

**the society for
ethnomusicology**

SEM 66th Annual Meeting

**Virtual
October 28 – 31, 2021**

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SEM 2021 Virtual Annual Meeting

October 28 – 31, 2021

SEM gratefully acknowledges conference support received from:

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The SEM Membership
The SEM 2021 Program Committee and Local Arrangements Committee
The SEM Gertrude Robinson Network

Indiana University College of Arts and Sciences
Indiana University Department of Folklore and Ethnomusicology
Indiana University Conferences

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.

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From the SEM 2021 Program Committee Chair

On behalf of the SEM 2021 Program Committee, I welcome you to the 66th Annual Meeting of the Society for Ethnomusicology. While we were all hoping that the pandemic would be under control as a result of the various vaccines along with other recommended precautions (masking, social distancing, etc.), SEM was forced, nonetheless, to move the meeting from onsite in Atlanta, Georgia, to a virtual format owing to the Delta variant surge. Given that last year's Program Committee (PC) became the first to host SEM's virtual conference, this year's PC is ever so grateful for their efforts, which provided a template for us to do so for this year's Annual Meeting. As you will note, the program's format maintains a similarity with the printed preliminary program. Given the short notice to go virtual, nearly two years of COVID have surely helped all of us to transition into this "new normal," at least temporarily. Similar to last year's meeting, we will use the Whova virtual conference platform to facilitate individual Zoom-based sessions.

For this year's meeting, 67% of individual proposals and 83% of organized session proposals were accepted. The majority of proposals addressed topics related to equity, diversity, inclusion, agency, and advocacy, and the scholarly contributions include research by underrepresented and international members. This development clearly gives representation to the global intersection of voices who are candidly and unapologetically interrogating the field and its theoretical shifts. We view this situation as a result of the 2020 Annual Meeting's ongoing conversations, in which a long-overdue moment of change took place in the Society.

In preparing this year's conference program, the PC fully took into consideration the Pre-Conference and the Local Arrangement Committee's focus on Atlanta's demographics and the city's rich legacy of historically black colleges and universities (HBCU) while, on the other hand, wrestling with the State of Georgia's voter suppression bill and its possible impact on member's non-attendance in protest of it. As the PC prepared the program, despite the latter, we noticed certain topics that took precedence, though from a cross-cultural perspective: abelism, carceral studies, climate justice, critical global studies, decoloniality, ecomusicology, ethnography during the COVID pandemic, ethnomusicological pedagogies in higher education, indigeneity and transnationalism, race and gender studies, musical futurism, music in the digital world, music and trauma, new materialism, organology, sound studies, and voice studies.

Special roundtables and organized sessions include "Rethinking Climate Crisis and Climate Justice through Indigenous Musical Refraction" (Thursday, October 28, 8:00–10:00 am), co-sponsored by the Indigenous Music SIG, the Ecomusicology SIG, and the Crossroads Section for Difference and Representation (Co-Chairs: Maxwell Yamane and Tory Johnston); "A Conversation with Pioneering HBCU Music Educators" (Thursday, October 28, 1:45–3:45pm), sponsored by the SEM Gertrude Robinson Network, Robert Woodruff Library of the Atlanta University Center, and SEM Board (Co-Chairs: Loneka Wilkinson Battiste and Fredara Hadley); "CITED: Practicing/Praxis/Ethnomusicological Citation Habits" (Friday, October 29, 10:45am–12:15pm), sponsored by the SEM Board and Section for the Status of Women (Chair: Deborah Wong); "Lectures on African American Music in Atlanta" (Friday, October 29, 1:45–3:45pm), sponsored by the Local Arrangements Committee and SEM Board (Chair: Oliver Greene); and "Mentoring for Professional Development: Praxis from

Barbara B. Smith" (Saturday, October 30, 12:30–1:30 pm), sponsored by the SEM Board (Chair: Ric Trimillos).

Finally, it has been an absolute pleasure to serve as the chair of the SEM 2021 Program Committee. In steering this PC voyage from my home institution University of California at Los Angeles, I am most appreciative of the invaluable input and relentless time and effort of each member of the PC. They are Samuel Araupo (Federal University of Rio de Janeiro), Melvin Butler (University of Miami), Benjamin Harbert (Georgetown University), Ingrid Monson (Harvard University), Dwandalyne Reece (Smithsonian Institution), and Yun Emily Wang (Duke University). I would be remiss if I did not acknowledge the former SEM President, Timothy Cooley, for inviting me to serve as the chair of this great team of colleagues. Last, but certainly not the least, a warm shout-out to IU Conferences and its team, and Stephen Stuempfle, Executive Director of the Society, for his diligence and meticulous eye in making sure that I did not forget anything. If there are any shortcomings or concerns, I look forward to hearing from you. I am excited to see all of you at this year's virtual conference. And above all, I hope this will be an inspiring annual meeting!

Cheryl Keyes, Program Committee Chair

From the SEM 2021 Local Arrangements Committee Chair
SEM in 2021 – Virtual, but No Less Essential

Challenges associated with COVID-19 and the Delta variant prevent us from sharing our research, asking intriguing questions, reflecting on musical experiences and fieldwork, and simply breaking bread together in the same physical space. Yet we are truly grateful for the opportunity to continue this wonderful tradition. Webster's online definition of "virtual" begins with the phrase "being such in essence or effect." A list of similar words and phrases include the following: "near enough," "essential," "for all practical purposes," and "in all intents and purposes." It is with these sentiments that members of the Local Arrangements Committee have worked to present a virtual program of activities that maintains the thematic focus, The Music of Africa and the African Diaspora in Atlanta. Fortunately, the recent shift to a virtual format resulted in the loss of only one scheduled event, the bus tour of Atlanta; all other publicized programs will occur as scheduled. Most will be available during the official meeting, from 28 through 31 October, and for several weeks following. Due to contractual limitations, others will be available only for the duration of the official meeting.

Ticketed programs will include African drumming and dance as well as a documentary film. Although we cannot experience the sights and sounds of dancing, drumming, and singing, in person, our featured virtual program produces that in "essence and effect." Ethnomusicologist Ama Aduonum will present pre-recorded excerpts of her one woman show, "Walking with My Ancestors," reflections on the transatlantic slave trade based on time spent in the dungeons of a slave castle in Ghana with hands and feet enchained. A live pre-talk will precede the video presentation, followed by a question-and-answer period. A taped performance of Manga African Dance (the Nigerian ensemble) will feature traditional music and dance of various ethnic groups in Nigeria. This two-part event is scheduled Saturday, 30 October, at 8:00 pm.

"Funkjazzkafe – Diary of a Decade," a two-hour documentary film by Jason Orr of Atlanta, features performances by popular Neo-Soul artists and interviews with noted producers and scholars. It explores the creation and impact of a music and arts event created by the filmmaker and held quarterly in the city from the early 1990s to the early 2000s. The screening of this award-winning film will be preceded by a conversation with the filmmaker led by ethnomusicologist Fredara Hadley, followed by questions and answers. The documentary film will be aired on Thursday, 28 October, at 7:30 pm, and will be available only during the annual meeting. Registrants who purchase tickets for these events will receive a code that will allow them to view each program.

Additional LAC programs include free-of-charge events such as faculty lectures, performances by university and faculty ensembles, and a virtual party. The Local Scholar Lecture Series will feature two faculty members from Georgia State University. Maurice Hobson (Africana Studies) will present a paper entitled "The Influence of Politics and Culture in the Development of Popular Music in Atlanta from the 1970s through the 1990s." Marva Carter (School of Music) will present a paper entitled "Atlanta's Ebenezer Choir Signif(y)s at the Gone with the Wind Premiere of 1939." These pre-recorded papers will be aired on Friday, 29 October, at 1:45 pm and 2:30 pm, respectively, followed by question-and-answer periods. Dwight Andrews (composer/performer) and Peter Shirts (music librarian) will provide a live tour of the collection of papers by Black composers and musicologists at the Stuart A. Rose

Manuscript Archives and Rare Book Library at Emory University. This tour will be presented on Friday at 10:00 am and will conclude with a question-and-answer period.

Pre-recorded virtual performances will be provided by ensembles and solo musicians from the three supporting institutions. David Sanchez (Artist-in-Residence, saxophone) and Gordon Vernick (Director of Jazz Studies, trumpet) at Georgia State University will present a program of Afro-Latin and jazz standards on Thursday, 28 October, at 12:30 pm. The Saxophone Studio of the University of Georgia, Athens, will perform an original work on social justice by student composer Kevin Day and other selections that reflect the music scene in Athens. This program will be presented on Friday, 29 October, at 12:30 pm. Afro-Nyota: Pan African Popular Music Ensemble at Florida State University will perform Afro-pop and other styles of popular Nigerian and West African music on Friday, 29 October, at 10:00 pm. The program will be preceded by a live introduction. All three pre-recorded programs will be available for registrants to view during the conference and for a specified period of time afterwards.

LAC-sponsored events will conclude with a pre-recorded one-hour virtual Old-School New-School Africa and the Diaspora Party on Saturday, 30 October, at 9:30 pm. This event will feature a playlist of popular African, Latin American and Caribbean, and African American songs compiled by DJ Kemit, one of Atlanta's most popular dee jays. This closing party is made possible by the generous support of the African and African Diasporic Music Section, the Latin American and Caribbean Music Section, and the Popular Music Section.

Although the 2021 meeting will be virtual it will indeed be "essential," and "for all practical purposes," and "in all intents and purposes" a very memorable event. The Local Arrangements Committee appreciates the support of President Tomie Hahn, Executive Director Stephen Stuempfle, the SEM Board, and the many members of SEM who make this annual event possible.

Oliver Greene, Local Arrangements Committee Chair

Exhibitors and Advertisers

A-R Editions

Arizona State University

Bloomsbury Academic*

Duke University Press

Indiana University Press*

Oxford University Press*

Répertoire International de Littérature Musicale (RILM)*

Smithsonian Folkways Recordings

University of Chicago Press*

University of Illinois Press*

University of Rochester Press / Boydell & Brewer*

University Press of Mississippi*

Washington University in St. Louis

Wesleyan University Press*

*Indicates a display in the Virtual Exhibits Area

SEM 2021 Virtual Annual Meeting Platform

SEM is using Whova as its virtual conference platform for the SEM 2021 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 2021 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 2021 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 2021 Virtual Annual Meeting Twitter Hashtag: #SEM_2021

Website: www.ethnomusicology.org

Twitter: @SEM_Office

Facebook Page: The Society for Ethnomusicology

Registration

Registration for the SEM 2021 Virtual Annual Meeting will remain open in the [conference area of the SEM website](#) through Saturday, October 30.

Program Updates

Changes to the program will be listed in the Community / Organizer Announcements area of the SEM 2021 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 2021 website in Whova. Attendees may view displays from October 28 to October 31 (24 hours-a-day) and visit with exhibitor staff during live exhibit hours.

Live Exhibit Hours:

Thursday, October 28, 12:00 pm-2:00 pm

Friday, October 29, 12:00 pm-2:00 pm

Saturday, October 30, 12:00 pm-1:00 pm

Accessibility Assistance

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

The 2021 Charles Seeger Lecture



**Saturday, October 30
4:30 – 5:45pm**

Introduction: Tyron Cooper, Indiana University Bloomington

Ethnographic Encounters: For Whom Do We Speak?

Mellonee V. Burnim, Indiana University Bloomington

The Charles Seeger Lecturer for the SEM 2021 Annual Meeting in Atlanta, Georgia, is Mellonee Victoria Burnim—Professor Emerita in the Department of Folklore and Ethnomusicology at Indiana University, Bloomington. Upon her retirement in December 2016, Burnim had completed 41 years of distinguished service to Indiana University (IU). She arrived at IU in 1975 as a Ph.D. student in ethnomusicology, recruited by the Dean for Afro-American Affairs and Director of the Afro-American Arts Institute, Herman Hudson, to create what is now known as the African American Choral Ensemble, the final unit in the Institute's Black performing arts trifecta. Upon completion of the Ph.D., Burnim was appointed to a tenure track position in the well-respected and highly ranked Department of African American Studies, where she remained until her transfer to the Department of Folklore and Ethnomusicology in the year 2000.

Burnim's career at IU reflects a distinguished record of achievement prompted by her deep commitment to each of the categories of research-creative activity as well as teaching and service. As Director of the Afro-American Choral Ensemble, while still a graduate student, Burnim served as co-choral conductor for the January 1976 School of Music production of *Porgy and Bess*, an American opera by George Gershwin, which launched the careers of such African American luminaries as divas Leontyne Price and William Warfield. Audience demand for the performance resulted in the originally scheduled four performances being expanded to six, generating an aggregate audience of some 9000.

In 1985, while in the Department of Afro-American Studies, Burnim published her most widely read and referenced article in the *Ethnomusicology* journal: "Culture Bearer and

Tradition Bearer: An Ethnomusicologist's Research on Black Gospel Music," which challenges the widely prevalent contention that the ethnicity or race of the scholar adversely impacted objectivity in research conducted in like communities. This work continues to be routinely assigned as required reading in ethnomusicology programs across the nation. It was reprinted in *A Century of Ethnomusicological Thought* in *The Garland Library of Readings in Ethnomusicology*, edited by Kay Shelemay in 1990.

Burnim's crowning scholarly achievement came after her move to the Department of Folklore and Ethnomusicology with the publication of *African American Music: An Introduction*, published by Routledge in 2006 and co-edited with ethnomusicologist Portia Maultsby. The 707-page work included 30 essays by 25 authors representing the fields of ethnomusicology, musicology, composition, gender, ethnic, and cultural studies. Section I of the text focused on the chronological development of major African American musical genres, while the remaining three sections were devoted to synchronic interpretations of music-making that traverse genre boundaries—mass mediation, gender, and agency.

Written to expand on the pioneering work on African American music published by musicologist Eileen Southern beginning during the 1970s, this text was quickly adopted by universities across the nation, from the University of California to New York University. The publication, as ethnomusicologist Lester P. Months stated, became the "standard text and reference for scholars and teachers of African American music." Music librarian Dominique Rene DeLerma touted that "no other publication on this subject is as intensive or inclusive as this one." In recognition of its status as one of Routledge's top selling works, Burnim and Maultsby were solicited to produce an updated second edition. As a result, the original publication was divided and expanded into two separate volumes, *African American Music: An Introduction*, published in 2015, and *Issues in African American Music: Power, Gender, Race, Representation*, published in 2017.

While Burnim's publications are extensive, she possesses a treasure trove of unpublished research unearthing new paths in the study of Black gospel music. Particularly, her examinations of African American gospel artists' funerals as ritual along with explorations on the life and artistry of "the Queen of Soul," Aretha Franklin, and veteran gospel artist Shirley Caesar have garnered her speaking invitations at annual conferences associated with prestigious societies and institutions such as the Association for the Study of African American Life and History, the British Forum for Ethnomusicology at The Elphinstone Institute, University of Aberdeen (Scotland), and the Pruitt Memorial Symposium on Black Gospel Music at Baylor University. Widely expressed praise of Burnim's scholarship during these settings provided impetus for her current efforts to transform her unpublished investigations into future published works expanding the scope of inquiry on the genre.

