

**the society for
ethnomusicology**

SEM 65th Annual Meeting

**Virtual
October 22 – 31, 2020**

Program

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SEM 2020 Virtual Annual Meeting

October 22 – 31, 2020

SEM gratefully acknowledges conference support received from:

The SEM Membership
The SEM 2020 Program Committee and Local Arrangements Committee
Indiana University College of Arts and Sciences
Indiana University Department of Folklore and Ethnomusicology
Indiana University Conferences

SEM thanks the following for support of the pre-conference symposium, special concert and workshop videos,
and Canada-based conference presenters,
organized by the Local Arrangement Committee:

Social Science and Humanities Research Council of Canada
Carleton University
Queen's University
MUSICultures

SEM wishes to acknowledge and honor the indigenous communities native to the region of its Business Office, and recognizes that Indiana University Bloomington was built on indigenous homelands and resources. We recognize the Miami, Delaware, Potawatomi, and Shawnee people as past, present, and future caretakers of this land.

SEM 2020 Program Committee

Louise Wrazen (Chair), York University

Shalini R. Ayyagari, University of Pittsburgh

Christi-Anne Castro, University of Michigan

Anaar Desai-Stephens, Eastman School of Music, University of Rochester

Luis-Manuel Garcia Mispireta, University of Birmingham

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SEM 2020 Local Arrangements Committee

Anna Hoefnagels, Co-Chair, Carleton University

Judith Klassen, Co-Chair, Canadian Museum of History

Rebecca Draisey-Collishaw, Queen's University

Gordon Smith, Queen's University

Margaret Walker, Queen's University

Ellen Waterman, Carleton University

Note: The SEM 2020 Annual Meeting was originally scheduled to take place in Ottawa, Canada. Due to the Covid-19 pandemic, an onsite meeting in Ottawa has been re-scheduled for October 19-22, 2023. In conjunction with the SEM 2020 Virtual Annual Meeting, the Local Arrangements Committee has organized a virtual pre-conference symposium and various virtual concerts and workshops.

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From the SEM 2020 Program Committee Chair

This has been a year of upheaval. The COVID-19 global pandemic has taken countless lives, led to new levels of economic and social precarity, and disrupted academic institutions worldwide since the new year, closing the in-person operations of most North American workplaces, colleges and universities in March. Acts of brutal violence against Black Americans, notably the May 25th murder of George Floyd, have centered the ongoing organizing of the Black Lives Matter movement and have renewed calls to confront—and address—ongoing realities of systemic racism, injustice, and violence against Black, Indigenous, and People of Color bred in the destructive legacies of our colonial histories. “An Open Letter on Racism in Music Studies, Especially Ethnomusicology and Music Education” by Dr. Danielle Brown to the SEM membership on June 16th has compellingly drawn us to confront our own past and present in the Society for Ethnomusicology.

The Program Committee for the SEM 65th Annual Meeting has been working in the shadow of these turbulent events. The committee comprises a majority of BIPOC members. As a white woman (working on the traditional territories of Indigenous nations including the Anishnabeg, the Haudenosaunee and the Wendat), I am grateful for the help, guidance, and ideas of Shalini Ayyagari (University of Pittsburgh), Christi-Anne Castro (University of Michigan), Anaar Desai-Stephens (University of Rochester), Luis-Manuel Garcia Mispireta (University of Birmingham), Deonte Harris (Duke University), and Timothy Taylor (UCLA).

We have sought to make some changes. Following our initial peer-review screening of the 350 individual abstracts and 89 organized panels submitted, we returned to our selection in an attempt to redress possible omissions and ensure more inclusive representation. We also met to explore options to make the conference more equitable and open. This has resulted in two primary initiatives for this year's meeting. The first is an online co-listening space for BIPOC attendees to gather and “decompress” at any time during the conference. Organized by popular electronic music scholar Luis-Manuel Garcia Mispireta and modeled after the “chillout rooms” of 1990s raves, this interactive space adapts YouTube's live-streaming service to feature a continuous stream of ambient music, soundscapes, and acousmatic collages—with an optional chat function. Join it here: <https://www.youtube.com/watch?v=--FTym2wrcU&feature=youtu.be>.

The second is a series of conversations on topics emerging from the current crises. Influenced by other initiatives (such as Project Spectrum), the committee has worked to develop four lunch-time open sessions around the following topics: Ethnomusicologists and Mental Health; Brainstorming Strategies for Equity in the Classroom; Reimagining Ethnomusicology; and Rethinking a Conference. These are

facilitated by members of the Program Committee from 12:30-1:30 on the Thursdays and Fridays of the conference. The Committee is also submitting a series of recommendations for future conferences to the SEM Board. For the first time, the conference is being held virtually. With the support of Indiana University Conferences and the invaluable assistance of Dr. Stephen Stuempfle and Stephanie Sturgis (SEM office), and Kristy Ebelhar and Melissa Kocias (IU Conferences), we have transformed a 3.5-day in-person conference to a 10-day virtual meeting space. Some major adjustments have been made to attempt to minimize “Zoom fatigue” and facilitate participation from colleagues across time zones. While we were disappointed not to work with the Local Arrangements Committee for the planned conference in Ottawa, this year's meeting offers an opportunity to begin to re-vision international meetings within an environmentally responsible framework and in recognition of the need to address access and equity.

Given the virtual approach to this year's conference, we invite you to explore this year's program, where you'll find many papers and sessions by young scholars devoted to the pressing concerns guiding the discipline into the future; where there will be opportunities for open discussion; and where you'll have a chance to connect with scholars, activists, musicians, public-sector advocates, and friends from around the world during a time when this is needed.

As Chair of this year's Program Committee, I take responsibility for any shortcomings in this meeting, and look forward to hearing from you if you have any concerns.

Louise Wrazen, Program Committee Chair

From the SEM 2020 Local Arrangements Committee Co-Chairs

Under “normal” circumstances, we would use this opportunity to welcome you to Ottawa-Gatineau for SEM’s 2020 Annual Meeting—hoping for good weather while drawing attention to special events, local food and music venues, and other aspects of the region that might facilitate positive experiences and creative exchanges. How things have changed.

Despite the unusual circumstances, we remain delighted, on behalf of the 2020 Local Arrangements Committee, to welcome you to this year’s virtual gathering. We cannot point you to brick-and-mortar buildings and locations, but we *do* encourage you to explore the conference website where you will find access to a diverse array of “local arrangements” content.

The pre-conference symposium, *Musical Activism and Agency: Contestations and Confluences*, is taking place on October 21st; it will be supported by annotated bibliographies on related themes of extractionism, activism, agency, diversity, and decolonizing ethnomusicology.

A number of musical performances were created especially for SEM delegates and will be one click away for the duration of the conference. Virtual pre-recorded concerts by Ottawa- and Montreal-based artists The Angelique Francis Quartet, Silla and Rise, and Le Vent du Nord, as well as a dynamic series of pop-up concerts prepared by local and international performers, are posted on the conference website. Additionally, “SEMchillout,” a co-listening space for BIPOC attendees to gather and decompress, has been organized by Luis-Manuel Garcia Mispireta and is available 24-hours a day. Detailed program notes and supporting materials for all of these musical happenings are available on the conference website, and we encourage you to check them out.

The Canadian Society for Traditional Music (CSTM) holds a unique presence at this year’s gathering. We encourage you to take note of Farzaneh Hemmasi’s keynote presentation, “Doing Our Essential Work,” on October 24th; a roundtable on “Disrupting White Supremacy in Music and Sound Studies” on Friday, October 23rd (co-sponsored by CSTM and the SEM Board); and “Many Voices at the Table: A Conversation about the Need for Equity in Canadian Ethnomusicology,” a roundtable co-sponsored by the LAC, the SEM Board, and the CSTM on October 30th.

This year’s LAC events are supported by funding from Carleton University, Queen’s University, and the Social Sciences and Humanities Research Council of Canada, to whom we extend sincere appreciation. We are also deeply grateful to indefatigable contributors to local arrangements Akash Ayer, Sonia Caceres, Rebecca Draisey-Collishaw, Gale Franklin, Jennifer LeBlanc, Michelle MacQueen, Golam Rabbani,

Gordon Smith, Margaret Walker, and Ellen Waterman, without whom these virtual events and resources would not exist. Thanks also to Kerri Davis, Hans Levac, Carolyn Ramzy, and to the Collections, Conservation, Learning, Public Affairs, and Research teams at the Canadian Museum of History who contributed to preparations for the original in-person meeting.

Once again, we welcome you to this virtual meeting place, and wish you many opportunities for rich and meaningful exchange in the days to come.

Anna Hoefnagels and Judith Klassen
Local Arrangements Committee Co-Chairs

Exhibitors and Advertisers

AR Editions

Bloomsbury Academic*

Cambridge University Press

Indiana University Press*

Oxford University Press*

RILM

Smithsonian Folkways Recordings

University of Chicago Press

University of Hawai'i Press

University of Illinois Press*

University of Michigan

University Press of Mississippi*

University of Rochester Press/Boydell & Brewer

Washington University Department of Music

Wesleyan University Press*

*Indicates a display in the Virtual Exhibits Area

SEM 2020 Virtual Annual Meeting Platform

SEM is using Whova as its virtual conference platform for the SEM 2020 Annual Meeting. This platform enables pre-recorded video presentations for playback, live program sessions via Zoom video-conferencing, various types of virtual interaction among individual attendees, and a virtual book exhibits area. All registrants for the Annual Meeting will receive a link to the SEM 2020 website in Whova, which they may access through a web app or mobile app. Attendees are encouraged to download the Whova mobile app as well as Zoom in advance of the conference,

Instructional information for attendees, presenters, and session chairs is available in SEM 2020 website in Whova and in the [conference area of the SEM website](#).

All times listed in the program are Eastern Daylight Time (GMT-4).

Connect with SEM

SEM 2020 Virtual Annual Meeting Twitter Hashtag: #SEM_2020

Website: www.ethnomusicology.org

Twitter: @SEM_Office

Facebook Page: The Society for Ethnomusicology

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Registration

Registration for the SEM 2020 Virtual Annual Meeting will remain open in the [conference area of the SEM website](#) through Wednesday, October 28.

Program Updates

Changes to the program will be listed in the Community / Organizer Announcements area of the SEM 2020 website in Whova and will be added to the Agenda (program) in Whova.

Virtual Exhibits Area

Book Exhibits are located in the Exhibitor area of the SEM 2020 website in Whova. Attendees may view displays from October 22 to October 31 (24 hours-a-day) and visit with exhibitor staff during live exhibit hours.

Live Exhibit Hours:

Thursday, October 22, 12:00 – 2:00pm

Friday, October 23, 12:00 – 2:00pm

Thursday, October 29, 12:00 – 2:00pm,

Friday, October 30, 12:00 – 2:00pm

Accessibility Assistance

Please visit the [Accessibility Information](#) page in the conference area of the SEM website.

The 2020 Charles Seeger Lecture



Saturday, October 24
4:15 – 5:45pm

Introduction: C. Kati Szego, Memorial University of Newfoundland

Sensing

Beverley Diamond, Memorial University of Newfoundland

The 2020 Charles Seeger Lecture will be delivered by Beverley Diamond, Professor Emerita of Ethnomusicology at Memorial University of Newfoundland. Prior to taking up the first Tier 1 Canada Research Chair in Ethnomusicology at Memorial in 2002, Bev taught at York University (Toronto, 1988-2001), Queen's University (Kingston, 1975-88), and McGill University (Montreal, 1973-75). Bev completed all her degrees, in musicology and ethnomusicology, at the University of Toronto.

A Canadian, most of Bev Diamond's research has taken place within the country's borders. Offering nuanced analyses in a non-polemical voice, much of her writing addresses the creative moves of musicians—some who call themselves Canadian and many who don't—that speak to the myriad conditions of colonialism, globalization, and patriarchy. Each of her multitudinous articles, co-edited volumes, and books address one or more topical areas: gender; technological production and mediation; expressions of Indigenous modernity in Inuit, First Nations, Métis, Australian Aboriginal, and Sámi communities; Indigenous intellectual property; and Canadian settler musics.

A few examples help to tell some of her story.

In the 1980s and early 90s, Bev was asking incisive questions about the biases and values that framed accounts of Canada's musical history, including those that advanced an uncritical, romantic discourse about Canadian multiculturalism. Gathering scholarship across the musicologies and humanities, *Canadian Music: Issues of Hegemony and Identity* (1990)—her co-edited volume with Robert Witmer—helped reset Canadian music studies by offering new approaches to historiography, shifting

musical emphases, and illuminating the power that academics wield through their assumptive and interpretive choices.

In 2000, Bev co-edited *Music & Gender* (U Illinois P) with Pirkko Moisala. While theirs was not the first volume on that topic in our field (Koskoff 1987; Herndon & Ziegler 1990), it broke new ground. *Music & Gender* was remarkable both for its authors' use of feminist theory *and* for its recognition of ethnocentrism and class bias in feminist theory. The productive tension of that interstitial space characterizes a great deal of Bev's work. As she wrote in her own article in that collection, "feminist scholars should not debate as much as relate the essentialist to the constructionist, acknowledging both the hegemonic struggle and strategic uses of the former while attempting to validate the latter" (132).

First steps toward establishing socially responsible partnerships with First Peoples and the scholarly community were taken with Bev's sprawling SPINC (Sound Producing Instruments in Native Communities) project, begun in the late 1980s. As Bev recalls, "I formed the SPINC group... because I really felt I needed people to talk to about... my struggle to work ethically in First Nations contexts." She invited two former students to form a research team, the published outcome of which was *Visions of Sound* (Wilfrid Laurier UP and U Chicago P 1994). *Visions of Sound* set the stage for a "new organology"; it was equally venturesome in its experiments with graphic representation, reflexivity, and dialogism—between the investigators and their First Nations consultants and between co-investigators. Visually complex and quirky, *Visions of Sound* is an interrogative exploration of Indigenous instruments' socio-sonic, spiritual, and material design that refuses generalization. Bev hews to that refusal and her commitment to working with others in *Native American Music in Eastern North America* (Oxford UP 2008). In the preface, she writes: "I had always vowed that I would never write a textbook. I am more interested in exploring the uses and limitations of authority than setting down what students inevitably would read as... a truth about the musical practices of a group of people. As it turns out, by working with a group of Aboriginal advisors whose knowledge was so deep and whose capacity to discuss issues of representation was so capable, I found the preparation of this book one of the most rewarding projects I have ever undertaken. I hope that the differences among our perspectives remain clear and that this textbook, then, can never be read simply as a univocal authoritative text" (xiii). One of the three advisors that Bev profiles in the text is Haudenosaunee singer Sadie Buck, whose expertise and friendship have nourished Bev's musicological practice over decades. Readers feel Sadie's presence, not just through quotation, but in the ways Bev listens to and with Sadie, while taking responsibility for her own tongue. As Sadie herself has said, "Respect is in the voice" (*Visions of Sound* 1994:65).

While Bev has stayed on the theoretical cutting edge throughout her 47-year career, she exhorts her colleagues to think carefully about what theory actually *is*. Her article, "Theory from Practice: First Nations Popular Music in Canada" (2000) equates social theory *with* musical practice—and by musical practice she means acts of sounding and all their attendant activities. Practices, then, are not just informed by theory; nor are they objects to which scholars *apply* theory. Bev concludes her article by inviting

readers “to recognize alternative critical theory *in* systems rooted in oral tradition or reliant on ... sensory data other than words.”

In the late 1990s, the recording studio emerged as an important site for ethnography, and Bev was there. Following her Indigenous consultants' lead, she focused less on sonic results and more on the social achievement of those results. In the studio, Bev discovered that “identity”—ethnomusicologists' go-to concept for a quarter century—had lost its explanatory power. As an alternative, she developed “alliance studies,” setting in motion her conviction that musical practice *is* theory. Alliance studies is an inquiry-based model that shows how we might hear contemporary expressions of Indigeneity in terms of alignments, relationships. She asks: What genres do musicians place their voices in? How does technological mediation inflect Indigeneity? In her evocation of the model, Bev notes how Indigenous musicians are under pressure to conform to a “patron discourse” (van Toorn 1990)—a discourse that values “unusual” timbres and distinctive practices. What does it mean, Bev then asks, when Indigenous musicians choose mainstream styles instead, and how do they shape meaning through language choice, through citation and collaboration?

Ever mindful of process, one of Bev's many gifts is for creating welcoming spaces in which diverse stakeholders feel empowered to share their ideas. The Research Centre for the Study of Music, Media and Place (MMaP) that Bev established at Memorial University in 2003 is one such space. Implementing a model that puts university and broader societal goals into shared relief, MMaP brings musicians, audiences, communities, and academics into dialogue, and serves as a crucible in which projects can be collectively shaped. MMaP's *Back on Track* CD series (now up to 11 releases), for example, presents previously unreleased archival materials, reissues of out-of-print recordings, and commissions of new work, all richly documented, providing Indigenous and settler communities access to their forbearers' legacies.

