Monday, October 29th

AMS Ecocriticism Study Group and SEM Ecomusicology Special Interest Group Outings:

Mid-day – 4:30 pm
Cancer Alley/River Road Reality Tour

5:00 pm – 6:00 pm
Soundwalk: Environmental Listening & the Tulane Soundscape, Tyler Kinnear

5:00 pm – 9:00 pm
Ecomusicologies 2012, Tulane University (Rogers Memorial Chapel)

Tuesday, October 30th

8:00 am – 9:00 pm
Ecomusicologies 2012, Tulane University (Rogers Memorial Chapel)

Wednesday, October 31st

8:30 am – 5:30 pm
Pre-Conference Symposium: Crisis and Creativity
Tulane University (Lavin-Bernick Center for University Life, McAllister Place and Freret Street)

7:30 am – 3:00 pm
Ethnomusicology Goes to Middle School: All-school assembly of participatory music-making and shorter in-depth experiences of musical cultures with smaller classes of students
SEM Education Section in collaboration with DeeDee Johnson, St. George’s Episcopal School

Midday – Evening
AMS Ecocriticism Study Group and SEM Ecomusicology Special Interest Group Outing: Honey Island Swamp Tour

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

Thursday, November 1

8:00 am – 12:00 pm
SEM Board of Directors
SEM President’s Suite
**Music and Disability Studies**

Devin Burke (Case Western Reserve), Chair

William Ellis (Saint Michael’s College), “I Can’t Make the Journal by Myself: Blindness as a Transformative Trope in the Music of Reverend Gary Davis”

Daniella Santoro (Tulane University), “The Dancing Ground: Embodied Knowledge, Health, and Visibility in New Orleans Secondlines”

Brian Hogan (University of California, Los Angeles), “Enemy Music: Blind Birifor Xylophonists of Northwest Ghana”

Elyse Marrero (Florida State University), “Staff Benda Billi and the Need to Overcome the Ableist Trope of ‘Overcoming Disability’”

**Crafting Art Music Worlds: The Hidden Work of Rehearsing**

Michael O’Toole (University of Chicago), Chair

Michael O’Toole (University of Chicago), “Rehearsing Publics in a ‘Turkish Art Music’ Ensemble in Berlin”

Suzanne Wint (University of Chicago), “Rehearsing the Social: Becoming a Performer in Kampala’s Classical Music Scene”


Kaley Mason (University of Chicago), Discussant

**Gender Studies**

Gillian Rodger (University of Wisconsin-Milwaukee), Chair

Heather Willoughby (Ewha Woman’s University), “S/he Sings Just like a Woman: Sonic Construction of Gender in East Asian Theater Arts”

Kara Attrep (Bowling Green State University), “Yoko Ono and the Gendered Global Voice”

Henry Spiller (University of California, Davis), “A Queer Organology of the Harp”

Randy Drake (University of California, Santa Barbara), “A Journey of Identity: Jennifer Leitham’s Challenge to Normative Gender Hierarchies of Jazz”

**Studies of Musics in World History**

Barbara Hampton (Hunter College, City University of New York), Chair


James Revell Carr (University of North Carolina at Greensboro), “The Death of Captain Cook: Native Hawaiians and their Simulacra in a Late-Eighteenth Century Pantomime”


Morgan Luker (Reed College), “Fantasmas Africanos: The Spector of Race in Argentine Tango”
Revival and Renewal
Ricardo Trimillos (University of Hawai’i), Chair

Kimberly Cannady (University of Washington), “‘We Had Great Books, but No Music’: Iceland, With and Without Music”
Alexander Cannon (Western Michigan University), “Emerging from the Ruin: The Production of Knowledge and Traditional Music in Southern Vietnam”
Kumiko Uyeda (University of California, Santa Cruz), “Oki Kano’s Dub Ainu Band as Ainu Tonkori Revival?”
Susan Taffe Reed (Cornell University), “TheRole of Music and Dance in Renewing Ancient Relationships between the Delaware and the Haudenosaunee”

Aesthetic and Narrative in Religious Music
Jonathan Dueck (Duke University), Chair

Dorcinda Knauth (State University of New York, Dutchess), “Composing the Future by Listening to the Musical Past: Islamic Exegesis in Javanese Folksongs”
Ruth Davis (Cambridge University), “The Pilgrimage to ‘El-Ghriba’ and the Musical Aesthetics of a Muslim-Jewish Past”
Abigail Wood (University of Haifa, Israel), “Sound Aesthetics and the Narration of Religious Space in Jerusalem’s Old City”
Jonathan Dueck (Duke University), “Musical Lives and Aesthetics in the Worship Wars”

Hindustani Music as Social Life: Ethics, Lineage, Patronage, and Commerce
Sponsored by the South Asian Performing Arts Section (SAPA)
Max Katz (College of William and Mary), Chair

Matthew Rahaim (University of Minnesota), “Gestural Lineages and Embodied Ethics in Hindustani Vocal Music”
Max Katz (College of William and Mary), “The Search for the Lucknow Gharana”
Justin Scarimbolo (University of California, Santa Barbara), “The Indirect ‘Consequences of Colonialism for Indian Music”

Between Festival, Celebration, and Carnival: Reclaiming, Resignifying, and Performing Tradition and Identities in Mexico and Colombia
Sponsored by the Latin American and Caribbean Section (LACSEM)
Brenda M. Romero (University of Colorado at Boulder), Chair

Kim Carter Muñoz (University of Washington), “Todos somos huastecos! We are all Huastecan!: Performance of the Democratization of Son Huasteco at El Festival de la huasteca (The Festival of the Huasteca)”
Raquel Paraiso (University of Wisconsin, Madison), “Festival Son Raiz: Building Community and Signifying Identity and Culture Ownership across Mexican Regions”
Ian Middleton (University of Illinois), “Identity, Peace, and Learning at Rural Music Festivals in Colombia’s Caribbean Coast”
Brenda M. Romero (University of Colorado at Boulder), “El Carnaval de Río Sucio No Es Festival? The Carnival of Río Sucio is Not a Festival”
Cultural Authority and Music: Historical Questions from the Middle East and Central Asia
Sponsored by the Special Interest Group for Historical Ethnomusicology
Ann E. Lucas (Brandeis University), Chair

Tess Popper (University of California, Santa Barbara), “The Cairo Opera House: Historical Perspectives on an Egyptian Cultural Landmark”
Hicham Chami (University of Florida), “Deconstructing a Medieval Legend: ‘Guido d’Arezzo, the Arabian Influence’ and the Role of ‘Historical Imagination’”

Innovation through Time: Latin America and the Jazz Tradition
Steven Loza (University of California, Los Angeles), Chair

Steven Loza (University of California, Los Angeles), “New Orleans, the Latin Caribbean and Louis Armstrong”
Leon Garcia (University of California, Los Angeles), “El Trío Romántico y el Jazz: Romancing the Past, Disappointed with the Present”
Alex Rodrigues (University of California, Los Angeles), “Urban Spaces and Jazz Improvisation: Hearing the Hang in the US and Chile”
James Newton (University of California, Los Angeles), Discussant
Music, Public Discourse, and Affect in Truth and Reconciliation Processes
Sponsored by the Special Interest Group on Indigenous Music
Jonathan Ritter (University of California, Riverside), Chair

Dylan Robinson (University of London), “The ‘Crude Empathy’ of Song”
Beverley Diamond (Memorial University of Newfoundland), “Music, Resilience, and an Uneven Distribution of Hope”

Music and Political Expression
Matthew Allen (Wheaton College), Chair

Yuanzheng Yang (University of Hong Kong), “Interpreting the Qin in Tokugawa Japan: Ogyu Sorai’s Studies on Chinese Music”
Craig Russell (California Polytechnic State University), "Seeds, Barbs, Rats, and Panthers: SDS, Weatherman, and Radical Re-Contextualization of Beatles' Songs"
Nafisa Hasan (University of Toronto), "Popular Music and the Construction of National Identity in Post-War Bangladesh (1971-1990)"