As a public speaker, Burnim has shared her seminal research on Black religious music with other audiences across the globe, evident in invited presentations at the University of Chicago, Wesleyan, Iowa State, Tulane, North Texas State University, the University of Pennsylvania, University of Miami, the University of Ohio, Wesleyan, and HBCUs Fisk and Hampton. Seminars and schools of theology where she has been invited to speak include Union Theological Seminary in New York, Claremont School of Theology, Lutheran School of Theology in Chicago, Trinity Lutheran Seminary in Ohio, and Zomba Theological College in Malawi, Central Africa. Her roster of invited lectures

includes presentations at the Library of Congress and most recently the Apollo Theater.

Over the span of her career, Burnim has translated the unity of her expertise as a scholar and creative artist to national and international stages, as she led choral music workshops, undergirded by lectures, which grounded the music's performance in historical and socio-cultural context. Such was the case at Chancellor College in Malawi, Central Africa, where in 1991 and 1992 she taught spirituals and gospel music to a choir comprised of some 200 voices from around the country, at the annual choral music workshop at the university—music which was later repeatedly broadcast across the nation via the Malawi Broadcast Corporation radio network and performed by local groups whose choir directors had attended the workshop. Burnim's engagement in performance in international contexts is complemented by her 17-year tenure as Minister of Music of Bethel African Methodist Episcopal Church and 15 years as Music Director at Fairview United Methodist Church, both in Bloomington, Indiana.

Burnim's impressive academic career has been heralded in multiple contexts. In 1996, North Texas State University, where Burnim entered undergraduate school at age 16 on scholarship as one of 800 music majors, honored her with the Distinguished Alumna award. In 2001, she received the Ford Foundation funded Womanist Scholar Post-Doctoral Fellowship from the Interdenominational Theological Center in Atlanta. In 2004, she was named the first Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies at the Institute for Sacred Music at Yale University. And in 2020, the Zora Canon included Burnim and Maultsby's *African American Music: An Introduction* on its list of the 100 greatest books ever written by African American women.

Burnim's acumen as a teacher is strongly reflected by her having been chosen to lead six different week-long seminars on such African American music topics as *Juke Joint to Choir Loft* at the North Carolina Center for the Advancement of Teaching during the years 1995-2004. Working with small groups of North Carolina's finest public school teachers, selected by the state for their demonstrated excellence in the classroom, Burnim assumed the responsibility of not simply serving as a conduit of information, but as an educator chosen to engage and inspire in an effort to encourage Carolina's finest to remain in the classroom long-term. During one session, guest governors from other states considering adopting the North Carolina model were invited to attend Burnim's seminar to observe effective teaching in action. The efficacy of the seminars did not go unnoticed, as evidenced in the evaluation of one participant: "I learned about Black musicians that I had not heard of before." Yet another stated: "I can now give more to students. The information I take with me will allow me to give them a truthful history of music." And finally, one enthusiastic teacher wrote: "Everything was great!" These comments represent commonly held views about Burnim's pedagogy and scholarship, which have elevated the competency and passion for learning among students.

Burnim's administrative engagement during her IU tenure included a three-year appointment as chair of the Department of Afro-American Studies from 1991 to 1994, five years as Director of the Ethnomusicology Institute, and her role as Director of the Archives of African American Music and Culture from 2014 until her retirement. In this latter position, Burnim focused on programming designed to raise the profile of the Archives within the IU community at large, evident in the Archive's sponsored public events "Hot Buttered Soul: The Role of Foodways and Music Making in Building and

Sustaining African American Communities" (2014) and "Bodies of Sound: Locating the Beautiful in African American Music" (2016). Both of these events were Themester-funded programs, which attracted audiences of as many as 200, including faculty, students, and staff, as well as members of the Bloomington community. Referencing "Bodies of Sound," a student from the course *Black Music of Two Worlds* commented: "I never before took the time to analyze the deeper meanings behind the songs. This made me wonder, 'Was I just blind to the message...?' Said another: "These presentations enhanced my understanding of how values and concepts of sonic and physical beauty are informed by cultural messaging."

Clearly, Mellonee Victoria Burnim is distinguished in her research-creative activity, teaching, and service. Taken together, her trailblazing studies, illuminating pedagogy, and culturally resonant community engagement have profoundly transformed how we understand and affirm Black religious music, specifically, and African American expressive culture broadly.

Tyron Cooper, Indiana University Bloomington

Schedule At-a-Glance*All Times Listed are Eastern Daylight Time (GMT-4)***Wednesday, October 27**

8:30 am-6:00 pm Pre-Conference Symposium

Thursday, October 28

8:00 am-10:00 am Program Session 1

10:00 am-10:45 am Opening Ceremony

10:45 am-12:15 pm Program Session 2

12:30 pm-1:30 pm Lunchtime Meetings & Events

1:45 pm-3:45 pm Program Session 3

4:00 pm-5:30 pm Program Session 4

6:00 pm-11:00 pm Evening Meetings & Events

Friday, October 29

7:00 am-8:00 am Group Meetings

8:30 am-10:30 am Program Session 5

10:45 am-12:15 pm Program Session 6

12:30 pm-1:30 pm Lunchtime Meetings & Events

1:45 pm-3:45 pm Program Session 7

4:00 pm-5:30 pm Program Session 8

6:00 pm-11:00 pm Evening Meetings & Events

Saturday, October 30

8:30 am-10:30 am Program Session 9

10:45 am-12:15 pm Program Session 10

12:15 pm-1:45 pm Lunchtime Meetings & Events

1:45 pm-3:45 pm General Membership Meeting

4:30 pm-5:45 pm Charles Seeger Lecture

6:00 pm-11:00 pm Evening Meetings & Events

Sunday, October 31

8:30 am-10:30 am Program Session 11

10:45 am-12:15 pm Program Session 12

12:30 pm-2:30 pm Program Session 13

Celebrating Historically Black Colleges and Universities' (HBCUs) Musical Legacy: An Exploration of Relationships Between HBCUs and the Society for Ethnomusicology

SEM 2021 Virtual Pre-Conference Symposium

October 27, 2021

8:30 am – 6:00 pm

Co-Sponsored by the Gertrude Robinson Network of the Society for Ethnomusicology and the Atlanta University Center Robert W. Woodruff Library, Atlanta, Georgia

Pre-Conference Co-Chairs

Loneka Wilkinson Battiste (Assistant Professor, University of Tennessee - Knoxville / Alumna, Dillard University)
Fredara Hadley (Ethnomusicology Faculty, The Juilliard School / Alumna, Florida A&M University and Clark-Atlanta University)

Mistress of Ceremonies

Aja Burrell Wood (Managing Director of The Institute for Jazz and Gender Justice, Berklee College of Music / Alumna, Howard University)

8:30 am – 8:55 am. Welcome

Welcome: Andrea Jackson Gavin, Director of Engagement & Scholarship, Atlanta University Center Robert W. Woodruff Library
Occasion: Loneka Wilkinson Battiste
Opening Song: "Lift Ev'ry Voice and Sing"

Opening Remarks: Tomie Hahn, Interim President, Society for Ethnomusicology
Roll Call: HBCUs and Greek Organizations: Fredara Hadley

9:00 am – 9:15 am. Introducing the Field of Ethnomusicology

Alisha Lola Jones (Indiana University Bloomington and University of Cambridge)

9:20 am – 10:20 am. Researching and Programming Music Associated with HBCUs

Moderator: Abimbola Kai-Lewis (Faculty, New York Public Schools / Alumna, Spelman College; Co-Chair of the HBCU Outreach Committee, Gertrude Robinson Network)

Fredara M. Hadley (The Juilliard School / Alumna, Florida A&M University and Clark-Atlanta University)
Tammy L. Kernodle (Miami University / Alumna, Virginia State University)
Marvin McNeill (Wesleyan University)

10:25 am – 10:40 am. Video Presentation of the Gertrude Robinson Network Members & their Research

10:40 am – 11:10 am. Networking Session

11:15 am – 12:30 pm. "Lift Ev'ry Voice:" HBCUs Music Curricula & Programs, Part 1

Moderator: Loneka Wilkinson Battiste
(University of Tennessee-Knoxville / Alumna, Dillard University)

Lisa Beckley-Roberts (Jackson State University / Alumna, Dillard University)
W. Weldon Hill (Virginia State University)
Saïs Kamalidiin (Howard University / Alumnus, Howard University and Texas Southern University)

12:30 pm – 1:20 pm. Fellowship Hour featuring Atlanta University Center Ensembles

1:20 pm - 1:30pm Afternoon Greetings

Greetings: Justin de la Cruz, Program Director of Innovative Scholarship, Atlanta University Center Robert W. Woodruff Library
Presentation of "Lift Ev'ry Voice and Sing," arranged by Guthrie P. Ramsey and visually presented by Prairie View A&M University students

1:30 pm – 3:00 pm. Beyond the Academy: Careers in Ethnomusicology

Moderator: Fredara Hadley (The Juilliard School / Alumna, Florida A&M University and Clark-Atlanta University)

Dina Bennett (American Jazz Museum)
Mark Puryear (Independent Scholar, Producer, Curator and Educator)
Dwandalyn Reece (Museum of African American History and Culture)
Langston Collin Wilkins (Director of the Center for Washington Cultural Traditions)

3:05 pm-4:05 pm. "Lift Ev'ry Voice:" HBCUs Music Curricula & Programs, Part 2

Moderator: Oliver Greene (Georgia State University)

Lisa Allen-McLaurin (Interdenominational Theological Center)
Grissom Broughton (Spelman College)
Michael Decuir (Clark-Atlanta University)
Robert Tanner (Morehouse College)

4:10 pm-5:45 pm. HBCUs Music Performances: Open Discussion with Students

Moderator: Maya Cunningham (University of Massachusetts, Amherst / Alumna, Howard University)

Discussant: Brian Jordan, Jr. (Writer – Lyrics and Book, *Riley the Musical* and Actor, Tyler Perry's *Sistas*)

Discussant: Cheryl Keyes (University of California – Los Angeles / Alumna, Xavier University of New Orleans)

5:45 pm-6:00 pm. Closing Remarks

Special Events Organized by the Local Arrangements Committee

The Local Arrangements Committee for the SEM 2021 Virtual Annual Meeting has selected as its theme “The Music of Africa and the African Diaspora in Atlanta.” Events include the following:

Thursday, October 28**12:30-1:15 pm****Concert**

Georgia State University Artist-in-Residence David Sanchez and the Gordon Vernick Quartet

“Madigra” (formerly “Carib”), David Sanchez (Saxophone) and Ensemble

Varied Program, Gordon Vernick (Trumpet), Director of Jazz Studies, Georgia State University

Concert video available online, 10/28/21 – 01/08/21

7:30 pm – 10:30 pm**Film and Discussion****FunkJazzkafe: Diary of a Decade, by Jason Orr**

This film explores a music and arts event created by filmmaker Jason Orr and held quarterly from the early 1990s to the early 2000s in Atlanta, with performances and appearance by Neo-Soul and popular artists such as Janelle Monáe, Jill Scott, Erykah Badu, André 3000, CeeLo Green (Goody Mob), Doug E. Fresh, George Clinton, Caron Wheeler (Soul to Soul), Omar, Dionne Farris and others.

A conversation with the filmmaker by ethnomusicologist Fredara Hadley (The Julliard School) and a brief question and answer period will precede the screening of the film.

Film available online, 10/28/21 am – 10/31/21 am

Friday, October 29**10:00 am – 11:00 am****Emory University Virtual Archival Tour and Presentation**

A live presentation of the special collection holdings of Black composers and musicologists at the Stuart A. Rose Manuscript, Archives and Rare Book Library by Peter Shirts, music librarian. Dr. Dwight Andrews (Professor of Music Theory and African American Music) will explain the acquisition of music archival materials. A question-and-answer period will follow.

Event video available online, 10/31/21 – 01/08/22

12:30 pm – 1:00 pm**Concert****Saxophone Studio, University of Georgia in Athens**

The Saxophone Studio of the University of Georgia in Athens will perform two commissions focused on social justice, including from the Athens Hip Hop Harmonic, a collaboration between the UGA Hodgson School of Music and local Hip Hop artists, along with an arrangement of a song by the iconic Athens band R.E.M. Featured composers and arrangers from the UGA composition area are Kevin Day (MM, '21), composition faculty Emily Koh & Hip Hop artist Caulfield, and Julien Berger (BM Composition, '23). The UGA Saxophone Studio is co-directed by Dr. Connie Frigo and Dr. Brandon Quarles.

Concert video available online, 10/28/21 – 01/08/22

1:45 pm – 3:45 pm**Local Scholar Lecture Series**

Chair: Oliver Greene, Georgia State University

1:45 pm – 2:30 pm

Lecture: “The Influence of Politics and Culture in the Development of Popular Music in Atlanta from the 1970s through the 1990s”

Dr. Maurice Hobson, Associate Professor, African American Studies, Georgia State University

2:30 pm – 3:15 pm

Lecture: "Atlanta's Ebenezer Choir Signif(y)s at the Gone with the Wind Premiere of 1939"

Dr. Marva Griffin Carter, Associate Professor, School of Music, Georgia State University

Live introductions and question and answer periods following each presentation.

Presentation videos available online, 10/28/21 – 01/08/22

10:00 pm – 11:00 pm**Concert**

Afro-Nyota: Pan African Popular Music Ensemble, Florida State University

Live introduction, followed by a pre-recorded program.

Concert video available online, 10/28/21 – 01/08/22

Saturday, October 30**8:00 pm – 9:30 pm****Virtual African Drum and Dance Show (Parts 1 and 2)**

Chair: Oliver Greene, Georgia State University

Part 1: Manga African Dance (Nigeria)

A video presentation of a traditional dances performed by local Nigerian members of this dance company.

Part 2: "Walking with My Ancestors"

Video excerpts of personal reflections by ethnomusicologist Ama Aduonum on the transatlantic slave trade. Dr. Aduonum spent eight hours each week for five months with hands and feet enchained in the dungeons of a slave castle in Ghana. Live introduction, with live question and answer period following the video screening.

Presentation videos available online, 10/28/21 – 01/08/22

9:30 pm – 10:30 pm**Old-School New-School Africa and the Diaspora Party
Featuring DJ Kemit of Atlanta**

Chair: Oliver Greene, Georgia State University

Selected recordings of popular music from Africa (co-sponsored by the African and African Diasporic Music Section); popular Afro-Latin and Caribbean music (co-sponsored by the Latin American and Caribbean Music Section); and popular African American music (co-sponsored by the Popular Music Section).

