of Audio-Visual Archives in the 21st Century II</td>
<td>Anthony Seeger, University of California, Los Angeles</td>
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<td>Repatriation as Community Activism: A Report from Alaska’s North Slope</td>
<td>Aaron Fox, Columbia University</td>
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<td>“The Day We Fall Is Not the Day We Sink”: Haitian Cultural Memory Archives and Repatriation after the Quake</td>
<td>Gage Averill, University of British Columbia, Canada</td>
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<td>Q’eros, Peru: Returning Documentation to the Remote Andes, with Community Discussions about its Value and Processes of Local Availability</td>
<td>Holly Wissler, Independent Scholar, Peru</td>
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<td>Discussant: Anthony Seeger, University of California, Los Angeles</td>
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Thursday, November 11  

**Session 5, 5:30 – 7:30pm**

**5J Rosewood Room**  
**Fela! The Roots and Fruits of Afrobeat**  
*Sponsored by the African Music Section*  
Chair: Stephanie Shonekan, Columbia College, Chicago

- **5:30** The Music of the Zombie: Fela Anikulapo-Kuti, Popular Music and National Politics in Nigeria  
  *Olabode Omojola, Mount Holyoke College*

- **6:00** Gender and Reflexive Modernity in Fela Anikulapo Kuti’s Music  
  *Marie Agatha Ozah, Duquesne University*

- **6:30** We’re About to Bring About Some Change: Music, Politics, and the Influence of Fela on North American Afrobeat  
  *Ian Gendreau, Bristol Community College*

- **7:00** Like Mother, Like Son: The Revolutionary Songs of the Kutis  
  *Stephanie Shonekan, Columbia College, Chicago*

**5K Fernwood Room**  
**Vocal Ecologies**  
Chair: Nina Eidsheim, University of California, Los Angeles

- **5:30** If There’s a Place in Your Voice: Corcovado and the Corpaural Politics of Accent in the United States  
  *Jason Stanyek, New York University*

- **6:00** Voicescapes: Conjunctures of Body and Technology in Laryngectomy  
  *Caitlin Marshall, University of California, Berkeley*

- **6:30** An Ethnography and Analysis of Underwater Singing  
  *Nina Eidsheim, University of California, Los Angeles*

- **7:00** Discussant: Susan McClary, University of California, Los Angeles

**Evening Session, 7:30 –11:30pm**

7:30 – 11:30pm  
**African Music in the American Academy: Challenges and Directions**  
Chair: Lois Anderson, University of Wisconsin, Madison

Presenters:  
- Jacqueline Cogdell Djedje, University of California, Los Angeles  
- Kobla Ladzekpo, California Institute of the Arts and the University of California, Los Angeles  
- James Makubuya, Wabash College  
- Carol Muller, University of Pennsylvania  
- Lester Monts, University of Michigan  
- Kazadi wa-Mukuna, Kent State University

African Music Section Business Meeting
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<tr>
<th>Thursday, November 11</th>
<th><strong>Evening Block, 7:00 –11:00pm</strong></th>
<th>Friday, November 12</th>
<th><strong>Morning Block, 7:00 –8:00am</strong></th>
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<td>7:00 – 9:00pm</td>
<td>Golden State Room</td>
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<td>Los Angeles Room</td>
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<td>Oxford University Press Reception</td>
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<td>SEM Chapters</td>
<td>Salon B</td>
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<td>7:30 – 8:30pm</td>
<td>Los Angeles Room</td>
<td>7:00 – 8:00am</td>
<td>Careers and Professional Development Committee</td>
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<td>Crossroads Project</td>
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<td>7:00 – 8:00am</td>
<td>Rosewood Room</td>
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<td>7:30 – 9:30pm</td>
<td>Garden West Room</td>
<td>SIG on Sacred and Religious Music</td>
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<td>Popular Music Section Business Meeting</td>
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<td>7:00 – 8:00am</td>
<td>Del Mar/Verugo Room</td>
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<td>7:30 – 9:30 pm</td>
<td>Pacific/Sierra Room</td>
<td>SIG on Improvisation</td>
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<td>UCLA Music of Korea Ensemble Concert</td>
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<td>8:00 – 9:45 pm</td>
<td>Royce Hall Auditorium, UCLA</td>
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<td>Gamelan Çudamani Performance</td>
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<td>(Buses depart the Wilshire Grand at 7:00 pm)</td>
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<td>8:00 – 10:00pm</td>
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<td>Latin American/Caribbean Studies Music Section</td>
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<td>Association for Chinese Music Research</td>
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<td>8:00 – 10:00pm</td>
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<td>Society for Arab Music Research</td>
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<td>8:00 – 10:00pm</td>
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<td>Education Section Forum</td>
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<td>9:15 – 11:00pm</td>
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<td>2010 and 2011 Local Arrangement Committees and Program Committees</td>
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<td>9:30 – 11:00pm</td>
<td>Del Mar/Verdugo Room</td>
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<td>University of Texas Reception</td>
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Friday, November 12

Session 6, 8:30 – 10:30am

6A Sierra Room
PRESIDENT’S ROUND TABLE
Chair: Gage Averill, University of British Columbia and SEM President

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

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

Session 7, 10:45am – 12:15pm

7A Rosewood Room
Perspectives and Directions in the Ethnomusicology of Guatemala
Chair: T. M. Scruggs, University of California, Davis

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

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

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

7B Garden West Room
Listeners and Ecologies of Music Listening
Chair: Anne Dhu McLucas, University of Oregon