Analytical Studies
Matthew Rahaim (University of Minnesota), Chair

Matthew Campbell (Ohio State University) and Niall Klyn (Ohio State University), “The Body Speaks: Filling the gestural gap in ethnographic analysis”
Jessica Swanston (University of Pennsylvania), “‘Wutless’ Music: Fastness and (Un)interpretability in Kittitian and Nevisian Soca”
Michael Gardiner (University of Pittsburgh), “Chromatopes of Noh”

Music For and Against the Nation
Kwasi Ampene (University of Michigan), Chair

Chuen-Fung Wong (Macalester University), “Singing Contemporary Uyghur Folksongs in the Chinese Northwest”
Aja Wood (University of Michigan), "J.H. Kwabena Nketia as Musical Agent during the Independence Era in Ghana”

Film: “Kosovo Roma”

SEM Audiovisual Series No. 3
Svanibor Pettan (University of Ljubljana), Chair
Atesh Sonneborn (Smithsonian Institution), Cynthia Schmidt (Independent Scholar) and Rebecca Miller (Hampshire College)
Thursday, Morning Sessions

Music and Institutions I
Shalini Ayyagari (American University), Chair
Allan Mugishagwe (University of California, Berkeley), “Choreographing Productive Citizenship: On the Cultural Work of Music in NGOs in Uganda”
Bart Vanspaauwen (Universidade Nova de Lisboa), “Administering Lusofonia through Musical Performance: Cultural Entrepreneurs in Lisbon since 2006”
Parmela Attariwala (University of Toronto), “Democratization, Representation and Authenticity: Conflicting Values in Publicly-funded Canadian Music”

Perspectives on Popular Music: Funk, Punk, and Dabke
Sean Williams (The Evergreen State College), Chair
Benjamin Doleac (University of Alberta), “The Funk of History: Reclaiming a Nasty Word in Popular Music and Popular Discourse”
Shayna Silverstein (University of Chicago), “Public Bodies: Syrian Dabke and the Politics of Belonging”
Rebekah Moore (Indiana University), “Unwitting Dissidents: The Aceh, Indonesia Punk Case”

Studies of Indigenous Music Practices
Janet Sturman (University of Arizona), Chair
Ryan Koons (University of California, Los Angeles), Film: “People of One Fire: Continuing a Centuries-Old Tradition”

Joint Session: Analytical Studies of Indonesian Musics
Lisa Gold (University of California, Berkeley), Chair
Maho Ishiguro (Wesleyan University), “In Search of Refinement: Manifestation of Alus in Genderan Pathetan in Performances of Martopangrawit and Prajapangrawit”

Sounding the Nation: Carving out Difference in Turkey and Southeastern Europe
Sonia Seeman (University of Texas, Austin), Chair
Sonia Seeman (University of Texas, Austin), “Sonic Citizenship: Creating National Identity through Recorded Sound”
Songul Karahasanoglu (Istanbul Technical University, Turkish Music State Conservatory), “Contextual Divergence and the Development of the Mey in Turkey”
Rastko Jakovljevic (Institute of Musicology, Serbian Academy of Sciences and Arts, Belgrade, Serbia), “Familiar yet Uncanny: Negotiating Cultural Identities within Serbian Bagpipe Musical Practice”
12:30 – 1:30 pm
SEM SIG for the Study of Music and Violence
S-Oakley

SEM Sound Studies SIG
S-Maurepas

SEM Audio Visual Committee
S-Bayside B

SEM Sound Future Campaign Committee
S-Esterwood

SEM Dance, Movement, and Gesture Section
Astor Grand A&B

SEM Archiving SIG
S-Bayside C

SEM Indigenous Music SIG
S-Southdown

SEM Crossroads Project
S-Grand Couteau

SEM SIG on Sacred and Religious Music
Astor Ballroom 1

SEM Student Concerns Committee
Astor Grand C
Roundtable: New Orleanians Discuss Music and Their City’s Future
Sponsored by the Applied Ethnomusicology Section
Matt Sakakeeny (Tulane University), Chair

Matt Sakakeeny (Tulane University), “New Orleans under Siege”
Jordan Hirsch (Founder, Sweet Home New Orleans), “New Orleans Music and the Cultural Economy”
Derrick Tabb (Executive Director, Roots of Music), ”New Orleans Music and the State of Education”

Repatriation and Reclamation
Lorraine Sakata (University of California, Los Angeles), Chair

Bradley Hanson (Brown University), “Heritage Extraction: Music and Memory in a Mining Town”
Carolyn Ramzy (University of Toronto), ”Repossessing the Land: A Spiritual Retreat with Maher Fayez and a Movement of Coptic Charismatic Worship”
Noel Lobley (Oxford University), “Recording the Networks of Sound in the Central African Republic”
Sally A. Treloyn (University of Melbourne), ”Musical Analysis, Repatriation and New Media: A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions”

Ritual Music beyond Ritual
Gordon E. Smith (Queen’s University, Canada), Chair

Christopher Witulski (University of Florida), “Pious performances: Assimilating the Gnawa into Islam through Moroccan Popular Culture”
Paul Austerlitz (Gettysburg College), “Music and Altered States in Vod(o)u: Talking Spirits and the Entranced Ethnomusicology”
Jennifer Kyker (University of Rochester), ”Outside the House there are No laws’: Song, Sacred Space, and Social Relations at Shona Kurova guva Rituals”

Film session: “Songs of the New Arab Revolutions: A Collaborative Documentary Film by Members of the Society for Arab Music Research and Members of the Facebook Group ‘Songs of the New Arab Revolutions’”
Sponsored by the Society of Arab Music Research
Michael Frischkopf (University of Alberta, Edmonton), Organizer
Jonathan Shannon (Hunter College, City University of New York)
Roundtable: Publishing – A Dialogue for Young Scholars
Sponsored by the SEM Student Concerns Committee
Jessica Getman (University of Michigan, Ann Arbor), Chair
Mary Francis (University of California Press)
J. Lawrence Witzleben (University of Maryland)
Tim Rice (University of California, Los Angeles)
Sean Williams (Evergreen State University)

The Performance of Jewish Biblical Chant in North America
Sponsored by the Jewish Music Special Interest Group
Jeffrey A. Summit (Tufts University), Chair
Jeffrey A. Summit (Tufts University), “The Performance of Sacred Text and the Construction of Religious Experience in the Contemporary Jewish Community”
Gordon Dale (Tufts University), “Partnership Minyanim: The Envoicing of Orthodox Jewish Women”
Meredith Aska McBride (University of Chicago), “The Pedagogy of Torah Cantillation: A Case Study”

Cultural Politics from the Top Down
Donna Kwon (University of Kentucky), Chair
Lonán Ó Briain (University of Sheffield), “Incorporated Ethnicity: Music, Tourism, and Cosmopolitanism in Northern Vietnam”
Brian Oberlander (Northwestern University), “Patrimony of the Soul: Flamenco, UNESCO, and Andalusian Regional Identity”

Shared Moments in Song
Joshua Duchan (Wayne State University), Chair
Sarah Bartolome (Louisiana State University), “We Sing to Touch Hearts: South African Youth Choirs as Agents of Transformation and Preservation”
Andre de Quadros (Boston University), Lascia ch’io pianga: An Experimental and Experiential Community Building Project between Israeli and Palestinian Choirs”
Vanessa Thacker (University of Toronto), “Shared Moments: The Experience of ‘Tuning In’ at Irish Traditional Singing Sessions”
Gianpaolo Chiriacò (University of Salento, Italy and the Center for Black Music Research, Columbia College-Chicago), “Filling the Space: Field Hollers and the Social Role of Singers in African-American Communities”
Balkan Beats for a New Europe: Comparative Soundscapes of Social Difference
Donna Buchanan (University of Illinois, Urbana), Chair