Wednesday, October 27**8:30 am – 6:00 pm**

Pre-Conference Symposium

**Celebrating Historically Black Colleges and Universities' (HBCUs) Musical
Legacy: An Exploration of Relationships Between HBCUs and the Society for
Ethnomusicology**

*Co-Sponsored by the Gertrude Robinson Network of the Society for Ethnomusicology
and the Atlanta University Center Robert W. Woodruff Library, Atlanta, Georgia*

Evening Block**Wednesday, 6:00 – 10:00 pm****6:00 – 10:00 pm****SEM Board of Directors**

Morning Block ————— **Thursday, 8:00 am – 12:00 pm****Session 1** ————— **Thursday, 8:00 – 10:00 am****1A Music Subcultures in the US Deep South: Reckoning with Southern Historical Legacies**

Panel

Chair: Elizabeth Ozment, University of Virginia

8:00 Sonic Celebration in Mobile, Alabama's Port City Secondliners
Emily Ruth Allen, Florida State University

8:30 Shape-Note Hymn Traditions in Athens, Georgia
Joanna Smolko, University of Georgia

9:00 Sonic Possession of American History at Georgia's Stone Mountain Laser Show
Elizabeth Ozment, University of Virginia

1B Jazz and Justice: Politics, Pedagogy, Genealogy
Panel

Chair: Barbara Hampton, Hunter College of CUNY

8:00 The Jazz Salon: Photographer Clemens Kalischer at Music Inn
John Gennari, University of Vermont

8:30 Will the Jazz Feminists Please Stand Up?: Critical Genealogies of Gender, Race, and Genre
Nichole Rustin, Rhode Island School of Design

9:00 Setting the Stage: Diversity and Inclusion in the Beginning-Level Improvisation Classroom
Dee Spencer, San Francisco State University

9:30 Jazz Education After 2017: The Berklee Institute of Jazz and Gender
Tracy McMullen, Bowdoin College

1C Songs, Solidarity, and Latin American Social Movements in the Latter Twentieth Century
Panel

Chair: Jonathan Ritter, University of California at Riverside

8:00 Instrumentalization and Circulation of Chilean Musical and Political Content Among East German Liedermacher and the Singebewegung
Jesse Freedman, University of California at Riverside

8:30 The Citizen's Revolution Foretold? Class, Indigeneity, and Socialist Dreams in La Nueva Canción Ecuatoriana
Jonathan Ritter, University of California at Riverside

9:00 Songs of Struggle and Freedom: Salvadoran Musical Activism and the Central American Peace and Solidarity Movement in Washington DC
Fernando Rios, University of Maryland

9:30 Singing Liberation and the Family of God Movement in Central America
Bernard Gordillo, University of California at Riverside

1D Musical Biography and the Writing of Critical Socio-Musical Histories in Iran and the Arab World

Panel

Sponsored by the Society for Arab Music Research and Historical Ethnomusicology Section

Chair: Virginia Danielson, New York University

- 8:00 Constructing 'Middle Eastern Music' in 1920s America: Prince Mohiuddin's Travels to New York City, 1924-1932
Gabriel Lavin, University of California at Los Angeles
- 8:30 Dahi bin Walid: The Whitewash of an Enslaved Music Pioneer
Hazem Jamjoum, New York University
- 9:00 Munira al-Mahdiyya: An Audible Biography of One Woman's Music-making in Early Twentieth Century Egypt
Yara Salahideen, Oxford University
- 9:30 Remembering Jewish Musicians in Iran: The Case of Morteza Neidavoud
Mohsen Mohammadi, University of California at Los Angeles

1E Music in Digital Worlds: Power, Violence, and Ethics

Panel

Chair: Kyra Gaunt, State University of New York at Albany

- 8:00 Digital Media Practices and Music Discovery in Rural South Africa
Itunu Bodunrin University of Mpumalanga
- 8:30 The Place of (Big) Data in Ethnomusicology
Tamar Sella, Harvard University
- 9:00 Expanding Music Streaming Scholarship Beyond the West: Producing Diversity, Dependency, and Digital Orientalism through Streaming Services in Egypt
Darci Sprengel, University of Oxford

1F Ethnomusicology in Higher Education: Challenges for Change

Chair: Abimbola Kai-Lewis

- 8:00 Ethnomusicology and Higher Education: Challenges, Trends, and Lessons from the Humanities
Robin Moore, University of Texas at Austin
- 8:30 What Higher Education Institutions can learn from the HBCU Legacy
Carla Becker, Delaware State University
- 9:00 Pedagogical Pivots: Engaging Music and Activism and Decentering Whiteness in My Institution,
Elizabeth Macy, Metropolitan State University of Denver
- 9:30 Cultural Imperialism and the Assessment of Creative Work: Examples from Finnish and South African Tertiary Jazz Programs
Juniper Hill, University of Wuerzburg

1G Beyond Rhythm: The Coloniality and Decoloniality of an African Diasporic Trope

Panel

Sponsored by the Latin American and Caribbean Music Section

Chair: Juan Eduardo Wolf, University of Oregon

- 8:00 Ritmo in Capoeira: Ambiguity, Ideal Musicianship, and Holism
Juan Diego Diaz, University of California at Davis
- 8:30 A Musical Approach to Ecological Conservation: Rhythm and Nature in Candomblé
Genevieve Dempsey, Massachusetts Institute of Technology
- 9:00 Unos morenos roncós con una voz bien linda: Valuing the Relationship between Melody and Vocal Timbre in the Musicians of the African Diaspora
Juan Eduardo Wolf, University of Oregon
- 9:30 Discussants: Cinézio F Peçanha, Kilombo Tenonde

- 1H Complicating "Affective Labor" in Ethnomusicology**
Panel
Sponsored by the Special Interest Group for Economic Ethnomusicology
- Chair: Jayson Beaster-Jones, University of California at Merced
- 8:00 The Drive to Work: Punjabi Truck Songs and the Ethics of "Dis-Affected" Labor
Davindar Singh, Harvard University
- 8:30 Back to Leisure: Labour, Class and Everyday Singing in a Post-Socialist Town
Ana Hofman, Research Centre of Slovenian Academy of Sciences and Arts
- 9:00 The Work of Making Moods: The Concrete Labor of Spotify Curation in Brazil
Shannon Garland, University of California at Merced
- 9:30 Discussant: Timothy D Taylor, University of California at Los Angeles
- 1I Musical and Social Practice in the Covid-19 Era**
Chair: Theresa Allison, University of California at San Francisco
- 8:00 Longing for "Home" in Japanese Popular Music Created during Sugomori (Nesting): How We Go On Living after "Dancing on the Inside"
Mitsuko Kawabata, Kyoto City University of Arts
- 8:30 Is Virtual the New Live?
Esther DeLozier, University of California at Davis
- 9:00 Liveness without Live Audiences: NPR Music's Negotiation of the COVID-19 Pandemic
Fiona Boyd, University of Chicago
- 9:30 Parks, Performances, and Post Pandemic Musical Life in Chicago
Katherine Brucher, DePaul University

- 1J Enigmas at the Language/Music Interface: Instances from Indonesia and Timor-Leste**
Panel
- Chair: Philip Yampolsky, University of Illinois at Urbana-Champaign
- 8:00 Sastra kawengu ing lagu (Words dominated by melody): Ignoring the Lyric in Javanese Gamelan Music
Marc Benamou, Earlham College
- 8:30 Exploring Origins at the Intersection of Poetry, Melody, and Singing in Balinese Gambang Music
Jonathan Adams, University of Tennessee at Knoxville
- 9:00 Poetic Text vs. Melodic Text in Sung Poetry of Timor
Philip Yampolsky, University of Illinois at Urbana-Champaign
- 9:30 Discussant: Michael Tenzer, University of British Columbia
- 1K Exploring the Digital Humanities as a Method for Decolonizing Ethnomusicology**
Panel
- Chair: Jennifer A Fraser, Oberlin College
- 8:00 Reimagining the Representation of Ethnographic Knowledge: A Digital Humanities Project
Jennifer A Fraser, Oberlin College
- 8:30 Decolonial by Design: Cultivating New Audiences through Accessible Navigation Interfaces in Born-Digital Publications
Jennifer Kyker, University of Rochester
- 9:00 Co-Religionists Challenging the "Christian Canon": Decolonizing Classroom and Congregation through the Digital Humanities
Monique Ingalls, Baylor University
- 9:30 Naaxkohmāak "Jesu paschgon kia" [Singing "Jesu paschgon kia"]: Digital Sound Work in Historical Ethnomusicology
Sarah Eyerly, Florida State University

- 1L Rethinking Climate Crisis and Climate Justice through Indigenous Musical Refraction**
 Roundtable
Sponsored by the Indigenous Music Section, Special Interest Group for Ecomusicology, and Sponsored by the Crossroads Section for Difference and Representation

Chairs: Maxwell Yamane, University of Maryland at College Park
 Tory Johnston (Quinault), University of California at Davis

- 8:00 Kimberly Marshall, University of Oklahoma
 Tory Johnston (Quinault), University of California, Davis
 Maxwell Yamane, University of Maryland
 Isaiah Green, Indiana University
 Sebastian Hachmeyer, Georg-August-Universität Göttingen

10:00 – 10:45 am

Opening Ceremony

Chair: Tomie Hahn, SEM Interim President and President-Elect

Session 2 Thursday, 10:45 – 12:15 pm

2A Carceral Geographies of Race, Music, and Media
 Panel

Chair: Brian R Fairley, New York University

- 10:45 Prison Music as U.S. Heritage: Building Up the Nation at Home and Abroad through the Sounds of Captivity
 Velia Ivanova, Columbia University
- 11:15 The South as a Trap: Trap Music and the Carceral Geography of the South
 Corey Miles, Morgan State University
- 11:45 Polyphony in Isolation: Sonic Capture and Experimentation in the First World War
 Brian R Fairley, New York University

2B Music, Race, and Social Protest

Chair: Arturo Aldama, University of Colorado at Boulder

- 10:45 Music, Race, Subalternity, and Resistance in Black Popular Culture Music in Northeastern Brazil
 Luis Ricardo Silva Queiroz, Federal University of Paraíba
- 11:15 "Vivos se los llevaron, vivos los queremos": Music, Violence and Social Justice in Mexico
 León García Corona, Northern Arizona University
- 11:45 "F*** Racism!": Timely Conversations About Racism and White Supremacy in US Metal Scenes
 Meghan Creek, University of Maryland at College Park

2C New Materialism

Chair: Michael Frishkopf, University of Alberta

- 10:45 The Call to Prayer and the Sonic Materiality of Displacement in Amman Jordan
Melissa J. Scott, University of California at Berkeley

- 11:15 Musicalizing the Heart Sutra: Sound, Secularism, and Religiosity in Contemporary Japan
Duncan Reehl, Boston University

- 11:45 Modal Music Revisited: Hearing and Sensing Home in Tunisia and the Mediterranean
Jared Holton, University of California at Santa Barbara

2D Transnational Approaches to Organology

Panel

Sponsored by the Special Interest Group for Organology

Chair: Jayme Kurland, George Mason University

- 10:45 The Impact of Social and Political Change on Chinese Music: The Development of the Pipa from the 1950s to 1965
Yao Cui, York University

- 11:15 The Zildjian Cymbal: Lineages of Blood and Alloy and the Reckoning of Modern Time
Audrey Wozniak, Harvard University

- 11:45 Made in the USSR, Kaluga: The Journeys of the Soviet Pianos in the 1970s and 80s with the Repatriation of Greek Refugees
Alexander Balandina, Ionian University

2E Ethnographic Perspectives in Ethnomusicology

Chair: Timothy Cooley, University of California Santa Barbara

- 10:45 Disabled Ethnography: Reflexivity, Fieldwork, and the Diverse Body
Emily Williams Roberts, University of Chicago

- 11:15 Countering Convenience: Constructing White Female Researcher in Research Against Whiteness
Dominika Moravčíková, Charles University

- 11:45 Meme and Variations: Video Mashups of John Coltrane's Giant Steps, and Hybrid Ethnography
Scott Spencer, University of Southern California

2F Performing Gender in Sacred Spaces

Chair: Farzad Amoozegar-Fassie, University of California at Los Angeles

- 10:45 "Doing Gender" in the Church: Iranian Women and Christian Worship Songs
Golriz Shayani, University of Texas at Austin

- 11:15 Vocal Modesty, Gender Justice, and the Simultaneous Agential Capacities of Bangladeshi Muslim Women in Wāz Māhfil Sermon Events
Tomal Hossain, University of Chicago

- 11:45 "The Mysterious Side of Fauziah Gambus": Novelty, Piety, and Self-Promotion in an Androcentric Malaysian Micro-scene
Joseph Kinzer, Harvard University

2G Music Sound Studies: Anthropocene

Chair: Gage Averill, University of British Columbia

- 10:45 Pots and Pans in the Anthropocene: Listening at the Limits of Human Sociality in Urban Brazil,
Chris Batterman Cháirez, University of Chicago

- 11:15 Never Satisfied: On a Musically Mimetic Encounter between a Jazz Clarinetist and a Humpback Whale
Heather Woodson-Gammon, New York University

- 11:45 Listening to the Anthropocene: The Case of Nakisuna in Contemporary Japan
Keisuke Yamada, University of Pittsburgh

- 2H Sound Archaeology, Acoustemology, and Mediation**
Chair: Donna Buchanan, University of Illinois at Urbana-Champaign
- 10:45 How Humanitarians Hear: Sound, Space, and Difference in Lilongwe
Ian Copeland, Harvard University
- 11:15 Radyo Tanudan: Sonic Collectivities in a Philippine Village
James Gabrillo, University of Texas at Austin
- 11:45 Sound as Sociocosmic Activism: Musically Mitigating COVID-19 in 2021
Bulgaria
Donna Buchanan, University Illinois at Urbana-Champaign
- 2I Reconsidering Materialist Perspectives**
Chair: Gordon E. Smith, Queen's University
- 10:45 Reflecting on Fieldwork in Far North Queensland for the Creation of Didjeridu
Markos Koumoulas, University of Sydney
- 11:15 Guqin on Bilibili: Re-Hearing and Re-Imagining the Traditional Heritage
Instrument in Modern China
Ye Zhang, University of Hawai'i at Manoa
- 11:45 Water, Drought and song in the Kingdom of eSwatini.
Cara Stacey, North-West University
- 2J Racial In/Visibility and the Global Gospel Marketplace**
Roundtable
Sponsored by the Religion, Music, and Sound Section
- Chair: Birgitta Johnson, University of South Carolina
- 10:45 Transnational Medicine?: Performing Gospel Music and Afro-Asian
Brotherhood
Bo kyung Blenda Im, Yale University
- 11:15 Thy Kingdom Come: Racial Oneness in African American Gospel Music
Cory Hunter, University of Rochester, Eastman School of Music
- 11:45 Gospel Music Goes West: Kanye West as Reorienting Force in Black
American Church Music
Charrise Barron, Brown University

- 2K Ethnomusicological Films**
- Chair: Kwasi Ampene, University of Michigan at Ann Arbor
- 10:45 Two Poets and a River
Richard Wolf, Harvard University
The full version of this film is available online, 10/25/21 – 01/08/22
- 11:15 XXXX XXXX
Winnie Wan Chi Lai, University of Pennsylvania
- 2L Music, Death, Trauma, and Grief: Ethnomusicological Implications**
Roundtable
Sponsored by the Special Interest Group for Music and Violence
- Chair: Matthew M Sumera, Hamline University
- 10:45 Liliana Carrizo, Colorado College
Andrea Shaheen Espinosa, The University of Texas at El Paso
Heather Sparling, Cape Breton University

Afternoon Block ————— **Thursday, 12:30 – 1:30 pm****12:30 – 1:15 pm****Concert**