As an inspiring mentor to younger scholars, Beverley Diamond has few peers among Canadian university music professors. The major projects she has spearheaded, such as SPINC, Canadian Musical Pathways, and those at MMaP, have involved extensive input from and training for countless students, from undergraduates to post-docs. A tireless champion of her students' work, many of them are carrying forward her approach to research and community engagement in the academy and other milieux.

Since the 1980s, Bev has contributed to SEM at all levels, serving on or chairing 18 committees prior to taking on the presidency in 2013. In that role, she amplified the presence of Indigenous voices at the President's Roundtable and masterminded the inaugural SEM/ICTM Forum in 2015. Recognizing how the International Council for Traditional Music and SEM support scholars who often work under very different conditions of knowledge production—indeed, often with different definitions of what counts as knowledge—Bev, together with Salwa El Shawan Castelo-Branco, engineered a space for conversations among the societies' constituent members. In fact, Bev's organizational allegiances spread in many directions; notably, she has been steadfast in her support of associations such as the Canadian Society for Musical Traditions and MusCan.

An astute grant-writer, Bev has attracted, by herself or as a member of joint projects, numerous grants from Canada's Social Sciences and Humanities Research Council (SSHRC) as well as other funding agencies. She has, in turn, served as an expert assessor for many such agencies, including the European Research Council (2012-19), and continues to generously assist others in the process of their grant-writing. Awards and honors have been bestowed upon Bev in abundance, including a *Festschrift* (2010), a Trudeau Fellowship (2009-12), and election to the Royal Society of Canada (2008), a designation considered the country's highest academic honor. For her manifold accomplishments and breaking the path for a progressive scholarship of musics in Canada, SSHRC bestowed its highest accolade upon her in 2014: the Gold Medal Prize.

- C. Kati Szego, Memorial University of Newfoundland

Wednesday, October 21

9:00am – 6:00pm Pre-Conference Symposium

Thursday, October 22

9:00 – 9:30am Opening Ceremony

10:00 – 11:30am Program Session 1

2:00 – 4:00pm Program Session 2

7:00 – 9:00pm Evening Session

Friday, October 23

10:00 – 11:30am Program Session 3

2:00 – 4:00pm Program Session 4

5:00 – 9:30pm Evening Session

Saturday, October 24

10:00 – 11:30am Program Session 5

1:45 – 3:45pm General Membership Meeting

4:15 – 5:45pm Charles Seeger Lecture

8:00 – 10:00pm Evening Session

Sunday, October 25

10:00am – 12:00pm Program Session 6

2:30 – 4:00pm Program Session 7

Monday, October 26

9:00am – 9:00pm Group Meetings

Tuesday, October 27

9:00am – 9:00pm Group Meetings

Wednesday, October 28

9:00am – 9:00pm Group Meetings

Thursday, October 29

10:00am – 12:00pm Program Session 8

2:00 – 1:30pm Program Session 9

5:00 – 9:00pm Group Meetings

Friday, October 30

10:00 – 11:30am Program Session 10

2:00 – 4:00pm Program Session 11

5:00 – 9:00pm Group Meetings

Saturday, October 31

9:00am – 1:00pm Group Meetings

2:00 – 4:00pm Program Session 12

**Pre-Conference Symposium
Musical Activism and Agency: Contestations and Confluences
Wednesday, October 21, 2020**

Organized by the SEM 2020 Local Arrangements Committee

The theme of the pre-conference symposium of the SEM 2020 Annual Meeting, Musical Activism and Agency: Contestations and Confluences, invites deep and careful reflection on issues related to political and musical activism and the potential of music to bring attention to contemporary critical issues. Central to these considerations is the role of performers and music creators, as well as consumers and audiences, in challenging dominant narratives and simplistic understandings of music vis-à-vis politics and activism. Sites of resistance—virtual and place-based—and the accountability of researchers, as witnesses to musical activism and contributors to new narratives offer crucial opportunities for exploration. Questions around responsible and respectful engagement with activist communities and musicians are critical to current and future directions in ethnomusicological inquiry. Each roundtable will feature dialogues between musicians and ethnomusicologists and presentations by researchers who have been deeply engaged with communities, individuals, and cultural practices. Presentations in all roundtables will be given in succession, followed by a live roundtable discussion.

All activities associated with the symposium will be conducted virtually in Eastern Daylight Time. Pre-registration is required.

The Musical Activism and Agency: Contestations and Confluences pre-conference symposium is generously funded by Carleton University, Queen's University and the Social Sciences and Humanities Research Council of Canada.

9:45 a.m. WELCOME

10 a.m. – 12 p.m. ROUNDTABLE ONE – MUSIC, ENVIRONMENT, HEALTH AND DISPLACEMENT
Chair: Judith Klassen (Canadian Museum of History)

Participants in this roundtable discuss ways in which contemporary musicians and activists use their artistic practice and output to bring attention to environmental issues and the forced relocation of peoples. Collectively, these presenters address issues of health, sustainability, displacement and migration and the ways in which music supports, documents and embodies activist agendas.

- 1) Rebekah Moore and Gede Robi Supriyanto: "‘Making a Hole in a Stone’: The Peril and Potential of Music Activism to Safeguard Indonesia’s Biodiversity"
- 2) Michael Frishkopf: "Music for Global Human Development"
- 3) Eric Martin Usner: "Teaching in Place"
- 4) Klisala Harrison: "Music of Independence and Self-determination in Greenland: Colonial Histories, Climate Futures"
- 5) Laura Risk: "Share the Arts, Share the Planet: Lessons from the Sustainable Touring Arts Coalition"

1 p.m. – 3 p.m. ROUNDTABLE TWO – SITES OF RESISTANCE
Chair: Anna Hoefnagels (Carleton University)

This roundtable is concerned with the physical and virtual spaces in which activism and resistance take place, and the specific ways that those sites establish meaning and shape outcomes. By examining the "site of resistance" from diverse angles and as emergent from distinct contexts, participants contribute to important reconceptualizations of place as it relates to, and embodies, sound and activism.

- 1) Nicolas Royer-Artuso and Ülfet Sevdı: "New Oriental Music: Experimental Music in the Middle East Following 9/11"
- 2) Joshua Brown: "We are Not a Crime: Embodiment and Absence in Contemporary Spanish Protest Movements"
- 3) Rebecca Draisey-Collishaw and Kip Pegley: "Ensounding the Election: The Politics of Playlists during Canada’s 2019 Federal Election"
- 4) Liz Przybylski and Joshua Thunder Little: "Lakota Hip Hop and Online Activism"
- 5) Darci Sprengel: "Troubling Resistance Narratives Ten Years after the ‘Arab Spring’"

4 p.m. – 6 p.m. ROUNDTABLE THREE – CONFRONTING EXTRACTIONISM: RESPONSIBLE RESEARCH ETHICS AND PROFESSIONAL PRACTICES
Chair: Margaret Walker (Queen’s University)

In recent years, ethnographic research methods have been criticized for extractionist, transactional tendencies. At the same time, the significance of positionality and reflexivity vis-à-vis power, human interactions, and the shaping of "knowledge" through fieldwork and community engagement have been underscored. This roundtable examines relationships and subject positions that inform contemporary ethnomusicological research and the responsible and ethical practices that such research demands.

- 1) Ioanida Costache: "Re-Mapping the Field: Positionality, Power, and Privilege in Ethnographic Methods"
- 2) Matt Stahl and Olufunmilayo B. Arewa: "Royalty Accounting and Resistance"
- 3) Bruno Deschênes: "Appropriation or Transappropriation?"
- 4) Kate Galloway: "On the Silences and Soundings of Extraction in Environmental Sound Art"

CLOSING REMARKS

Events Organized by the SEM 2020 Program Committee**“SEMchillout”**

Thursday, October 22 – Saturday, October 31, 24 hours-a-day

<https://www.youtube.com/watch?v=-FTym2wrcU&feature=youtu.be>

Online co-listening space for BIPOC attendees to gather and “decompress” at any time during the conference. Organized by popular electronic music scholar Luis-Manuel Garcia Mispireta and modeled after the “chillout rooms” of 1990s raves, this interactive space adapts YouTube’s live-streaming service to feature a continuous stream of ambient music, soundscapes, and acousmatic collages—with an optional chat function.

“Conversations: Ethnomusicologists and Mental Health”

Thursday, October 22, 12:30 – 1:30pm

Facilitated by Luis-Manuel Garcia Mispireta, University of Birmingham

See Agenda in SEM website in Whova for link.

“Conversations: Brainstorming Strategies for Equity in the Classroom”

Friday, October 23, 12:30 – 1:30pm

Facilitated by Anaar Desai-Stephens, University of Rochester, with

Shalini R. Ayyagari, University of Pittsburgh

See Agenda in SEM website in Whova for link.

“Conversations: Reimagining Ethnomusicology - Towards a More Equitable Ethnomusicology”

Thursday, October 29, 12:30 – 1:30pm

Facilitated by Deonte Harris, Duke University, with:

Deborah Wong, University of California, Riverside

Maya Cunningham, Secretary, Gertrude Robinson Network of Black

Ethnomusicologists; University of Massachusetts, Amherst

See Agenda in SEM website in Whova for link.

“Conversations: Rethinking a Conference - Access and Equity”

Friday, October 30, 12:30 – 1:30pm

Facilitated by Louise Wrazen (Program Committee Chair 2020), York University, with

Cheryl Keyes (Program Committee Chair 2021), UCLA

See Agenda in SEM website in Whova for link.

Events Organized by the SEM 2020 Local Arrangements Committee**Concert and Workshop Videos**

Wednesday, October 21 – Saturday, October 31, 24 hours-a-day

Concert and workshop videos are the sole property of the artists and will only be available for viewing by registered conference participants and attendees for the duration of the conference, October 21-31, 2020, inclusive, after which time the links will be deactivated. Prerecorded materials are not to be downloaded, recorded, or used for any purpose beyond listening/viewing during the conference.

See Agenda (Wednesday, October 21) in SEM website in Whova for links.

30-Minute Concerts**The Angelique Francis Quartet:**

Angelique Francis is a versatile and exceptionally gifted musician, known for her eclectic mix of musical genres including blues, soul, jazz, and gospel. Angelique’s soulful smoky vocals and instrumental techniques are reminiscent of a bygone era, but with a unique and modern sensibility.

Silla and Rise:

Silla are Cynthia Pitsiulak (Kimmirut, NU) and Charlotte Qamaniq (Iglulik, NU). Their name comes from the Inuktitut word ‘Sila’ meaning ‘weather,’ and together Silla experience and perform the sounds of traditional and contemporary throat songs. **Rise** Ashen (Ottawa, ON) is a Juno Award nominated global-grooves producer, DJ and dancer. **Silla and Rise** blend Inuit throat-singing and futuristic dancefloor beats.

Le Vent du Nord:

The award winning and highly acclaimed quintet, **Le Vent du Nord** is a leading force in Quebec’s progressive francophone folk movement. The group’s vast repertoire draws from both traditional sources and original compositions, while enhancing its hard-driving soulful music (rooted in the Celtic diaspora) with a broad range of global influences. Hands down, this is one of the best roots music acts on the planet.

15-Minute Concerts and Workshops

Judith Cohen. In her concert, “**Singing Travels from my Living Room,**” ethnomusicologist and singer of stories Judith Cohen draws on decades of learning and performance, sharing ballads and other songs from Quebec, Morocco, Turkey, Greece, Spain, and Portugal.

Lassana Diabaté. Malian virtuoso balafon player Lassana Diabaté comes from a long line of musicians and has collaborated with myriad international musicians and across many genres; here, he shares “**New Developments of Soundiata Keita.**”

Mei Han and Randy Raine-Reusch. A compositional structure for improvisation on two zheng, “**Last Moon of Summer**” was composed by Mei Han and Randy Raine-Reusch for the 2020 SEM Conference. (Han/Raine-Reusch 2020 SOCAN. Co-sponsored by the Red Chamber Cultural Society.)

JustJamaal ThePoet. Spoken word poet JustJamaal ThePoet shares his poetic musings on art, humanity, and triumph, capturing the essence of what influences his work as a creative in his work “**The Influence.**”

Benedictus Mattson. Ghanaian popular dancer Benedictus Mattson performs “**Azonto,**” a popular dance from Accra the capital city of Ghana and a sample of Afrobeats, a type of popular dance coming from the African continent and finding its way into the diaspora.

Melody McKiver. Anishnaabe musician/composer Melody McKiver, from Sioux Lookout, Treaty #3/Northwestern Ontario will share some of their recently created output.

Golam Rabbani. Playing harmonium, Golam Rabbani performs the Baul song, “**You Fell in with Bad Company,**” composed by Lalon Shah (1774-1890), the most celebrated Baul in Bangladesh.

Traveling Troupe of the Native North American Traveling College. Cultural educators from the Native North American Traveling College from the Kanien'kehá:ka (Mohawk) First Nation of Akwesasne share traditional Haudenosaunee social songs and stories.

Evening Block

5:00 – 10:00pm

SEM Board of Directors

7:00 – 9:00pm

SEM Council

Morning Block

9:00 – 9:30am

Opening Ceremony**Session 1**

- 1A** Thursday 10:00 – 11:30am
Panel
- Theorizing Indigeneity in the Postcolonial Lusophone World**
Chair: Panayotis League, Florida State University
- 10:00 The Musical Life of Goa in Contemporary Times: A Creative Place of Conciliation, Diversity and Intimacy
Susana Sardo, Universidade de Aveiro
- 10:30 Caboclo Cosmopolitanism and the Fole de Oito Baixos
Panayotis League, Florida State University
- 11:00 Sound, Re-signification, and Indigeneity of Voice in the Catholic Sacred Music Tradition of Postcolonial Macau
Jen-yen Chen, National Taiwan University
- 1B** Thursday 10:00 – 11:30am
Roundtable
- Minorities Emerging: Towards Ethnomusicological Refugee Studies**
Chair: Ursula Hemetek, Music and Minorities Research Center
- 10:00 Svanibor Pettan, University of Ljubljana
Marko Kölbl, University of Music and Performing Arts Vienna
Ioannis Christidis, Music and Minorities Research Center
Discussant: Ursula Hemetek, Music and Minorities Research Center

- 1C** Thursday 10:00 – 11:30am
Panel

Beyond the Nation-State: Un-national Perspectives in African Popular Music – CANCELLED*Sponsored by the African Music Section*

Chair: Lindelwa Dalamba, University of the Witwatersrand

- 10:00 Sounding or Confounding the “Un-national”: Revisiting the Work of Makeba, Masekela and Their Circle in Their American and African Exile
Brett Pyper, University of the Witwatersrand
- 10:30 Intra-African Musical Triangulation-Côte d'Ivoire, Guinea and South Africa
Yair Hashachar, The Hebrew University of Jerusalem
- 11:00 Performing the Un-National: (Rock) Music, the Nation, Power and the State in Postcolonial Togo
Marceline Saibou, Bowdoin College

- 1D** Thursday 10:00 – 11:30am

Case Studies for the Digital Realm

Chair: Ruadhán Woods, Troy University

- 10:00 Sonic Bias and Ecological Idealism in Commercials from the Digital Age
Megan Murph, University of South Carolina Upstate
- 10:30 An Ethnographic Approach to the Role of “Culture” in Anghami and Spotify
Darci Sprengel, University of Oxford
- 11:00 The Thing with Vaporwave: Reassessing Deconstruction
Siel Agugliaro, University of Pennsylvania

1E Thursday 10:00 – 11:30am**Jewish Diasporas and Repertoires**

Chair: Edwin Seroussi, The Hebrew University of Jerusalem

10:00 “Adeus Vila de Belmonte”: Music and Identity among Portuguese Crypto-Jews Revisited
Judith Cohen, York University

10:30 The Resurgence of Yiddish Folksong
Mark Slobin, Wesleyan University

11:00 The Pereira Scroll: Giving Voice to a Moroccan Torah
Ilana Webster-Kogen, SOAS, University of London

1F Thursday 10:00 – 11:30am**Media and Representation**

Chair: Katherine Meizel, Bowling Green State University

10:00 The Effects of Social Media as a Historical Record in Tanzanian Bongo Flava Music
Lucas Avidan, UCLA

10:30 The Voice of the Portuguese Soul - Media Representations of Amália Rodrigues's Voice
Teresa Gentil, FCSH - New University Lisboa

11:00 Music History, Visual Media, and Masse Gohoun in the Legacy of the Beninese Singer Yedenou Adjahoui
Sarah Politz, University of Florida
Appolinaire Agoïnon, L'Office de Radiodiffusion et Télévision du Bénin (ORTB)

1G Thursday 10:00 – 11:30am**Music and Responses to Disaster**

Chair: Joshua Pilzer, University of Toronto

10:00 “Tonight, We Are All Wuhan-ers”: Reimagining Urban Subjectivities, Space, and Music Healing During the Coronavirus Outbreak
Wenzhao Zhang, The Chinese University of Hong Kong

10:30 Capturing Bahamian Experiences Through Songs and Stories About Hurricane Dorian
Nana Kaneko, Smithsonian Cultural Rescue Initiative