Branja Mijatovic (Christopher Newport University), “Mainstreaming Jazz in Serbia: Dixieland, Balkan Jazz Fusion, and the ‘Serbian Symphonic Jazz Suite’”
Donna Buchanan (University of Illinois, Urbana), “Balkansky Beats and Mummimg Bells in Bulgaria: Sonic Displays of Social Difference from Village Square to Video Screen”
Jane Sugarman (City University of New York Graduate Center), “The Bal and the Kuller: Slang, Stereotypes, and Popular Song in Postwar Kosova”
Carol Silverman (University of Oregon), “Balkan Beats, DJs, and Club Culture: Producing Gypsy Music”

Joint Session: Music and Ultraconservatism, Past and Present
Pamela Potter (University of Wisconsin), Chair

Jonathan Pieslak (City College of New York), “The Sound of (non)-Music: Anashid, Jihad, and al-Qa’ida Culture”
Joseph Lubben (Oberlin College), “Heinrich Schenker’s Future”
Jane Fair Fulcher (University of Michigan), “From Hard to Soft Borders: Honegger’s Fractured Self-Identity and Use as Icon by the Vichy and French Fascist Right”
Musically Meaningful Soundscapes
Tom Porcello (Vassar College), Chair

Alison Furlong (Ohio State University), “Sound, Space, and Social Practice in the Zionskirche”
Kate Galloway (Memorial University of Newfoundland), “Sounding and Composing the Harbour: Performing Landscape and Re-contextualizing the Soundscape of Place in the Harbour Symphony (St. John’s, Newfoundland)"
Jessamyn Doan (University of Pennsylvania), “’Bringin’ Back the Roots’: Rearticulating a Creole Sound in Southern Louisiana”

Workshop: Exploring, Experiencing, and Embodying Music through Dance: A Workshop in East Javanese Masked Dance
Christina Sunardi (University of Washington), Presenter

Modes of Music Circulation and Their Effects
Hilary Finchum-Sung (Seoul National University), Chair

Katie Graber (Otterbein University), “Nation and Incivility in the Domain of Sheet Music Opera”
Brigita Sebald (University of California, Los Angeles), “Music Circulation and the Informal Economy in Tbilisi, Georgia”
Eun-Young Jung (University of California, San Diego), “Planet YouTube: New Social Media and the Globalization of K-pop”

Where the Other Black Girls Rock, Thrash, and Grind!: Black Women Challenging Limitations in Performance and Fandom in Popular Music
Birgitta Johnson (University of South Carolina), Chair

Mashadi Matabane (Emory University), “’All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave’: The Cultural Politics of Black Women Musicians with an ‘Axe’ to Grind”
Laina Dawes (Independent Scholar), “’Black Metal is not for n@#$s, stupid b@#h!’: Black Female Metal Fans’ Inter/External Culture Clash”

Resignification of Musical Meaning I
Melvin Butler (University of Chicago), Chair

Divine Ghagbo (Kent State University), “Constant Repertoire in Varying Performance Contexts: The Case of Djama Songs among the Youth in Ghana”
Ulrike Praeger (Boston University), “Refugee Music Divided Within: ‘Sacred’ Anthem or Commercial Folk Pop”
Maren Haynes (University of Washington), “Heaven, Hell, and Hipsters: Attracting Young Adults to Megachurches through Hybrid Symbols of Religion and Popular Culture in the Pacific Northwest”
The Lifecycles of Research: A Roundtable Reimagining of Field Recording, Publication, Preservation, and Access in the Digital Era
Sponsored by the Special Interest Group for Archiving
Anthony F. Guest-Scott (Indiana University), Chair

Alan Burdette (Indiana University)
Clara Henderson (Indiana University)
John Fenn (University of Oregon)
Laurel Sercombe (University of Washington)

Sampling Black Atlantic Memory in the Postcolony: The Remix
Christina Zanfagna (Santa Clara University), Chair

J. Griffith Rollefson (University of California, Berkeley), “'He's Callin' His Flock Now': Sefyu's Postcolonial Critique and the Sound of Double Consciousness”
Catherine Appert (University of California, Los Angeles), “Modernities Remixed: Music as Memory in Rap Galsen”
Kendra Salois (University of California, Berkeley), “'El Madi Fate' ('The Past is Gone'): Moroccan Hip Hop, Urban Nostalgia, and Nass el-Ghiwane”

Music and Conflict
David Pruett (Indiana University), Chair

Colleen Bertsch (University of Minnesota), “Music before Mosques: Reasons for the April 1926 Riots in Calcutta”
Erica Haskell (University of New Haven), “Applied Ethnomusicology in Post-Conflict and Post-Catastrophe Communities”
Joseph Toltz (University of Sydney), “Cadenza, or Just an Ambiguous Fermata: the Position and Reading of the Musical Experience in Holocaust Narrative and Testimonial Studies”

Joint: AMS/SEM/SMT Mentoring Panel
Patricia Hall (University of Michigan), Chair, Committee on the Status of Women (SMT)
Ellen Koskoff (University of Rochester)
Carol Oja (Harvard University)
Michael Cherlin (University of Minnesota)

Cultural Politics from the People Up (East Asia)
Joseph S.C. Lam (University of Michigan), Chair

Anthony Law (University of Maryland), “Contextualizing the 1743 Reform of the Music for the Sacrificial Rite at the Royal Ancestral Shrine”
Adam Kielman (Columbia University), “Aural Governmentality and Minority Discourse in China”
5:30 – 6:30 pm
AMS/SEM/SMT Joint First-Time Attendees and New Members Reception
Sheraton Grand Ballroom

Joint meeting of SEM Ecomusicology SIG with AMS Ecocriticism SIG
S-Bayside C

5:30 – 7:30 pm
AMS/SEM/SMT Joint Welcome Reception
Sheraton Grand Ballroom

7:30 – 8:30 pm
SEM Anatolian Ecumene SIG
S-Bayside B

7:30 – 9:00 pm
Society for Arab Music Research
S-Southdown

8:00 – 9:00 pm
SEM Latin American/Caribbean Studies Music Section
S-Bayside C

Association for Chinese Music Research
S-Maurepas

SEM Education Section Forum
S-Grand Couteau

SEM Investment Advisory Committee
S-Oakley

9:00 – 10:00 pm
SEM Latin American/Caribbean Studies Music Section Dance Workshop (9:00-10:00pm)
S-Bayside C

9:00 – 10:30 pm
SEM Local Arrangements Committees (2012/2013) and Program Committees (2012/2013)
S-Oakley

Friday, November 2

7:00 – 8:00 am
SEM Chapters
S-Bayside B

SEM SIG for Analysis of World Music
S-Southdown

SEM SIG for Voice Studies
S-Esterwood
Joint Session (SEM/SMT): Subjectivity and Method in the Analysis of World Music  
Marion A. Guck (University of Michigan), Chair

Lawrence Shuster (Skidmore College), “Spectral Spaces, Transformations and Morphologies in Tuvan Multiphonic Throat Singing”
Rob Schulz (University of Massachusetts at Amherst), “Melodic Contour and Collective Individuality in Aka Vocal Polyphony”
Ellen Koskoff (Eastman School of Music, University of Rochester), “Analyzing the Four-Tone Universe of Balinese Gamelan Angklung Music”
Kalin Kirilov (Towson University), “Tradition and Innovation in Bulgarian Concert Wedding Music: Analysis of Petar Ralchev’s Bulgarian Suite”
Michael Tenzer (University of British Columbia) and John Roeder (University of British Columbia), Respondents

Prison Music: Ethnography between the Bars  
Gage Averill (University of British Columbia), Chair and Discussant

Maria Mendonca (Kenyon College), “Music Interventions, Structural Violence, and Self-Harming in Women’s Prisons in Britain”
Benjamin Harbert (Georgetown University), “Politics and Privacy of Talent: Music at the Louisiana Correctional Institute for Women”

Music and Indigenous Language Revitalization  
Sponsored by the Special Interest Group on Indigenous Music
Nate Renner (University of Toronto), Chair

Suzanne Urbanczyk (University of Victoria), “Two Music and Language Revitalization Projects on Vancouver Island”
Keola Donaghy (University of Hawai‘i at Hilo), “I Ke Mele Ke Ola: Hawaiian Language Lives Through Song”
Kimberly Marshall (University of Oklahoma), “’Híddá Ayóó Diyin’ and Other Paradoxes of Navajo-Language Christian Music”
Nate Renner (University of Toronto), “Ainu-Language Popular Music and Standard Language Ideology”