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

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

11:45 Who Cares if Yu (Can’t) Listen? Noise-induced Hearing Loss as a Research Problem and Occupational Hazard in Ethnomusicology
*John Murphy, University of North Texas
Kris Chesky, University of North Texas*
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<tr>
<td>7C</td>
<td>Westwood Room</td>
<td>Daniel Sheehy, The Smithsonian Institutions</td>
<td>Jamboree Time! Memory, Heritage, and Afterlife at a Vernacular Music Variety Show</td>
<td>10:45</td>
<td>Bradley Hanson, Brown University</td>
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<td>Bradley Hanson, Brown University</td>
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<td>11:15 Creating Dreamworlds, (Dis)Connecting Cultures: The Politics of Silk Road Reverie</td>
<td>Harm Langenkamp, Utrecht University, The Netherlands</td>
<td>Creating Dreamworlds, (Dis)Connecting Cultures: The Politics of Silk Road Reverie</td>
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<td>Utrecht University, The Netherlands</td>
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<td>11:45 Epistemological Foundations of Applied Ethnomusicology</td>
<td>Klisala Harrison, University of British Columbia, Canada</td>
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<td>11:45</td>
<td>University of British Columbia, Canada</td>
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<td>7D</td>
<td>Fernwood Room</td>
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<td>Film Session</td>
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<td>7E</td>
<td>Brentwood Room</td>
<td>Emily Ferrigno, Yale University</td>
<td>Tango as a Compositional Element in Egyptian Film Song</td>
<td>10:45</td>
<td>CUNY Graduate Center</td>
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<td>Popular Music in Films</td>
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<td>Tango as a Compositional Element in Egyptian Film Song</td>
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<td>Chair: Emily Ferrigno, Yale University</td>
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<td>10:45 Tango as a Compositional Element in Egyptian Film Song</td>
<td>Margaret J. Farrell, CUNY Graduate Center</td>
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<td>CUNY Graduate Center</td>
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<td>11:15 Paris Blues</td>
<td>Andy Fry, King’s College, London, United Kingdom</td>
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<td>King’s College, London, United Kingdom</td>
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<td>7F</td>
<td>Los Angeles Room</td>
<td>Dane Harwood, Independent Scholar</td>
<td>Towards a Spatial Theory of Musical Meaning: Maskanda Performance in (Post) Apartheid South Africa</td>
<td>10:45</td>
<td>Utrecht University, The Netherlands</td>
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<td>Music Displacement and Disaster II</td>
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<td>11:15 Music After the Inferno</td>
<td>Katie Graber, University of Wisconsin, Madison</td>
<td>Music After the Inferno</td>
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<td>University of Wisconsin, Madison</td>
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<td>11:45 Edessan Syriac Chant: A Case of Displacement Addressed by Music</td>
<td>Tala Jarjour, University of Cambridge, United Kingdom</td>
<td>Edessan Syriac Chant: A Case of Displacement Addressed by Music</td>
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<td>University of Cambridge, United Kingdom</td>
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<td>7G</td>
<td>Garden East Room</td>
<td>Charlotte Frisbie, Southern Illinois University, Edwardsville</td>
<td>Of Ruins and Echoes: Gendered Poetics Among Destruction and Dislocation</td>
<td>11:15</td>
<td>Southern Illinois University, Edwardsville</td>
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<td>Gender, Sexuality and Social Activism II</td>
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<td>Chair: Charlotte Frisbie, Southern Illinois University, Edwardsville</td>
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<td>10:45 “Everybody in the Band was a Dyke”: Gender, Sexuality, and Jazz Discourse in the Case Study of Willene Barton</td>
<td>Yoko Suzuki, University of Pittsburgh</td>
<td>“Everybody in the Band was a Dyke”: Gender, Sexuality, and Jazz Discourse in the Case Study of Willene Barton</td>
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<td>11:15 Of Ruins and Echoes: Gendered Poetics Among Destruction and Dislocation</td>
<td>Sonia T. Seeman, University of Texas, Austin</td>
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<td>11:45 Sounds of Development?: Race, Authenticity and Tradition among Dagara Women of Northwestern Ghana</td>
<td>Sidra Lawrence, University of Texas, Austin</td>
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<td>University of Texas, Austin</td>
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### Session 7, 10:45am – 12:15pm

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<tr>
<td>7H Del Mar/Verugo Room</td>
<td><strong>Landscapes, Soundscapes and Depictions of Place in Asian Film Music</strong>&lt;br&gt;Chair: Eliot Bates, Cornell University</td>
<td>10:45 “Padharo Mhare Des” (Welcome to my Land): The Idea of Rajasthan as Portrayed through Filmi Set and Song in Bollywood&lt;br&gt;&lt;i&gt;Shalini Ayyagari, Dartmouth College&lt;/i&gt;</td>
<td>11:15 Re-imagining China’s Soundscape in the Film Music of Zhao Jiping&lt;br&gt;&lt;i&gt;J. Lawrence Witzleben, University of Maryland, College Park&lt;/i&gt; &lt;br&gt;11:45 Affect and Landscape in the Film Music and Film Sound of 21st Century Turkish Cinema&lt;br&gt;&lt;i&gt;Eliot Bates, Cornell University&lt;/i&gt;</td>
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<tr>
<td>7I Glenwood Room</td>
<td><strong>Musical Instruments: Organology, Ecology, Activism</strong>&lt;br&gt;Chair: J. Kenneth Moore, Metropolitan Museum of Art</td>
<td>10:45 Overseas and Out of Tune: Harpsichord Tours in Post-World War II Asia&lt;br&gt;&lt;i&gt;Jessica Wood, Duke University&lt;/i&gt;</td>
<td>11:15 Modern Sounds of an Ancient Echo: Chinese Qin Music in the Age of Mass Media&lt;br&gt;&lt;i&gt;Da Lin, University of Pittsburgh&lt;/i&gt; &lt;br&gt;11:45 Local Forests Global Instruments: Connecting Ecological and Cultural Sustainability&lt;br&gt;&lt;i&gt;Aaron Allen, University of North Carolina, Greensboro&lt;/i&gt;</td>
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<td>7J Chandler Room</td>
<td><strong>Sound Ecologies and Sustainable Futures: Children Re-Shaping Traditions</strong>&lt;br&gt;Chair: Trevor Wiggins, Independent Scholar</td>
<td>10:45 Changing Sound Ecologies: Children in Northern Ghana&lt;br&gt;&lt;i&gt;Trevor Wiggins, Independent Scholar&lt;/i&gt;</td>
<td>11:15 Re-visioning the Rainbow Nation: Venda Children and Musical Futures in Limpopo, South Africa&lt;br&gt;&lt;i&gt;Andrea Emberly, University of Western Australia&lt;/i&gt; &lt;br&gt;11:45 Re-shaping Lives and Performances: Music, Dance and Media among Child Performers in Recife, Brazil&lt;br&gt;&lt;i&gt;Rita de Cácia Oenning da Silva, PPGAS/ Universidade Federal de São Paulo, Brasil&lt;/i&gt;</td>
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<td>Time</td>
<td>Session 8, 1:30 – 3:30pm</td>
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<td>12:30 – 1:30pm</td>
<td>8A Rosewood Room</td>
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<td><strong>Special Event: Cross-Disciplinary Conversations I</strong></td>
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<td>Chair: Robert Garfias, University of California, Irvine (SEM President 1985-1987)</td>
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<td>1:30 Sustained Engagement: Anthropology, Community Collaboration and Human Rights</td>
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<td><em>Victoria Sanford (anthropology--violence and human rights law)</em></td>
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<td><em>CUNY Graduate Center and Lehman College</em></td>
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<td>1:45 Respondents:</td>
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<td><em>Suzel Ana Reily, Queen’s University, Belfast, Northern Ireland</em></td>
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<td><em>Joshua Pilzer, University of Toronto, Ontario, Canada</em></td>
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<td><em>Michael Birenbaum-Quintero, Bowdoin College</em></td>
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<td><em>Matthew Sumera, University of Wisconsin-Madison</em></td>
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<td>2:45 Conversations with the SEM Membership</td>
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<td>1:30 – 2:30pm</td>
<td>8B Del Mar/Verugo Room</td>
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<td><strong>Problematizing East European Romani Music: Incursions, Exclusions, and the Challenges of Representation</strong></td>
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<td>Chair: Carol Silverman, University of Oregon</td>
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<td>1:30 White Temperament: Comparing the Rational and the Emotional among Ethnic Groups in the Czech Republic</td>
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<td><em>Petra Gelbart, Harvard University</em></td>
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<td>2:00 “Does it sound in tune to you?” Discourses of Poverty, Pitch Perception and Performance Skill among Romani Musicians in Ukraine</td>
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<td><em>Adriana Helbig, University of Pittsburgh</em></td>
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<td>2:30 – 3:30pm</td>
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<td><strong>Why a National Festival of Roma Music Failed to Promote Roma Rights in Bulgaria: A Case Study of Romfest 2008</strong></td>
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<td><em>Eran Livni, Indiana University</em></td>
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<td>3:00 Balkan Romani Music: State and Market Exclusions and Appropriations</td>
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<td><em>Carol Silverman, University of Oregon</em></td>
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Friday, November 12