11:00 Postcards from Italy: Slow Violence After the Belice Earthquake
Elise Cavicchi, University of Pennsylvania

1H Thursday 10:00 – 11:30am**Views on Modernization and Modernity**

Chair: Juniper Hill, University of Würzburg

10:00 Folklore's Orchestrations: Composing Tradition and Managing Modernity in Maracatu Estilizado
Amy Medvick, Tulane University

10:30 Ajamization as Modernization: Crafting an International Sonic Locality from Dakar
Margaret Rowley, Boston University

11:00 Localization as Modernization: Recent Developments in Wayang Potehi Puppet Theatre of the Chinese Diaspora in Indonesia
Xiao Gao, University of Sheffield

1I Thursday 10:00 – 11:30am

Music Making in Publics and Communities

Chair: Alfredo Rivera, UCLA

10:00 Public Space and the Social Life of Cover Songs
Liza Sapir Flood, University of Virginia

10:30 "I Knew a Banjo Player Once...": Identity and Disability among Aging
Bluegrass Musicians
Emily Williams Roberts, University of Chicago

11:00 The Spirit of the World Stage: Community, Learning, and Self-Expression in a
South-Central Jazz Non-profit
Alfredo Rivera, UCLA

1J Thursday 10:00 – 11:30am
Panel

Music and the "Hidden Histories" of Archives

Sponsored by The Historical Ethnomusicology Section

Chair: Peter Toner, St. Thomas University

10:00 The Role of Archives in the Negotiation of the Lebanese Maronite Tradition:
The Case of the Funeral Ritual
Guilnard Moufarrej, United States Naval Academy

10:30 Amateur Archivists and the Hidden Histories of American Popular Music
José Neglia, University of Hong Kong

11:00 Cultural Selection, Archival Knowledge, and Musical Tradition: A New
Brunswick Case Study
Joshua Green, Provincial Archives of New Brunswick
Peter Toner, St. Thomas University

1K Thursday 10:00 – 11:30am

New Interventions in Organology

Chair: Supeena Adler, UCLA

10:00 Instrumental Changes: Policy, Materiality, And Innovation in Contemporary
Sitar-Making Traditions
Aruna Kharod, University of Texas at Austin

10:30 Reconstructing the Pedal Steel Guitar: Creative Marginality, Technology and
Masculinity in Musical Instrument Making
Daniel Neill, Memorial University of Newfoundland

11:00 Old Directions for New Organologists: On Museum Collections of Musical
Instruments as a Site of Ethnomusicological Inquiry
Althea Sully Cole, Columbia University

1L Thursday 10:00 – 11:30am
Workshop

10:00 **Creative, Critical Research Through Public Engagement: A Mali-Canada
Collaboration**

Marcia Ostashewski, Cape Breton University

Fode Lassana Diabate, Cape Breton University

Lunch Block

12:30 – 1:30pm

Conversations: Ethnomusicologists and Mental Health

Facilitated by Luis-Manuel Garcia Mispireta, University of Birmingham

*Join us for an open drop-in session organized by the Program Committee to
share ideas.*

Education Section Forum Keynote Address:

Fredara Hadley, The Julliard School; Tamika Nunley, Oberlin Conservatory;
Sophia Bass, Oberlin Conservatory

In the Fall of 2019 Dr. Fredara M. Hadley, an ethnomusicologist, and Dr. Tamika Nunley, a historian, co-taught a course cluster at Oberlin College and Conservatory entitled, "The Student as Artist and Intellectual: Gleaning from the Legacy of Shirley Graham DuBois." In this session, Hadley and Nunley will discuss the importance of interdisciplinary collaboration, institutional support, and student engagement in the cluster experience and in the resulting Shirley Graham DuBois symposium. Oberlin College alumna, Sophia Bass, will join and discuss her key takeaways from her student perspective.

Session 2

2A Thursday 2:00 – 4:00pm

Creative Collaborations and Fusions

Chair: James McNally, University of Illinois at Chicago

- 2:00 “Therapy by Peruvians for Peruvians”: Mestizaje, 'fusion aesthetics', and Negotiation of Belonging in Lima's Independent Music Scene
Alissa Vik, NTNU (Norwegian University of Science and Technology)
- 2:30 Disrupting the Political Binary: 1960s Samba-Jazz and Brazilian Nationalism
Felipe Guz Tinoco, Washington University in St. Louis
- 3:00 Falafel Jazz: The Politics of Genre and Culture
Noam Lemish, York University
- 3:30 “High Art in the Street”: The Tunisian-Libyan Malouf Slam Collaborative
Jared Holton, University of California, Santa Barbara
Ghassen Azaiez, High Institute of Music, Sfax, Tunisia

2B Thursday 2:00 – 4:00pm

Effectuating Indigeneity

Chair: Beverley Diamond, Memorial University

- 2:00 Indigenizing the Mainstream: Music Festivals and Indigenous Popular Music
Liz Przybylski, University of California, Riverside
- 2:30 Unsettling the Score: The Case of Naacnaaca
Jeremy Strachan, Queen's University
- 3:00 Music, Commercialized Ethnicity, and The Politics of Inclusion in Disney's Frozen
Kelsey Fuller, University of Colorado Boulder
- 3:30 Ethnomusicology, Indigenous Theory/Theorists, and the Ethics of Responsiveness
Monique Giroux, University of Lethbridge

2C Thursday 2:00 – 4:00pm
Panel**Hip Hop's Critical Futures**

Chair: Catherine Appert, Cornell University

- 2:00 “Roar like a Lioness, Punch like a Cyborg:” Imagining an African (Afro) Futurism
Warrick Moses, University College Cork, National University of Ireland
- 2:30 A Life Beyond Death: The Technomancy of Flying Lotus
Jason Ng, University College Cork, National University of Ireland
- 3:00 Endgame: Tribe's “Space Program” in Afrofuturist Historical Perspective
J. Griffith Rollefson, University College Cork, National University of Ireland
- 3:30 Discussant: Catherine Appert, Cornell University

2D Thursday 2:00 – 4:00pm
Panel**Fieldwork at Home: Local, Ecological, Canadian Perspectives**

Chair: Nathan Hesselink, University of British Columbia

- 2:00 Fieldwork, Provincial Politics, and Academic Freedom in Newfoundland and Labrador
Holly Everett, Memorial University
- 2:30 Tending the Urban “Music Ecosystem”: Cultural, Economic, and Scholarly Cultivation in Policy and on the Ground
Farzaneh Hemmasi, University of Toronto
- 3:00 Music for Global Human Development as Community Service Learning in Canada: From Classroom to Community and Back
Michael Frishkopf, University of Alberta
- 3:30 From Point Grey to Little Mountain: Popular Music, Decolonization, and Curricular Change at a Canadian School of Music
Nathan Hesselink, University of British Columbia

- 2E** Thursday 2:00 – 4:00pm
Roundtable
- (Re)Positioning the Caribbean: Practical and Theoretical Issues in Caribbean Ethnomusicology**
Chair: Jessica Baker, University of Chicago
- 2:00 David Aarons, University of North Carolina- Greensboro
Ruth Meadows, University of Nevada - Reno
Lauren Eldridge Stewart, Washington University in St. Louis
Melvin Butler, The University of Miami
Shannon Dudley, The University of Washington
- 2F** Thursday 2:00 – 4:00pm
Roundtable
- Analysis and Decolonization**
Sponsored by the SIG for Music Analysis
Chair: Michael Tenzer, University of British Columbia
- 2:00 Michael Tenzer, University of British Columbia
Robin Attas, Queen's University
Kristi Hardman, The Graduate Center, City University of New York
Toru Momii, Columbia University
Eshantha Peiris, University of British Columbia
- 2G** Thursday 2:00 – 4:00pm
Panel
- Listening, Sensing, and Circulating in Digital Cultures**
Chairs: Byrd McDaniel, Northeastern University
Luis Achondo, Brown University
- 2:00 Listening to Other People Listen: An Analysis of All Songs Considered, Sound Opinions, and Switched on Pop
Byrd McDaniel, Northeastern University
- 2:30 The Hinchadas That Other Hinchadas Listen To: Digital Circulation and Economies of Musical Creativity Among Argentine Soccer Fans
Luis Achondo, Brown University
- 3:00 Teaching Global Pop in the Age of Big Data
K.E. Goldschmitt, Wellesley College
- 3:30 Autoplaying, Unmuting, Attending: (Re)formatting the Twenty-First-Century Digital Sensorium
Paula Harper, Washington University in St. Louis

- 2H** Thursday 2:00 – 4:00pm
Panel
- Repatriating, Archiving, and Restudying Arnold Bake's Work in South Asia: Reconnecting and Mobilizing the Chain of Memory**
Sponsored by The Historical Ethnomusicology Section
Chair: Amy Catlin-Jairazbhoy, UCLA Herb Alpert School of Music
- 2:00 Repatriations, Restudies, and Repercussions: The Paradox of Giving-While-Keeping Inalienable Musical Possessions in Arnold Bake's A-V Survey of Music in South Asia
Amy Catlin-Jairazbhoy, UCLA Herb Alpert School of Music
- 2:30 Tracing the Tagorean Baul: Arnold Adriaan Bake's Fieldwork, and Baul Music in Santiniketan Today
Christian Poske, SOAS
- 3:00 Musical Oars in the Arabian Sea: A Voyage to the Kolkali Performance of Mappilas of Malabar
Mohamed Haseeb Neychiyl, PSMO College
- 3:30 Re-Studying Arnold Bake's Collection and the Songs of Mappila Muslims in Malabar, South India
Abdur Rahoof Ottathingal, Leiden University
- 2I** Thursday 2:00 – 4:00pm
- Sounding Trauma and Violence**
Chair: Adriana Helbig, University of Pittsburgh
- 2:00 Violence at the Old Home Place: Country Music and Mass Shootings, 2017-2018
Holly Riley, Florida State University
- 2:30 Ni Una Menos: Sounds and Sights of Performing Femicide
Christina Baker, University of Dayton
- 3:00 Sounding Trauma: Justice, Audibility, and Sexual Violence
Sidra Lawrence, Bowling Green State University
- 3:30 Music Beyond Survival: WUTMI, Domestic Violence, and the Sonic Politics of Matrilineality
Jessica Schwartz, UCLA

2J Thursday 2:00 – 4:00pm**Intersectionality in Music Archives and Collections**

Chair: James Gabrillo, University of Texas at Austin

- 2:00 Incarceration, Race, and Early 20th-Century Folk Song Collections: The Lomax Prison Project in Context
Velia Ivanova, Columbia University
- 2:30 The Polemics of Representing Music of Queer People of Color in the Archives
Blair Black, University of California, Los Angeles
- 3:00 The Ballad of Grandmaster PH: Hip-Hop Historiography and (Lost) Archives in the Philippines
James Gabrillo, University of Texas at Austin

2K Thursday 2:00 – 4:00pm**Sonic Advocacy and Action**

Chair: Katherine Brucher, DePaul University School of Music

- 2:00 “Natural” Sounds: Sonic Preservation of the Great Smoky Mountains
Konstantine Vlasits, New York University
- 2:30 “We Are the Territory”: Implanting the Human in Nature Through Son Jarocho
Carlos Cuestas Pinto, CUNY Graduate Center
- 3:00 Ethnographic Ears and Empathetic Soundings in HONK! Street Band Protests
Erin Allen, Ohio State University
- 3:30 The Sash, the Traitor, and the Union: Music and the Body in Protestant Parade Bands
Keegan Manson-Curry, University of Toronto

2L Thursday 2:00 – 4:00pm
Workshop**“How does it feel to be a problem?”: A Song and Salon for Restorative Justice**

- 2:00 Stephanie Khoury, Tufts University
Kyra Gaunt, University at Albany, SUNY
Loneka Wilkinson Battiste, University of Tennessee

Evening Block**7:00 – 9:00pm****Labor, COVID-19, and What it Means for Ethnomusicology***Organized by the Committee on Labor*

Co-Chairs: Jonathan Ritter, University of California Riverside, SEM Committee on Labor

Liz Tolbert, Johns Hopkins University, SEM Committee on Labor

Glenn Colby (AAUP, Senior Research Officer)

Kip Lornell (GWU, SEIU Local 500)

Nancy Rogers (FSU, former Vice President of the Society for Music Theory; Grievance Officer, FSU chapter, United Faculty of Florida)

Reba Wissner and Deborah Heckert (American Musicological Society Careers Committee / Contingent Faculty Subcommittee)

Jocelyn Nelson (Chair, College Music Society Academic Citizenship Committee)

Carolyn Bryant and Susan Key (Co-Chairs, Society for American Music Committee on Contingent Workers and Independent Scholars)

Lawrence Shuster and Joshua Mailman (Society for Music Theory Contingent Labor Task Force)

7:30 – 9:00pm**Navigating a Path toward Tenure: Focus on Underrepresented Minorities***Sponsored by the SEM Diversity Action Committee and the SEM Board*

Chair: Mellonee V. Burnim, Chair, Diversity Action Committee; Indiana University

It's More than Just Advancement: How Microaggression and Structural Racism Undermine Health and Well-being

Theresa Allison, Professor of Medicine and Family & Community Medicine, University of California, San Francisco

How to Build a Strong Portfolio and Identify External Reviewers of Merit

John-Carlos Perea, Associate Professor, American Indian Studies, San Francisco State University

In Defense of Community Research: Utilizing Non-Traditional Forms of Scholarship

Cándida Jáquez, Associate Professor of Music, Scripps College

Goal Setting, Time Management and Effective Mentoring: Building a Strong Case for Tenure

Lester P. Monts, Professor Emeritus of Musicology, Past Senior Vice Provost for Academic Affairs and Senior Counselor to the President for the Arts, Diversity and Undergraduate Affairs, University of Michigan

Navigating Departmental, School and University Cultures in the Midst of a Heightened Racial and Cultural Climate

Portia Maultsby, Professor Emerita and Past Chair, Department of Folklore and Ethnomusicology, Indiana University, Bloomington

Session 3

3A Friday 10:00 – 11:30am
President's Roundtable

Diversity, Equity, and Inclusion in SEM

Sponsored by the SEM Board and the SEM Diversity Action Committee

Chair: Mellonee V. Burnim, Chair, Diversity Action Committee; Indiana University

10:00 Gregory Melchor-Barz, SEM Past President and Co-President *pro tem*, Boston University
Stephanie Shonekan, SEM 2019 Annual Meeting *Black Ethnomusicology* Panelist, University of Missouri
Krystal Klingenberg, President, SEM Gertrude Robinson Network, University of Hartford

3B Friday 10:00 – 11:30am

Perspectives on China and its Histories

Chair: Joseph Lam, University of Michigan

10:00 The Revival of the Konghou During China's Neo-Communist Cultural Revolution
Wenzhuo Zhang, SUNY at Fredonia

10:30 Pipa Performance and Social Identities in Early 20th Century Shanghai
Qifang Hu, Henan Provincial Institute of Culture and Arts, China

11:00 Miao Courting and Wedding Songs: Continuity and Change in Fenghuang County in Western Hunan Province, China
Mofang Yuan, University of New South Wales

3C Friday 10:00 – 11:30am

Archives and Curation

Chair: Jesse Johnston, University of Michigan

10:00 Carnavaleras: Authorship, Tradition, and Collective Curation in Globalized Oaxaca
Kevin Parme, University of Texas at Austin

10:30 Arnold Munkel's Nordic Fest Recordings: Preservation, Access, and Engagement with Private Collections
Nathan Gibson, University of Wisconsin-Madison

11:00 Synthesizing Archives of the Sea: Maritime Authenticity in "The Music of the Waters" (1888)
Pallas Catenella Riedler, Eastman School of Music

3D Friday 10:00 – 11:30am
Panel

"When proudly, my own Island Harp! I unbound thee": Deconstructing Social Class and Gender in Irish Harping

Chair: Helen Lawlor, Dundalk Dundalk Institute of Technology and Ionad na Cruite (UL)

10:00 Accessibility and Class Hierarchy: Harping in Ireland in the 2020s
Helen Lawlor, Dundalk Institute of Technology and Ionad na Cruite (UL)

10:30 'Lantern Works': Opening Access to Music Education and Harping Through Convent School in Ireland
Sandra Joyce, University of Limerick

11:00 Class and Gender: Sustaining the Harp in Post-Colonial Ireland
Cormac De Barra, Dundalk Institute of Technology and Ionad na Cruite (UL)

3E Friday 10:00 – 11:30am**Remembrance and the Sonics of Memorialization**

Chair: Ian MacMillen, Yale University

- 10:00 Sounding Testimony Through Embodied Modality: Networks of Synaesthetic Remembrance in Iraqi Biographical Songs
Liliana Carrizo, Colorado College
- 10:30 Sonic Memorials as Musical Gifts: César López's Escopetarra in the Colombian Caringscape
Sebastián Wanumen Jimenez, Boston University
- 11:00 Diasporic Zhiqing Narratives: Traumatic Memory and Musical Commemoration of the Chinese Sent-Down Movement
Mayna Tyrrell, University of Michigan

3F Friday 10:00 – 11:30am**Recordings and Audible Traces**

Chair: Meryl Krieger, University of Pennsylvania

- 10:00 Materializing Presence Through Guido Deiro's Archival Noise
YuHao Chen, University of Pittsburgh
- 10:30 The Hum: Feminist Frequencies in Music Production and Audio Engineering Practices in Canada
Allison Sokil, University of Toronto
- 11:00 Sounding Nation and Race: Mário de Andrade's Voice Through Lorenzo Dow Turner's Recording Ear
Eduardo Sato, University of North Carolina at Chapel Hill

3G Friday 10:00 – 11:30am

Lecture/Demonstrations

- 10:00 Learning Shakuhachi Online: A Performance and Discussion of the Shakuhachi Tradition Transmitted by "Dai-Shihan" Michael Chikuzen-Gould
Sarah Strothers, Florida State University
- 10:45 Uff Da! Multi-Ethnic Old Time Music from Wisconsin and the Upper Midwest
Jason Busniewski, University of California, Santa Barbara

Lunch Block**12:30 – 1:30pm****Conversations: Brainstorming Strategies for Equity in the Classroom**

Facilitated by Anaar Desai-Stephens, University of Rochester, with Shalini R. Ayyagari, University of Pittsburgh

Join us for an open drop-in session organized by the Program Committee to share ideas.