Music and the Modern Festival  
Timothy Storhoff (Florida State University), Chair

Timothy Storhoff (Florida State University), “International Music Festivals as a Zone of Awkward Engagement in U.S.-Cuban Relations”
Jane Piper Clendinning (Florida State University), “Cultural Representation in Cape Breton’s Celtic Colours International Festival”
Sara Black Brown (Florida State University), “An Invitation to Bliss: Negotiating Faith and Culture through the New York City Rath Yatra Parade”
Todd Rosendahl (Florida State University), “Negotiating Marginality through Musical Discourse at Pride Festivals”
Putting a Genre to Work I
Kathryn Metz (The Rock and Roll Hall of Fame and Museum), Chair

Julia Day (University of Washington), "Reimagining the ‘African Success Story’ through Ivorian Coupé-Décalé"
Kathleen Hood (University of California, Los Angeles), "Dancing the Body Politic: The Adoption of Dabka by Jordanian Bedouins"
Niyati Dhokai (University of Alberta), "Negotiating identities in Gendered Public Spaces: Examining Garba in Gujarat, India"

Roundtable: Biographies, Theories, Contexts, and Women Singers – An Exploration of Tensions, Boundaries, and Necessities
Sponsored by the Section on the Status of Women
Ruth Hellier-Tinoco (University of California, Santa Barbara), Chair

Carol Muller (University of Pennsylvania)
Louise Wrazen (York University)
Amanda Villepastour (Cardiff University)

Celtism and Celtic Music: Cross-Border Cultural Flows from Galicia to Northern Portugal
Salwa Castelo-Branco (Universidade Nova de Lisboa, Portugal), Chair

Salwa Castelo-Branco (Universidade Nova de Lisboa, Portugal), "Música Celta: Concept, Practice, and Imaginary"
Ana María Alarcón Jiménez (Universidade Nova de Lisboa, Portugal), "Listening to People Listening: Memories of the International Festival of the Celtic World of Ortigueira"
Susana Morena Fernández (Universidade de Valladolid, Spain), Celtic and Traditional Music as Development Resources in Contemporary Northeastern Portugal
Dulce Simões (Universidade Nova de Lisboa, Portugal), "The Repercussions of the Galician Celtic Music Movement in Northern Portugal: A Case Study of Bagpipe Bands"

Music and Institutions II
Alejandro Madrid (University of Illinois at Chicago), Chair

Min Yen Ong (School of Oriental and African Studies, University of London), "The Role of the Amateur Group in the Theory and Practice of Safeguarding Kunqu in the PRC Post-2001"
Ana Alonso-Minutti (University of North Texas), "Configuring Mexico City’s Intellectual Elite: Music at El Colegio Nacional"
Gillian Rodger (University of Wisconsin—Milwaukee), "Cultural Rivalry in the Crescent City: The Development of New Orleans Social and Cultural Life during the Antebellum Golden Era"
Nasser Al-Taee (University of Tennessee, Knoxville), "Opera in Oman: Identity, Creativity, and the Self"
Local Musics on World Stages
Mark Slobin (Wesleyan University), Chair

Sarah Politz (Harvard University), “Jazz and Vodun in Beninois Brass Bands”
Andy Hillhouse (University of Toronto), “Reaching Out, Turning Home, and a Glocal Sense of Place: The Musical Projects of Filippo Gambetta, Genoese Organetto Player”

Jazz’s Changing Configurations in the New Europe
Kristin McGee (University of Groningen), Chair

Kristin McGee (University of Groningen), “Popular Jazz, Digital Aesthetics, and Transnational Networks in the New Europe”
Therese Smith (University College Dublin), “Jazz in Ireland: Historicity versus Intermusicality”
Barbara Rose Lange (University of Houston), “Multiethnic Femininity and Hungarian ‘Gypsy Jazz’”
Thomas Zlabinger (York/City University of New York), “‘Free from Jazz’: The Jazz and Improvised Music Scene in Vienna (1971-2011)”
SEM President’s Roundtable: Music and Power – Ethnomusicological Contributions to the Study of Politics and Culture
Harris Berger (Texas A&M University), Chair
Jayson Beaster-Jones (Texas A&M University), Jocelyne Guilbault (University of California, Berkeley)
Maureen Mahon (New York University), Henry Spiller (University of California, Davis)
Deborah Wong (University of California, Riverside)

Workshop: The Candombe Drumming of Uruguay – Contextualizing Uruguayan Identity through Afro-Uruguayan Rhythm
Clifford Sutton (University of Miami), Presenter

Lecture-demonstration: There’s an App for That: Technological Mediation in the Live Performance of Hip-hop
Michael D’Errico (University of California, Los Angeles), Presenter

Workshop: Eastern Arab Maqam in Performance – The Case of Maqam Hijaz
Sponsored by the Society for Arab Music Research and the Special Interest Group for Improvisation.
Scott Marcus (University of California, Santa Barbara), Presenter
12:30 – 1:30 pm
SEM SIG for European Music
S-Maurepas

SEM SIG for Jewish Music
S-Grand Couteau

SEM Section on the Status of Women
S-Bayside C

SEM Applied Ethnomusicology Section
Astor 1

SEM Publications Advisory Committee
S-Oakley

SEM Medical Ethnomusicology SIG
Astor Grand A&B

SEM SIG for the Music of Iran and Central Asia
S-Southdown

EVIA Digital Archives Project
S-Esterwood

1:45 – 3:45 pm
SEM General Membership Meeting
Sheraton Grand Ballroom C

4:00 – 5:30 pm
SEM Seeger Lecture
Sheraton Grand Ballroom C
Portia Maultsby (Indiana University), “Everybody Wanna Sing my Blues...Nobody Wanna Live My Blues': Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship”

5:45 – 7:15 pm
SEM Banquet
S-Cornet and Foyer

7:30 – 9:30 pm
SEM Popular Music Section
S-Gallery

SEM African Music Section
S-Grand Couteau

Society for Asian Music Membership Meeting
S-Maurepas

Saturday, November 3

7:00 – 8:00 am
SEM Education Section Business Meeting
S-Cornet

8:30 am – 12:30 pm
SEM Education Section Teacher Workshop
S-Cornet
SEM 2010 Preliminary Program
Saturday, Morning Sessions

3-xx
SEM
8:30 – 10:30 am
S-Maurepas Video-streaming

Music and Nuclear Experience
Gregory Barz (Vanderbilt University), Chair and discussant
Jessica Schwartz (New York University), “Singing Towards a Cure: The Role of Marshallese Music in Local and Transnational Anti-Nuclear Movement”
Joseph Pilzer (University of Toronto), “Music in ‘Korea’s Hiroshima’”
Maria Sonevytsky (Columbia University), “Chernobyl Songs: Musical Heritage and the Challenges of Environmentalism in Post-Soviet Ukraine”

3-xx
SEM
8:30 – 10:30 am
S-Southdown

Music and Place
Angela Impey-Mandelson (University of London), Chair
Jennie Gubner (University of California, Los Angeles), “This Bar is Not-For-Export!: The Politics of Locality in the Neighborhood Tango Scenes of Buenos Aires”
Jacob Barsky (University of Hawai‘i), “Musical Pilgrimage to Aomori: Searching for the True ‘Scent’ of Tsugaru Shamisen”
Hans Utter (Ohio State University), “Gharana as Emplacement: The Social and Symbolic Geography of the Imdad Khan Gharana”
Guilnard Moufarrej (University of California, Merced), “Music, Liturgy, and Media Technologies as Vehicles of Transmission and Continuity Among the Maronite Christian Immigrants in the United States”

3-xx
AMS/SEM
8:30 – 10:30 am
Astor Ballroom I

Joint Session: Online Musical Communities
Marc Gidal (Ramapo College of New Jersey), Chair
Tara Browner (University of California, Los Angeles), “Bach Culture: Performers, Scholars, and Bachfreunde in the 21st Century”
Olga Panteleeva (University of California, Berkeley), “Fuer Kenner und Liebhaber 2.1: Modes of Expertise in Online File-sharing Communities”
Tom Artiss (Cambridge University), “Solitary Socialities: Music Surf-Sharing in Nain, Labrador”