Georgia State University Artist-in-Residence David Sanchez and the Gordon Vernick Quartet

Sponsored by the Local Arrangements Committee

"Madigra" (formerly "Carib"), David Sanchez (Saxophone) and Ensemble

Varied Program, Gordon Vernick (Trumpet), Director of Jazz Studies, Georgia State University

Concert video available online, 10/28/21 – 01/08/22

12:30 – 1:30 pm**Professional Development Workshop: Writing as an International Student**

Sponsored by the International Students Network and SEM Board

Chair: Eduardo Sato, University of North Carolina at Chapel Hill

Presenters:

Suyash Kumar Neupane, Indiana University

Goeun L. Minshall, The Graduate Center, City University of New York

Shuo Niki Yang, University of Pittsburgh

Amelia López López, Indiana University

Vivianne Asturizaga, Florida State University

Mark Hsiang-Yu Feng, University of California, Davis

Chun-Chia Tai, University of California, Riverside

Yao Cui, York University

12:30 – 1:30 pm**Education Section Keynote Address**

SEM's Pedagogical Instincts and Efforts: Views from a Teaching Ethnomusicologist

Chair: Sarah J. Bartolome, Northwestern University

Patricia Shehan Campbell, University of Washington
See abstract in Abstracts Book

Crossroads Section for Difference and Representation**SIG for Archiving****SIG for Economic Ethnomusicology****SIG for Medical Ethnomusicology****SIG for Disability and Deaf Studies****SIG for Music of the Francophone World****SIG for Jazz**

Session 3 — Thursday, 1:45 – 3:45pm

3A A Conversation with Pioneering HBCU Music Educators

Roundtable

Sponsored by the SEM Gertrude Robinson Network, Atlanta University Center Robert W. Woodruff Library, African and African Diasporic Music Section, and SEM Board

Co-Chairs: Loneka Wilkinson Battiste, University of Tennessee at Knoxville
Fredara Hadley, The Julliard School

- 1:45 Dr. Roland Carter, Choral Arranger/Conductor (Retired), Hampton Institute and University of Tennessee, Chattanooga
Dr. David Morrow, Director, Morehouse Glee Club
Dr. Paul Kwami, Director, Fisk Jubilee Singers
Dr. Ed Ellis, Band Director, Allen University

3B Music Mediation: Digital and Social Media

Chair: Suzanne Wint, Independent Scholar, St. Paul, Minnesota

- 1:45 "Better Off Alone": Imagining Queer Utopia through Digital Drag Performance
Mike Kohfeld, University of Washington
- 2:15 Sugar and Tea and Rum and Revival: TikTok and the Continual Discovery of Sea Chanteys
Joseph Maurer, University of Chicago
- 2:45 Musical Puzzle-Solving as Social Critique: Crowdsourced Contrafactum in Hong Kong's Internet Culture
Casper Chan, University of Michigan

3C Ethnomusicological Education Outside the Academy: Tools, Methods, and Frameworks

Sponsored by the Education Section
Panel

Chair: Schuyler Whelden, College of the Holy Cross

- 1:45 Music+: Arts-Integration, Museum Education, and Ethnomusicology
Katherine Palmer, Musical Instrument Museum
- 2:15 Culturally Sustaining Pedagogy and Composition: Centering Students? Identities Through Creativity in the Music Classroom
Christopher Mena, University of Washington
- 2:45 Creating Community: Social Media as an Educational Forum
Brandi Waller-Pace, University of North Texas
Lorelei Batislaong, University of Texas at Austin
- 3:15 Music Lessons for the Masses: Podcasting as Educational Tool
Juliana Cantarelli Vita, University of Washington
Schuyler Whelden, College of the Holy Cross

3D Bi-musicality, Tri-musicality, and Beyond: Reconsidering World Music Ensembles Today

Panel

Chair: Sumarsam, Wesleyan University

- 1:45 Area Studies, World Music Ensembles, and Sustainability: a Case Study of Columbia University's Gagaku/Hōgaku Program
Garrett Groesbeck, Wesleyan University
- 2:15 The Pedagogical Life of Musical Instruments
Gene Lai, Wesleyan University
- 2:45 Balalaika & Domra Ensembles as "World Music Outliers": Serving the Discipline or the Community?
Anya Shatilova, Wesleyan University

Discussant: Sumarsam

3E Legacies and Homelands

Chair: Siv B. Lie, University of Maryland at College Park

- 1:45 'I think when you start you might have a little Gypsy envy:' Nostalgia and Romani identity in a Denver, CO, Flamenco Company
Jessica Vansteenburgh, University of Colorado at Boulder
- 2:15 Embodying Alternative Narratives: The Transmission of Cambodian Pinpeat
Allan Zheng, University California at Riverside
- 2:45 Indexing Yoruba Authenticity: The Legend of Lázaro El Maestro Galarraga
Zane Cupec, University of Colorado at Boulder

3F Ethnomusicology Pedagogy

Chair: Kathryn Alexander, University of Arizona

- 1:45 We Teach What We Should: A Systematic Framework for Teaching Chinese Ensemble in US World Music Programs
Yuxin Mei, University of North Texas
- 2:15 Soundwalking as Interdisciplinary General Education
Kathryn Alexander, University of Arizona
- 2:45 Uplifting Black Music: The Contributions of Dr. Mildred Bryant-Jones to African American Culture
Michael Allemanna, University of Chicago

3G Rhythmic Analysis and Transcription

Chair: Ingrid Monson, Harvard University

- 1:45 Sound Materiality and Rhythm Interaction in a Papuan Flute Music
Michael Tenzer, University of British Columbia
- 2:15 Structural Microtiming as Socio-Historical Evidence: A Case Study of Mandé Drumming and Son Jarocho Performance
James Morford, University of Washington
- 2:45 Structural Cross-Beats: Metric Complexity in Guinean Malinke Dance Drumming
Tiffany Nicely, SUNY at Buffalo State College

3H Participatory Spaces

Chair: Hamidreza Salehyar, University of Toronto

- 1:45 'Irony and Hypocrisy': The Spectacular Failure of the Jordan Festival
Jeremy Reed, Indiana University at Bloomington
- 2:15 Suffering, Redemption, and Economization of Emotions in Shia Mourning Rituals in Iran
Hamidreza Salehyar, University of Toronto
- 2:45 Performative/Transformative: Performance and Participation in Queer Amateur Music Communities
Ryan Lambe, University of California at Santa Cruz

3I Embodied Sound and the Transmission of Japanese Performing Arts Roundtable

Chair: Jennifer Milioto Matsue, Union College

- 1:45 Jennifer Milioto Matsue, Union College
Mariko Anno, Tokyo Institute of Technology
W. Donnie Scally, Goucher College
Kiku Day, Goldsmiths, University of London
Bruno Deschenes, Matsu Take

3K Choreomusical Research Perspectives Roundtable

Chairs: Elina Seye, University of Helsinki
Kendra Stepputat, University of Music and Performing Arts, Graz

- 1:45 Made M. Hood, Tainan National University of the Arts
Sydney Hutchinson, Humboldt University Berlin
Colin Quigley, University of Limerick
Siri Mæland, Norwegian Centre for Traditional Music and Dance
Sándor Varga, University of Szeged
Elina Djebbari, Université Paris 8

3L Smithsonian Anthology of Hip-Hop and Rap

Roundtable

Sponsored by the Program Committee

Chair: Dwandalyn Reece, Smithsonian, National Museum of African American History and Culture

Dan Sheehy, Smithsonian Folkways Recordings
 Timothy Anne Burnside, Museum Specialist in Curatorial Affairs NMAAHC, Smithsonian Institution

Discussant: Cheryl L. Keyes, University of California at Los Angeles

3:45 – 4:45 pm Lecture/Demonstration**Jazz is Love: The Sacred Music of Mary Lou Williams**

Deanna Witkowski, University of Pittsburgh

4:00-6:00 pm

Practice and Praxis in Recent Research by Members of the British Forum for Ethnomusicology
 Sponsored by the SEM Board

Chair: Cassandre Balosso-Bardin, University of Lincoln

Together, Somehow: Liquidarity, Activist Fieldwork, and Queer Rave Collectives
 Luis-Manuel Garcia Mispireta, University of Birmingham

Sounding a Queer Rebellion: Music, Gender and Activism in Latin America
 Fiorella Montero-Diaz, Keele University

Aesthetics and Anthropology after #BlackLivesMatter: Responding to Don Shirley's Legacy in Black Britain
 Alexander Douglas, University of Wolverhampton

Introducing Leimma, a Browser-Based Tool for Exploring, Creating, Hearing, and Playing Microtonal Tuning Systems
 Khyam Allami, Royal Birmingham Conservatoire

5:30-6:00 pm. BFE Online Social Gathering.

Session 4**Thursday, 4:00 – 5:30 pm****4A Jazz in Time**

Chair: Paul Austerlitz, Sunderman Conservatory of Music at Gettysburg College

4:00 Comparisons between Brazilian choro and American jazz at the first half of the 20th century
 Adolfo Carlos Fernandes de Mendonca, Arizona State University

4:30 "You Can Blow Your Brains Out and You Ain't Goin' Nowhere"? Early Jazz and the Struggle for Ecological Commons in Louisiana's Sugar Parishes
 Benjamin Barson, University of Pittsburgh

5:00 The Story of Caleb Quaye: Uncovering Ghanaian Jazz Transnationalism in 1920s Britain
 Samuel Boateng, University of Pittsburgh

4B Acoustemologies

Chair: José R. Torres-Ramos, Hiram College

4:00 A Chorus of Grunts: Sonic Gender Trouble in the "Weight Room"
 Natalia Alexis Perez, University of Virginia

4:30 The Participatory Intimacies of Carnival Music: Circulating Song Recordings in Peruvian Social Media Interest Groups
 Violet Cavicchi Muñoz, Kenyon University

5:00 Phoenix Rising: Empowerment, Advocacy, and Activism in a Trans Community Choir
 Sarah Bartolome, Northwestern University
 Sam Bullington, University of Colorado Boulder

4C Interrogating the Multiplicities of Pan-Caribbean Identities Panel

Chair: Jason Mitchell, Florida State University

4:00 Pan-Caribbeanness at the Disco
 Abby Rehard, Florida State University

4:30 Cultural Identity and the Politics of Geography in a Pan-Caribbean Aruba
 Jason Mitchell, Florida State University

5:00 Balancing Pan-Caribbean Identity in Diasporic Performances
 Steph Espie, Florida State University

4D Soundscapes

Chair: Stephen Armstrong, Eastman School of Music, University of Rochester

- 4:00 Take the Seoul Train: On the Secret Life of Subway Jingles,
Stephen Armstrong, Eastman School of Music, University of Rochester
- 4:30 Mapping Multiplicity: The Complex Soundscape of the Golden Temple
Janice Protopapas, Punjabi University
- 5:00 "¡Chifla mientras trabaja!": Whistles, Songs and Poetic Labor among Mexico
City's Migrant Workers
Anthony Rasmussen, Grand Vision Foundation

4E Ethnomusicological Films & Music Activism

Chair: Anna Stirr, University of Hawai'i

- 4:00 Singing a Dream
Anna Stirr, University of Hawai'i
The full version of this film is available online, 10/25/21 – 01/08/22
- 4:30 Wind Work
Larissa Johnson, University of Pennsylvania
- 5:00 "Humans & Soil." Indigenous Bodily Autonomy and International Artistic
Collaboration
Marit Shirin Carolasdotter, Stockholm University of the Arts
Kelsey Fuller, University Colorado at Boulder

4F Local Practice and Global Politics

Chair: Elyse Carter Vosen, The College of St. Scholastica

- 4:00 Magical Activism: Witchcraft, Spiritualism, and Sounded Political Protest in
the United States
Hannah Geerlings, Florida State University
- 4:30 The Undocumented Migrant Pilgrimage: Ghost Smuggling Ballads,
Immigration Religiopolitics, and Cyber-Devotion to the Holy Coyote
Teresita Lozana, West Virginia University
- 5:00 Asociación de Dueños de Gagá: Haitian Dominican Gagá, Politics, and Anti-
Haitianism in the Dominican Republic
Victor Hernandez-Sang, University Maryland at College Park

4G Critical Pedagogies and Creative Collaborations in Black Musical Contexts

Chair: Loneka Battiste, University of Tennessee at Knoxville

- 4:00 Black Lives Matter? Race, Socioeconomics, & Urban Music Education in
New York City Colin Harte, CUNY
Colin Harte, CUNY
- 4:30 Black Love Music: Abolitionist Teaching Principles in the Song "Black Love,"
Abimbola Kai-Lewis, New York City Department of Education
- 5:00 Ramifications of Contextual and Creative Flexibility, and Collaboration in a
Gahu Dance Drumming Experience at the University of Port Harcourt, Nigeria
George Dor, University of Mississippi

4H Reshaping and Reviving Traditions

Chair: Mark Slobin, Wesleyan University

- 4:00 Reimagining the Past and Reshaping the Tradition: The Visuality of Neo-
traditional Guqin Performances in China
Xiaoshan (Ilsa) Yin, University of Maryland at College Park
- 4:30 Doina: The Reinvention of Improvisation in Post-Revitalization Klezmer Music
Nathaniel Seelen, The New Klezmer
- 5:00 Bring the Beat Back: New Orleans Second Lines in the COVID Era
Benjamin Doleac, Christopher Newport University

4I Music, Class, and the Americas Soundscape

Chair: Erin Bauer, University of Wisconsin at Whitewater

- 4:00 The New Wave of Middle-Class Metal: Metalcore as a Reflection of Metal's Rising Middle-Class
Tristan Leighton, Bowling Green State University
- 4:30 Queer Cosmopolitan Soundscapes? Spatiality and Temporality in/outside Barranquilla's Carnival
Sebastián Wanumen Jiménez, Boston University
- 5:00 The Globalization of Flaco Jiménez: Migration, Hybridization, and Appropriation in Texas- Mexican Conjunto Music
Erin Bauer, University of Wisconsin at Whitewater

4J Musical Migrations and Genealogies

Chair: Ronit Ghosh, University of Chicago

- 4:00 "Carry on mad mystic": The Genealogy of a Wandering Song
John Caldwell, University of North Carolina at Chapel Hill
- 4:30 Transplanted Bards: Survival, Rebirth, or Reincarnation?
Anya Ezhevskaya, Dallas International University
- 5:00 Musical Subalternity, Ontology and Mediation: Sounding the Contested Genealogies of the Tristan Leighton Gharānā
Ronit Ghosh, University of Chicago

4K New Paths for Justice-Oriented Ethnomusicological Research

Roundtable

Sponsored by the Crossroads Section for Difference and Representation and Applied Ethnomusicology Section

Chair: Kyra Gaunt, State University of New York at Albany

- 4:00 Andrew G Snyder, Universidade Nova de Lisboa
Susan Asai, Northeastern University
Katelyn Best, Independent Scholar
David McDonald, Indiana University
Brenda Romero, University of Colorado at Boulder

Evening Block ————— **Thursday, 5:00 – 10:30 pm****7:00 – 8:00 pm****Flamenco Dance Workshop***Dance, Movement, and Gesture Section***7:00 – 9:00 pm****SIG for Ecomusicology****Anatolian Ecumene SIG****7:30 – 8:30 pm****Lecture/Performance**

Terraqueous: Music as Action-Research for Sustainability and Diversity

Victor Kinjo and Eduardo Colombo, Institute of Advanced Studies of the University of São Paulo

7:30 – 9:30 pm**Historical Ethnomusicology Section****7:30 – 10:30 pm****Film: “FunkJazzkafe: Diary of a Decade” by Jason Orr***Sponsored by the Local Arrangements Committee*

Registration fee: \$10

This film explores a music and arts event created by filmmaker Jason Orr and held quarterly from the early 1990s to the early 2000s in Atlanta, with performances and appearance by Neo-Soul and popular artists such as Janelle Monáe, Jill Scott, Erykah Badu, André 3000, CeeLo Green (Goody Mob), Doug E. Fresh, George Clinton, Caron Wheeler (Soul to Soul), Omar, Dionne Farris and others.