8C  Chandler Room

Ethnomusicology of the Individual
Chair: Rolf Groesbeck, University of Arkansas, Little Rock

1:30 “Silence by my Noise”: An Ecocritical Aesthetic of Noise in the Sound Art of Akita Masami
James R. Edwards, University of California, Los Angeles

2:00 The Sonic Production of Southern Vietnam through Charismatic “Don Ca Tai Tu” Performance
Alexander M. Cannon, University of Michigan

2:30 Musical Individuals, National Iconicities and Gender Subjectivities: The Case of a Lebanese Popular Singer
Guilnard Moufarrej, University of California, Merced

3:00 Analyzing a Ravi Shankar Performance of Raag Yaman
Christopher Matthay, Princeton University

8D  Brentwood Room

Music, Spirituality and Ritual II
Chair: Ellen Koskoff, Eastman School of Music

1:30 Secular Encounters in “Sacred Time”: Mass Media and Mass Culture on Hutterite Colonies
Matthew E Knight, University of Alberta, Canada

2:00 Appropriating the Sacred: From Theaters to Temples in 1960s Taiwanese Opera
Pattie Hsu, University of California, Berkeley

2:30 A Theater of the Spirits: Oral Tradition and Communal Memory in Northeast Thai Healing Rituals
Supeena I. Adler, University of California, Riverside

3:00 “Ya llego lós palos”! Musical Departure, Arrivals, and Spiritual Crossroads in Afro-Dominican Religious Travel
Daniel C. Piper, Brown University

8E  Westwood Room

Understanding Soundscapes and Discourses on Musical Practice
Sponsored by The Ethnomusicology Institute - Research Center in Music and Dance [INET-MD], Portugal
Chair: Iain Foreman, Universidade de Aveiro, Portugal

1:30 Creating Relationships Between Sounds, Contexts and Meanings in an Urban Soundscape Through an Environmentally-Framed Musical Composition
Rafael de Oliveira, Universidade de Aveiro, Portugal

2:00 ‘Sound Mirage’: Evoking Soundscapes Through Imagination Among Caipira Ranchers
Alex Duarte, Universidade de Aveiro, Portugal

2:30 Different Spaces, Same Event: Oppositions that Permeate the Music in the Ayahuasca Ritual Context
Patricia Paula Lima, Universidade de Aveiro, Portugal

3:00 Thinking Beyond Representation: Sound Ecology, Acoustemology and New Ethnography
Iain Foreman, Universidade de Aveiro, Portugal

8F  Garden West Room

Revisioning Ethnomusicology and Science
Chair: Timothy Cooley, University of California, Santa Barbara

1:30 What does it mean to be “moved” by music?
Judith Becker, University of Michigan

2:00 Objective Measures of Subjective Experience in the Ethnomusicology of Autism: Attributes, Liabilities, and Larger Implications
Michael Bakan, Florida State University

2:30 Film, Music, and Shared Understanding
John Hajda, University of California, Santa Barbara

3:00 Ecology vs. Economics: Two Sustainability Discourses for Music Cultures
Jeff Todd Titon, Brown University
### Session 8, 1:30 – 3:30pm