Session 4

4A Friday 2:00 – 4:00pm
Roundtable

Disrupting White Supremacy in Music and Sound Studies

Sponsored by the SEM Board and the Canadian Society for Traditional Music

Chair: Stephanie Shonekan, University of Massachusetts, Amherst

2:00 Robin Gray, University of Toronto
Alison Martin, Dartmouth College
Fernando Orejuela, Indiana University
Marcia Ostaszewski, Cape Breton University
Clifford Paul, Traditional Knowledge Holder, Membertou First Nation
Dylan Robinson, Queen's University

4B Friday 2:00 – 4:00pm
Panel

Ethnomusicology as a Liberal Art: Pedagogy, Disciplinarity, and Institutionalization at the Educational Crossroads

Chair: Morgan Luker, Reed College

2:00 Routes for Ethnomusicology in the Liberal Arts Curriculum
Jeffers Engelhardt, Amherst College

2:30 Teaching as Scholarship or, How My Students Have Made Me a Better Ethnomusicologist
Jennifer Fraser, Conservatory of Music at Oberlin College

3:00 This is Not an Intellectual Problem: Locating the Limits of What Ethnomusicology has to Offer in the Liberal Arts Classroom
Morgan Luker, Reed College

3:30 Reflexivity and Improvisation: Ethnomusicological Pedagogy at a Liberal Arts College
Whitney Slaten, Bard College

4C Friday 2:00 – 4:00pm
Panel

Tradition and Change in Music Beyond Borders

Chair: Sean Bellaviti, Ryerson University

2:00 Americans Performing Afro-Brazilian Maracatu and Afoxé in Austin, Texas
Cory LaFevers, Texas A&M University

2:30 All in the Family: A Mariachi in West Harlem
Judy Hellman, York University

3:00 Warriors on the Dance Floor: Expressions of Resilience in Assyrian Sheikhani Song and Dance
Nadia Younan, University of Toronto

3:30 The Dynamics of Ritual and the Alevi-Bektaşî Cem in Canada and Bulgaria: In Search of New Theoretical Paradigms
Irene Markoff, York University

4D Friday 2:00 – 4:00pm
Panel/Film

Filmic Approaches in Africanist Ethnomusicology

Sponsored by the African Music Section

Chair: Scott Linford, University of Cincinnati

2:00 Gone to the Village: Royal Funerary Rites for Asantehemaa Nana Afia Kobi Serwaa Ampem II
Kwasi Ampene, University of Michigan

2:30 From the Rice Field to the Roots Music Market: Exploiting Musical Resources in Senegal
Scott Linford, University of Cincinnati

3:00 The Drum's Vulnerable Life: Instrument Making, Environmental Challenges, and Conservation Policy in Southern Uganda
Damascus Kafumbe, Middlebury College

3:30 Discussant: Frank Gunderson, Florida State University

4E Friday 2:00 – 4:00pm
Panel

Exploring European Musical Pasts, Politics, & Futures: Technologies, Sounds, and Silences

Sponsored by Special Interest Group for European Music

Chair: Peter McMurray, University of Cambridge

- 2:00 Music and the Artichoke Lamp: What Denmark's Most Famous Lamp Designer Reveals About Social-Musical Thinking
Leslie Gay Jr, University of Tennessee
- 2:30 Sonically Mediated Forgetting and the Quiet Art of Remembrance in the Music of Avant-Garde Yugoslav Rock Ensemble Laibach
Ian MacMillen, Yale University
- 3:00 The Subtle Art of the Apolitical in Publicly Funded Music Projects in Southern France
Aleysia Whitmore, University of Denver
- 3:30 An Aesthetics of Exhaustion: Experimentalism, Sound Technology, and Hostility to Big Tech in Berlin
Lauren Flood, University of Pennsylvania

4F Friday 2:00 – 4:00pm
Panel

The Sonic Life of a Neighborhood: A Team Ethnography of Toronto's Kensington Market

Chair: Dennis William Lee, University of Toronto

- 2:00 Coalition TO: Local and Translocal Scene Formations in Toronto's Punk and Metal Underground
Dennis William Lee, University of Toronto
- 2:30 The Sonic Dimensions of Placemaking: An Urban Street Festival on the Ground and Online
Helen Abbot, University of Toronto
- 3:00 Voice and Silence in an Urban Canadian Context
Jonathan Wu, University of California Berkeley
- 3:30 Negotiating Sound and Noise in the Gentrifying City
Jennie Horton, University of Toronto

4G Friday 2:00 – 4:00pm
Panel

New Perspectives on Collective Improvisation

Chair: Michael Bakan, Florida State University

- 2:00 Many Shades of Many Colors: Talking Comparatively About Collective Improvisation
Leslie Tilley, Massachusetts Institute of Technology
- 2:30 "Watch Those Hands!": Kutang-Duduk and Collective Improvisation in Balinese Paired Drumming
I Gde Made Indra Sadguna, Florida State University
- 3:00 Neurodiversity, Musical Creation, and Processes of Collective Improvisation
Michael Bakan, Florida State University
- 3:30 Wrangling Baban: Group Improvisation in Traditional Han Chinese Instrumental Music
Mei Han, Middle Tennessee State University

4H Friday 2:00 – 4:00pm
Roundtable

Pathways to Environmental Accountability: Artist, Activist, and Researcher Perspectives

Chair: Rebekah Moore, Northeastern University

- 2:00 Gui-Hwan Lee, SUNY Stony Brook
Aaron Allen, UNC Greensboro
Rebekah Moore, Northeastern University
Gede Robi Supriyanto, Independent
Graham Smith-White, The Sunrise Review/The Infinite Goddess
Chad Hamill, Northern Arizona University

4I Friday 2:00 – 4:00pm**Structures of Control**

Chair: Marc Perlman, Brown University

2:00 Protecting Traditional Music Through, and In Spite Of, Cultural Nationalism: A Case Study
Marc Perlman, Brown University

2:30 Tourism, Authenticity, and Agency in Contemporary Flamenco Tablaos
Jennifer McKenzie, Indiana University

3:00 Sonic Humanitarianism: Musical Aid Between Affect and Efficacy
Ian Copeland, Harvard University

4J Friday 2:00 – 4:00pm**Negotiations of Nonconformity and Resistance**

Chair: Matthew Leslie Santana, University of California, San Diego

2:00 Queerness as the Missing Note: The Agency of Gay Men “Khrueng Sai” Musicians Through the Aesthetics of “Naaphaat” Music
Nattapol Wisuttipat, University of California, Riverside

2:30 The Anonymous and Resilient Voices of Bullerengue: Aged Afro-Colombian Femininities and Musical Performance in the Periphery of the Music Industry
Manuel Garcia-Orozco, Columbia University

3:00 Freedom Behind Locked Doors: On Gender, Economy, and Women-only Concerts in Tehran
Hadi Milanloo, University of Toronto

3:30 Making Music Media and Women's Collaborative Networks in Cusco, Peru
Violet Cavicchi, Brown University

4K Friday 2:00 – 4:00pm
Panel**Re-Examining Chinese Music-Making in North America***Sponsored by the Association for Chinese Music Research*

Chair: Gloria Wong, University of British Columbia

2:00 A Sonic History of LA's First Chinatown, 1863-1880
Charlotte D'Evelyn, Skidmore College

2:30 Musical Collaboration and Patronage in the British Columbia Chinese Music Association
Gloria Wong, University of British Columbia

3:00 Intercultural Musicianship: Chinese Instrumentalists Navigate Western Influence in North America
Jing Xia, Memorial University

3:30 Discussant: Su Zheng, Wesleyan University

4L Friday 2:00 – 4:00pm
Workshop**Community Through Gahu: Exploring Racial Justice Through Dialogue and Participatory West African Music**

2:00 Deanna Yerichuk, Wilfrid Laurier University
Fana Juma-Radstake, African Community Wellness Initiative
Funke Oba, University of Regina
Josh Hill, Cameron Heights Collegiate Institute
Brennan Connolly, Wilfrid Laurier University

Evening Block**5:00 – 6:00pm****British Forum for Ethnomusicology Social**

BFE invites all conference attendees to an online social event. After a brief welcome from the BFE Chair, attendees will be assigned to online rooms of 5-10 people with no theme or agenda, in order to chat and replicate our in-person gatherings. We hope that you will participate in this relaxed event and that we will be able to build our friendships across our scholarly societies, even in these extraordinary times.

6:00 – 8:00pm**Speed Mentoring**

Section on the Status of Women and Gender & Sexualities Taskforce

7:30 – 8:30pm**Popular Music Section Business Meeting****8:30 – 9:30pm****David Sanjek Keynote Lecture in Popular Music**

Popular Music Section

9:30 – 10:30pm**Gertrude Robinson Networking Group**

The Gertrude Robinson Networking Group has been created to be a safe space for Black ethnomusicologists to gather, share, and ask real questions about how to thrive academically, professionally, and socially in our field.

Session 5

5A Saturday, 10:00 – 11:30am

Music Across Displacement

Chair: Svanibor Pettan, University of Ljubljana

- 10:00 Here and There: Identity Through Music, Dance and Cultural Practices in Refugee Camps
Mark Parselelo, Norwegian University of Science and Technology
- 10:30 Engineered Forgetting: Migration, Cultural Trauma, and Anonymization in Synagogue Repertoire
Rachel Adelstein, American Society for Jewish Music
- 11:00 The Sound and Silence of Displacement and Resettlement: Syrian Refugees to Canada
Gale Franklin, Memorial University of Newfoundland

5B Saturday, 10:00 – 11:30am

Nation and Nationalism

Chair: Fernando Rios, University of Maryland

- 10:00 Celtic Spirit, Celtic Song? Performing Politics in the Cornish Gorsedh
Elizabeth K. Neale, University of Exeter
- 10:30 Cheering the Team and Singing the Nation: Sports and Hungarian Nationalist Rock as fuel for Populist Affect
Jessica Vansteenburgh, University of Colorado-Boulder
- 11:00 Cultural Paratroopers of the Supreme Soviet: Propaganda, Nationalism, and the Legacy of the Alexandrov Red Army Song and Dance Ensemble
Jonathan Johnston, International Slavic Music Society

5C Saturday, 10:00 – 11:30am

Perspectives on Labor and Art Music

Chair: Sonia Seeman, University of Texas at Austin

- 10:00 Stable Itinerancy: The Politics of Travel in the Lives of South African Opera Singers
Allison Smith, Boston University
- 10:30 Freestyling: Musical Labor Practices in La Paz, Bolivia
Vivianne Asturizaga Hurtado de Mendoza, Florida State University
- 11:00 How to Succeed at Doing What You Love! Hint: Have the Proper Class Standing
John Pippen, Colorado State University

5D Saturday, 10:00 – 11:30am

Musicking at the Intersections

Chair: Carol Babiracki, Syracuse University

- 10:00 Within You, Without You. The Multidirectional Role of Ragas Between the Embodiment of the Guru's Word and the Living Memory of Pre-colonial Soundscape
Francesca Cassio, Hofstra University
- 10:30 Encounter of Colonial Histories: El Grupo's Sounding Out of Puerto Rican Anticolonialism, Decoloniality, and its Implications for Ethnomusicology
Mario Cancel-Bigay, Columbia University
- 11:00 Tolerance of Ambiguity: Intersections of Belief, Politics, Performing Arts, and Interreligious Relationships at the Lingsar Festival of Lombok, Indonesia
David Harnish, University of San Diego

5E Saturday, 10:00 – 11:30am
Panel

Advancing Archival Strategies for the 21st Century: Revitalizing Heritage Materials in Three Locales

Chair: Joseph Kinzer, Harvard University

- 10:00 Transforming Archival Purpose: Elevating Equitable Pop Histories in a Mancunian Digital Community Archive
Kate Mullen, Indiana University
- 10:30 Issues of Endurance for Indonesian Grassroots Archives: The Value of Kesadaran (Awareness) in the Lokananta Project
Otto Stuparitz, UCLA
- 11:00 Building Robust Archives Through Local Ethnographic Research: Outreach Projects, Digital Curation, and Highlighting Underserved Voices in Harvard's Archive of World Music Collections
Joseph Kinzer, Harvard University

5F Saturday, 10:00 – 11:30am

The Aestheticization of Ritual and Spirituality

Chair: Gavin Douglas, University of North Carolina-Greensboro

- 10:00 Sounding the Ancestors: Sangpuy Katatepan Mavaliyw and the Ancestral Spirit Imaginary
Yang Chen, University of North Texas
- 10:30 Ritual and Aesthetic Symbiosis: Cambodian Music and Dance as Ritual Acts
Jeffrey Dyer, Boston University
- 11:00 Santeria, Ifa, and the Renegotiation of Spiritual Identities in Los Angeles
Mariangela Nobre, University of California Riverside

5G Saturday, 10:00 – 11:30am

Liminal Mobilities

Chair: Noam Lemish, York University

- 10:00 The Gagá Procession and Immigration Policies in the Dominican Republic
Victor Hernández-Sang, University of Maryland, College Park
- 10:30 European Jewish Music Festivals as Liminal Spaces: The Case of Klezmore Vienna
Douglas Kiman, Wesleyan University
- 11:00 Foregrounding Otherness, Performing Inclusivity: Negotiating Nation and Self at Ethno World Camps
Laura Risk, University of Toronto Scarborough

5H Saturday, 10:00 – 11:30am
Panel

Human Rights, Music and Sound: Ethnomusicological Activism in Contexts of Urban Poverty, the Law and Climate Change

Chair: Klisala Harrison, University of Helsinki

- 10:00 Human Rights in Musical Moments
Klisala Harrison, University of Helsinki
- 10:30 Environmental Rights Futures: Climate Prediction and the Soundworlds of the KhoeSan of Namibia
Angela Impey, SOAS University of London
- 11:00 Palestinian Sounds and the Terrorist Imaginary: Sonic Lawfare, Human Rights, and Activist Ethnomusicology
David McDonald, Indiana University

5I Saturday, 10:00 – 11:30am
Panel

“No” and Other Pliant Moves: An Embodied Exploration of Refusal and Acquiescence in Music and Dance

Sponsored by the Dance, Movement, and Gesture Section

Chair: Andrea Decker, University of California, Riverside

10:00 An Offer You Can't Refuse: Rejection and the Potential for Harm in Social Swing Dancing
Hannah Standiford, University of Pittsburgh

10:30 How Was it for You? Making Sense of Bad Dancing
Xiomara Forbez, University of California, Riverside

11:00 Power Moves: Dangdut Koplo Singers Skirting Refusal
Andrea Decker, University of California, Riverside

5J Saturday, 10:00 – 11:30am

Listening Across Time

Chair: Juan David Rubio Restrepo, The University of Texas at El Paso

10:00 Listening for the Popular Subject: Julio Jaramillo and the Aural Geopolitics of Mestizaje
Juan David Rubio Restrepo, The University of Texas at El Paso

10:30 Ethnomusicology as a Sonic Colonizing Strategy: The Case of Suriname
Marek Susdorf, Oslo University

11:00 New Figures in the Menagerie of Colonial Listening: Voice, Subjectivity, and the Howling European in Nineteenth-Century Siam
Parkorn Wangpaiboonkit, University of California, Berkeley

5K Saturday, 10:00 – 11:30am
Panel

Ethnomusicology of the Third Sector: Engaging with Music and Nonprofits of the World

Chair: Joseph Maurer, University of Chicago

10:00 NGOs and the Promotion of “Sustainable” Capitalism: Music, Sustainable Enterprises, and the Urban Environmentalist Subject
Dikshant Uprety, Indiana University

10:30 Moving Beyond the “Post-”: Nuancing NGO Discourses of Post-Conflict Healing and Empowerment in Contemporary Cambodia Through Music and Dance
Emily Howe, Boston University