A conversation with the filmmaker by ethnomusicologist Fredara Hadley (The Julliard School) and a brief question and answer period will precede the screening of the film.

Film available online, 10/28/21 am – 10/31/21 am

8:00 – 10:00 pm**Association for Chinese Music Research****Religion, Music, and Sound Section****Sound Studies Section****8:30 – 9:30 pm****SIG for Cognitive Ethnomusicology****Ethics Committee****8:30 – 10:00 pm****Latin American & Caribbean Music Section****9:00 – 10:00 pm****SEM Chapters****9:30 – 10:30 pm****Homecoming***Lecture/Performance*

Mtalika Banda, University of Massachusetts, Amherst

Morning Block ————— **Friday, 7:00 – 8:00 am**

7:00-8:00 am

Committee on Labor**Session 5** ————— **Friday, 8:30 – 10:30 am****5A Music and Worship: A Case Study Amongst South Asian Communities and the Diaspora Possible**

Chair: Shalini R. Ayyagari, University of Pittsburgh

8:30 Virtual "Aaraathanai:" Assimilation Practices in Dallas Tamil Church Worship, August 2021- January 2021
Rachel Schuck, University of North Texas

9:00 Saved from the Devil-Tiger: Music and Dance among Santali Convert Communities
Christian Poske, British Library

9:30 Time Vistas of Awe: A Phenomenological Exploration of Temporalities in Musical Worship
Inderjit Kaur, University of Michigan at Ann Arbor

10:00 Theravada Buddhist Monks: Listening to Music and Dealing with Cognitive Dissonance
Heather MacLachlan, University of Dayton

5B Tense Performances: Exploring Aggressive Interactions in Music and Dance

Panel

Sponsored by the Music and Violence Special Interest Group

Chair: Giordano Marmone, University of Michigan

8:30 Tensions in the Square. Disorder and Transgressions During an Andean Ritual in Cotacachi (Ecuador)
Sisa Calapi, Université Paris Nanterre

9:00 War Rhymes: Song and the Building of Conflict in Northern Ethiopia
Katell Morand, Université Paris Nanterre

9:30 Dueling through Poetry and Song: Swahili Taarab and the Management of Interpersonal Aggression
Kelly Askew, University of Michigan

10:00 When Music Hits where it Hurts: Songs and Intra-generational Conflict among the Samburu Under the Colonial Rule (Kenya)
Giordano Marmone, University of Michigan

5C Santería Assemblages: Notes on Afro-Cuban Liturgy, Race, and Ethnicity in the Mid-20th Century

Panel

Sponsored by the Latin American and Caribbean Music Section

Chair: Robin Moore, University of Texas at Austin

8:30 Beyond the Archive: Orisha Liturgy in the Multimedia Work of Lydia Cabrera and Josefina Tarafa (circa 1954)
David Font-Navarrete, Lehman College/CUNY

9:00 Black Ritual as Spectacle: Afro-Cuban Religion in the Popular Imaginary
Cary Peñate, University of Texas at Austin

9:30 Multiracial Blackness and the Contradictions of "Spiritual Ethnicity": Orisha Music in New York City (1954-1981)
Michael Birenbaum Quintero, Boston University

10:00 Discussant: Michael Veal, Yale University

- 5D Analytical Perspectives on Possibility, Permutation, and Polytemporality in Improvised Drumming Traditions**
Panel
- Chair: Michael Bakan, Florida State University
- 8:30 Adung!: Jauk Keras Dance and Improvised Balinese Solo Drumming in Sync
I Gde Made Indra Sadguna, Florida State University
- 9:00 Improvised Drumming Patterns as Grammatical Constructs: A Computational Approach in Analyzing Balinese Kendang Tunggal
Kurt Schatz, University of Music and Performing Arts in Graz, Austria
- 9:30 Time out of Time: Improvisation, Polytemporality, and Rhythmic Juxtaposition in Sundanese and Modern Jazz Drumming
Michael Bakan, Florida State University
- 10:00 Discussant: Melvin Butler, University of Miami
- 5E Relational Ethnographies of Music in Public Policy**
Panel
Sponsored by the Applied Ethnomusicology Section and Economic Ethnomusicology Special Interest Group
- Chair: Kendra Salois, American University
- 8:30 Reframing Cultural Values and Public Policies on the French Mediterranean
Aleysia Whitmore, University of Denver
- 9:00 Music and the Creative Economy in the Highlands and Islands of Scotland
Simon McKerrell, Newcastle University
- 9:30 Music and Humanitarianism in Za'atari Refugee Camp
Graihagh Cordell, University of Oxford

- 5F A Touchy Topic: Mission, Agency and Advocacy in Ethnomusicological Research**
Roundtable
Sponsored by the Religion, Music, and Sound Section
- Chair: Muriel E Swijghuisen Reigersberg, The Open University
Discussant: Austin Akigbo, University of Colorado at Boulder
- 8:30 Missionaries, Music, and Interreligiosity in Colonial and Post-colonial Indonesia
Dustin Wiebe, Canadian Mennonite University
- 9:00 Christian Ethnomusicology and Buddhist Ethnodoxology
Mason Brown, University of Colorado at Boulder
- 9:30 "To look forward and backward": Australian Aboriginal Survival and Agency in Post-Mission Contexts
Muriel E Swijghuisen Reigersberg, The Open University
- 10:00 Ethnodoxologists Push Back: Valuing Local Agency and Arts in Contexts of Missionization
Robin Harris, Dallas International University
- 5G On "Music Colonialism" or Critical Global Studies of Western Art Musics**
Panel
Sponsored by the Historical Ethnomusicology Section
- Chair: Julia Byl, University of Alberta
- 8:30 "Limits of Encounter": Narrating Diversity and Musical Life in Treaty Port History
Yvonne Liao, University of Edinburgh
- 9:00 The Model Minority Music Student: Interrogating a Neocolonial Stereotype
Roe-Min Kok, McGill University
- 9:30 (Re)Examining Music: Standardized Testing as Postcolonial Trauma
Erin Johnson-Williams, Durham University
- 10:00 White Ears Listening for Black Pedagogy
Maria Ryan, Florida State University

5H Indigeneity and Transnationalism: Understanding Musical Meaning

Chair: Beverley Diamond, Memorial University

- 8:30 The Encounter between Blackness and Indigeneity in Taiwanese Aboriginal Popular Music: Aljenljeng Tjaluvie (Abao)'s Gospel Song "Thank You"
Chun Chia Tai, University of California at Riverside
- 9:00 Indigeneity, Transnationalism, and Multiculturalism: Dance Traditions in La Paz, Bolivia
Vivianne Asturizaga Hurtado de Mendoza, Florida State University
- 9:30 Creativity in Kazakh Dombra Performance: Toward an Indigenous Theory of Musical Meaning
Saida Daukeyeva, Wesleyan University
- 10:00 Indigenous Blessings, Musical Value, Institutional Values: Three Economies of Song and Speech
Lee Veeraraghavan, University of Pittsburgh

5I Sonic Relationality in Uncertain Times: Forging Connection through Sound Practices

Panel

Sponsored by the Sound Studies Section and Medical Ethnomusicology Special Interest Group

Chair: Sonia Gaind-Krishnan, New York University

- 8:30 Viral Sounds, COVID-19, and the Medicalization of Everyday Spaces
Alisa Lipscombe, University of Chicago
- 9:00 Soundscape of the Domicile in Lockdown: Acoustic Ecology, Interiority, and Mental Health
Sonia Gaind-Krishnan, New York University
- 9:30 Exercises in Spatially Distanced Sociality
Matthew Rahaim, University of Minnesota
- 10:00 "Eating a Bat Caused a Chinese Flu": Scapegoating COVID-19 in "Norm Macdonald's Bat Song"
Julianne Graper, Indiana University at Bloomington

5J BTS and Critical Pedagogies

Roundtable

Chair: Katherine Lee, University of California at Los Angeles

- 8:30 Positioning BTS as a Productive Gateway to Korean Studies
Mathieu Berbiguier, University of California at Los Angeles
- 9:00 Circle Room Cypher: BTS, Collective Storytelling, and the Democracy of Play
Andrea Acosta, University of California at Los Angeles
- 9:30 Developing an Interdisciplinary Seminar on BTS: A Student's Perspective
Helen Ng, New York Medical School
- 10:00 Perspectives from a Dozen Classrooms: Teaching Korean Popular Music in Context
CedarBough T Saeli, Pusan National University

5K "I feel I don't belong here": Impostor Syndrome and the Struggle Towards Diversity and Inclusion in Music Studies

Roundtable

Sponsored by the Latin American and Caribbean Music Section

Chair: Sergio Ospina Romero, Indiana University

- 8:30 Ana Alonso-Minutti, University of New Mexico
Beatriz Goubert, RILM
Kevin Holt, Stony Brook University, SUNY
Charles Lwanga, University of Michigan
Sergio Ospina Romero, Indiana University

8:30 – 11:15 am

Day of Ethnomusicology

Sponsored by Education Section

Austin-East Magnet High School (Knoxville, TN)

Teacher: Mr. Obayana Ajanaku

Chair: Katherine Palmer

“Songs of Struggle: An Exploration of Black South African Choral Music during Apartheid and Beyond”

Stephanie Gregoire, Northwestern University

“El ritmo de la Bomba: Exploring the Music of Puerto Rico”

Patrick Horton, Northwestern University

“Ghanaian Ewe Percussion”

Christiana Usenza, Tufts University and Pennsylvania State University

10:00 – 11:00 am

Emory University Virtual Archival Tour and Presentation*Sponsored by the Local Arrangements Committee*

A LIVE presentation of the special collection holdings of Black composers and musicologists at the Stuart A. Rose Manuscript, Archives and Rare Book Library by Peter Shirts, music librarian. Dwight Andrews (Professor of Music Theory and African American Music) will explain the acquisition of music archival materials. A question and answer period will follow.

Event video available online, 10/31/21 – 01/08/22

Session 6 — Friday, 10:45 am – 12:15 pm

6A President's Roundtable: CITED: Practicing/Praxis/Ethnomusicological Citation Habits*Sponsored by the SEM Board and Section on the Status of Women*

Chair: Deborah Wong, University of California, Riverside

- 10:45 Christi-Anne Castro, University of Michigan
Denise Gill, Stanford University
Krystal Klingenberg, Smithsonian Institution, National Museum of American History
Gabriel Solís, University of Illinois
Tomie Hahn, Rensselaer Polytechnic Institute
Nicol Hammond, University of California, Santa Cruz

6B Ethnomusicology and Children's Musical Performance Studies

Chair: Patricia Campbell, University of Washington

- 10:45 Sen P'tit Gallé, Your Little House: Children's Media, Musical Participation, and Rights Discourse in Senegal,
Lynne Stillings, The Graduate Center, CUNY
- 11:15 Yun Geuk Young's Musical Gift to Korean Children: Creating a Musical Language for Children's Songs in Colonial Korea
Yoon Joo Hwang, University of Central Florida
- 11:45 From Syria to Sweden: Young Refugees, "Homeland Music," and the Complexities of Inclusion in Sweden's Music-and-Arts Schools
Carrie Danielson, Florida State University

6C Jazz, Gender, and Paradox

Chair: Clarence Henry, Independent Scholar, Newark, New Jersey

- 10:45 Irish Music in the Jazz Age: The Transformation and Modernization of Irish Traditional Music within Urban American Culture
Chelsey Zimmerman, University of Limerick, Irish World Academy of Music and Dance
- 11:15 Archival Silence in the Collections of Dr. Jazz
Kira Dralle, University of California at Santa Cruz
- 11:45 Jazz Improvisation as African-American Male Gendered Code in Mid-Twentieth Century New York City
Maya Cunningham, University of Massachusetts at Amherst

6D Irish Music, Cultural Identity, and Tradition

Chair: Lonan Ó Briain, University of Nottingham

- 10:45 Interpreting the 'Language of Passion': Examining Mimetic Processes and Instrumental Affordances in an Irish Traditional Accordionist's Slow Air-Playing
Anthony Cahill, University of Limerick
- 11:15 "But where are you really from?" Black Irish Artists and Festive Music Culture in Ireland
Aileen Dillane, University of Limerick
- 11:45 Class, Masculinities and Sideways Nostalgia: Encountering Irish Traditional Music in Germany
Felix Morgenstern, University of Limerick

6E Voice Studies

Chair: Joshua Pilzer, University of Toronto

- 10:45 "This is My Voice": A Phenomenology of Transmasculine Self-Duets
Myles McLean, University of North Texas
- 11:15 Until We Destroy Our Voice: The Politics of Vocal Damage of Chilean Soccer Fans
Luis Achondo, Case Western Reserve University
- 11:45 "Operatic repertoire is extremely limited and limiting": Perspectives on Vocal Aging in American Operatic Singing
Michael Kinney, Stanford University

6F Historical Ethnomusicology, Understanding Musical Tradition

Chair: Rebecca Sager, Florida A&M University

- 10:45 Musical Garlands and Mystical Affinity: Sufi Songs among Mappilas of Malabar, South India,
Abdur Rahoof Ottathingal, Leiden University
- 11:15 Hindustani Music in the Post-Colonial World: The View From California
David Trasoff, Independent Artist/Scholar
- 11:45 Redefining Classical Music: A Violist's Look on the Music of the Maroons of Jamaica
Kathryn Brown, Memphis Symphony Orchestra

6G Social Distancing, Musical Togetherness: The Nexus of Community Music, Health, and Technology During the COVID-19 Pandemic
Roundtable*Sponsored by the Special Interest Group for Medical Ethnomusicology*

Chair: J.A. Strub, University of Texas at Austin

- 10:45 J.A. Strub, University of Texas at Austin
Raquel Paraiso, Independent Scholar
Daniel Margolies, Virginia Wesleyan University
José R Torres-Ramos, Hiram College

Discussant: Gregory N. Reish, Middle Tennessee State University

6H Building the National Museum of African American Music
Roundtable

Chair: Steven Lewis, National Museum of African American Music

- 10:45 Steven Lewis, National Museum of African American Music
Dina Bennett, American Jazz Museum
Marquita Reed-Wright, National Museum of African American Music
Portia K. Maulsby, National Museum of African American Music, Indiana University Bloomington

Afternoon Block ————— **Friday, 12:30 – 2:30 pm****12:30 – 1:00 pm****Concert**

Saxophone Studio, University of Georgia in Athens
Sponsored by the Local Arrangements Committee

The Saxophone Studio of the University of Georgia in Athens will perform two commissions focused on social justice, including from the Athens Hip Hop Harmonic, a collaboration between the UGA Hodgson School of Music and local Hip Hop artists, along with an arrangement of a song by the iconic Athens band R.E.M. Featured composers and arrangers from the UGA composition area are Kevin Day (MM, '21), composition faculty Emily Koh & Hip Hop artist Caulfield, and Julien Berger (BM Composition, '23). The UGA Saxophone Studio is co-directed by Dr. Connie Frigo and Dr. Brandon Quarles.