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<tr>
<th>Room</th>
<th>Topic</th>
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<th>Presenters/Institutions</th>
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</table>
| **8G** Los Angeles Room | World Music Theories: Context and Concept | Brenda Romero, University of Colorado, Boulder | 1:30 A Theory of Infinite Variation  
* Brenda Romero, University of Colorado, Boulder  
2:00 “Compas” as Conceptual Metaphor in Spanish Flamenco  
* Steven Mullins, University of Colorado, Boulder  
2:30 Virtual Heterophony: An Overview  
* Munir Beken, University of California, Los Angeles  
3:00 Discussants: Victoria Levine, Colorado College  
Kwasi Ampene, University of Colorado, Boulder |
| **8H** Glenwood Room | Music, Movement, and Masculinities: Contested Masculinities | Hari Krishnan, Wesleyan University | 1:30 Putting Some Air on Their Chests: Movement and Masculinity in Competitive Air Guitar  
* Sydney Hutchinson, Syracuse University  
2:00 Millennial Masculinities in Hungarian Folk Music and Dance  
* Barbara Rose Lange, University of Houston  
2:30 From Gynemimesis to Hypermasculinity: The Multiple Identities of Male Performers of Bharatanatyam  
* Hari Krishnan, Wesleyan University  
3:00 Discussant: Carol Babiracki, Syracuse University |
| **8I** Garden East Room | Hybrids and Hybridity | Stephen Blum, CUNY Graduate Center | 1:30 From Hybridity to the Rhizomes: Modeling Contemporary Hindustani Music Performances  
* Hans Utter, Ohio State University  
2:00 Hybridity in Balinese Music: The Agency and Performance Style of Guitarist I Wayan Balawan  
* David D. Harnish, Bowling Green State University  
2:30 Hybrid Song Repertoires of Southwest Thailand’s Rong Ngeng Tanyong  
* Lawrence Ross, CUNY Graduate Center  
3:00 “Balkan-Jazz” and Ideology: Jazz Freedom Since the Cold War  
* Fritz Schenker, University of Wisconsin-Madison |
| **8J** Fernwood Room | Music Displacement and Disaster III | Tomie Hahn, Rensselaer Polytechnic Institute | 1:30 Musicianship in Exile: Afghan Refugee Musicians in Finland  
* Lari Aaltonen, University of Tampere  
2:00 With this Song, You will Remember: Hip Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan  
* Meredith Schweig, Harvard University  
2:30 “A Memory I Learned in Song”: Crimean Tatar Song and Ideologies of Home  
* Maria Sonevytsky, Columbia University  
3:00 Modernizing City, Modernizing Feelings: The Displacement of the Carpas Shows and its Music in Mexico City 1910-1950  
* Natalia Bieletto Bueno, University of California, Los Angeles |
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<tr>
<th>Room</th>
<th>Session</th>
<th>Time</th>
<th>Title</th>
<th>Chair</th>
<th>Speaker(s)</th>
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| 9A     | Rosewood Room | 9A      | Sounds of Faith Traversed by Song: Emplacing Spiritual Communities through Music and Pilgrimage | Monique Ingalls, McMaster University, Canada | 3:45 Pilgrimage through Poetry: The Murid Islamic Diaspora Returns Home on the Path Paved by Sacred Xasaayid  
Christine Thu Nhi Dang, University of Pennsylvania  
W. Gerard Poole, Independent Scholar  
Monique Ingalls, McMaster University, Canada |
| 9B     | Garden West Room | 9B      | Music in the Film and Recording Industries: Constructing Women, Building Communities | Monica Hairston, CBMR, Columbia College, Chicago | 3:45 The Bitch and the Wildcat or Film Music for Bad Girls  
Rebecca Fulop, University of Michigan  
4:15 Reinterpreting the Global Theme—Carmen and its Music in Film  
Marzanna Poplawska, University of North Carolina, Chapel Hill |
| 9C     | Sawtelle Room | 9C      | Lecture Demonstration                                                                                       | Eliot Grasso, University of Oregon | 3:45 Realizing Variation Procedures on the Uilleann Pipes: The Creative Mental Soundscape of the Traditional Piper  
Eliot Grasso, University of Oregon  
4:15 Balancing Revolution and Capitalism: Lesbian Community Building and Goldenrod Music  
Lauron J. Kehrer, Eastman School of Music |
| 9D     | Chandler Room | 9D      | Workshop                                                                                                       | Ben Harbert, University of California, Los Angeles  
Amy Catlin-Jairazbhoy, University of California, Los Angeles  
Helen Rees, University of California, Los Angeles | 3:45 Making Quality Videos with Inexpensive Equipment  
Ben Harbert, University of California, Los Angeles  
Amy Catlin-Jairazbhoy, University of California, Los Angeles  
Helen Rees, University of California, Los Angeles |
| 9E     | Del Mar/Verugo Room | 9E      | Natural Soundscapes of China’s Ethnic Minorities                                                                 | Chuen-Fung Wong, Macalester College | 3:45 Excavating Cultural Property from the Tourism Commons: The Case of Yinshui Village and a Dong Minority Musical Performance  
Jessica Anderson Turner, Indiana University  
4:15 Flirting Lovers, and Bickering Siblings: the Significance of Outdoor and Indoor Spaces in Traditional Hani Songs  
Gloria Wong, University of British Columbia, Canada  
4:45 Singing Uyghur Folksongs in China’s “Original Ecology”  
Chuen-Fung Wong, Macalester College |
| 9F     | Salon B   | 9F      | Poster Session                                                                                                 | Robert M. Pitzer, University of Washington, Seattle | 3:45 Teaching and Learning the Yakama Way  
Robert M. Pitzer, University of Washington, Seattle |

55th Annual Meeting

November 10-14, 2010 • Los Angeles, California
**Friday, November 12**

| 9G | **Fernwood**  
| Sound Ecologies: The State  
Chair: Timothy Rommen, University of Pennsylvania |
| --- |
| 3:45 | Fairouz and the Lebanese National Resistance  
*Ken Habib, California Polytechnic State University, San Luis Obispo* |
| 4:15 | A Question of Genocide, A Question of Self: Music, Trauma, and Political Identity in the Armenian Diaspora  
*Sylvia Alajaji, Franklin and Marshall College* |
| 4:45 | La Nouvelle Scène Créole: Post-zouk Musical Trends in Guadeloupe  
*Laura Donnelly, University of Pennsylvania* |
*Justin Clapp, University of Pennsylvania* |

| 9H | **Brentwood Room**  
| Ethnomusicology and History  
Chair: Bruno Nettl, University of Illinois at Urbana-Champaign |
| --- |
| 3:45 | Always New: The Problem of History in South Indian Fusion  
*Niko Higgins, Columbia University* |
| 4:15 | Time and Place Conflated: Zaman Dulu (a Bygone Era), and An Ecological Approach to a Century of Balinese Shadow Play Music  
*Lisa R. Gold, University of California, Berkeley* |
| 4:45 | Fantasy Island: Song and the Imagination of Corsica  
*Ruth Rosenberg, University of Illinois, Chicago* |
| 5:15 | Vital Mental Medicine: Civilizing the Antarctic Landscape through Blackface Minstrelsy  
*Jennifer Ryan, Indiana State University* |