11:00 Nonprofit Organizations, Music, and Heritage in Immigrant Chicago
Joseph Maurer, University of Chicago

Afternoon Block**1:45 – 3:45pm****General Membership Meeting****4:15 – 5:45pm****The 2020 Charles Seeger Lecture***Sensing*

Beverley Diamond, Memorial University

Introduction: Kati Szego, Memorial University

Evening Block**8:00 – 9:30pm****Canadian Society for Traditional Music Keynote Lecture***Doing Our Essential Work*

Farzaneh Hemmasi, University of Toronto

8:00 – 10:00pm**“Musicking Remotely”***An SEM Orchestra Virtual Performance and Discussion*

Session 6

6A Sunday, 10:00am – 12:00pm

Gender Agency

Chair: Dustin Dunn, University of Michigan

- 10:00 “Dragging Down the Binary”: Trixie Mattel's Queering of Country and Folk Music?
Dustin Dunn, University of Michigan
- 10:30 “Impeach that Motherf*cker”: Remixing Politics in Seattle's Drag Scene
Mike Kohfeld, University of Washington
- 11:00 From 'Diva' to 'Golden Boy' to 'Toy': National, Transnational, and LGBTQ Politics in Israel's 'Eurovision-ism'
Moshe Morad, Tel Aviv University
- 11:30 Hefker Khazones (Wanton Cantorial Music): The Erotic Construction of the Masculine Voice in "Golden Age" Cantorial Records
Jeremiah Lockwood, Stanford University

6B Sunday, 10:00am – 12:00pm
Panel**Music and the Global Migration Crisis: Interrogations of Identity, Space, and Mobility**

Chair: Donna Kwan, University of Kentucky

- 10:00 Inheriting Migrant Status and Japanese/Hawaiian Folksongs, “Holehole Bushi”
Rina Sugawara, University of Chicago
- 10:30 Sound and Border Politics: K-pop at the Korean Demilitarized Zone
Benjamin Wong, University of Chicago
- 11:00 Collectivity in the Global Circuit of Rohingya “Tarana” Song
Tomal Hossain, University of Chicago
- 11:30 Discussant: Alex Chávez, University of Notre Dame

6C Sunday, 10:00am – 12:00pm
Panel**Affective Engagements and Musical Performance in the Muslim World**

Chair: Virginia Danielson, Harvard University

- 10:00 Affective Mixture: Pleasure and Pain in Islamic Performance Practices of Western India
Brian Bond, The Graduate Center, CUNY
- 10:30 The Underground Conservatory of Azerbaijan: Affect, Intertextuality, and Islam in Private Musical Gatherings
Polina Dessiatnitchenko, Harvard University
- 11:00 Drums of War in Times of Peace: *Ḥamās* as Musical Emotion in Arab Oman
Bradford Garvey, Amherst College
- 11:30 Sounding Pain, Performing Mourning: Embodying Affective Modalities and Nascent Religious Identity in Shāh Jo Rāg
Pei-ling Huang, Harvard University

6D Sunday, 10:00am – 12:00pm
Panel**Revivalism in the World of Traditional Francophone Music**

Chair: Roger Mason, University of Miami

- 10:00 The Revival of Gourd Instruments (Cougourdon) in Occitan Music of Southern France
Sarah Trouslard, CUNY Graduate Center
- 10:30 “Evangeline, Acadian Queen”: The Politics and Poetics of Commemoration in Acadian Diasporic Communities
Meghan Forsyth, Memorial University of Newfoundland
- 11:00 Elle est à toi/à nous cette chanson: A New Francophone Database
Marlène Belly, l'Université de Poitiers
- 11:30 Prospects for Re-sounding Mute Collections of Louisiana French Folksong
Mark DeWitt, University of Louisiana at Lafayette

6E Sunday, 10:00am – 12:00pm
Panel

Teaching Music in East Asia: Challenges, Pedagogical Shifts and Lessons Learned

Chair: Mercedes Dujunco, Yunnan University

- 10:00 Teaching Music to University Students in China: A Case for the Transmutability of Ethnomusicology
Mercedes Dujunco, Yunnan University
- 10:30 Transmission or Translation?: An Outsider Teaching Insiders Japanese Traditional Music
Colleen Schmuckal, Tokyo University of the Arts and Rikkyo University
- 11:00 K-Musicology: Horse Dancing Across South Korea's "Field"?
Jocelyn Clark, Pai Chai University
- 11:30 Discussant: Made Mantle Hood, Tainan National University of the Arts

6F Sunday, 10:00am – 12:00pm
Roundtable

Language Revitalization and Music: Interdisciplinarity, Theories, Methods, and Exemplars

Chair: Heather Sparling, Cape Breton University

- 10:00 Peter Hoelsing, Dakota State University
Morgan Sleeper, Macalester College
Georgette Nummelin, SOAS
Maxwell Yamane, University of Maryland College Park
Kit Ashton, Goldsmiths College, University of London

6G Sunday, 10:00am – 12:00pm
Panel

First Recordings from China: The 1901-1902 Cylinders of Berthold Laufer

Chair: Alan Burdette, Indiana University

- 10:00 Phonographic Factors in Berthold Laufer's Chinese Recordings
Patrick Feaster, Indiana University
- 10:30 An Astounding Recording of a Two-stringed Legend: An Interpretation of "Shanghai Hu Qin" in the Laufer Collection
Qiao Jin, Shanghai Conservatory of Music
- 11:00 Repatriation of the Laufer Collection in China
Mei Xiao, Shanghai Conservatory of Music
Jiasui Ling, Shanghai Conservatory of Music

6H Sunday, 10:00am – 12:00pm
Roundtable

Complicating the Conversation About Ethics

Chair: Jonathan Stock, University College Cork

- 10:00 Benjamin Teitelbaum, University of Colorado, Bolder
Razia Sultanova, Cambridge University
Muriel Swijghuisen Reigersberg, Open University
Simon McKerrell, University of Newcastle upon Tyne
Jeff Todd Titon, Brown University
Rebecca Dirksen, Indiana University

- 6I** Sunday, 10:00am – 12:00pm
Panel
- Sounding and Listening as Social Mediation in the People's Republic of China**
Chair: Adam Kielman, The Chinese University of Hong Kong
- 10:00 Sites and Sounds of National Memory: Performing the Nation in China's Decennial National Day Celebrations
Adam Kielman, The Chinese University of Hong Kong
- 10:30 Acousmatic Listening and Beyond: Hearing Nationalistic and Cosmopolitan Negotiations in China's Symphonic Music
Hon-Lun Helan Yang, Hong Kong Baptist University
- 11:00 Roses with Thorns: Ershou Meigui [Second Hand Rose] and Chinese Rock in the Era of the Great Nation Emerging
Frederick Lau, The Chinese University of Hong Kong
- 11:30 Improvised Songs of Praise and Group Sociality in Contemporary Chinese Banquet Culture
Levi Gibbs, Dartmouth College
- 6J** Sunday, 10:00am – 12:00pm
Panel
- Sounding (Un)Well: Kripping Discourses of Sound, Space, and Music**
Chair: DJ Hatfield, Berklee College of Music
- 10:00 Kripping the Soundscape: Reimagining Traditional Irish Music Sessions Through Neurodiverse Aurality
Alexandria Carrico, University of South Carolina
- 10:30 When Silence is Heard: Embodied Listening in Medical Facilities' Competing Sonic Epistemes
Ailsa Lipscombe, University of Chicago
- 11:00 The Signing Voice
Anabel Maler, University of Iowa
- 11:30 Discussant: Felicia Youngblood, Western Washington University

- 6K** Sunday, 10:00am – 12:00pm
Panel
- Negotiating the City: Music at and Between the Urban Margins**
Chair: Ioannis Tsekouras, University of Illinois at Urbana-Champaign
- 10:00 (S) pacing the Migrant City: Musical Frictions at the Margins
Ofer Gazit, Tel Aviv University
- 10:30 On Music, Urban Regeneration, and the (re-)Making of Place: Beit System Ali Bat Yam
Nili Belkind, Hebrew University
- 11:00 (Co-) Performing Ethnography: Narrating Post-Migration in Munich
Ulrike Präger, University of Salzburg
- 11:30 Co-performing Two Passions: Urban Liminality in Streetwise Opera's The Passion
David Kjar, Roosevelt University
- 6L** Sunday, 10:00am – 12:00pm
Roundtable
- Global Musical Modernisms in Ethnomusicology**
Chair: Gavin Lee, Soochow University
- 10:00 Gavin Lee, Soochow University
Alejandro Madrid, Cornell University
James McNally, University of Illinois - Chicago
Christopher Miller, Cornell University
Chelsea Burns, University of Texas - Austin
Sergio Ospina Romero, Universidad de los Andes

Session 7

7A Sunday, 2:30 – 4:00pm

Gender and Vocal Performance

Chair: Anne Rasmussen, College of William & Mary

2:30 Hindi Film Songs in the Home: Popular Music and Gendered Knowledge in Tamale, Northern Ghana
Katie Young, University of Limerick

3:00 “And We Shall See”: The Gendered Life of a Protest Song in Modern India and Pakistan
John Caldwell, University of North Carolina at Chapel Hill

3:30 Singing Gender: Phenomenology and Voice
Myles McLean, University of North Texas

7B Sunday, 2:30 – 4:00pm

“Sounds About White”: Historical Erasure and White Affirmation

Chair: Travis A. Jackson, University of Chicago

2:30 Invisible Names, Bodies, & Guitars in Tango-Canción
Eric Johns, University of California, Riverside

3:00 The Magical Whiteness of Being: Irish Language and Song in American White Nationalism
Sean Williams, Evergreen State College

7C Sunday, 2:30 – 4:00pm

Music and Commerce

Chair: Timothy Taylor, UCLA

2:30 “Snare the soul of nature with your non-materialist self”: Consumer Capitalism and Eco-spirituality in 21st Century Baul Music in Bangladesh
Golam Rabbani, Queen's University

3:00 The Cost of Admission: Production, Performance, Circulation in Beirut's Alternative Music World
Nour El Rayes, University of California, Berkeley

3:30 Ivete Sangalo Day: Booking Brazilian Dreams in Orlando
Cody Case, University of Florida

7D Sunday, 2:30 – 4:00pm

Perspectives on Sounding Punjabi Identities

Chair: Inderjit Kaur, University of Michigan

2:30 What the Punjabi Tumbi Sings: Schismatic Soundings, Fragmented Identities
Inderjit Kaur, University of Michigan

3:00 “Mitraan da Gangster Scene”: Punjabi Gangster Music and Internalized Racism in Punjabi Canada
Conner VanderBeek, University of Michigan

3:30 “Real Folk” or “Child’s Play”? Musical Stylistic Values as Expressions of Identity among Dhol Drummers of Punjab
Gibb Schreffler, Pomona College

7E Sunday, 2:30 – 4:00pm**Protectors and Protest Music in the Pacific**

Chair: Kati Szego, Memorial University

2:30 The Moving Mountain: Performance for Mauna Kea During the Anti-TMT Protests
Susan Jacob, University of Hawai'i at Mānoa

3:00 Musical Politics: Protest and Dissent in Aotearoa
Alison Booth, University of Otago

3:30 Performing Aboriginal Workers' Rights in 1951: Maintaining Culture in Australia's Far North and Southeast
Amanda Harris, University of Sydney
Tiriki Onus, University of Melbourne
Linda Barwick, University of Sydney

7F Sunday, 2:30 – 4:00pm

Panel

Japanese Music Outside of Japan: Colonialism, Soft Power, and Utopias

Chair: Elizabeth Stela, University of California, Riverside

2:30 How Might Colonial Music Create an Asylum?
Chun Chia Tai, University of California, Riverside

3:00 The Idols and the Others: Japanese Musics and Indonesian Globalized Identities
Aaron Singer, University of Hawai'i at Mānoa

3:30 Imagining Utopias: Taiko and Queer Culture in Salvador, Bahia, Brazil
Elizabeth Stela, University of California, Riverside

7G Sunday, 2:30 – 4:00pm

Roundtable

Writing and Experience in the Ethnomusicology of Religion

Chair: Jonathan Dueck, Canadian Mennonite University

2:30 David Font-Navarrete, Lehman College CUNY
Jean Kidula, University of Georgia
Kaley Mason, Lewis & Clark College
Melissa Noventa, Queen's University

7H Sunday, 2:30 – 4:00pm

Roundtable

Folkways Records' founder Moses Asch's Legacy and its Future, 1948-2020

Chair: Atesh Sonneborn, Smithsonian Institution

2:30 Michael Asch, University of Victoria
Anthony Seeger, UCLA/Smithsonian
Daniel Sheehy, Smithsonian Institution
Huib Schippers

7I Sunday, 2:30 – 4:00pm**Musical Mobility and Circulation**

Chair: Gordon E. Smith, Queen's University

2:30 "It's a party, don't call it a lila": Commodification and the Misappropriation of Gnawa Cultural Heritage
Maisie Sum, University of Waterloo/Conrad Grebel

3:00 Copyright, Popularized Folk Music, and the Semiotics of Musical Creativity in Turkey
David Fossum, Arizona State University

3:30 Infrastructure of the Extraordinary: Western Classical Music, Elites, and Resistance in Contemporary Istanbul
Erol Koymen, University of Chicago

7J Sunday, 2:30 – 4:00pm

Responses to Climate Change

Chair: Jonathan Ritter, University of California - Riverside

- 2:30 The Sugarloaf Mudslide: Climate Change and Musical Activism in Sierra Leone
Abimbola Kai-Lewis, New York City Department of Education
- 3:00 Singing the Rain: Kanyeleng Performers and Climate Change Adaptation in the Gambia and Beyond
Bonnie McConnell, Australian National University
- 3:30 Climate Change "Renegades": TikTok and Social Media Musical Activism
Matthew DelCiampo, University of Puget Sound

7K Sunday, 2:30 – 4:00pm

The Musical Black Atlantic

Chair: Jeff Packman, University of Toronto

- 2:30 Reconsidering "Participation" in Afro-Diasporic Music: The Performance of Race in Bahian Samba de Roda
Charles Exdell, Indiana University Bloomington
- 3:00 Negotiating with the External Gaze: Alien Expectations and Musical Strategies among Afro-Peruvian Musicians in El Carmen, Peru
Rodrigo Chocano, Indiana University Bloomington
- 3:30 Bahia's Hyperreal Africanness: Transatlantic Sacredness and Symphonies
Juan
Diego Diaz, University of California, Davis

7L Sunday, 2:30 – 4:00pm
Workshop

Salsamundo: A Participatory Workshop on Comparative Caribbean Dance Aesthetics

Sponsored by the Dance, Movement, and Gesture Section

- 2:30 Janice Mahinka, Harford Community College
Sarah Town, Duke University

Morning, Afternoon & Evening Blocks**11:00am – 12:00pm****Applied Ethnomusicology Section****12:00 – 1:00pm****African Music Section Keynote Lecture***Contemporary Viability of the Singular Soft Science of Indigenous African Musical Arts*

Meki Nzewi, Professor Emeritus at the University of Pretoria, South Africa

SIG for European Music**1:00 – 2:00pm****African Music Section****SIG for Disability and Deaf Studies****2:00 – 3:00pm****SIG for Economic Ethnomusicology****3:00 – 4:00pm****Gender and Sexualities Taskforce Open Meeting****Special Interest Group for Music and Violence****5:00 – 6:00pm****SIG for Cognitive Ethnomusicology****Investment Advisory Committee****Diversity Action Committee***Meeting for Board-appointed committee members only***7:00 – 8:00pm****SEM Chapters**

Morning, Afternoon & Evening Blocks**10:00 – 11:00am****Ethics Committee****11:00am – 12:00pm****SIG for the Music of Iran and Central Asia****12:00 – 1:00pm****Crossroads Section for Difference and Representation****1:00 – 2:00pm****SIG for Organology****2:00 – 3:00pm****Journal (*Ethnomusicology*) Editorial Board****2:00 – 3:00pm****Anatolian Ecumene SIG****6:00 – 7:00pm****SIG for Japanese Performing Arts****7:00 – 9:00pm****SEM Council****7:30 – 9:00pm****Local Arrangements Committees (2020/2021) and
Program Committees (2020/2021)**

Morning, Afternoon & Evening Blocks**10:00 – 11:00am**

SIG for Archiving

SIG for Music of the Francophone World

11:00am – 12:00pm

Publications Advisory Committee

11:00am – 12:00pm

Committee on Academic Labor

12:00 – 1:30pm

Society for Arab Music Research

1:00 – 2:00pm

Historical Ethnomusicology Section

4:00 – 5:30pm

Improvisation Section

6:00 – 7:30pm

SIG for Ecomusicology

7:00 – 8:00pm

Association for Korean Music Research

Business Meeting

South Asian Performing Arts Section

8:00 – 9:00pmDeveloping Our Awareness of Colonialism and Implicit Bias in South
Asian Ethnomusicology
South Asian Performing Arts Section