3-xx
SEM
8:30 – 10:30 am
S-Esterwood

Modern Margins in East Asia: Musical Re/Construction of Self and the Politics of Identity
Justin Hunter (University of Hawai‘i), Chair
Justin Hunter (University of Hawai‘i), “Tourism off Center: Ainu Ethnic Tourism as Identity Construction and Artistic Expression in Modern Japan”
Sunhee Koo (University of Auckland), “The Politics of Identity and Cultural Negotiation of North Korean Musicians in South Korea”
Charlotte D’Evelyn (University of Hawai‘i), “Negotiating Otherness: Creation and Reception of the Mongolian ‘Grassland Song’ in China”
Yuan-Yu Khan (University of Hawai‘i), “Gender Representation and Identity Reconstruction in Music of the Amis People in Contemporary Taiwan”
Joint Session: Popular Music and Protest
Sponsored by the AMS Popular Music Study Group, the Popular Music Section of SEM, and the SMT Popular Music Interest Group
S. Alexander Reed (University of Florida), Chair
Noriko Manabe (Princeton University), "Remixing the Revolution: A Typology of Intertextuality in Protest Songs, as Evidenced by Antinuclear Songs of Post-Fukushima Japan"
Holly Holmes (University of Illinois), "With a Voice like a Gun': Brazilian Popular Music, Censorship, and Strategies of Resistance during the Military Dictatorship, 1964–85"
Barbara Milewski (Swarthmore College), "Peace, Love and...Concentration Camp Music? Aleksander Kulisiewicz and his Concerts of Prisoners’ Songs at the West German Protest Song Festivals of the 1960s"

Beyond the Solo: Jazz, Gender, and Collaboration
Sherrie Tucker (University of Kansas), Chair on behalf of the Melba Liston Research Collective
Tammy Kernodle (Miami University, Ohio), "Black Women Working Together: Negotiating Gendered Contexts in Jazz Collaboration"
Lisa Barg (McGill University), "GenderArranging and Collaboration in Jazz: The Weston-Liston Partnership"
Dee Spencer (San Francisco State University), "Melba Liston Filmscore Composer: Crossing Events"
Monica Hairston (Columbia College Chicago) and Sherrie Tucker (University of Kansas), "Not One to Toot Her Own Horn: Melba Liston’s Oral Histories and Presentations"

Enchanting Time and Space: Musical Performance in Latin American and Caribbean Communities
Sponsored by the Latin American and Caribbean Section (LACSEM)
Ryan Bazinet (CUNY Graduate Center), Chair
Rob Carroll (University of Washington), "Enchanting the State as Religious Congregation: Gaita Music as Popular Prayer in Maracaibo, Venezuela"
Ryan Bazinet (CUNY Graduate Center), "Singing for Shango, Enchanting the Diaspora: Trinidadian Orisha Music in Brooklyn"
Helena Simonett (Vanderbilt University), "Enchanted World: Sacred Ecology and Indigenous Music-Making in Northwest Mexico"
Suzel Ana Reily (Queen’s University, Belfast), Discussant

Emergent Forms of Music Tourism, I: Music Tourism in the Aftermath of Rupture in New Orleans, Berlin, Bali
Daniel Sharp (Tulane University), Chair
Elizabeth Macy (University of California, Los Angeles), "Music and Cultural Tourism in Post-Disaster Economies"
Luis-Manuel Garcia (Tulane University), "Consuming Atmospheres and Social Worlds: ‘Techno-Tourismus’ and Post-Tourist Tourism in Berlin’s Electronic Dance Music Scenes"
Daniel Sharp (Tulane University), "Dithyrambalina: A Shantytown Sound Installation in Post-Katrina New Orleans"
SherriLynn Colby-Bottel (University of Virginia), "Authenticity Seekers: Music Post-Tourists and the Shifting Sound-Scapes of New Orleans"
Tamara Levitz (University of California, Los Angeles), Chair
Brigid Cohen (New York University)
Ryan Dolhoney (University of Kansas)
Marion A. Guck (University of Michigan)
Ruth Rosenberg (University of Illinois at Chicago)
Benjamin Steege (Columbia University)
Matthew W. Morrison (Columbia University)
Georgina Born (University of Oxford), Respondent

Joint Session: Guido Adler’s The Scope, Method, and Aim of Musicology
Sponsored by the SEM Section on Women, the SMT Committee on the Status of Women, and the AMS Committee on Women and Gender
Bonnie Gordon (University of Virginia), Chair
Suzanne Cusick (New York University)
Deborah Wong (University of California, Riverside)
Elizabeth Keenan (Fordham University)
Maya Gibson (University of Missouri)
Harald Kisiedu (Columbia University)
Suzannah Clark (Harvard University)

Popular Musics in New Orleans
Cheryl Keyes (University of California, Los Angeles), Chair
Sarah Geller (University of California, Davis), "I am New Orleans like Carnival": Production of Locality in the Music of Lil Wayne"
Holly Hobbs (Tulane University) and Alison Fensterstock (Independent Scholar), "Hip hop in New Orleans: Genre and Archiving"
Ari Ben Mosha Gagne’ (University of Colorado at Boulder), "Big Freedia, 'The Queen Diva': Bouncing Safe Spaces in Hip Hop"

Varying Takes on Improvisation
Ben Brinner (University of California, Berkeley), Chair
Carlos Odria (Florida State University), “Social Improvisation and the Ethics of Innovation: Performing Urban Pasacalles in the Wastelands of Lima”
Mark Laver (University of Guelph), “Improvise!TM: Ethics and the Improvising Business”
Jason Robinson (Amherst College), “Thomas Mapfumo and Wadada Leo Smith: Improvisation and Transdiasporic Collaboration”
Music and the Media for Political Agency
Michael Largey (Michigan State University), Chair
Sam Cronk (Scripps College), “Reclaim Your Voice: Music and the Occupy Movements”
Kamran Hooshmand (University of Texas), “Digital Tears: Shajarian’s Rebbena Prayer Chant as a Catalyst for Online Political Debate”
Marc Rice (Truman State University), “C’mon, Get Out Bashar: YouTube, Rap, and the Arab Spring”

Anthologies and Archives
Alan R. Burdette (Indiana University), Chair
Dan Blim (University of Michigan), “Updating the Records: Reissuing Harry Smith’s Anthology of American Music”
Maurice Mengel (Syracuse University), “Political Modes of Musical Representation: Folk Music Anthologies in Romanian Ethnomusicology”
Jesse Johnston (Independent Scholar), “Old-Fashioned and Outmoded? An Ethnographic Assessment of Sound Archives in Ethnomusicologies”

Instrumental Agency and Invention: Musical Instruments in Modern Anatolia
Eliot Bates (Cornell University), Chair
Nicholas Ragheb (University of California, Santa Barbara), “From Dümbelek to Darbuka: The Invention of a Turkish Drum”
Eric Ederer (University of California, Santa Barbara), “Ideal and Instrument”

Homecomings and Cultural Tourisms in Music
Margaret Sarkissian (Smith College), Chair
Robbie Beahrs (University of California, Berkeley), “Transnational Khöömeizhi Circuits: Advocacy, Authority, and Tourism in Post-Soviet Tuvan Throat-Singing”
Corinna Campbell (Massachusetts Institute of Technology), “The Politics of Participation: Dilemmas in Cultural Consumption among the Surinamese Maroons”
Shalini Ayyagari (American University), “Revamping Ragas: Production and Distribution of Recordings in Cultural Tourism Contexts among the Manganiyar of Rajasthan, India”
Daniel Party (Saint Mary’s College), Chair