| 9I | **Glenwood Room**  
| Music and Social Activism II  
Chair: Jonathan Shannon, CUNY Graduate Center and Hunter College |
| --- |
| 3:45 | Modernization in the Musical Texts of 19th century Ottoman Greeks  
*Merih Erol, Max Planck Institute for Human Development, Germany* |
| 4:15 | Black Consciousness in Blackless Brazil: Activism, Alterity and Appropriation in Maracatu Cearense  
*Ron Conner, University of California, Los Angeles* |
| 4:45 | Robot Imams! Responses to the Centralized Call to Prayer in Turkey  
*Eve McPherson, Case Western Reserve University* |
| 5:15 | Musical Gateways to Peace and Reconciliation: The Dynamics of ‘Imagined Worlds’ of Spirituality at the Fez Festival of World Sacred Music  
*Roberta King, Fuller Theological Seminary* |

| 9J | **Westwood Room**  
| Sounds of Place and Identity  
Chair: Alison Arnold, North Carolina State University |
| --- |
| 3:45 | Don’t Sell Your Black Man’s Stool to Sit on a White Man’s Chair: Negotiating Identity through Performance in Suriname’s Ala Kondre Dron Ensemble  
*Caleb B. Bennett, North Carolina State University* |
*Megan Rancier, University of California, Los Angeles* |
| 4:45 | “We Crave Your Condescension”: Irish-American Identity in the Mulligan Guards  
*Sarah Gerk, University of Michigan* |
| 5:15 | Playing their Part: Social Reform and the Role of Professional Female Musicians in Hindustani Music  
*Aanaar Desai-Stephens, Cornell University* |
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<tr>
<th>Friday, November 12</th>
<th><strong>Evening Block, 4:30 – 11:00pm</strong></th>
<th>Saturday, November 13</th>
<th><strong>Morning Block, 7:00 – 9:00am</strong></th>
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<td>4:30 – 5:30pm</td>
<td><strong>Salon A</strong></td>
<td>7:00 – 8:00am</td>
<td><strong>Garden West Room</strong></td>
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<td>Investment Advisory Committee</td>
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<td>Education Section Business Meeting</td>
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<td>5:00 – 7:00pm</td>
<td><strong>Los Angeles Room</strong></td>
<td>7:00 – 8:00am</td>
<td><strong>Chandler Room</strong></td>
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<td>UCLA Department of Ethnomusicology Alumni Gathering</td>
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<td>HIV/AIDS Network Initial Interest Group Meeting</td>
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<td>5:30 – 6:30pm</td>
<td><strong>Garden East Room</strong></td>
<td>7:30 – 9:00am</td>
<td><strong>Sierra Room</strong></td>
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<td>BFE High Tea Party</td>
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<td>Alexander Street Press Breakfast</td>
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<td><em>The British Forum for Ethnomusicology invites all meeting participants to this reception.</em></td>
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<td>8:00am – 12:30pm</td>
<td><strong>Golden State</strong></td>
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<td>6:00 – 7:00pm</td>
<td><strong>Sierra Room</strong></td>
<td>Education Section Workshop for Teachers</td>
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<td>First-Time Attendees and New Members Reception</td>
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<td><em>Sponsored by the Education Section</em></td>
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<td>7:00 – 11:00pm</td>
<td><strong>Pacific/Sierra Room</strong></td>
<td>9:00 – 11:00pm</td>
<td><strong>Garden West Room</strong></td>
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<td>Welcome Reception, Dance Workshop, and Dance Party</td>
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<td>Harvard University Music Department Gathering</td>
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<td>Shona Dance Workshop (8:00-9:00 pm)</td>
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<td>9:00 – 11:00pm</td>
<td><strong>Golden State</strong></td>
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<td>Led by Julia Chigamba, with Masanga Marimba</td>
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<td>University of Pennsylvania and University of Chicago Joint Reception</td>
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<td><em>Sponsored by the Dance Section</em></td>
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<td>Dance Party (9:15-11:00 pm)</td>
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<td>California State University, Northridge’s Masanga Marimba will perform traditional and popular music from Zimbabwe and Latin America.</td>
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| 8:30  | Brentwood     | Music and Indigeneity in Post-Genocidal Cambodia: A Further Examination  
Stephen Mamula, Rhode Island College                   |
| 9:00  | Brentwood     | Love, Seduction, Movies and Politics in the History of a Chinese “Folk” Tune: From Zhou Xuan, Abing to Tang Wei  
Siu Wah Yu, The Chinese University of Hong Kong           |
| 9:30  | Brentwood     | “Death is Jealous”: Inheritance Rights and Relational Politics in the Zimbabwean Feature Film Neria  
Jennifer W. Kyker, University of Pennsylvania        |
| 10:00 | Brentwood     | Traditional as Other: Visual Media and the Remaking of Musical Meaning in Korea  
Eun-Young Jung, University of California, San Diego |
| 8:30  | Glenwood      | The New American Griots  
Patty Tang, Massachusetts Institute of Technology |
| 9:00  | Glenwood      | Dancing Around Discourses: Ivorian Immigrant Performance in Transnational Perspective  
Daniel Reed, Indiana University |
| 9:30  | Glenwood      | Discussant: Kay Kaufman Shelemay, Harvard University |
| 10:00 | Glenwood      | Discussant: Ruth M. Stone, Indiana University |
| 8:30  | Westwood      | Eurovision or Tunnel Vision? Bulgarian Concepts of the Male Voice  
Angela Rodel, University of California, Los Angeles |
| 9:00  | Westwood      | Planet Voice: Strange Vocality in “World Music” and Beyond  
Amy Frishkey, University of California, Los Angeles |
| 9:30  | Westwood      | Grain of Traumatic Memory  
Jenny Olivia Johnson, Wellesley College |
| 10:00 | Westwood      | Discussant: Lila Ellen Gray, Columbia University |
| 8:30  | Chandler      | Touristic Performance and the Heritage Politics of Reggae and Mento in Contemporary Jamaica  
Daniel Neely, New York University |
| 9:00  | Chandler      | Tourism and its Double: Participation as Potential Emancipation from Tropes of Colonialism and Primitivism in West Africa  
Michelle Kisliuk, University of Virginia  
Ama Oforiwaa Aduonum, Illinois State University |
| 9:30  | Chandler      | Touring the Sacred in Afro-Cuban Regla de Ocha: El Tambor as Ceremony and Spectacle  
Katherine Hagedorn, Pomona College |
| 10:00 | Chandler      | Discussant: Timothy Rommen, University of Pennsylvania |
| 10E | Del Mar/Verdugo Room  
**Music Copyrights and Human Rights I**  
Chair: Judith Gray, Library of Congress |
| 8:30 | The Distribution and Consumption of Pirated Hmong Music in Vietnam  
*Lonan O Briain, University of Sheffield, The United Kingdom* |
| 9:00 | Protesting Our Own: Ethnographic Perspectives on Music and its Commodification in the Bolivian Andes  
*Henry F. Stobart, Royal Holloway, University of London, United Kingdom* |
| 9:30 | The Adventures of Gulshan Kumar in Section 52: Responses to Copyright in the Indian Music Industry  
*Gregory Booth, University of Auckland, New Zealand* |
| 10:00 | The Right to be Wronged? Fuzzy Notions of Intellectual Property within the Tongan Brass Band Community  
*David Kammerer, Brigham Young University-Hawai’i* |