Session 8

8A Thursday, 10:00am – 12:00pm
Panel

Global Singing Activism: Collective Voice(s), Affective Alliances and New Political Imaginaries in the Time of Social Fragmentation

Chair: Ana Hofman, Research Centre of Slovenian Academy of Sciences and Art

10:00 Revolutionary Choristers: An Aural After-Life of a Mass Voice
Ana Hofman, Research Centre of Slovenian Academy of Sciences and Art

10:30 “Non-threatening” North American LGBT Choral Singers: Integrationist Activism
Heather MacLachlan, University of Dayton

11:00 Choral Activism and Queer European Citizenship
Thomas Hilder, Norwegian University of Science and Technology (NTNU)

11:30 Discussant: André de Quandros

8B Thursday, 10:00am – 12:00pm

Rethinking Jazz Canons

Chair: Mark Lomanno, Albright College

10:00 Death Sentences: Unmasking the Necropolitics of Jazz Reportage
Mark Lomanno, Albright College

10:30 “New” Narratives of Jazz History: The Documentation of Jazz in the Tourism Literature of New Orleans and New York
Robert Fry II, Vanderbilt University

11:00 Reaching Back into the 'Flash': Pittsburgh Jazz Elders Mediate Cultural Memory
Irene Monteverde, University of Pittsburgh

11:30 An Ethnography of the Five Spot Café
Eric Charry, Wesleyan University

8C Thursday, 10:00am – 12:00pm

Discourses on Dance

Chair: Mary Woehrel, York University

10:00 #DancingIsNotACrime: Dance as Digital Resistance in the Transnational 21st Century
Christopher Smith, Texas Tech University

10:30 She Doesn't Twerk, She Dances the *Kamazhai*: Discourses on Gender and Nationalism in Kazakh Popular Music
Megan Rancier, Bowling Green State University

11:00 How Do We Interpret 'Sexy' Music and Dance? Searching for Unbiased Methods of Analysing Musical Erotics
Ester Jaros, King's College London

8D Thursday, 10:00am – 12:00pm
Panel

Sonic (dis)orientations: E/merging Selves and Worlds Through Embodied Experience

Sponsored by the Dance, Movement, and Gesture Section

Chair: Esther Kurtz, Washington University in St. Louis

10:00 Perplexing Sense-scapes: Analyzing and Displaying Experience
Tomie Hahn, Rensselaer

10:30 The Echo of the Subject: Staging Human Echolocation in Alvin Lucier's Vespers
Ted Gordon, Columbia University

11:00 Sounds like the Mall of Chinese Canada: Walking and Listening as Minoritarian Worldmaking
Yun Emily Wang, Duke University

11:30 #MyLifeIsWorthMoreThanGold: Sounding Out the Human Cost of Suriname's Mining Economy in Maroon Popular Music
Corinna Campbell, Williams College

- 8E** Thursday, 10:00am – 12:00pm
Roundtable
- Rethinking Music and Circulation Between Asia, Asian-America, and the World**
Chair: Fritz Schenker, St. Lawrence University
- 10:00 Niko Higgins, Sarah Lawrence University
Kevin Fellezs, Columbia University
Yuiko Asaba, University of Huddersfield
Toshiyuki Ohwada, Keio University
Hye-jung Park, Texas Christian University
- 8F** Thursday, 10:00am – 12:00pm
Panel
- What Goes Unsung: Unknowning, Refusal, and the Ethnomusicology of Trauma**
Chair: Lee Veeraraghavan, University of Pittsburgh
- 10:00 Sobbing, Singing, Sweating, and the Labor of the Negative under Canada's Reconciliation Paradigm
Lee Veeraraghavan, University of Pittsburgh
- 10:30 Being Quiet About the Bomb: Bae Il-myeong's Poetics of Refusal
Joshua Pilzer, University of Toronto
- 11:00 The Interview as Lament: Performative Suffering Among Impoverished Roma Women
Adriana Helbig, University of Pittsburgh
- 11:30 Discussant: Carol Muller, University of Pennsylvania

- 8G** Thursday, 10:00am – 12:00pm
Panel
- Articulations, Artifacts, and Alliances: Indigenous Musical Engagements with, and Beyond, Inclusion**
Chair: Anna Hoefnagels, Carleton University
- 10:00 Ainu Music Behind and Across Scenes but Not at the 2020 Olympic and Paralympic Games
Nate Renner, University of Toronto
- 10:30 Indigenous Presence at the National Concert Hall: Considering Musical Modernity of Taiwanese Indigenous People from Alliance Studies Perspectives
Chunbin Chen, Taipei National University of the Arts
- 11:00 Troubling Erasure: Considering Representational Sovereignty in Cockeys' Sacred Land
Kimberly Marshall, University of Oklahoma
- 11:30 Singing of Aloha 'Aina in 'Atolan: Musical Festivals and Indigenous Diplomacy
DJ Hatfield, Berklee College of Music
- 8H** Thursday, 10:00am – 12:00pm
Panel
- Orfeu's Records: Capitalism, Popular Music and Creativity in the Transition from the Dictatorship to Democracy in Portugal (1956-1983)**
Chair: Leonor Losa, New University of Lisbon
- 10:00 Musical Infrastructures as Infrapolitical Sites
Leonor Losa, New University of Lisbon
Hugo Castro, New University of Lisbon
- 10:30 Orfeu and the Changing Meanings of the "Popular": Aesthetics and Discourses
Salwa El-Shawan Castelo-Branco, New University of Lisbon
- 11:00 The Invention of Love: Poetry, Voice and Intimacy in the Late Period of the Estado Novo
Rui Cidra, New University of Lisbon
- 11:30 Discussant: Jocelyne Guibault, University of California, Berkeley

8I Thursday, 10:00am – 12:00pm
Panel

The Musical Life of Secularism

Chair: Jeffers Engelhardt, Amherst College

10:00 Singing “Sufi” Secular
Matthew Rahaim, University of Minnesota

10:30 “A Mantra that is National in Character”: The Puja Tri Sandhya and the
Project of Secularism in Indonesia
Nicole Reissour, Hebrew University of Jerusalem

11:00 Formations of the Secular in Singapore: Indian, Malay, and Chinese Musical
Encounters amidst Ethnic Enclaves and Neoliberal Destruction
Jim Sykes, University of Pennsylvania

11:30 Discussion

8J Thursday, 10:00am – 12:00pm
Panel

Music, Multiculturalism, and Peacebuilding: In Theory and Practice

Chair: Oliver Shao, School of the Art Institute of Chicago

10:00 “Simba Wa Yuda” (The Lion of Judah): Gospel as Ngoma in Post-Genocide
Rwanda
Brent Swanson, University of Miami

10:30 Confronting Election Violence with Music-Making for Healing and Cohesion in
Kenya
David Akombo, Jackson State University

11:00 UN-Peaceful Music: The Limits of “Music for Peace” Projects in a Kenyan
Refugee Complex
Oliver Shao, School of the Art Institute of Chicago

11:30 “Music for Peace” Initiatives, Coloniality, and Systemic Violences in Colombia
Patricia Vergara, University of California - Merced

8K Thursday, 10:00am – 12:00pm
Panel

Identity and Musical Labor in Cold War Asia

Chair: Andrea Bohlman, University of North Carolina, Chapel Hill

10:00 The Asia Foundation and American Media Diplomacy in Postwar Japan
Chui Wa Ho, New York University

10:30 Imagining the Music of a “People’s Culture” in early 1960s Indonesia
Andrew Weintraub, University of Pittsburgh

11:00 Maurice Rocco and the Circulation of Musical Labor During the Vietnam War
Benjamin Tausig, Stony Brook University

11:30 Military-Entertainment Contact Zones During the Vietnam War, 1964-1975
Yu Jung Lee, Yonsei University

8L Thursday, 10:00am – 12:00pm
Roundtable

Intersectional Listening Positionality

Chair: Matt Sakakeeny, Tulane University

10:00 Dylan Robinson, Queen's University
Nadia Chana, University of Wisconsin-Madison
Cecily Nicholson, City of Surrey
Matt Sakakeeny, Tulane University
Allie Martin, Indiana University
Shayna Silverstein, Northwestern University

Lunch Block**12:30 – 1:30pm****Conversations: Reimagining Ethnomusicology - Towards a More Equitable Ethnomusicology**

Facilitated by Deonte Harris, Duke University, with:
Deborah Wong, University of California, Riverside
Maya Cunningham, Secretary, Gertrude Robinson Network of Black
Ethnomusicologists; University of Massachusetts, Amherst

Join us for an open drop-in session organized by the Program Committee to share ideas.

12:30 – 2:00pm**SIG for Jewish Music**

Session 9

9A Thursday, 2:00 – 3:30pm

Cultural Memories of Home: Music, Space, and Place

Chair: Donna Buchanan, University of Illinois at Urbana-Champaign

- 2:00 Pastures of Love, Mountaintops of Blood: Re-memberings of the Pontic Ancestral Homeland in Parakathi Singing
Ioannis Tsekouras, University of Illinois at Urbana-Champaign
- 2:30 Sing Me a Song of Your Hills: Digital Poetics of the Cape Breton Diaspora
Amanda Daly Berman, Salem State University
- 3:00 Cyclone Nja-kam'rrang: The Expression of Place in Contemporary Song
Jodie Kell and Rachel Djibbama Thomas, University of Sydney
- 9B Thursday, 2:00 – 3:30pm
- Ethnographic Histories and Archives**
Chair: Razia Sultanova, University of Cambridge
- 2:00 Music, Manuscripts, and Missionaries in the Guatemalan Highlands
Kirstin Haag, Stanford University
- 2:30 Aurality on the Edge of Empire: Listening to/in Marc Lescarbot's History of New France
Chris Greencorn, University of Toronto
- 3:00 Hearing History Otherwise: Multicultural Ethnography in Mennonite Sound Archives
Austin McCabe Juhnke, The Ohio State University

9C Thursday, 2:00 – 3:30pm

Music and Resistance in the American Political Landscape

Chair: Fernando Orejuela, Indiana University

- 2:00 Dropping Science: Friction and Collaboration in U.S. Hip Hop Diplomacy
Erica Fedor, University of North Carolina, Chapel Hill
- 2:30 Old-Time Music Culture as a Space of Resistance in Trump's America
Laura Turner, University of Chicago
- 3:00 Say Their Names: The Power and Performativity of Naming in the Black Lives Matter Movement
Joshua Brown, Chapman University

9D Thursday, 2:00 – 3:30pm
Panel**Musical Contagions, Circulations, and Ecologies of Listening to Social Media**

Chair: Paula Harper, Washington University in St. Louis

- 2:00 Duck, Duck, Goose: Listening to Playful Animal (Un)Musicality and Sharing Companion Species Online
Kate Galloway, Rensselaer Polytechnic Institute
- 2:30 Of Gimmickry and Man: The Lick's Circulation Through Virtual Jazz Communities
Hannah Judd, University of Chicago
- 3:00 Sneaking Across the Digital Divide: Piracy and Music Making in Havana's Bedroom Studios
Michael Levine, University of North Carolina, Chapel Hill

9E Thursday, 2:00 – 3:30pm**Ethnographic Position**

Chair: Deborah Wong, University of California, Riverside

- 2:00 Self and Subject: Improvised Autoethnography as Decolonial Methodology
Dhiren Panikker, University of California, Riverside
- 2:30 Staying in the Field/ Staying with the Trouble: Emotional Labor and Trauma in Ethnographic Research
Ryan Lambe, University of California, Santa Cruz
- 3:00 Using Songwriting as a Creative and Collaborative Form of Interview
Kristen Graves, University of Toronto

9F Thursday, 2:00 – 3:30pm
Panel**Singing Together: Negotiating Community Through Repertoire, Practice, and Policy**

Chair: Anna Nekola, Canadian Mennonite University

- 2:00 “Learning” in the Intercultural Music Encounter
Roger Mantie, University of Toronto Scarborough
- 2:30 The Politics of Repertoire in Popular Sing-Alongs, 1924-1964
Esther Morgan-Ellis, University of North Georgia
- 3:00 Community Choirs and the Challenges of Inclusivity
Kayla Drudge, Independent Scholar
Anna Nekola, Canadian Mennonite University

9G Thursday, 2:00 – 3:30pm**Music, Labor, Commerce**

Chair: Julia Byl, University of Alberta

- 2:00 Managing Agencies, Intercolonial Telegraphs, and Intercontinental Steamers: The Business of Western Entertainment in India, 1800s
Bradley Shope, Kutztown University
- 2:30 Disappearing the Yurupari: An Organology Without Musical Instruments, Women’s Laughter, and Labor in the Northwestern Amazon
Juan Castrillon, University of Pennsylvania
- 3:00 Music, Wine, and Beauty Contests: Refocusing Notions of Labor and Work During Mendoza’s Grape Harvest Festival
Sarah Lahasky, The University of Texas at Austin

9H Thursday, 2:00 – 3:30pm
Panel**Distinctly (Un)Settling Canadian Musical Identities: The Evolution and Inversion of Canadian Musical Priorities in an Era of Diversity Politics, Colonial Reckoning and Climate Change**

Chair: Parmela Attariwala, Independent Scholar

- 2:00 Cultivating Equity in Canadian Art Music: Canadianizing the Orchestra
Parmela Attariwala, Independent Scholar
- 2:30 “Freaks” and “Fakes”: Performing Diversity Politics in Canada
Ellen Waterman, Carleton University
- 3:00 The Externalities of Oil, or the Difference Between a Fiddle and a Violin
Tanya Kalmanovitch, The New School

9I Thursday, 2:00 – 3:30pm
Panel

New Musical Perspectives on Urbanism

Chair: Brendan Kibbee, The Graduate Center, CUNY

2:00 Out of the Shadows: Managing Urban Publics in Dakar's Musical Streetlife
Brendan Kibbee, The Graduate Center, CUNY

2:30 Re-Sounding Detroit: Synergistic Mythologies and Sonic Afro-Modernity
Austin Richey, Eastman School of Music

3:00 Managing Media, Soundscape, and Language in Old Amritsar: Tourist Aesthetics and Economics in an Indian "Heritage City"
T. Brandon Evans, Harvard University

9J Thursday, 2:00 – 3:30pm

Expressions of the Indigenous North

Chair: Heidi Senungetuk, Emory University

2:00 Old Tool, New Purpose: Inuit Drum Dancing as an Adaptive Response to Intergenerational Isolation
Timothy Murray, University of Florida

2:30 Inuk in the City: A Musical Quest for Inuit Identity in St. John's, Newfoundland
Jeffrey van den Scott, Memorial University of Newfoundland

3:00 Authenticity and Aesthetics in Native Alaskan Orthodox Liturgical Singing
Nina Shultz, ATLA

9K Thursday, 2:00 – 3:30pm
Panel

The World of "Afrobeats:" Globalization, Industry, and the Politics of Naming

Chair: Damascus Kafumbe, Middlebury College

2:00 Assessing Afrobeat(s): The Controversy of the Added 'S'
Alaba Ilesanmi, Florida State University

2:30 Sound of Afrobeats: Producing Nigerian Popular Music in Contemporary Lagos
Brian Barone, Boston University

3:00 Genre or Hypernym: Defining Afrobeats in the Global Music Industry
Genevieve Allotey-Pappoe, Princeton University

9L Thursday, 2:00 – 3:30pm

The Racial Politics of Global Gospel Music Performance

Chair: Alisha Lola Jones, Indiana University

2:00 "Why is There a Worship Team Instead of Just a Stereo?": Evangelical Worship as Vanishing Act
Joshua Busman, University of North Carolina at Pembroke

2:30 Gospel Music Goes to Uni: Musical Navigations of Race and Religion in British University Gospel Choirs
Monique Ingalls, Baylor University

3:00 Rewarding White Singers Who Sing Black: Solo Vocal Performance as Structural Sonic Whiteness in Contemporary Scholastic A Cappella
Daniel Fister, Washington University in St. Louis

Evening Block**5:00 – 6:00pm****SIG for Celtic Music****5:00 – 7:00pm****Religion, Music, and Sound Section****6:00 – 8:00pm****Sound Studies Section****7:00 – 8:00pm****Education Section Business Meeting****8:00 – 9:00pm****Special Interest Group for Voice Studies****8:00 – 9:30pm****Latin American & Caribbean Music Section****8:00 – 10:00pm****Association for Chinese Music Research**

Session 10

10A Friday, 10:00 – 11:30am
Roundtable

New Gatherings: Creative Mobilities and Ethnomusicology in a Changing World

Sponsored by the SEM Board

Chair: Aaron S. Allen, University of North Carolina, Greensboro

10:00 Chiao-Wen Chiang, University of Hawai'i
Tamir Hargana, Independent Scholar
Rebekah E. Moore, Northeastern University
Mark Pedelty, University of Minnesota
Olusegun Stephen Titus, Obafemi Awolowo University, Nigeria

10B Friday, 10:00 – 11:30am

Sonic Expressions of Mourning

Chair: Judith Cohen, York University

10:00 Zär, Polyphonic Group Lament as Collective Expression of Intense Pain and Grief
Nana Mzhavanadze, University of Potsdam/Germany