Daniel Party (Saint Mary’s College), “Latin American Bolero Crooning and the Technological Mediation of Sentimentalism”
Martha Ulhôa (Universidade Federal do Estado de Rio de Janeiro), “Detalhes tão pequenos…”: Romantic Music as Mediation
Alejandro Madrid (University of Illinois at Chicago), “Masculine, Feminine, and Queer Sensibilities in Mexican Balada”
Fred Maus (University of Virginia), Discussant

Music and Arctic Imagination
Jeffrey van den Scott (Northwestern University), Chair

Paul Krejci (University of Alaska, Fairbanks), “Oogie Oogie Wa Wa’ in the Land of Ice and Snow: Early Southern Perceptions of the ‘Eskimo’ in Music”
Jeffrey van den Scott (Northwestern University), “Arctic Dreams: Contemporary Musical Imaginings of the Canadian Arctic”
Tom Gordon (Memorial University of Newfoundland), “Re-imagined in Northern Timbre: The Moravian Music of the Labrador Inuit”
12:30 – 1:30 pm

SEM SIG on Irish Music
S-Grand Couteau

SEM South Asian Performing Arts Section
S-Maurepas

SEM Historical Ethnomusicology SIG
S-Esterwood

Association for Korean Music Research
S-Bayside B

SEM Gender and Sexualities Taskforce
S-Bayside C

SEM Editorial Board
S-Oakley

SEM SIG on Improvisation
Astor Ballroom 1

SEM Japanese Performing Arts SIG
Astor Grand A&B

American Council of Learned Societies (ACLS) Fellowship Opportunities. Conversation with Nicole Stahlmann, Director of Fellowship Programs, ACLS.
S-Southdown

SEM Ethics Committee
Astor Grand C

12:30 – 2:30 pm

SEM Council
S-Cornet
Acoustics and Experiences of the Limit
Louise Meintjes (Duke University), Chair

Louise Meintjes (Duke University), "Pushing at the Edge of the Social"
Jairo Moreno (University of Pennsylvania), "Signatures of the Audible"
Ana Maria Ochoa (Columbia University), "South American Acoustics: Amerindian Perspectivism and Non-Linear Musical Histories"
Gary Tomlinson (Yale University), "Singing at the Limit of the Human"

Re-envisioning Discourses and Theories
Tamara Roberts (University of California, Berkeley), Chair

Michael Iyanaga (University of California, Los Angeles), "Why Saints Love Samba: A Historical Perspective on Afro-Brazilian Agency and the Africanization of Catholicism in Bahia, Brazil"
Barbara Taylor (University of California, Santa Barbara), "The Contested Terrain of Creations and Continuities: The Banjo in Diaspora"
Gibb Schreffler (Pomona College), "'Grog Time o’ Day': Southern Ports, Multiethnic Labor, and the Development of Sailors’ Chanties"
Kim Kattari (Texas A&M University), "Cumbia-billy and Raza-billy: Rockabilly’s Latino Roots and Routes"

Four Takes on Musical Instruments
Jennifer Post (Victoria University, Wellington), Chair

Rogerio Budasz (University of California, Riverside), "On the Trail of the Nsambi: Pluriarcs and Their Players in Nineteenth-century Brazil"
Bahram Osquezadeh (University of California, San Diego) and Roshanak Nouri (University Gilan at Rasht, Iran), "Karna, Symbol of Ancient Heritage: How this Ancient Instrument Survives in Isolation of a Small Village in North Iran, through Religious Rituals"
George Murer (City University of New York, Graduate Center), "The Elektrosaz as a Subculture in North Kurdistan/Southeastern Anatolia"
Lillie Gordon (University of California, Santa Barbara), "‘Everyone Plays Both’: The Institutionalization of Arab Violin at Egypt’s Higher Institute for Arab Music"

Improvisation as Embodied Cultural Practice: Thinking About Ethnomusicology through Improvisation
Sponsored by the Special Interest Group on Improvisation
Ellen Waterman (Memorial University of Newfoundland), Chair

Ellen Waterman (Memorial University of Newfoundland), "Improvising Subjectivity: Negotiation and the Audibility of Difference in Canadian Experimental Music"
Mark Lomanno (University of Texas at Austin), "Taganana, Alabama, and Improvising Near-Rhyme: Translating Canarian Dixieland Jazz"
David Borgo (University of California, San Diego), "Agency in Coaction: A Material-Semiotic Approach to Understanding Electro-acoustic Improvisation"
Judith Olson (American Hungarian Folklore Centrum), "Improvising Hungarian Legyenyes in a New Age: How Far Can You Go?"
Joint Session: Jazz and Nationalism: Global Narratives of Identity
Zbigniew Granat (Nazareth College), Chair
Carol Muller (University of Pennsylvania), "Spontaneity and South African Jazz in Exile (1960–70): The Makings of a New Nation"
Andrew Dewar (University of Alabama), "Hot and Cool from Buenos Aires to Chicago: Guillermo Gregorio’s Transnational Jazz Aesthetics"
Zbigniew Granat (Nazareth College), "Crossing the Curtain: Polish Jazz Meets Poetry in the ‘europäische Heimat’"
William Bares (University of North Carolina, Asheville), "Way out East: Cowboys and Pioneer Women on Berlin’s Jazz Frontier"

Roundtable: Hip Hop, Gospel, and Reggae Becoming African
Sponsored by the African Music Section
Eric Charry (Wesleyan University), Chair
Jean Kidula (University of Georgia)
Daniel Reed (Indiana University)
Stephanie Shonekan (University of Missouri at Columbia)
Patricia Tang (Massachusetts Institute of Technology)

Gwoka, from Traditional Expression to Intangible Cultural Heritage
Dominique Cyrille (Répriz-CMDT), Chair
Marie-Hélène Pichette (Université de Montréal), "Defining Guadeloupean Gwoka Music"
Jerome Camal (University of California, Los Angeles), "Gwoka and Identity in Guadeloupe"
Dominique Cyrille (Répriz-CMDT), "Gwoka Doesn’t Need UNESCO: Contesting the Inscription of Gwoka on the Representative List"
Florabelle Spielmann (École des Hautes Études en Sciences Sociales, Paris), "Gwoka: From Tradition to Intangible Cultural Heritage"

Cultural Revolution beyond China’s Border
Tsan-huang Tsai (Chinese University of Hong Kong), Chair
Hsin-chun Lu (Institute of Ethnology, Academia Sinica, Taiwan), "Recollecting the Red Past, Glorifying the New Present: Musical Narratives and Performances among the Pro-CCP Burmese Chinese in Rangoon"
Anna Stirr (University of Hawai’i), "Revolutionary Performance Revolutionary Lives: Concepts of Progressive Change"
Nomi Dave (Oxford University), "Voice and Silence in the Guinean Cultural Revolution"
Tsan-huang Tsai (Chinese University of Hong Kong), "Claiming Orthodox China: The Institutionalization of Chinese Music and its Political Implications During the ‘Cultural Renaissance’ Movement in Taiwan"
Emergent Forms of Music Tourism, II: Multimedia, Spectacles and Memorials
Sponsored by the Popular Music Section (PMSSEM)
Lynda Paul (Yale University), Chair

Elizabeth Whittenburg Oxment (University of Georgia), “Elvis Presley and the Reanimation of Robert E. Lee”
Lynda Paul (Yale University), “Las Vegas and Virtual Tourism: Sonic Shaping of Simulated Worlds”
Michael Heller (Harvard University), “Deployments of Deadness at the Louis Armstrong House Museum”

Afro-Cuban Arts in Transnational Dialogue
Sponsored by the Latin American and Caribbean Section (LACSEM)
Robin Moore (University of Texas, Austin), Chair

Robin Moore (University of Texas, Austin), “The Danzon and Cuban Musical Influence on Early Jazz”
Rebecca Bodenheimer (Independent Scholar), “Conciencia de caribeñidad: Eastern Cuban Folklore and the Caribbean Connection”

Christian Popular Music as Cultural Liturgy
Sponsored by the Sacred/Religious Music Special Interest Group
Will Boone (University of North Carolina, Chapel Hill), Chair