| 10F | Los Angeles  
**De/Constructing Music in Film**  
Chair: Atesh Sonneborn, The Smithsonian Institutions |
| 8:30 | Altering Reality, Experiencing Myth: Song Picturization in Bollywood Cinema  
*Sara Brown, The Florida State University* |
| 9:00 | The Flattened Supertonic in Film Music: East or Beast?  
*Sarha Moore, University of Sheffield, United Kingdom* |
| 9:30 | Sounds Authentic: The Music of Manuel Esperón and the Comedia Ranchera Film Genre  
*Donald Henriques, California State University, Fresno* |
| 10:00 | Deconstructing the Music of Na’vi in James Cameron’s Avatar  
*Wanda Bryant, Pasadena City College* |

| 10G | Rosewood Room  
**As it Was in the Beginning and Ever More Shall Change: Contemporary Christian Music and the Reconfiguration of North American Christianity**  
Chair: Deborah Justice, Indiana University |
| 8:30 | “Singing What Got Us Through:” Ethnotheological Interpretations of Contemporary Musical Performance in the Worship Life of a Black Baptist Church  
*Jeffrey Sheehan, Independent Scholar* |
| 9:00 | Normality, Deviance, and a Splintered Musical Mediascape: Willow Creek Community Church’s Construction of Identity through Music  
*Michael Chen, Independent Scholar* |
| 9:30 | Negotiating Style and Substance: The Re-Contextualization of Lutheran Identity through Music  
*Herbert Geisler, Concordia University* |
| 10:00 | “Sometimes I Do Shout Amen…Real Quietly”: Mainline Protestants, “Contemporary” Worship Music, and Re-Negotiating Group Identity  
*Deborah Justice, Indiana University*** |
Saturday, November 13

**10H  Fernwood Room**
**Other Brazils: Renegotiating Musical Tensions in the Peripheries**
*Sponsored by the Latin American and Caribbean Music SIG*  
Chair: Darien Lamen, University of Pennsylvania

- 8:30 “Let Me Hear Where You Are From”: Canadian Audiences and Local Brazilian Music Scenes  
  *Catherine Gauthier Mercier, University of Toronto, Canada*

- 9:00 Brasil Caribenho: Claiming Cultural Citizenship and Deploying Cosmopolitanism in an Amazonian Musical Movement  
  *Darien Lamen, University of Pennsylvania*

- 9:30 Controlling Syncretism while Embracing Eclecticism: Boundary-work and the Mono-directional Flow of Music in Afro-Gaucho Religion  
  *Marc Gidal, Harvard University*

- 10:00 A Canonized Periphery: Locating the Northeastern Sertão within Shifting Brazilian Musical Cartographies  
  *Dan Sharp, Tulane University*

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

- 8:30 Musicking about Surfing  
  *Timothy Cooley, University of California, Santa Barbara*

- 9:00 “God Bless America” at the Old Ball Game: Communal Singing, Commemoration, and Coercion in post-9/11 Professional Baseball  
  *Sheryl Kaskowitz, Harvard University*

- 9:30 Swish! / Cheer!: Sound, Knowledge, and Collectivity in Women’s Basketball  
  *Jonathan Dueck, Duke University*

- 10:00 Interactive Ritual as Sport: A Clash of Brass and Haka at a Maori Powhiri (Ritual Greeting)  
  *Harold Anderson, Bowie State University/Goucher College*

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

- 8:30 Five Years Later: Music Tourism in Post-Katrina New Orleans  
  *Elizabeth Macy, University of California, Los Angeles*

- 9:00 Instruments of Violence: Jazz Funerals and the Death of Young Black Men in New Orleans  
  *Matt Sakakeeny, Tulane University*

- 9:30 Salvaging and Refashioning Music Traditions in Post-Katrina New Orleans  
  *SherriLynn Colby-Bottel, University of Virginia*

- 10:00 “Burn, K-Doe, Burn”: Memory and Endurance at the Mother-in-Law Lounge  
  *Julie Raimondi, University of California, Los Angeles*
11A  Rosewood Room
Special Event: Cross-Disciplinary Conversations II
Chair and Discussant: Steven Feld, University of New Mexico

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

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

11:45  Conversations with the SEM Membership

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

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

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

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

12:15  Discussant: Wynn Yamami, Colby College

11C  Westwood Room
Film Session

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

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

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

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

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

12:15  Discussant: Kara Attrep, University of California, Santa Barbara
11E Garden East Room
Staging the Nation: Propaganda, Power and Instrumentality in West African Dance Ensembles
*Sponsored by the African Music Section*
Chair: Paul Schauert, Indiana University

10:45 The Launch of the Djembé into the Global Marketplace
*Vera Flaig, University of Michigan, Dearborn*

11:15 Instrumental Nationalism: Discipline and Empowerment in Ghana’s State Dance Ensembles
*Paul Schauert, Indiana University*