10:30 Sing Like a Chinese Wife: Sonic and Bodily Memories in Tujia Bridal Lament
Chuyi Zhu, University of Michigan

11:00 Composing the "Self," Improvising the "Sonic": Agency and Selfhood in Shia Mourning Rituals in Iran
Hamidreza Salehyar, University of Toronto

10C Friday, 10:00 – 11:30am

Music, Community, and Gentrification

Chair: Michael Birenbaum Quintero, Boston University

10:00 Making the Grade: Exploring the Contestation and Construction of Genre Through Beijing Opera
Matthew Haywood, The Chinese University of Hong Kong

10:30 Genre at the Grammys: Questions of Mainstream Categorization in Texas-Mexican Accordion Music
Erin Bauer, University of Wisconsin-Whitewater

11:00 "Tan Latina Como Tu!": Listening for Community, Latinx Radio, and Mercados in Central Ohio
Sophia Enriquez, Ohio State University

10D Friday, 10:00 – 11:30am

Music and Childhood Studies

Chair: Sonja Downing, Lawrence University

10:00 Reclaiming Time: Popular Music, Black Childhood Imaginaries, and the Politics of Childling
Kyle DeCoste, Columbia University

10:30 The Right to Participation: Childhood, NGOs, and Cultural Production in Dakar, Senegal
Lynne Stillings, The Graduate Center, CUNY

11:00 Constructing Safe Spaces Through Sound: A Case Study of Kidznotes Afterschool Program
Elisa Alfonso, University of Texas at Austin

10E Friday, 10:00 – 11:30am**Dance Club Worlds**

Chair: Kathryn Alexander, University of Arizona

10:00 Can Music Ever be Truly Transnational? The Case of Japanese Techno in Europe
Noriko Manabe, Temple University

10:30 Arabian Noise: Social Violence and Indeterminacy Performed in Morocco's Techno Underground
Jillian Fulton, York University

11:00 Unsavory Trade: Surveillance Technology and Nightclub Intimacy
Larisa Mann, Temple University

10F Friday, 10:00 – 11:30am**Contemporary Musical Issues in Iran**

Chair: Irene Markoff, York University

10:00 The Ethnomusicology of a 'Forbidden Land', and the Case of Iran: Contemporary Mute Discussions in a Global Dialogue
Nasim Ahmadian, University of Alberta

10:30 Modernizing the Music, Disciplining the Aesthetics: The Case of Iranian Classical Music
Solmaz Shakerifard, University of Washington

11:00 The Iranian Female Composers Association: Composer Portrait Documentaries
Bridgid Bergin, International Contemporary Ensemble

10G Friday, 10:00 – 11:30am**Excavating Black Musical Histories in America**

Chair: Lauren Eldridge Stewart, Washington University in St. Louis

10:00 When Post-Structuralist Archaeology meets Ethnomusicology: Syncretic Rhythms of Tribal Communities and Forgotten All-Black Towns in Oklahoma
Elisha Oliver, Oklahoma City Community College/The SHARE Together Foundation

10:30 Charting the Tides of Carolina Beach Music
Mary McArthur, Eastman School of Music, University of Rochester

11:00 What the Funk? - Connecting a University to the Iconic Music of its Community
Sharon Davis Gratto, University of Dayton

10H Friday, 10:00 – 11:30am**Perspectives on Festivals**

Chair: Christi-Anne Castro, University of Michigan

10:00 Contesting "Igorotness" and the Altered Significance of the Lang-ay Festival
Lisa Decentecio, University of Michigan, Ann Arbor

10:30 *Quand nous chantons, nous nous sentons unis* / "when we sing, we feel united": Generating Affective Affinity to Community Through Embodied Socio-Musical Interactions in Polyphonic Singing in Southern France
Scott Swan, Florida State University

11:00 Music Moves Europe: Music Festivals and Musician Mobility Within the European Talent Exchange Program
Lucas Henry, University of Illinois, Urbana-Champaign

10I Friday, 10:00 – 11:30am**Sound and Protest**

Chair: Martin Daughtry, New York University

10:00 When Music Becomes a Source of Social Conflict: Loudspeakers, Noise Regulations, and the Local-Mainland Dichotomy in Contemporary Hong Kong
Ho Chak Law, Hong Kong Baptist University

10:30 "I Heard You Through the Tear Gas!": Sound Acts in the 2019-20 Hong Kong Protests
Winnie Wan Chi Lai, University of Pennsylvania

11:00 Political Party Correlates with Noise Complaints: Policing Music and Sound at the Intersection of Race and Politics in Virginia
Andrew McGraw, University of Richmond

10J Friday, 10:00 – 11:30am
Panel**Musical Connections: Negotiating the Media***Sponsored by The Historical Ethnomusicology Section*

Chair: Samhita Sunya, University of Virginia

10:00 Considering Artist Perspectives in the Streaming Music Era
Brian Fauteux, University of Alberta

10:30 Roving Celluloid Objects: Feminine Incarnations of 1970s Transregional Song-Dance Films
Samhita Sunya, University of Virginia

11:00 Local, National and/or Cosmopolitan Character of the Record Industry: The Example of a Zagreb-based Record Company and the Kajkavian Region of Croatia
Tanja Halužan, Institute for Ethnology and Folklore Research Zagreb

10K Friday, 10:00 – 11:30am
Panel**Hearing the Past Through its Resonances in the Present: Ethnography and the Historical Study of Music in Brazil***Sponsored by The Historical Ethnomusicology Section*

Chair: Michael Iyanaga, William and Mary

10:00 Parades of Past and Present: Congo King and Queen Coronations in Minas Gerais, Brazil
Genevieve Dempsey, Massachusetts Institute of Technology (MIT)

10:30 When Roots are Routes: A Brazilian Microhistory of an Atlantic Musical Devotion
Michael Iyanaga, William and Mary

11:00 The Audience Speaks: Oral History and Musical Performance Under Dictatorship
Schuyler Whelden, College of the Holy Cross

10L Friday, 10:00 – 11:30am
Panel**Aurality of Oppression and Resistance in Istanbul***Sponsored by the Anatolian Ecumene Special Interest Group*

Chair: Allison Sokil, University of Toronto

10:00 Claiming the Public Space: Street Music Practices of Syrian Migrant Musicians in Istanbul
Evrin Hikmet Ögüt, Sinan Fine Arts University

10:30 Beyond Sound: Hearing the Voices in Silent Protests
Sinem Arslan, University of Toronto

Lunch Block**12:30 – 1:30pm****Conversations: Rethinking a Conference - Access and Equity**

Facilitated by Louise Wrazen (Program Chair 2020), York University, with Cheryl Keyes (Program Committee Chair 2021), UCLA

Join us for an open drop-in session organized by the Program Committee to share ideas.

Session 11

11A Friday, 2:00 – 4:00pm
Roundtable

Many Voices at the Table: A Conversation About the Need for Equity in Canadian Ethnomusicology

Sponsored by the Canadian Society for Traditional Music, SEM Board, and Local Arrangements Committee

Chair: Nadia Chana, University of Wisconsin-Madison

2:00 Parmela Attariwala, Equity Consultant and Musician
Monique Giroux, Canada Research Chair, Lethbridge University
Melody McKiver, (Anishnaabe) Musician and composer
Hadi Milanloo, Doctoral Candidate in Ethnomusicology, University of Toronto
Yun Emily Wang, Assistant Professor, Duke University

11B Friday, 2:00 – 4:00pm
Roundtable

Truth and Narratives: Music and Scholarship in the Shadow of a Rising China

Sponsored by the Association for Chinese Music Research

Chair: Su Zheng, Wesleyan University

2:00 Qian Mu, RILM
Xintong Bess Liu, University of Pennsylvania
Hon Ki Cheung, University of Minnesota

11C Friday, 2:00 – 4:00pm

Musical Engagement, Performance and Identities

Chair: Charles Lwanga, University of Michigan

2:00 Three Senegambian Mandinka Weddings: Mediating Assembled Identities in Musical Performance
Clayton Dahm, SOAS

2:30 Polyphonic Contestations: Hermanas Aguila & Padilla in Mexican Popular Music
León García Corona, Northern Arizona University

3:00 Alix George's Musical Translation of the Self: The Articulation of Identity and Negotiation of Difference by a Haitian Immigrant in Brazil
Caetano Maschio Santos, The University of Oxford

3:30 To Sing with One Voice: Musical Activity, Cultural Development and the Pursuit of Unity among the Cameroonian Grassfields Associations of Montreal
Luke Fowlie, University of Montreal

11D Friday, 2:00 – 4:00pm
Panel

Carnival in Black and White: Contextualizing Race, Music, and the Politics of Place in Carnivals of the Americas

Chair: Jocelyne Guilbault, University of California-Berkeley

2:00 Carnival Brass Bands in New Orleans and Rio de Janeiro: Disinheritance, Alternative Whiteness, and Musical Eclecticism
Andrew Snyder, University of California, Santa Cruz

2:30 Race, Locality, Place and Contextuality: The Politics of Aurality of the Mardi Gras Indians of New Orleans
Oliver Greene, Georgia State University

3:00 Parades in the Port City: Programming in Mobile, Alabama's Carnival
Emily Allen, Florida State University

3:30 Discussant: Deonte Harris, Duke University

11E Friday, 2:00 – 4:00pm
Roundtable

Music, Meaning and Value: Economic Ethnomusicology
Chair: Shannon Garland, University of California, Los Angeles

2:00 Timothy Taylor, University of California, Los Angeles
Anna Morcom, University of California, Los Angeles
Shannon Garland, University of California, Los Angeles
Anaar Desai-Stephens, University of Rochester
Kendra Salois, American University

11F Friday, 2:00 – 4:00pm
Panel

Music, Health, and Wellness: Perspectives from Medical Ethnomusicology
Sponsored by the Special Interest Group for Medical Ethnomusicology
Chair: Amanda Daly Berman, Salem State University

2:00 Musical Care: Music Therapy and the Aesthetics of the Clinic
Meredith Evans, York University

2:30 Medicalizing Turkish Classical Music in Obstetrics/Gynecology
Steven Moon, University of Pittsburgh

3:00 El Patio de Adela: Music, Medicine, and Cultural Preservation in Guantanamo, Cuba
Benjamin Lapidus, CUNY, City University of New York

3:30 Listen to Your Body: The Running Playlist and Contemporary Regimes of Health
Frederick Moehn, King's College London

11G Friday, 2:00 – 4:00pm
Panel

Imagined as the Terrorist Personified: Anti-Muslim Racism and the Inaudibility of Muslim Experience
Chair: Suzanne Cusick, New York University

2:00 Internalized Prejudice, Shifting Narratives: The Contemporary Erasure of Islam in Iraqi Kurdish Retellings of Music History
Jon Bullock, University of Chicago

2:30 Enforced Sound: Islamophobia, Criminalized Identities, and Compulsory Sound-making in China's Uyghur Region
Elise Anderson, Uyghur Human Rights Project

3:00 The Social Death of Uttering Allah in America: Reclaiming Criminalized Worship Practices in Popular Music Spaces
Aliah Ajamoughli, Indiana University-Bloomington

3:30 Discussant: Michael Figueroa, University of North Carolina-Chapel Hill

11H Friday, 2:00 – 4:00pm
Panel

On the Sounded Dimensions of Affective Regimes
Chair: Heather MacLachlan, University of Dayton

2:00 Percussive Silence: Drumming Pedagogy (Despite all the Noise)
Daniel Akira Stadnicki, McGill University

2:30 The Checks and Balances of Affective Regimes in Choral Experimentalism and Social Activism
Eugenia Siegel Conte, University of California, Santa Barbara

3:00 "If We Don't Sing, Then They've Won!" Atmosphere and the Governance of Public Affects at Football Club Union Berlin
Max Jack, Institute of European Ethnology, Humboldt University of Berlin

3:30 Discussant: Benjamin Tausig, Stony Brook University

- 11I** Friday, 2:00 – 4:00pm
Panel
- Musical Afterlives of Revolution: Political and Social Legacies from China's 20th Century**
Chair: David Wilson, University of Chicago
- 2:00 China's May Fourth Legacy and the Cultural Revolution Model Works
Mei Li Inouye, Stanford University
- 2:30 Diplomatic Dances: Ideology and Reception in the Shanghai Ballet's 1977 Canadian Tour
David Wilson, University of Chicago
- 3:00 China's One-Child Generation in Musical Migration: The Strategic Citizenship of Sea Turtles
Shelley Zhang, University of Pennsylvania
- 3:30 Discussant: Lei Ouyang, Swarthmore College
- 11J** Friday, 2:00 – 4:00pm
Panel
- Decolonizing the Anthropocene: Environmental Justice and Epistemologies of Sound in Latin America and the Caribbean**
Chair: Beatriz Goubert, IASPM International Association for the Study of Popular Music
- 2:00 Listening to the Sirirí: Avitourism, Biodiversity, and Epistemologies of Sound in "Post-Agreement" Colombia
Juan Velazquez, University of Michigan
- 2:30 Songs for Recycling Perfume Bottles in Havana: A "botellera" Tells Her Story
Andres Garcia-Molina, International Association for the Study of Popular Music
- 3:00 Birdsong and (Bio)diversity in Suriname
Emily Clark, KITVL (Koninklijk Instituut voor Taal-, Land-, en Volkenkunde)
- 3:30 Songs for the Little Brother: Ecological Knowledge of Water enters the City
Beatriz Goubert, IASPM International Association for the Study of Popular Music

- 11K** Friday, 2:00 – 4:00pm
- Critical Explorations of Pedagogies**
Chair: Robin Moore, University of Texas at Austin
- 2:00 Playing with a Different Beat: The Whitening of American Steelband
Stephanie Espie, Florida State University
- 2:30 The Percussion Orchestra: Institutional Power and Masculine Habitus in Collegiate Percussion Ensemble Practices
Haley J. Nutt, Florida State University
- 3:00 The (Un)disciplined Body in Rock Music Education
Kaylal Rush, Dublin City University
- 3:30 Posthuman Pedagogy as a Practice of Decoloniality
Kathleen Danser, MacEwan University
Michael MacDonald, MacEwan University
- 11L** Friday, 2:00 – 4:00pm
Workshop
- Pedagogical Practices for Teaching Diversity in South Asian Music and Dance**
Chair: Zoe Sherinian, University of Oklahoma
- 2:00 Roderic Knight, Oberlin College
Carol Babiracki, Syracuse University
Anna Stirr, University of Hawai'i
Natalie Sarrazin, The College at Brockport
Jan Protopapas, Independent Scholar
- 3:30 Discussant: Sarah Morelli, University of Denver

Evening Block**5:00 – 6:00pm****SIG for Medical Ethnomusicology****5:00 – 7:00pm****Indigenous Music Section****Dance, Movement, and Gesture Section Business Meeting****7:00 – 8:00pm****Dance Workshop: MAWU***Sponsored by the Dance, Movement, and Gesture Section*

Founded in 2007, MAWU is an all-female crew and dance company whose mission is to embody strong, positive images of women in the urban dance community, and to create fierce and creative works that will both educate and inspire new audiences. Furthermore, the company seeks to preserve the rich cultural heritage of house music both in New York City and around the world, to provide more creative outlets for women, and to foster and help build positive relationships among fellow dancers.

7:00 – 8:00pm**Dance Workshop: MAWU***Sponsored by the Dance, Movement, and Gesture Section*

This joyful workshop, led by members of MAWU, will break down house and club movement through a combination of drills and exercises, while providing historical and cultural context to these underground forms. It will include a high-energy freestyle jam session as well as an interactive conversation between members of MAWU and workshop participants. In a time when our humanity and need for connection is being tested every day, the ladies of MAWU look forward to sharing the passion for house music and dance that brought them together.

This workshop is dedicated in memory of Voodoo Ray and Marjory Smarth.