Concert video available online, 10/28/21 – 01/08/21

12:30 – 1:30 pm**SEM Public Sector Mentoring Network: Listening Session**

Sponsored by the SEM Board

Convener: Nancy Groce, American Folklife Center, Library of Congress

12:30 – 1:30 pm**African and African Diasporic Music Section Keynote Lecture****Applied Ethnomusicology Section****Section on the Status of Women****Student Open Meeting**

All students are invited to attend.

SIG for European Music**SIG for Jewish Music****SIG for the Music of Iran and Central Asia****SIG for Celtic Music****SIG for Voice Studies****Diversity Action Committee**

Meeting for Board-appointed committee members only.

Publications Advisory Committee**12:30 – 2:30 pm****SEM Council**

Session 7 — Friday, 1:45 – 3:45pm

7A Local Scholar Lecture Series*Sponsored by the Local Arrangements Committee and SEM Board*

Chair: Oliver Greene, Georgia State University

- 1:45 The Influence of Politics and Culture in the Development of Popular Music in Atlanta from the 1970s through the 1990s
Maurice Hobson, Georgia State University)

- 2:30 Atlanta's Ebenezer Choir Signif(y)s at the Gone with the Wind Premiere of 1939
Marva Griffin Carter, Georgia State University
Clark Atlanta University Philharmonic Society
Director: Curtis Everett Powell

Live introductions and question and answer periods following each presentation.

Presentation videos available online, 10/28/21 – 01/08/22

7B The Music of Hermeto Pascoal

Panel

Chair: Adam Rasado, Iona College

- 1:45 Sound Aesthetics and Imagination in Hermeto Pascoal's "Zurich"
Andrew Connell, James Madison University
- 2:15 The Musicality of Birds: From Charles Darwin to Hermeto Pascoal
Nick Payne, University of Texas at Dallas
- 2:45 The Beautiful Game and Beautiful Music: Soccer in Hermeto Pascoal's Calendário do Som
Adam Rasado, Iona College
- 3:15 Discussant: Chris Stover, Queensland Conservatory

7C Caste and Music in South Asia

Panel

Sponsored by the South Asian Performing Arts Section

Chair: Zoe C. Sherinian, University of Oklahoma

- 1:45 Critical deconstruction of Ethnomusicology's Historical Engagement with Caste in South Asia
Zoe C. Sherinian, University of Oklahoma

- 2:15 Mirasis: Secret Custodians of Hindustani Music
Suhail Yusuf, Wesleyan University

- 2:45 The Impact of Dalits in Jharkhand's Interstitial Musical Spaces
Carol Babiracki, Syracuse University

- 3:15 Producing the "Natural Voice": Caste, Class, and the Limits of Aspiration in Contemporary India
Anaar Desai-Stephens, University of Rochester

7D Ottoman Otherings: Musicking, Racialization, and (Post) Colonialism in the Ottoman Ecumene

Panel

Sponsored by the Anatolian Ecumene Special Interest Group and European Music Special Interest Group

Chair: Sylvia A. Alajaji, Franklin and Marshall College

- 1:45 Illness, Medical Imperialism, and Ethnic Stratification in 19th Century Ottoman Musics
Steven Moon, University of Pittsburgh

- 2:15 Legacies of the "Dark Girl": Towards an Ottoman and Turkish Postcolonialist Understanding of Race
Sonia T Seeman, University of Texas at Austin

- 2:45 "In Their Blood:" Orientalist Tropes and the Racialization of Romani Musical Performance in Southeastern Serbia
Alexander Markovic, University of Illinois at Chicago

- 3:15 Armenian Music and Post-Ottoman Immigrant Whiteness in the United States
Alyssa Mathias, University of California at Los Angeles

7E Historical Ethnomusicology of Organology

Chair: Althea SullyCole, Columbia University

- 1:45 Nesting, Swelling, Sounding: On the Birth of the Accordion in China
YuHao Chen, University of Pittsburgh
- 2:15 "Merely a Mighty Good Fiddler": Downhome Virtuosity and the Stakes of Language
David VanderHamm, Johnson County Community College
- 2:45 Investigating the Buzz: Reading African Instruments for Changes in Aural Practices Over Time
Althea SullyCole, Columbia University

7F Decolonizing Ethnomusicology from a Cross-Cultural Perspective

Chair: Eshantha Joseph Peiris, University of Peradeniya and University of British Columbia

- 1:45 "Any art is automatically a part of the democratic process of asking questions:" (De)colonizing Indian Classical Music of Hindutva Under Modi
Angsumala Tamang, University of South Florida at Tampa
- 2:15 Intimacy and In(ter)dependence in New Music for Balinese Gender Wayang
Bethany Collier, Bucknell University
Gusti Komin, Bucknell University
- 2:45 Confronting Coloniality in Music-Centered Education of South Asia
Jeff Roy, California Polytechnic State University at Pomona

7G Music and Remembrance

Chair: Thomas Sebastian Köhn, Leuphana University of Lüneburg

- 1:45 Confronting Urbicide through Song: Memories from Bustan al-Qasr, East Aleppo
Clara Wenz, Hebrew University at Jerusalem
- 2:15 Intimate Voice and Political Remembrance: Translating Across Disparate Historiographies and Multiple Ontologies
Jeffrey Dyer, Boston University
- 2:45 Sampling the Shoah: Counter Narratives in Jewish-German Hip-Hop
Thomas Sebastian Köhn, Leuphana University of Lüneburg

7H Musical Futurisms

Chair: Niyati Dhokai, George Mason University

- 1:45 Griot Galaxy: Black Atlantic Afrofuturism in Detroit
Austin Richey, Eastman School of Music
- 2:15 Listening to the Romnja: RomaFuturism and Roma Feminism
Ioanida Costache, Stanford University

7I Sounding Trauma

Chair: Michael Iyanaga, William and Mary

- 1:45 Wringing Notes from Text: Reading East Timor's Hidden Music History
Julia Byl, University of Alberta
- 2:15 Re-Sounding History: Soundscapes and Traumatic Memory Among Pedro Panes
Eliza Alfonso, University of Texas at Austin
- 2:45 Sounds from the Discarded: Tactical Listening in the Oaxaca Garbage Dump
Kristen Graves, University of Toronto

- 7J Towards Ethnomusicological Understandings of Violence**
 Roundtable
Sponsored by the Special Interest Group for Music and Violence
- Chair: David McDonald, Indiana University Bloomington
- 1:45 Stephen Millar, Cardiff University
 Laina Dawes, Columbia University
 Jillian Fulton-Melanson, York University
 Joshua Pilzer, University of Toronto
- 7K Caring for Asian America in Ethnomusicology**
 Roundtable
Sponsored by the Crossroads Section for Difference and Representation
- Chair: Yun Emily Wang, Duke University
- 1:45 Nadia Chana, University of Wisconsin-Madison
 Grace Kweon, University of North Carolina at Chapel Hill
 Ameera Nimjee, University of Puget Sound
 Lei X Ouyang, Swarthmore College
 Brian V Sengdala, Cornell University
 Yun Emily Wang, Duke University

Session 8 ————— **Friday, 4:00 – 5:30 pm**

- 8A Ethnomusicology Pioneers: Nós saudamos você, A kí yín, We Salute You**
- Chair: Kim Anne Carter Muñoz, Universidad de Guadalajara
- 4:00 International dialogue through local musicking in the words of two Ethnomusicology pioneers: Mário de Andrade's Ensaio sobre música brasileira and Fernando Lopes-Graça's Introdução à Música Moderna
 Guilhermina Lopes, University of São Paulo
- 4:30 Akin Euba's Wakar Duru: Approaching Intercultural Music
 Jennifer LaRue, The University of Georgia
- 5:00 Les Blank's Documentary Realist Blues: The Blues Accordin' to Lightnin' Hopkins as Cine- Ethnomusicology
 Charles Exdell, Indiana University Bloomington
- 8B Race and Identity Politics in Popular Music**
- Chair: Adriana Helbig, University of Pittsburgh
- 4:00 "The All-American [White] Man": Unpacking Race and Identity Politics in American Country Music in 2021 and Beyond
 Holly Riley, Florida State University
- 4:30 Sounds of the 'Hyperghetto': Sonic Counter-Storytelling in Jersey Club Music Performance
 Jasmine Henry, Rutgers University at New Brunswick
- 5:00 Same Difference: The Racial Politics of Cover Songs in Cape Town's Kaapse Klopse
 Francesca Inglese, Northeastern University

8C Proclaiming the People's Voice in Multicultural Settings

Chair: Jittapim Yamprai, University of Northern Colorado

- 4:00 "Their Music, Their Voices": The Trope of "Refugee Voices" in the Promotion of Refugee Music Projects in the UK
Alexander Mardsen, University of North Carolina at Chapel Hill
- 4:30 Jewish Music in the Ottoman Cultural Tapestry,
Simone Salmon, University of California at Los Angeles
- 5:00 Echoing French Revolution Themes in the Protest Songs of Asian Politics: Case studies of Hong Kong, Thailand, and Myanmar
Jittapim Yamprai, University of Northern Colorado

8D Popular Music Economy: Patronage and Value

Chair: Isidora Miranda, Vanderbilt University

- 4:00 The Immortal Voice: Repetition, Reissues, and the Posthumous Values of the Recorded Musical Past
Morgan Luker, Reed College
- 4:30 Oil Capitalism and Musical Patronage in Equatorial Guinea
Pablo Infante-Amate, University of Oxford
- 5:00 Tropical Melodrama: Popular Music, Poetry, and Intermediality in the Tagalog
Sarsuwela,
Isidra Miranda, Vanderbilt University

8E Global Hip Hop

Chair: Fernando Orejuela, Indiana University at Bloomington

- 4:00 Hip Hop, Decolonization, and Anti-racist Action: Listening to Crossings
Liz Przybylski, University of California at Riverside
- 4:30 A Voice of the People or a Voice of the Few?: Representations of Youth and Politics in Tanzanian Bongo Flava
Lucas Avidan, University of California at Los Angeles
- 5:00 The Stars of Sidi Moumen: Hip Hop as a Civilizing Project Amongst Casablanca's Poor Youth
Kendra Salois, American University

8F Race and Gender Dynamics in the Music Industry

Chair: Benjamin Doleac, Christopher Newport University

- 4:00 Black Lives Matter and the Move for Musical Reparations in the US Recording Industry
Matt Stahl, University of Western Ontario
Olufunmilayo Arewa, University of Western Ontario
- 4:30 Negotiating Musical Legacies and Cultural Work in Muscle Shoals
Donald James, College of the Holy Cross
- 5:00 #Cancel Culture: Social Media Boycotts, Digital Feminist Activism and the Changing Political Landscape of Contemporary Popular Music
Shelina L Brown, College Conservatory of Music, University of Cincinnati

8G Ableism, Embodiment, and Popular Music: Disabled Ethnomusicologists Speak Out

Panel

Chair: Katherine L Meizel, Bowling Green State University

- 4:00 We Are the Others: Thoughts on Disability, Music, Listening
Jeremy Wallach, Bowling Green State University
- 4:30 Mental Illness and Phenomenological Time: Experiencing Heavy Metal Music
Esther Clinton, Bowling Green State University
- 5:00 Hypermobility: Popstars, Social Media, and the Disclosure of Chronic Illness
Katherine L Meizel, Bowling Green State University

8H Applied Ethnomusicology

Chair: Amy Catlin-Jairazbhoy, University of California at Los Angeles

- 4:00 Serenatas for Brain Health: Building & Documenting Culturally Diverse Strategies for Intergenerational Community Engagement and Creative Aging Education
Jennie Gubner, University of Arizona
- 4:30 Activating Music Archives and Disrupting Bias: A Case Study of Smithsonian Folkways Learning Materials
Clayton Dahm, University of Washington
- 5:00 Doing Visual Ethnomusicology in the 2021s: The Motion-Picture Democratisation and the Participatory Perspective
Petr Nuska, University of California at Berkeley

8I Embodiment

Chair: Mary Talusan Lacanlale, California State University, Dominguez Hills

- 4:00 Performing Creole Spaces: Embodiment and Senses of Belonging in Cape Verdean Kolá San Jon
Martin Ringsmut, University of Cologne
- 4:30 Performing beyond meaning: Sound, Movement and Ritual Efficacy in Spirit Possession Ceremonies in Central Burma (Myanmar)
Lorenzo Chiarofonte, SOAS University of London
- 5:00 Focused on Feeling: Affective Embodiment in a Japanese Buddhist Chanting Tradition
Matthew Haywood, The Chinese University of Hong Kong

8J Voice, Politics, and Performance

Chair: Henry Spiller, University of California at Davis

- 4:00 Voices of Women in Langgam Jawa: Vocality and Gendered Performativity
Hannah Standiford, University of Pittsburgh
- 4:30 Lagu Mekkawi: The Meccan Modes, Saudi Soft Power, and the Modulation of Quranic Melody
Anne Rasmussen, William and Mary
- 5:00 Structures and Ideologies of Whiteness in Collegiate A Cappella Auditions
Daniel Fister, Washington University in Saint Louis

8K Speech to Music: Analyzing Cross-Domain Mappings in West Africa Workshop

Chair: Aaron Carter-Enyi, Morehouse College

- 4:00 Presenters: Laura E McPherson, Dartmouth University
Jude Nwankwo, University of Nigeria Nsukka

The workshop leaders will present current methods applied to recent recordings from fieldwork in Mali and Nigeria funded by the National Endowment of the Humanities and National Science Foundation. Software covered will include ELAN, MATLAB, and Melodyne. Indigenous concepts and metalanguage for surrogacy drawn from ethnography will inform discussion of the validity of the analytical methods presented.

Evening Block ————— **Friday, 6:00 – 10:30 pm****6:00 – 8:00 pm****Speed Mentoring and Reception***Section on the Status of Women and Gender & Sexualities Taskforce***7:00 – 8:00 pm****Boston University Virtual Reception****7:00 – 9:00 pm****Society for Asian Music Business Meeting****7:30 – 8:30 pm****Popular Music Section Business Meeting****Sounding Social Order with Tama Drums in Senegal***Lecture/Performance*

Jason Buchea, Massamba Diop, The Ohio State University

8:00 – 10:00 pm**Indigenous Music Section****African and African Diasporic Music Section****9:30 – 10:30 pm****Robinson Network Group****10:00-11:00 pm****Concert****Afro-Nyota: Pan African Popular Music Ensemble, Florida State University***Sponsored by the Local Arrangements Committee*

Live introduction, followed by a pre-recorded program.