Will Boone (University of North Carolina, Chapel Hill), “Souled out’: Rituals of Worship and Consumerism in the Musical Practices of one African American Congregation”
Joshua Busman (University of North Carolina, Chapel Hill), “Greater Things are Yet to Come: Evangelical Worship Music and Prophetic Imagination”
Alisha Jones (University of Chicago), “This Prayer is UnSpoken: Breaking Silence and Negotiating Queerness in Black Gospel Performance”

Symiosis between Composition and Scholarship: The Legacies of African Art Music Composers-Ethnomusicologists or Theorists
George Dor (University of Mississippi), Chair

Bode Omojola (Mount Holyoke College/Five Colleges), “Creative Ethnomusicology as a Form of Representation: A Study of the Works of Samuel Akpabor”
Charles Lwanga (University of Pittsburgh), “Mu KkuboEry’Omusaalaba: Bridging Ethnomusicological Research and Composition in Justinian Tamasuza’s String Quartet”
Marie Agatha Ozah (Duquesne University), “Building Bridges Between Traditional and Western Art Idioms in Joshua Uzoigwe’s Music”
George Dor (University of Mississippi), “Exploring the Ontology and Application of the Nketia Dominant Seventh Chord”
Joint Session: Oral History and Cold War Studies: Methodological Perspectives and Notes from the Field
Sponsored by the AMS Cold War and Music Study Group
Joshua Pilzer (University of Toronto), Chair
Laura Silverberg (University of Wisconsin-Madison)
Jennifer Abraham Cramer (Louisiana State University)
Jonathan Yaeger (Indiana University)
Nicholas Tochka (Stony Brook University)
Amy Wlodarski (Dickinson College) and Jeffers Engelhardt (Amherst College), Respondents

Music and Modern Life in Contemporary China
Frederick Lau (University of Hawai‘i), Chair
Frederick Lau (University of Hawai‘i), “Rise Up and Dream: New Work Songs for the New China”
Hon-Lun Yang (Hong Kong Baptist University), “Patrolling the Chinese Internet: Song Censorship in 2011”
Siuwhah Yu (The Chinese University of Hong Kong), “Music Meets Technology in the Survival of 21st Century Cantonese Opera Production”

Practices of Musical Production and Their Effects
David Pruett (University of Massachusetts at Boston), Chair
Sheena Hyndman (York University), “Reordered Listening: Studying the Effect of the Remix on Patterns of Music Consumption”
Alan Williams (University of Massachusetts at Lowell), “Slave to the Rhythm: Click Tracks and Drum Machines in Recording Studio Practice”

Music and Nineteenth-Century India
Meilu Ho (University of Michigan), Chair
Kanniks Kannikeswaran (University of Cincinnati), “The North Indian Dhrupad Musical Form and the South Indian Kritis of Muttusvami Dikshitar: A Comparative Study”
David Trasoff (Independent Scholar), “Sourindro Mohun Tagore, Hindustani Music and the Colonization of the European Mind”
Matthew Pritchard (University of Cambridge), “Between ‘East’ and ‘West’: Rabindranath Tagore’s Aesthetics of Song”

Dance, Music, and Meaning
Tomie Hahn (College of William and Mary), Chair
Paul Schauert (Oakland University), “Staging the State: Performing Hidden Transcripts in Ghana’s National Dance Ensembles”
Panayotis League (Harvard University), “Living the Dance in Tarpon Springs”
3-xx
SEM
4:00 – 5:30 pm
S-Southdown

Resignification of Musical Meaning II
Larry Crook (University of Florida), Chair

Erin Walker (University of Kentucky), “Under the Kilt: The Pipe Band as a Tool of Cultural Submission”
Danielle Brown (New York University), “We Are Not Spanish, We Are Creole: Reinterpreting la parranda in Trinidad”
Krista Kateneva (University of Texas), “bailes black and bailes nostalgia in São Paulo, Brazil”

3-xx
SEM
4:00 – 5:00 pm
S-Grand Couteau

Women in Music Finding New Voices
Virginia Danielson (University of New York—Abu Dhabi), Chair

Ilana Webster-Kogen (School of Oriental and African Studies, University of London), “Feminist Perspectives on Ethiopian Music and Migration”
Regula Qureshi (University of Alberta), “To Sing or Not to Sing: Three Divas Resisting Erasure in Lucknow”

3-xx
SEM
4:00 – 5:30 pm
S-Oakley

Musical Acts of Sovereignty
Sponsored by the Special Interest Group on Indigenous Music
Chad Hamill (University of Oklahoma), Chair

Paula Conlon (University of Oklahoma), “AIM for Sovereignty: Native Activism through Powwow Music and Dance”
Klisala Harrison (University of British Columbia), “Staging Sustainability: Musical Performances of Loss and Survival in Indigenous Theatre”
Chad Hamill (Northern Arizona University), “Asserting Sovereignty through Song: The Medicine Dance and Seven Drum Religion of the Columbia Plateau”

3-xx
SEM
4:00 – 5:30 pm
S-Bayside B

Roundtable: The Role of the Collecting Plan in Music Museums and Musicological Research
Mark DeWitt (University of Louisiana at Lafayette), Chair

Greg Lambousy (Louisiana State Museum)
Jim Henke (Rock and Roll Hall of Fame and Museum)
Laurence Libin (Oxford University Press)
Robert Garfias (University of California, Irvine)

3-xx
SEM
4:00 – 5:30 pm
Astor Grand A&B

Uses and Effects of Technology
Leslie Gay (University of Tennessee), Chair

Ketty Wong (University of Kansas), “Ángel Guaraca, el Indio Cantor de América: Contesting the Ecuadorian ‘White-Mestizo Nation’”
Mia Gormandy (Northern Illinois University), “The Emergence of the Electronic Steelpans within the Steelpan Community: Descriptions, Reactions, and Drama”
Jessica Wood (Duke University), “Period Whispers: Staging the Harpsichord’s Disadvantage in Postwar Exotica Recordings”
Sunday, November 4

7:00 – 9:00 am
SEM Council
S-Cornet

8:00 am – 12:30 pm
SEM Board of Directors
SEM President’s Suite
SEM 2010 Preliminary Program

Sunday, Morning Sessions

**Musical Modernities**

Brian Diettrich (New Zealand School of Music), Chair

Sylvia Alajaji (Franklin and Marshall College), “‘We’ll Make Our History’: Performing the Past, Producing the Present in the West Bank”
Yuanyuan Voelkl (University of Maryland, College Park), “From Unison to Harmony: Old Order Amish Church and Youth Singings in Lancaster, Pennsylvania”

**Music and Music Making in Neoliberal Times**

Javier Leon (Indiana University), Chair

Javier Leon (Indiana University), “We Are All a Part of This: Novalima, Afro-Peruvian Electronica, and Neoliberalism”
Alex Perullo (Bryant University), “Attacking the Airwaves: Radio Performance and Conflict in Tanzania’s Neoliberal Music Economy”
Amanda Weidman (Bryn Mawr), “Neoliberal Logics of Voice: Playback Singing and Public Femaleness in South India”
L. Shane Greene (Indiana University), “Fujishock Totally Fucked Us: Punk, Peru, and the Neoliberal Turn”

**Musical Propertization in the Digital Age: From ‘Piracy’ to Ontological Politics**

Andrew Eisenberg (University of Oxford), Chair

Andrew Eisenberg (University of Oxford), “M-Commerce and the (Re)making of the Music Industry in Kenya”
Aditi Deo (University of Oxford), “Folk Music in the Digital Realm: Public Commons or Cultural Property?”
Alexandrine Boudreaux-Fournier (University of Victoria), “Pirates of the Caribbean: Music Circulation in Late Socialist Cuba”
Henry Stobart (Royal Holloway, University of London), “Shifting Properties: Ownership Informality and the Digital Music Video in Bolivia”

**Music and YouTube: Sound, Media, and Sociality**

Sponsored by the Popular Music Section (PMSSEM)