11:45 Discussant: Kelly Askew, University of Michigan

11F Fernwood Room
Sound Ecologies: Place and Politics III
Chair: Jorge Arevalo-Mateus, Wesleyan University

10:45 The Political Ecology of Music: Reconciling Material Contexts and Aesthetics
*Mark Pedelty, University of Minnesota*

11:15 “My Music Plays Where the People Suffer”: Corridos Prohibidos and the Mapping of a Colombian War
*Patricia Vergara, University of Maryland*

11:45 Verses of Attack: Namdhari Sikh Services of Hale da Divan as Sonic Weapons
*Janice Protopapas, University of Maryland, College Park*

11G Garden West Room
Inviting Resistance and Change: Music, Hegemonic Forces and Social Inequalities
Chair: Denise Nuttall, Ithaca College

10:45 “The Second Life”: Music and the Intersubjective Construction of the HIV-positive Identity in South Africa
*Laryssa Whittaker, University of Alberta, Canada*

11:15 Going Underground: Legislature, Activism and Virtual Spaces in the New Brunswick, NJ Punk Scene
*Aaron Trammell, Rutgers University*

11:45 Applying Ethnomusicology in Anthropological ‘Fields’: Human Rights, Music Education and the Case of ADAPT (Able-Disabled All Peoples Together)
*Denise Nuttall, Ithaca College*

11H Del Mar/Verugo Room
Sonic Ecologies and the Placement of Music in Social Geographies
Chair: John Fenn, University of Oregon

10:45 Grounding the Troops: Music, Place, and Memory in the Iraq War
*Lisa Gilman, University of Oregon*

11:15 “The Heart of Japan” in the Heart of California: Enka and Japanese Americans in Post-War Sacramento
*Loren Kajikawa, University of Oregon*

11:45 Placing Sound in the Cultural Ecology of Beijing
*John Fenn, University of Oregon*
11I  Los Angeles Room
Legacies of Displacement: New Perspectives on Social and Musical Change in India
*Sponsored by the South Asian Performing Arts Section*
Chair: Max Katz, College of William and Mary

10:45  Bourdieu’s Distinction and the Regional Music Genres of Maharashtra and Bengal
*Jeffrey Grimes, Southwestern University*

11:15  Displacing the Body, Converting the Courtesan: The Baiji’s Voice in Sant Tukaram
*Matt Rahaim, University of Minnesota*

11:45  A Song of Exile: Displacement and Disaster in the Musical History of Lucknow
*Max Katz, College of William and Mary*

11J  Brentwood Room
Sounding Out Place
Chair: Salwa El-Shawan Castelo-Branco, Universidad Nova de Lisboa, Portugal

10:45  What’s in a Name? Mapping Difference Through Genre in Popular Music in Japan
*Rachel Goc, University of Wisconsin-Madison*

11:15  “Small Has No Inside, Big Has No Outside: A Matter of Perspective
*Kim Chow-Morris, Ryerson University, Canada*

11:45  Discussant
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<td><em>George Lipsitz, University of California, Santa Barbara</em></td>
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<td>UCLA Gala Concert</td>
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<td><strong>12A Rosewood Room</strong></td>
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<td><strong>Sport, Physical Culture and Music</strong></td>
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<td>Chair: Fernando Orejuela, Indiana University</td>
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<td>8:30</td>
<td>The Ritualized Use of Music in Group Exercise Classes</td>
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<td>Ross Hagen, University of Colorado, Boulder</td>
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<td>9:00</td>
<td>From the Hammond Organ to “Sweet Caroline”: The Historical Evolution of Baseball’s Sonic Environment</td>
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<td>9:30</td>
<td>Controversies on Ice: Representation and Authenticity in the Folk Dance Component of the Vancouver 2010 Olympic Ice Dance Competition</td>
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<td>10:00</td>
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| **12B Glenwood Room** |
| **Music Performance and Performative Activism in the African Diaspora** |
| Chair: Portia Maultsby, Indiana University |
| 8:30 | Cross-genre Hybridizations in Rumba and Cuban Popular Music and Racialized Discourses of Musical Influence  |
| Rebecca Bodenheimer, Hamilton College |
| 9:00 | The Body in Peril: Tina Turner and the Performance of Pain  |
| M. Celia Cain, University of Toronto, Canada |
| 9:30 | 'Gaye Without Shame': Blues Performance As Personal and Social Transformation  |
| Maria Johnson, Southern Illinois University, Carbondale |
| 10:00 | Samba for São João: Black Identities, Festive Interventions, and the Carnivalization of Bahia, Brazil’s June Parties  |
| Jeff Packman, University of Toronto, Canada |

| **12C Garden East Room** |
| **Dancing in the African Diaspora: Other Steps** |
| Sponsored by the Dance Section |
| Chair: Juan Wolf, Indiana University |
| 8:30 | Making Miss Banamba: Tradition and Change in a Surinamese Maroon Dance Competition  |
| Corinna Campbell, Harvard University |
| 9:00 | Negotiating African Guyanese Ethnic Identities through Kweh-Kweh Ritual Dance  |
| Gillian Richards-Greaves, Indiana University |
| 9:30 | “Donde hay sangre negra”: The Religious Dance of “Los Morenos de Paso” in Arica, Chile  |
| Juan Wolf, Indiana University |
| 10:00 | African Sensibility and Creek/Seminole Stomp dance  |
| Paula Conlon, University of Oklahoma |

| **12D Los Angeles Room** |
| **Music in “Total” Institutions** |
| Chair: Tyler Bickford, Columbia University |
| 8:30 | Blood in My Eyes: The Inspiring Principles of Musicians at Louisiana’s Hunt Prison  |
| Benjamin Harbert, Georgetown University |
| 9:00 | How to Prescribe a Healthy Listening? Music Listening in Terms of Medical Efficacy at Rivington House  |
| Anita Hoyvic, University of Oslo, Norway |
| 9:30 | “Girl, you nasty!”: Policing the Boundaries between Inappropriate Dancing and Moral Character  |
| Jennifer Woodruff, Bates College |
| 10:00 | Musical Consumerism in School: Expressive Negotiations of Institutional Authority During Classroom Lessons at a Vermont Elementary School  |
| Tyler Bickford, Columbia University |
12E  Del Mar/Verugo Room
Alaska Native Music as Social Activism
Chair: Susan Hurley-Glowa, University of Alaska, Fairbanks