Concert video available online, 10/28/21 – 01/08/22

Session 9 — Saturday, 8:30 – 10:30 am

- 9A Pata Pata: African Women's Perspectives on Africana Life and Musical Arts**
Panel
Sponsored by the African and African Diasporic Music Section
- Chair: Stephanie Shonekan, University of Missouri
- 8:30 Exploring the Role and Evolution of Women's Music-Making in the Niger Delta
Marie Agatha Ozah, University of Port Harcourt
- 9:00 African Women's Music: Inspiration, Motherhood, and Creativity
Ruth Opara, Columbia University
- 9:30 "Let's Talk About Love": An Exploration of African and African American Love Songs
Stephanie Shonekan, University of Missouri
- 10:00 African American Music(ians) in the Athens Music Scene
Jean Kidula, University of Georgia
- 9B Acts of Vocal Animation**
Panel
- Chair: Amanda Weidman, Bryn Mawr College
- 8:30 Voicing Body Politics in Contemporary Ukrainian Rap
Maria Sonevytsky, University of California at Berkeley
- 9:00 Lil Chano from 79th: Voicing Black Boy Joy in Chance the Rapper's Music
Kyle DeCoste Columbia University
- 9:30 To Be Made Voice: Trombone Shout Bands Voice the Sacred in the United House of Prayer
Jesse Chevan, Columbia University
- 10:00 Ambiguities of Animation: Voice and Agency in Playback Singing
Amanda Weidman, Bryn Mawr College

9C Music Mediation, Practice and Pedagogy via Social Media, Cellular Phones and the Internet

Chair: Anaar Desai-Stephens, Eastman School of Music

- 8:30 "It's How I Train Myself": Cell phones, Islamic Pedagogy, and the Digital Diaspora
Brendan Kibbee, Center University of New York, Graduate Center
- 9:00 Skyping Shakuhachi: How Internet Mediation Affects Transmission, Pedagogy, and Community Building of Shakuhachi Practice
Brandon Stover, University of Colorado at Boulder
- 9:30 Reimagining Wuhan Identities through Minyao: Nostalgic Music Diaries and Songs on Wound
Wenzhao Zhang, The University of Hong Kong
- 10:00 Experiencing Unheard Sound (anahad naad) in Sikh Kirtan as Digital Bliss
Gurminder Bhogal, Wellesley College

9D Caring, Bonding, Reading: Herding Music as Sounding Human-Animal-Environment Relations
Panel
Sponsored by the Special Interest Group for Voice Studies

Chair: Robert O Beahrs, Istanbul Technical University

- 8:30 Khele: The Sonic Experience of Talesh Nature
Mitra Jahandideh, Australian National University
- 9:00 Herding Calls of the North: Voicing Affective Multispecies Relations
Jennie Tideman-Österberg, Örebro University
- 9:30 Coaxing the Ewe: Tuning Multispecies Relationships in the Sayan-Altai Mountains of Inner Asia
Robert O Beahrs, Istanbul Technical University
- 10:00 "The Sand in my Heart": Studying Cattle among Herders in Southwestern Angola
Christine Dettmann, University of Music and Performing Arts, Munich

9E Beyond the Nation-State: Un-national Perspectives in African Popular Music

Panel

Sponsored by the African and African Diasporic Music Section

Chair: Marceline Saibou, Bowdoin College

8:30 Intra-African Musical Triangulation - Côte d'Ivoire, Guinea and South Africa
Yair Hashachar, The Hebrew University of Jerusalem

9:00 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

9:30 Discussant: Lindelwa Dalamba, University of the Witwatersrand

9F Indigenous Engagement and Refusal from Mexico to Canada: Performance, Community, and Method

Panel

Sponsored by the Indigenous Music Section

Chair: Lee Veeraraghavan, University of Pittsburgh

8:30 Li Keur: Putting the Heart Back into Métis Archival Belongings
Monique C Giroux, University of Lethbridge

9:00 Doing Research "in a Good Doing Way": Decolonizing the Group Interview through Talking Circles
Jessica Margarita Gutierrez Masini, University of California at Riverside

9:30 Quarantine Social Dance
M. Sam Cronk, Western University

10:00 Discussant: Chad S Hamill, Northern Arizona University

9G Syllabic Systems as Indigenous Frameworks for Analysis in South Asian Music

Panel

Sponsored by the Special Interest Groups for Music Analysis and South Asian Performing Arts

Chair: Francesca R. Sborgi Lawson, Brigham Young University

8:30 The Syntax of Vocables in Hindustani Slow-Alap Singing
Richard Widdess, SOAS

9:00 Solkattu Meets Parhant: The Creative Possibilities and Cultural Politics of Cross-Genre Applications of Indian Rhythmic Syllables
Vivek Virani, University of North Texas

9:30 Text-Music Relationships in Un-texted Music of the Sri Lankan "Up-Country"? Tradition
Eshantha Peiris, University of Peradeniya, Sri Lanka.

10:00 Embodied Sovereignty: Creating a Tribal Dance Grammar in Northeast India
Rehanna Kheshgi, St. Olaf College

9I Archival Processes and Social and Historical Practices of Listening Roundtable

Chair: Otto Stuparitz, University of California at Los Angeles

8:30 Barbara Titus and M.J. Yamomo, University of Amsterdam
Noel Lobley, University of Virginia
Alfred Ticoalu, Arsip Jazz Indonesia and Otto Stuparitz, University of California at Los Angeles
David Tarigan, Irama Nusanatara
Nate Hun, Cambodian Vintage Music Archive and David Novak, University of California at Santa Barbara

9J Soundscapes of American Gentrification
 Roundtable
 Chair: Christina Zanfagna, Santa Clara University

8:30 Jay Hammond, Georgetown University
 Allie Martin, Dartmouth College
 Alex Blue V, College of William and Mary
 Eddy Alvarez, California State University at Fullerton
 Matt Sakakeeny, Tulane University
 Alix Chapman, Emory University

10:00 am-12:15 pm

World Music Pedagogy Workshop
Sponsored by Education Section

10:00-10:30 am
 Global Jukebox: Applications for Teaching/Learning Diverse Music Cultures
 Patricia Campbell, Donald E. Peterson Professor of Music, University of Washington; Clayton Dahm, Ph.D. Student, University of Washington.

10:30-11:00 am
 "Javanese Gamelan as 'VoiceAlan'"
 Presenter: Ted Solís, Professor of Musicology/Ethnomusicology, Arizona State University, Tempe

11:00-11:15 am – Break

11:15-11:45 am
 Yalla, Let's Make Music! Arab Music Activities for Grades 3-8
 Anne Elise Thomas, Visiting Assistant Professor, Sweet Briar College

11:45 am-12:15 pm
 "Playing, Singing, and Dancing to Two Afro-Brazilian Rhythms"
 Diego Pinto, Ph.D. Student, Northwestern University

Session 10 ————— **Saturday, 10:45 am – 12:15 pm**

10A Zapatéale Mij@: The Invasion of Norteño Sax and the Digital Experience
 Panel

Chair: Lucero Saldana, San Antonio College

10:45 Que Suene Los Huapanguitos: Norteñas and Culture on The U.S.-Mexican Border
 Lucero Saldana, San Antonio College

11:15 Vengase Virtualmente: Mexican Regional Digital Platforms
 David Hernandez, Colonize Media

11:45 Échale Primo: Testimonios From Mario Madrigal
 Mario Madrigal, La Zenda Norteña

10B Strategies of Musical Whiteness
 Panel

Chair: Patrick Burke, University of Washington in St. Louis

10:45 Kongolandsbyen (1914): Senegalese Music and Norwegian Whiteness
 Patrick Burke, Washington University in St. Louis

11:15 White Nationalists Sing La-La-La in the Age of Trump
 Benjamin R Teitelbaum, University of Colorado

11:45 Whose Mizik Klasik? Classical Music and the Boundaries of Genre in Haiti
 Lauren Eldridge Stewart, Washington University in St. Louis

10C Examining Creative Processes

Chair: David Aarons, University of North Carolina at Greensboro

- 10:45 Perspectives of Black Women Composers and Educators
Quintina Enyi, University of Georgia
- 11:15 Tune First? Text First? A Hong Kong Composer's Dilemma: Diverging Trends in Cantonese Christian Worship Song
Ching Kan, Syracuse University
- 11:45 Balinese Gamelan and Computer Music: Creative Practices and Understanding of New Music for Gamelan
Nico Mangifesta, University of Pavia

10D Black Marching Band Tradition

Chair Phyllis May-Machunda, Minnesota State University at Moorhead

- 10:45 In-Formation: The Life and Music Impact of Dr. William Patrick Foster Samuel Rowley, Palm Beach Atlantic University
- 11:15 "'Let The Band Deal With This!': The Linkage of Hip Hop and Marching Ensembles, in Culture and Practice, in the African American South"
Kevin Green, University of California at San Diego
- 11:45 "We Are The Bears!": How An Historically Black University Marching Band Constructs Community Through Music-Making
Marvin McNeill, Wesleyan University

10E Global Consumption of K-pop Masculinities

Panel

Sponsored by the Association for Korean Music Research and Section on the Status of Women

Chair: Stephanie Choi, New York University

- 10:45 Yearning for the Beast: Young Japanese Gay Men's Consumption of Male K-pop Idols
Thomas Baudinette, Macquarie University
- 11:15 Disconnecting to Connect: Queer Imaginations in the Philippine K-pop Music Fandom
Kristine M Santos, Ateneo de Manila University
- 11:45 Queer or Heteronormative? RPS and Business Gay Performance in the Korean K-pop World
Stephanie Choi, New York University

10F Musical Analysis

Chair: Tamika Howard, University of North Georgia

- 10:45 A Musical Renaissance in Cambodia: Three Strategies of Revitalization
Paul Greene, Pennsylvania State University Brandywine Campus
- 11:15 Timbre of Language, Timbre of Drums: Zambian Luvala Verbal Representation
Jason Winikoff, The University of British Columbia
- 11:45 In Exchange for Modernity: A Case Study on Musical Mnemonic Systems and Coloniality in Taiwan
Anna Yu Wang, Harvard University

10G Ethnomusicology Biographies

Chair: Shannon Dudley, University of Washington

- 10:45 Rethinking Latin Music in New York City: The Impact of Rafael Petitón Guzmán
John Bimbiras, The University of Texas at Austin
Paul Austerlitz, The University of Texas at Austin
- 11:15 A Change in Tones: The High Life of Solomon Ilori
Offer Gazit, Tel Aviv University
- 11:45 Mohammad Reza Shajarian: The Voice of a Nation & Over-Politicization Media
Mehdi Rezania, University of Alberta

10H Music, Poetry, and Cultural Memory

Chair: Panayotis League, Florida State University

- 10:45 The Saif ul-Malook: Memories of Migration in Kashmiri Sung Poetry
Thomas Hodgson, University of Oxford
- 11:15 An American Samleing: Memory, Narrative, and Change in Cambodian American Multivocality
Bradley DeMatteo, University of Toronto
- 11:45 Cretan Chronotopes: Being the Syrtos Over Time and In Place
Panayotis League, Florida State University

**10I Sounding and Unsounding Safety with the "Noise" of Islam
Sponsored by the Sound Studies Section
Panel**

Chair: Denise Gill, Stanford University

- 10:45 Archiving the "Unchristlike Noise" of Islam in American Popular Music
Aliah Ajamoughli, Indiana University
- 11:15 Sounding Un/safety in Muslim Toronto
Alia O'Brien, Independent Scholar, Toronto, Canada
- 11:45 Aurality of Femicides, Deep Citizens, and Islamic Populism in Turkey
Nil Basdurak, University of Toronto

**10J From Social Networking to Community Interventions: Music's Role in
Health and Wellbeing During the COVID-19 Pandemic
Roundtable**

Sponsored by the Special Interest Group for Medical Ethnomusicology

Chair: Felicia K Youngblood, Western Washington University

- 10:45 Guilnard Moufarrej, United States Naval Academy
Felicia K Youngblood, Western Washington University
Joanna Bosse, Michigan State University
Niyati Dhokai, George Mason University
April L Graham-Jackson, University of California at Berkeley

Afternoon Block — Saturday, 12:15 – 5:30 pm**12:15 – 1:15 pm****Investment Advisory Committee****12:15 – 1:45 PM****Society for Arab Music Research****12:30 – 1:30 pm**

Mentoring for Professional Development: Praxis from Barbara B. Smith
 Roundtable
Sponsored by the SEM Board

Chair: Ric Trimillos, University of Hawai'i at Mānoa

Presenters:

Deborah Wong, University of California, Riverside
 Andrew Weintraub, University of Pittsburgh
 Ric Trimillos, University of Hawai'i at Mānoa
 Fred Lau, The Chinese University of Hong Kong Yun
 Emily Wang, Duke University

Mentoring has many aspects which ethnomusicologists approach in a variety of ways. However, it has not been a major topic of critique or analysis in the field. Barbara B. Smith (1920-2021), founding ethnomusicologist at the University of Hawai'i at Mānoa, was a mentor par excellence. She brought her considerable and varied resources to bear on mentorship. The roundtable explores mentoring and mentorship based on her praxis.

12:30 – 1:30 pm***Ethnomusicology* Journal Editorial Board****Dance, Movement, and Gesture Section Business Meeting****Association for Korean Music Research****South Asian Performing Arts Section****Gender and Sexualities Taskforce Open Meeting****SIG for Japanese Performing Arts****SIG for Analysis of Music****SIG for Organology****SIG for the Study of Music and Violence****1:45 – 3:45 pm****General Membership Meeting****4:30 – 5:45 pm****The 2021 Charles Seeger Lecture*****Ethnographic Encounters: For Whom Do We Speak?***

Mellonee V. Burnim, Indiana University Bloomington

Introduction: Tyron Cooper, Indiana University Bloomington

8:00 – 9:00 pm

David Sanjek Keynote Lecture in Popular Music: “Chronicling Stankonia”

Dr. Regina N. Bradley, Kennesaw State University
Popular Music Section

Chai Time Discussion: Challenges, Strategies, and Opportunities for Teaching South Asian Music

South Asian Performing Arts Section

8:00 – 9:30 pm

Virtual African Drum and Dance Show (Parts 1 and 2)

Sponsored by the Local Arrangements Committee

Registration fee: \$10

Chair: Oliver Greene, Georgia State University

Part 1: Manga African Dance (Nigeria)

A video presentation of a traditional dances performed by local Nigerian members of this dance company.

Part 2: “Walking with My Ancestors”

Video excerpts of personal reflections by ethnomusicologist Ama Aduonum on the transatlantic slave trade. Dr. Aduonum spent eight hours each week for five months with hands and feet enchained in the dungeons of a slave castle in Ghana. Live introduction, with live question and answer period following the video screening.

8:00 – 10:00 pm

SEM Orchestra Performance

9:30 pm – 10:30 pm

Lecture/Performance

Uzoma Miller, The California Institute of Integral Studies

9:30 – 10:30 pm

Old-School New-School Africa and the Diaspora Party

Featuring DJ Kemit of Atlanta

Sponsored by the Local Arrangements Committee

Chair: Oliver Greene, Georgia State University

Selected recordings of popular music from Africa (co-sponsored by the African and African Diasporic Music Section); popular Afro-Latin and Caribbean music (co-sponsored by the Latin American and Caribbean Music Section); and popular African American music (co-sponsored by the Popular Music Section).