Founded in 2007, MAWU is an all-female crew and dance company whose mission is to embody strong, positive images of women in the urban dance community, and to create fierce and creative works that will both educate and inspire new audiences. Furthermore, the company seeks to preserve the rich cultural heritage of house music both in New York City and around the world, to provide more creative outlets for women, and to foster and help build positive relationships among fellow dancers. [Link to Facebook Event](#)

Education Section Business Meeting**Boston University Virtual Reception****7:00 – 9:00pm****Society for Asian Music Business Meeting and Small Grants Reports**

Morning Block

9:00am – 1:00pm

SEM Board

12:00 – 1:00pm

Section on the Status of Women**SIG for Music Analysis**

12:00 – 2:00pm

Student Union**Session 12**12A Saturday, 2:00 – 4:00pm
Panel**Listening to Intersectionality: Race, Gender, Sexuality, and Class in Music**

Chair: Maureen Mahon, New York University

2:00 “I am Moses the Liberator”: A Womanist Listening to Black Messianism in Nkeiru Okoye's Opera “Harriet Tubman”
Alisha Lola Jones, Indiana University2:30 “The Bro Code”: Young M.A and Black Queer Female Masculinity in Rap
Lauron Kehrer, Western Michigan University3:00 Transgender “Transformistas”: Performing Race and Sex “en las Américas”
Matthew Leslie Santana, University of California, San Diego

3:30 Discussant: Luis-Manuel Garcia Mispireta, University of Birmingham

12B Saturday, 2:00 – 4:00pm

Views on Analysis and Creativity

Chair: Andrew Eisenberg, NYU Abu Dhabi

2:00 Kekompakan (togetherness): Rhythmic Entrainment and Social Cohesion in 21st Century Acehnese Sitting Dances
Niall Edwards-FitzSimons, The University of Sydney2:30 Multivalent Motives: The Influence of Metrical Context on Attack Salience in Guinean Malinke Dance Drumming
Tiffany Nicely, Buffalo State College3:00 Kuvunga: Timbre, Interlocking, and Composite Melodies in Zambian Luvale Ngoma
Jason Winikoff, The University of British Columbia3:30 Composing Thought: A Musical Philosophy of Culture on the Swahili Coast
Andrew Eisenberg, NYU Abu Dhabi12C Saturday, 2:00 – 4:00pm
Panel**Walls, Wires, and Waves: Materials of Meaning and the Politics of Sound in Large Performance Venues**

Chair: Tom Wetmore, Columbia University

2:00 Waves: An Ethnographic Sound Study of Toronto Raptors Basketball
Jordan Zalis, Memorial University of Newfoundland2:30 The Politics of Touring Arena Sound Systems
Jacob Danson Faraday, Memorial University of Newfoundland3:00 The Acoustic Mediation of Race and Nation: A Sonic Ethnography of a Room for Jazz
Tom Wetmore, Columbia University

3:30 Discussant: Michael Veal, Yale University

- 12D** Saturday, 2:00 – 4:00pm
Roundtable
- “Indigenizing” Art Music: Intersections of Language, Canon, and History**
Chair: Chad S. Hamill, Northern Arizona University
- 2:00 Breana McCullough, Jacobs School of Music, Indiana University
Dawn Avery, Montgomery College
Heidi Senungetuk, Emory University
Renata Yazzie, University of New Mexico
- 12E** Saturday, 2:00 – 4:00pm
Panel
- Refiguring Inclusion: Historical and Contemporary Discourses of Romani Music in European Nations**
Chair: Carol Silverman, University of Oregon
- 2:00 Debating Heritage and Roma Identity: A Historical View of Bulgarian Wedding Music
Carol Silverman, University of Oregon
- 2:30 The Unbearable Impossibility of Sounding Roma
Ioanida Costache, Stanford University
- 3:00 Legitimate Knowledges: Aurality as Anti-Assimilationist Pedagogy in France
Siv Lie, University of Maryland
- 3:30 Cursed Turkish: Exoticism, Nationalism, and Roma as Cultural Intimates in Serbia
Alexander Markovic, University of Illinois at Chicago

- 12F** Saturday, 2:00 – 4:00pm
- Musical Remittances of the South Asian American Diaspora: From North America, New York to the Indian Ancestral Homeland**
Chair: Stephanie George, The Graduate Center, City University of New York
- 2:00 Emergence of an Ecumene: Transnational Encounters in South Indian Carnatic Music
Rajeswari Ranganathan, The Graduate Center, City University of New York
- 2:30 Beyond Diaspora: NYC-area Hindustani Music Communities as a Trans-nation
Andre Fludd, The Graduate Center, City University of New York
- 3:00 Invoking Diaspora and the Divine Mother in Indo-Guyanese “Madrasi” Music and Spirit Mediumship
Stephanie George, The Graduate Center, City University of New York
- 3:30 South Asian Musics and Cultural Remittances in Global Perspective: Making Sense out of Diasporic Flows
Peter Manuel, The Graduate Center, City University of New York
- 12G** Saturday, 2:00 – 4:00pm
Panel
- Mediating Music-Dance Mobilities in South Asia and Beyond**
Sponsored by the Dance, Movement, and Gesture Section
Chair: Kaley Mason, Lewis & Clark College
- 2:00 Sharing an Incomprehensible Language: Interpreting Transnational Communities and Cultural Narratives on an American Bhajan Tour
Vivek Virani, University of North Texas
- 2:30 Crowning the Bihu Queen: Engendering Mobility Through Reality Television
Rehanna Kheshgi, St. Olaf College
- 3:00 Traveling with “Talent”: Genre, Translocality, and Rural-Urban Mobilities in Northern Mozambique
Ellen Hebden, University of Wisconsin-Madison
- 3:30 Flexible Bodies: Becoming Contemporary on the Indian Dance Floor
Ameera Nimjee, University of Puget Sound

12H Saturday, 2:00 – 4:00pm
Panel

Navigating the Uneven Terrain of Cross-Cultural Collaboration

Sponsored by the African Music Section

Chair: Susan Hurley-Glowa, University of Texas Rio Grande Valley

- 2:00 Blessed by Madonna?: Complex Cross-Cultural Collaborations with Cabo Verdeans on the Madame X Tour
Susan Hurley-Glowa, University of Texas Rio Grande Valley
- 2:30 An Art Which Conceals Art: Record Production and the Politics of Invisibility in Toumani Diabaté's "Kaira"
Jonathan Henderson, Duke University
- 3:00 Performing Antiquities and Modernities: "Pygmy" Song and BaAka Lives Within a Globally Imagined Iconicity
Michelle Kisliuk, University of Virginia
- 3:30 Discussant: Louise Meintjes, Duke University

12I Saturday, 2:00 – 4:00pm
Panel

Ethnomusicological Approaches to Political Economy and Resource Ecologies

Chair: Eliot Bates, City University of New York Graduate Center

- 2:00 Resource Ecologies, Political Economies, and the Ethics of Audio Technologies in the Anthropocene
Eliot Bates, City University of New York Graduate Center
- 2:30 Nylon Strings in the Age of Global Industrial Chemicals: An Object-Oriented Approach to Twentieth-Century Music History
Keisuke Yamada, University of Pennsylvania
- 3:00 Fair Trade Music?: Ethical Consumerism and the Political Economy of Recorded Music
Tom Wagner, University of Manchester
- 3:30 The Value of Free: The Political Economy of Citizen Produced Media for Presidential Campaigns
Justin Patch, Vassar College

12J Saturday, 2:00 – 4:00pm
Panel

Proselytizers, Preachers, and Music in Colonial and Post-Colonial Indonesia

Chair: Dustin Wiebe, University of California, Davis

- 2:00 Memories of Music and Dance from the Balinese Mission Field
Dustin Wiebe, University of California, Davis
- 2:30 A 19th-century Dutch Missionary on Javanese Music: "I am in no way surprised that the Javanese can listen to it all night long"
Henry Spiller, University of California, Davis
- 3:00 Javanese Traditional Performing Arts in Contemporary Islamic Propagation
Professor Sumarsam, Wesleyan University
- 3:30 Discussant: Julia Byl, University of Alberta

12K Saturday, 2:00 – 4:00pm

Technological Mediations and Remediations

Chair: Judith Klassen, Canadian Museum of History

- 2:00 Building the Boko Sound: Mediating Emergent Technologies and Non-linear Performance in 1980s Ghanaian Highlife Production
Colter Harper, University at Buffalo
- 2:30 The Recording Studio as an Internationalization Tool for Afro-Colombian Music: The Role of Independent Record Labels in the City of Bogota
Ons Barnat, Université du Québec à Montréal
- 3:00 Reining In The Real: Technical Difficulties, Metamediation, and Childhood Excess as Affective Anchors in Vietnam-Era Audio Epistolarity
Matthew Campbell, The Ohio State University
- 3:30 Analog Optimism: Newtro Listening, Vinylistic Duration, and the Poetics of Becoming in Neoliberal South Korea
Cody Black, Duke University

12L Saturday, 2:00 – 4:00pm
Panel

**Choreographed, Iconic, and Embodied Relationships: Interspecies
Musicking and the Human-Animal Bond**

Sponsored by the Dance, Movement, and Gesture Section

Chair: Jennifer Milioto Matsue, Union College

2:00 The “Dancing” Dog: Fantasy and Play amongst Heelwork to Music
Competitors in England
Jack Harrison, University of Toronto

2:30 Rhythm, Tempo and Cadence: Bridging two Bodies Through Classical
Dressage
Jennifer Milioto Matsue, Union College

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NEW AND RECENT TITLES

**Chanting the Medicine
Buddha Sutra**
Edited by Reed Criddle
OT013 (2020)

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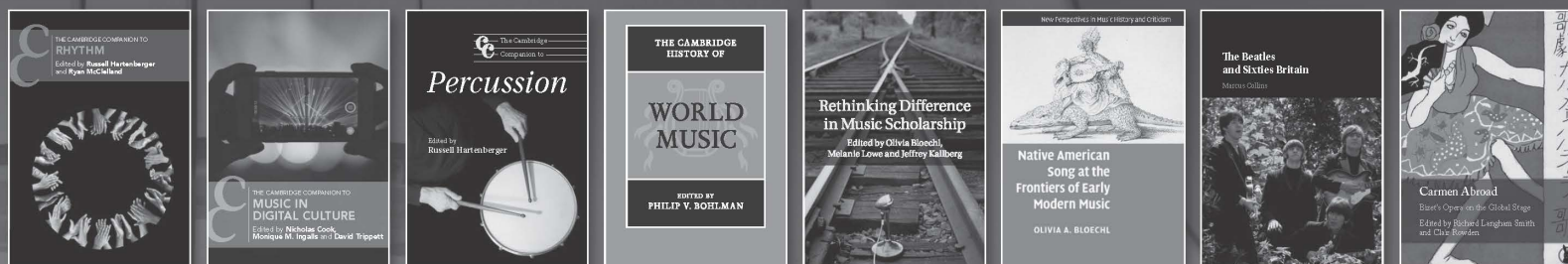
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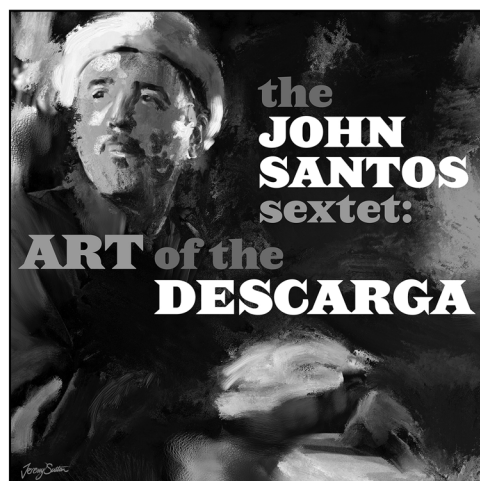
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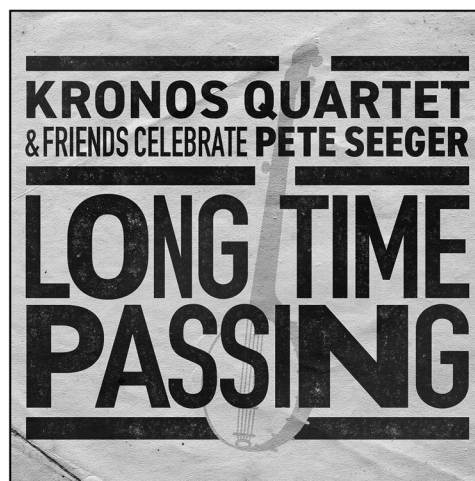
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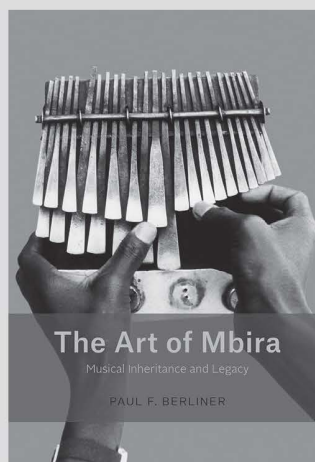


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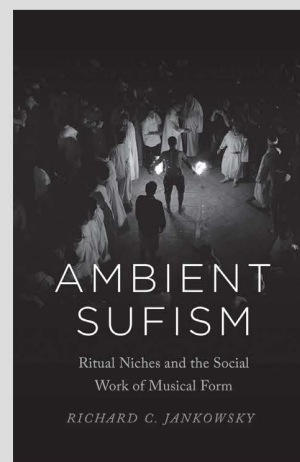


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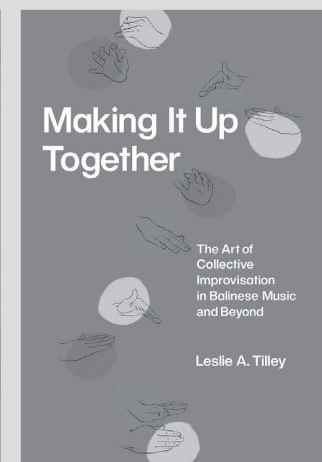


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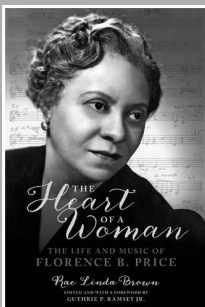
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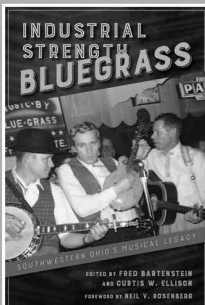
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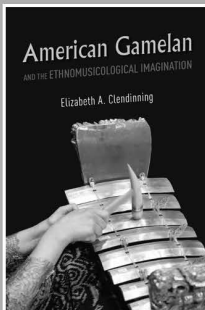
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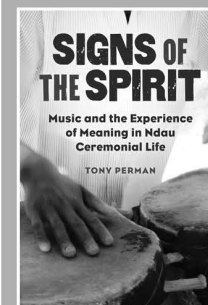
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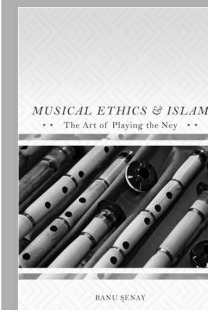


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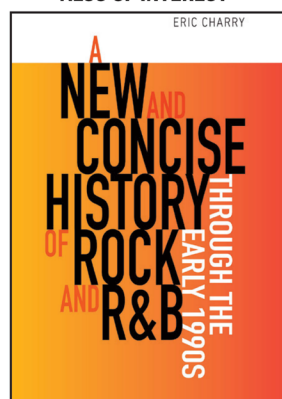




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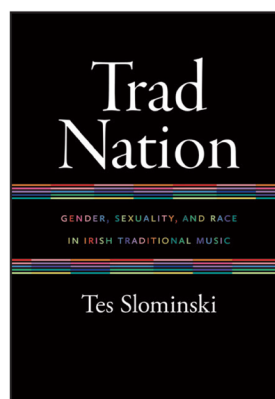
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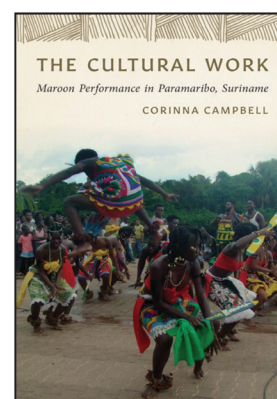
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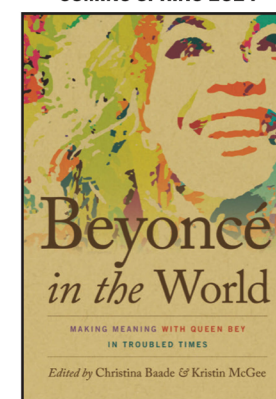


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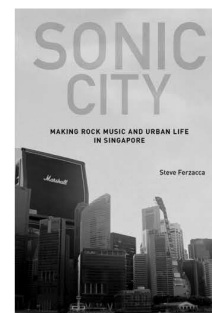
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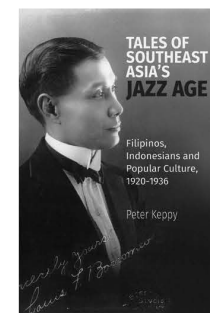
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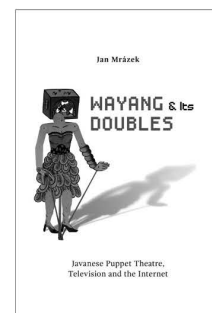
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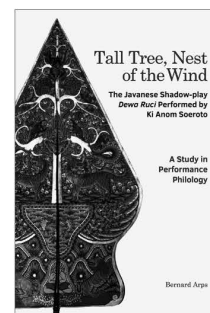
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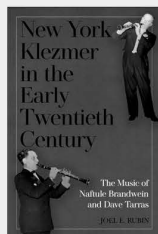
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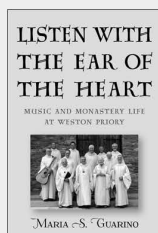
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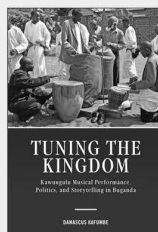
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