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**Session 12, 8:30 – 10:30am**

12I  Chandler Room  
**Music and Social Activism III**  
Chair: Dale Olsen, Florida State University

8:30  Les Têtes Brulées, Minstrelsy and the Patriotic Mirror  
*Dennis M. Rathnaw, University of Iowa*

9:00  Beautification, Possession, and Cultural Reimagination: The Fight for Fort Mahakan  
*Eleanor Lipat-Chesler, University of California, Los Angeles*

9:30  Performing La Colombia: Transnational Dimensions of Locality in Mexican Cumbia  
*Jesus Ramos-Kittrell, Southern Methodist University*

10:00  Considering Greenland: Music in the New Arctic Frontier  
*Kimberly Cannady, University of Washington, Seattle*

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12J  Fernwood Room  
**Toward Aesthetic Analysis in Global Popular Musics**  
*Sponsored by the Popular Music Section*  
Chair: Jeremy Wallach, Bowling Green State University

8:30  Unchained Melodies: Aesthetics and Genre-Crossing Politics in Popera.  
*Katherine Meizel, Oberlin College*

9:00  In the Ear of the Beholder: Aesthetics and Musical Taste  
*Esther Clinton, Bowling Green State University*

9:30  Technoaesthetics and the Production of DIY Music Technology  
*Lauren Flood, Columbia University*

10:00  “Easy Listening”: Rethinking Taste Hierarchies in Indonesian Pop  
*Jeremy Wallach, Bowling Green State University*

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**Session 13, 10:45am – 12:15pm**

13A  Garden East Room  
**Film Session**  
Chair: Jane Piper Clendinning, Florida State University, Tallahassee

10:45  Music and Reincarnation: A Balinese Cremation Ceremony  
*Elizabeth A. Clendinning, Florida State University, Tallahassee*

13B  Sawtelle Room  
**Lecture Demonstration**  
Chair: Elisabeth Le Guin, University of California, Los Angeles

10:45  Songs of Coming and Going Son del Centro, Centro Cultural de México, Santa Ana, California  
*Elisabeth Le Guin, University of California, Los Angeles*

13C  Rosewood Room  
**Transnational Dance and Ritual**  
Chair: Katherine M. Brucher, DePaul University

10:45  Liquid Solidarities: Vague Belonging at Electronic Dance Music Events in Paris, Chicago and Berlin  
*Luis-Manuel Garcia, University of Chicago*

11:15  Social Activism or Cultural Appropriation? Didik Nini Thowok and the Recontextualization of an East Javanese Female Style Dance  
*Christina M. Sunardi, University of Washington, Seattle*

11:45  Bodies in Motion, Spirits in Transition: The Performance of Gongde Funerary Rituals by Chaozhou Chinese Transmigrants in Thailand, Malaysia, and Singapore  
*Mercedes DuJunco, Bard College*
### 13D Brentwood Room
**Musical Cultures of Voluntary and Forced Migration**
Chair: Niloofar Mina, New Jersey City University

10:45 Shlepn Dem Goles (Lugging the Exile): Diaspora and Diasporism in Contemporary Yiddish Song  
*Shayn E. Smulyan, Brown University*

11:15 Fuzzy Set of Identities in the Music of Kurdish Alevi Diaspora in Germany  
*Ozan Emrah Aksoy, CUNY Graduate Center*

11:45 Threats to and Protection of Intangible Heritage in Refugee Camp Settings: Conceptual Framework and Case Study from Mae La Refugee Camp on the Thai-Burmese Border  
*Gregory Scarborough, Cultural Cornerstones and UNICEF*

### 13E Garden West Room
**Ecologies of the Body and the Environment**
Chair: Sonia Gaind, New York University

10:45 “Like Blood in Your Mouth”: Vocal Pathology and Catharsis in Flamenco Cante  
*Sonia Gaind, New York University*

11:15 Global Warming and Eco-Musical Broadsides  
*Alison Booth, Auckland University of Technology, New Zealand*

11:45 Rain Prophets and Song: Environmental Knowledge and Musical Preservation in Ceará, Brazil  
*Michael Silvers, University of California, Los Angeles*

### 13F Westwood Room
**Music and Social Activism IV**
Chair: Carol Muller, University of Pennsylvania

10:45 The Disharmonious Honking of the Vuvuzelas: African Rhythm and African Noise in the Soundscape of the 2010 Soccer World Cup  
*Nicol Hammond, New York University*

*Marie Jorritsma, University of the Witswatersrand*

11:45 Music as Civil Protest: Shajarian’s Rabbana Prayer as a Protest Tool in the Aftermath of the 2009 Iranian Elections  
*Kamran Hooshmand, University of Texas, Austin*

### 13G Fernwood Room
**Music Displacement and Disaster IV**
Chair: Sven Kirschlager, Freie Universitat Berlin, Germany

10:45 “Everything is in God’s Hands”: Negotiating Spirituality and Materiality in Bikinian Bomb Songs  
*Jessica A. Schwartz, New York University*

11:15 Music in Movement—Corridistas in Mexican Country Buses as Intermediaries between Local Interests and Globalization  
*Sven Kirschlager, Freie Universitat Berlin, Germany*

11:45 Poetic Emplacement: Musical Mediation of Place within the Somali Community of London’s King’s Cross  
*Emma Brinkhurst, Goldsmiths College, University of London, United Kingdom*
13H  Glenwood Room  
**Sound Ecologies: Place and Politics IV**  
Chair: Ray Briggs, California State University, Long Beach  

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

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

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

13I  Del Mar/Verugo Room  
**Music and Social Activism V**  
Chair: Cheryl Keyes, University of California, Los Angeles  

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

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

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

13J  Chandler Room  
**Sounds of China**  
Chair: Siu-Wah Yu, Chinese University of Hong Kong  

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

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

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

13K  Los Angeles Room  
**Music Copyrights and Human Rights II**  
Chair: Alex Perullo, Bryant University  

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

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

11:45 Rumblings of Revolution: Copyright, Control and the Rise of Independents in Post-WWII American Popular Music  
*Laura Schnitker, University of Maryland, College Park*
Society for Ethnomusicology

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