Monique M. Ingalls (University of Cambridge), Chair

Fabian Holt (Roskilde University, Denmark), “Social Media Video and the Festivalization of Electronic Dance Music in Europe”
Monique M. Ingalls (University of Cambridge), “Worship on the Web: Building Online Religious Community through Christian Devotional Music Videos”
Patricia G. Lange (California College of the Arts), “In Synch with Lip-Synching: A Riff on Teen Sociality”
Stance and the Phenomenology of Fieldwork
Deborah Justice (Institute of Sacred Music, Yale University), Chair
Deborah Justice (Yale University), “Collaborative Fieldwork Stance and Ethnography”
Fredara Hadley (Indiana University), “Disruption and Dialogue in Fieldwork”
Dan Bendrups (Queensland Conservatorium), “Professionalizing the Personal: Towards the Theorization of Domesticity in Ethnomusicological Fieldwork”
Andrew Mall (DePaul University), ”We Are Called Here To Worship Together: Ethnographic Outsiderssness and Insiderness in Religious and Popular Culture”

Teaching and Learning
David Hebert (Grieg Academy, Bergen University College), Chair
Susan Hurley-Glowa (University of Texas, Brownsville), ”Brownsville Banda Sinaloense: Brass Bands, Border Towns and Bimusicality”
Bryan Powell (Giving Open Access Learning – GOAL-NY) and Radio Cremata (Aspira of Florida), “Democratizing Music with Free Technology”
Jeffrey Cupchik (University of Rochester), ”Exploring Ritual Transmission in an Interdisciplinary Context: Musical and Spiritual Apprenticeship in Tibetan Chöd Ritual Music Studies”

Roundtable: Children as Cultural Agents: Informed or Unformed?
Trevor Wiggins (SOAS, University of London), Chair
Hope Smith (California State University, Chico), ”Fueling the Creative Spirit of the Nation’s Youth”
Sonja Downing (Lawrence University), ”Children’s Roles in Gender Construction through Musical Participation in Bali”
Andrea Embery (York University, Canada), ”Who Gets To Hold the Camera: Children Documenting Musical Cultures”
Tyler Bickford (Columbia University), ”United States Children, Music Technology, and Discourses of the Digital Native”
Trevor Wiggins (SOAS, University of London), ”Performing Culture Every Day and Once a Year?”

Applied Ethnomusicology and Sustainable Futures
Sponsored by the Applied Ethnomusicology Section
Robin Harris (Graduate Institute of Applied Linguistics), Chair
Robin Harris (Graduate Institute of Applied Linguistics), ”Transmission and Innovation: Keys to a Sustainable Future for the Siberian Epos Olonkho”
Brian Schrag (SIL International), ”Co-creation for Continuity: A Methodology that Ethnomusicologists Can Follow to Help Good Things Last Longer”
Keith Howard (School of Oriental and African Studies, University of London), ”The Korean SamulNori Legacy: Transformation or Fossilization?”
Holly Wissler (Independent Scholar), ”Andes and Amazon Peru: The Sustainable Futures of the Music of the Quechua Q’eros and Harkmbut Wachiperi Groups”
**A Critical Reappraisal of Centers and Peripheries in Indonesian Music Studies**
Andrew Weintraub (University of Pittsburgh), Chair

R. Anderson Sutton (University of Wisconsin), "Centripetal and Centrifugal Fusions in Indonesia: Dwiki Dharmawan’s Cosmopolitan Regionalism"
Indra Ridwan (University of Pittsburgh), "Ethnomusicology at Home: A Study of Indonesian Etnomusikologi"
Andrew Hicken (University of Pittsburgh), "Center and Periphery in Indonesian Regional Pop"
Andrew Weintraub (University of Pittsburgh), "Musical Expressions of Regional Nationality in Indonesia: A Case Study of Koplo"

**Joint Session: Transcription and Proto-Ethnography in the Eighteenth Century**
Katherine Butler Schofield (King's College London), Chair

David R. M. Irving (King's College London)
Jed Wentz (Conservatorium van Amsterdam)
Adeline Mueller (University of Oxford)
Glenda Goodman (The Colburn School)
Matthew Gelbart (Fordham University), Respondent
Sounds and space in New Orleans
Marié Abe (Boston University), Chair

Danielle Adomaitis (Florida State University), “Sonic Fixtures and Drifting Buskers: Soundmarks of New Orleans and the Street Musicians Who Construct Them”
Zarah Ersoff (University of California, Los Angeles), “Treme’s Aural Verisimilitude”

Where the Powwow Meets the Road: Defining Urban Indigenous Identity through Dance
Sponsored by the Special Interest Group on Indigenous Music
Stephanie Thorne (Florida State University), Chair

Stephanie Thorne (Florida State University), “Raqs Sharqi and Tsalagi: Finding Native American Identity in Bellydance”
Melody McKiver (Memorial University, Newfoundland), “Of course I’ll be at the Electric Pow Wow: Electronic Music Shaping Urban Indigenous Communities”

Moving Voices: Singers Challenging Boundaries of Place, Race, and Genre
Katherine Meizel (Bowling Green State University), Chair

Katherine Meizel (Bowling Green State University), “Finding a Voice: Negotiating Multivocality”
Jorge Arévalo Mateus (Wesleyan University), “Los caminos de la voz de Lucía Pulido/The pathways of Lucía Pulido’s voice: Colombian cantos de vaquería at the Transnational Crossroads”

Addressing Issues through Analysis
Travis Jackson (University of Chicago), Chair
Chris Van Rhyn (University of Stellenbosch, South Africa), “Ethics in the Analysis of African Intercultural Art Music”
James Morford (University of Washington), “Stylistic Trends and African Influence in John Coltrane’s Stellar Regions”
**Hip-Hop at Work**
Lei Ouyang Bryant (Skidmore College), Chair
Triin Vallaste (Brown University), “We can drink ourselves to death but I’m a guy with money and I will take that risk’: Hip-Hop, Reality TV, and Alcoholism in Estonia”
Jacob Rekedal (University of California, Riverside and Universidad de la Frontera, Chile), “Hip-Hop Mapuche and the Fronteras of Expression and Activism”
Meredith Schweig (Harvard University), “That’s a Rap? Imagining the Multiple Origins of Taiwan Hip-Hop”

**Feminist Approaches to Music and Sound Technologies: History, Theory, and Practice**
Sponsored by the Section on the Status of Women (SSW)
Tara Rodgers (University of Maryland), Chair
Tara Rodgers (University of Maryland), “Feminist Approaches to Electronic Music and Sound Historiography”
Charity Marsh (University of Regina), “Reluctant Hip Hop Warriors’: Feminist Approaches to Hop Hop Community Projects”

**Intersections of Ethnomusicology with Other Fields**
Theresa Allison (University of California, San Francisco), Chair
Francesca R. Sborgi Lawson (Brigham Young University), “Has Ethnomusicology Met Its Calling: An Ethnomusicologist’s Response to Biomusicology”
Monique McGrath (University of Toronto), “What Does Ethnomusicology Have to Say to Music Therapy?”
Jeremy Day-O’Connell (Knox College), “‘Motherese’ and Universals of Musical Pitch”

**Putting a Genre to Work II**
Ted Solis (Arizona State University), Chair
Rebecca Dirkson (University of California, Los Angeles), “Haiti’s Young Musicians on Zafè Fatra (The Affair of Trash): Engaged Music and Engaged Research for a Cleaner Port-au-Prince”
Beth Hartman (Northwestern University), “Hearing the Bump and Grind: Musical Labor and the Burlesque Revival in the Midwest”

**New perspectives on ‘Old’ Musical Texts**
Anne Rasmussen (College of William and Mary), Chair
Kenneth Habib (California Polytechnic State University), “Lebanese Cosmopolitanism and Eastern Arab Art Song: Melodic and Metric Ingenuity in the Music of Fairouz and the Rahbani Composers”
Su Yin Mak (The Chinese University of Hong Kong), “Pitching the Sale: A Cross-cultural Comparison of Operatic Topoi in Television Commercials”
Joshua Brown (University of California, Riverside), “Cassettes and Community: The Life of Morón’s ‘Fiesta Tapes’”
2:00 pm – 6:00 pm
AMS Ecocriticism Study Group and SEM Ecomusicology Special Interest Group Outing: Barataria Preserve Hike