Morning Block Sunday, 7:00 am – 12:30 pm

7:00 – 9:00 am

SEM Council

8:00 am – 12:30 pm

SEM Board of Directors**Session 11** Sunday, 8:30 – 10:30 am**11A Recycling Archives in Louisiana and France**

Panel

Sponsored by the Special Interest Group Music of the Francophone World

Chair: Roger A. Mason, University of Miami

8:30 Recycling Archives: Brand New Old Songs
Barry Ancelet, Center for Louisiana Studies University of Louisiana at Lafayette

9:00 The First Balfa Brothers Tour of France (1975)
Roger A Mason, University of Miami

9:30 The Rediscovery of Unknown Creole Piano Compositions
Hannah Jordan, Centenary College

10:00 Roger A. Mason, University of Miami

11B Acoustemologies of Care and Control: Conservation, Restoration, and Land Management

Panel

Sponsored by the Sound Studies Section

Chair: Alexander Karvelas, University of California at Santa Barbara

8:30 Sounding out Acoustic Triangulation: Locating the Stakes of Scientific Authority in the Acoustemological Labor of Endangered Species Population Surveys
Tyler Yamin, University of California at Los Angeles

9:00 A Confluence of Post-Wild Streams
Konstantine Vlasits, New York University

9:30 The Conservation Soundscape: Hi-Fi Mediations in a New Zealand Forest Sanctuary
Timothy Booth, University of Virginia

10:00 The Holoent and the Muse: Permaculture Practices and Landform Listening
Alexander Karvelas, University of California at Santa Barbara

11C Perspectives in Popular Music Research

Chair: Tony Perman, Grinnell College

8:30 Flipping the Script: Intertextuality, Cover Songs, and Tori Amos' "Strange Little Girls"
Leslie Tilley, Massachusetts Institute of Technology

9:00 Vaporwave(s): A Music with Divergence
Jorge Mercado, Kent State University

9:30 Rap Music as a Tool towards Emancipation in Rio de Janeiro
Juliana Catinin, Federal University of Rio de Janeiro (UFRJ)

10:00 Notions of Authenticity: Recontextualizing the Use of Hybridity and Syncretism in African Popular Music
Alaba Ilesanmi, Florida State University

11D The Biopolitics of Sound Reproduction
Panel

Chair: Annie Greenwood, University of California at Berkeley

8:30 Modern Mothers: Burmese Children's Songs as Anglo-Burmese
Reproduction
Annie Greenwood, University of California at Berkeley

9:00 Contagious Bodies: Sexual and Musical Transmission in Brazilian Lundu
Songs at the Dawn of Abolition
Kim Sauberlich, University of California at Berkeley

9:30 Musical Selection: Eugenics, Ethnomusicology, and the Right
Alex Cowan, Harvard University

10:00 Discussant: Delia Casadei, University of California at Berkeley

11F Hearing Resurgence: Indigenous Sensory Relations to Water
Roundtable

Chair: Trevor Reed, Arizona State University

8:30 Kevin Fellezs, Columbia University
Ever Reyes, Queen's University
Dylan Robinson, Queen's University
Jennifer LeBlanc, Queen's University
Trevor Reed, Arizona State University

**11H Configuring Decolonial and Critical Race Theory for Disciplinary
Change: Beyond Conventional Wisdoms in Ethnomusicology**
Roundtable

Sponsored by the Crossroads Section for Difference and Representation

Chairs: Gavin Lee, Soochow University
Kyra Gaunt, State University of New York at Albany

8:30 Sean Williams, Evergreen State University
Jim Sykes, University of Pennsylvania
Juan David Rubio Restrepo, University of Texas at El Paso
Kyra Gaunt, State University of New York at Albany

Session 12 Sunday, 10:45 am – 12:15 pm**12A Ethnographic Challenges, Methods, and Strategies**

Chair: Michael Figueroa, University of North Carolina at Chapel Hill

- 10:45 Rehearsing Transhumanism: An Ethnographic Analysis of Michel van der Aa's music theatre UPLOAD
Lea Sikau, Cambridge University
- 11:15 Ethnomusicology and the Genealogical Method: Listening to the Present, Writing the Past
Michael Figueroa, University of North Carolina at Chapel Hill
- 11:45 Virtual ethnography and the Reorientation of the Senses in Digital Spaces: Reflections on Methodology During the Covid-19 pandemic
Katherine Scahill, University of Pennsylvania
- 12B Musical Affect and Embodiment during COVID-19**
- Chair: Theresa Allison, University of California at San Francisco
- 10:45 "Rave Sonnets": Club Culture, Place, and Ephemerality During a Global Pandemic
Annie Garlid, New York University
- 11:15 Loud in the Time of COVID: The Politico-Affective Force of Performative Assembly in the Virtual Space of The HONK! United Festival
Erin Allen, Ohio State University
- 11:45 The Sound of Covid-19 Grief: Jamaican Gospel Music as Surrogate to Touch in Pandemic Mourning
Abigail Lindo, University of Florida

12C Canon, Classification, and Indian Classical Performing Arts
Panel

Chair: Amanda Weidman, Bryn Mawr College

- 10:45 Hindustani music as the music of Hindustan: musical systems beyond canonisation
Anna F Morcom, University of California at Los Angeles
- 11:15 Text, Trace, and Tune: Sonic Pluralism and the Making of Modern South Indian "Classical" Music
Davesh Soneji, University of Pennsylvania
- 11:45 Marathi Kirtan Before and After "The Classical"
Anna Schultz, University of Chicago

12D Optimism and Musical Futurity
Panel

Chair: Nour El Rayes, University of California at Berkeley

- 10:45 Belligerence and Melancholy: Sounding Optimistic Futurity in Lebanon's Post-Civil-Wars Alternative Music
Nour El Rayes, University of California at Berkeley
- 11:15 Optimistic Becomings: Suicidal Voice, Disoriented Life, and the Sonorous Potentiality of Silence in Neoliberal South Korea
Cody Black, Duke University
- 11:45 Modalities of Hope: Sounding from Under with Coordinadora Femfest and Hija de Perr
Christina Azahar, University of California at Berkeley

12E National Melodies, Global Harmony? Identity, Agency, and Youth Cultural Production at Ethno-World Camps
Panel

Chair: Laura Risk, University of Toronto at Scarborough

10:45 Sound Mapping and the Production of Place-Based Identities at Ethno-World
Keegan Manson-Curry, University of Toronto

11:15 Moral Accountability in Cultural Production
Roger Mantie, University of Toronto at Scarborough
Pedro J Tironi, University of Toronto

11:45 Discourses of Personal and National Authenticity at Ethno-World Youth
Music Camps
Laura Risk, University of Toronto at Scarborough

12F Limits in Ethnomusicology

Chair: Pegge Vissicaro, Northern Arizona University

10:45 Reckoning with Creativity for Ethnomusicology's Future
Alexander Cannon, University of Birmingham

11:15 Sonic Agnotology: Expertise, Exclusion and the Cultural Production of
Musical Ignorance
Ruard Absaroka, Salzburg University

11:45 Not Just an Artifact of its Time: Joann Kealiinohomoku's 1970 Article "An
Anthropologist Looks at Ballet as a Form of Ethnic Dance" as a
Contemporary Strategy for Decolonizing Dance Study.
Pegge Vissicaro, Northern Arizona University

12G Music and Politics

Chair: Gavin Douglas, University of North Carolina at Greensboro

10:45 From "Maira" to Chen Yi's "Mayila": Socialist Influences on Chinese
Composers through the lens of Sinicized Folk Songs
Hon Ki Cheung, University of Minnesota

11:15 Becoming Who We Were: Bernice Johnson Reagon and the Harambee
Singers Performing Black Radicalism, 1964-1971
Stephen Stacks, North Carolina Central University

11:45 Environmental Action at the Crossroads: Music, Haitian Vodou, and the
Oneness of Being
Rebecca Sager, Florida A&M University

12H Musical Interchange and Influences Upon Tradition

Chair: Lee Bidgood, East Tennessee State University

10:45 Easier Said than Embraced: Wayang Potehi as a Means of Representing
Multiculturalism Understanding
Yuan-Hsin Tung, University of Hawai'i at Mānoa

11:15 Blues Beyond Appropriation: Hakka Blues and Its Political Liberating Effect in
Democratic Taiwan
Hsiang-Yu Feng, University of California at Davis

12I Music and Identity

Chair: Ric Alviso

- 10:45 Ukraine 2018/19: Vocal Bridges and Orthodox Schisms
Dietmar Friesenegger, University of Vienna
- 11:15 Impermanence and Performance: Changing Gender Across Time through Performing Tale of the Heike
Katherine Whatley, Stanford University
- 11:45 Don't say Celtic! Recent Research around Celtic Music in Scotland, Galicia, and Ireland
Javier Campos Calvo-Sotelo, Autonoma University of Madrid

12J Gender Performativity: Resistance, Recovery, and Embodiment

Chair: Ruth S. Opara, Syracuse University

- 10:45 The Silenced Diva and the Quiet Resistance under Iran's Ban on Female Solo Singing,
Sepideh Raissadat, University of Toronto
- 11:15 Toneful Hands & Nimble Fingers: Named Gear and the Recovery of Fender's Female Workers
Erik Broess, University of Pennsylvania
- 11:45 Multi-Sensational Embodied Concert Experience: Sheena Ringo's Resistance in Ringo Expo'14
Yiqing "Mitty" Ma, University of Michigan

12K Intangible Cultural Heritage and Sustainability

Chair: Fulvia Caruso, University of Pavia

- 10:45 Voyage in the Kingdoms of Thiefland and Claimbodia: UNESCO's Intangible Cultural Heritage and Cultural Ownership in Southeast Asia
Benjamin Cefkin, University of Colorado at Boulder
- 11:15 Intangible Cultural Heritage and Cultural Tourism: The Dynamics of an "Unconventional" Relationship in Preserving Endangered Cultural Heritage
Chuyi Zhu, University of Michigan

12L Sound Studies

Chair: David Borgo, University of California at San Diego

- 10:45 "Screaming Baboons, Wolf's Howl, Roaring Lions": Infrahumanization of Prison Society through the Perception of Sound
Lucie Poskočilová, Charles University in Prague
- 11:15 Raising the Alarm: An Ethnography of a Sonic Sit-In
Peter Sloan, University of California at San Diego
- 11:45 Performing Demilitarized Peace: The DMZ Peace Music Festivals in the Post-Korean Sonic War
Jeongin Lee, University of Texas at Austin

Session 13 Sunday, 12:30 – 2:30 pm

13A Broadening the Ethnomusicological Toolkit: Perspectives and Approaches from the Digital Humanities

Roundtable

Chairs: James McNally, University of Illinois at Chicago
Rodrigo Chocano, Pontificia Universidad Católica del Perú

- 12:30 James McNally, University of Illinois at Chicago
Rodrigo Chocano, Pontificia Universidad Católica del Perú
Anna Lomax Wood, Association for Cultural Equity at Hunter College and
Patrick Savage, Keio University
Kate Kirby, University of Toronto
Andy McGraw, University of Richmond
Michael Frishkopf, University of Alberta

13B Who Can Dance?: Critical Perspectives on Dance and the Politics of Belonging

Panel

Sponsored by the Dance, Movement, and Gesture Section

Chair: Esther V Kurtz, Washington University in St. Louis

- 12:30 A Right to Dance the Blues: Intersectional Politics of the Modern Blues
Dancing Scene
David Kaminsky, University of California at Merced
- 1:00 "It is 100% me": Women and the Advancement of Classical Persian dance in
Diaspora
Shireen Nabatian, University of California at Santa Cruz
- 1:30 Dancing Against Immobility in an East African Refugee Camp
Oliver Shao, School of the Art Institute of Chicago
- 2:00 "I'm not Black, but I can feel it, too!": Ancestrality and Cross-racial Belonging
in Capoeira Angola
Esther V Kurtz, Washington University in St. Louis

13C Bodies, Walls, Streets: Music and Displacement

Panel

Chair: Kinh Vu, Boston University

- 12:30 Fraught Spaces and the Individual Outside the Community
Rachel Beckles Willson, University of London
- 1:00 Border Transgressions: Song and Story
Andre de Quadros, Boston University
- 1:30 Sing Me Out: Prison and Occluded Memory
Wayland Coleman, Independent Scholar
- 2:00 Discussant: Kinh Vu, Boston University

13D Emerging Approaches to Afro-Diasporic Ethnomusicological Biography*Sponsored by the Latin American and Caribbean Music Section*

Chair: Ray Allen, Brooklyn College, CUNY

- 12:30 Rele Ountò ('Call the Drum Spirit'): Reciprocity and Representation in Writing
the Life of Haitian Master Drummer Frisner Augustin"
Lois Wilcken, La Troupe Makandal
- 1:00 Tania León's Stride: Talking about Race and Gender beyond Identity Labels
Alejandro Madrid, Cornell University
- 1:30 "Inside/Outside - Finding a Collaborative Voice with Soca Arranger Frankie
McIntosh"
Ray Allen, Brooklyn College, CUNY

- 13E Popular Music and Media Flows Shaping Afro Asian Cultural Spaces from Lebanon to Morocco to Ghana**
Panel
Sponsored by the African and African Diaspora Music Section
- Chair: George H Murer, Hunter College
- 12:30 Late Night Radio Shows and the “undoing” of Hindi Film Song Domestication in Northern Ghana
Katie Young, Ollscoil Luimnigh/University of Limerick
- 1:00 The Politics and Poetics of Detachment: Moroccan comedic media platforms and the lampooning of trans-Arab world pop culture flows from Emo to K-Pop
George H Murer, Hunter College
- 1:30 Constructing Arabness on the Transnational Vocal Talent Competition Arab Idol
Insia Malik, The Graduate Center, City University of New York
- 2:00 Discussant: Andrew J Eisenberg, NYU Abu Dhabi

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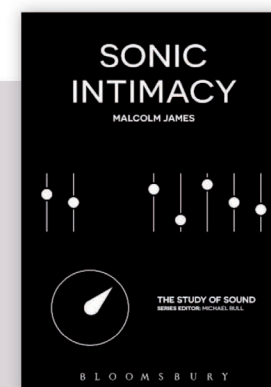
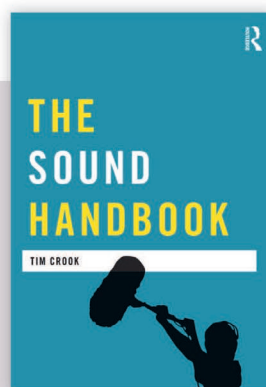
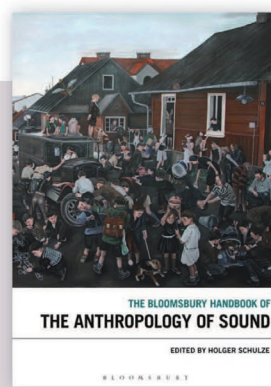
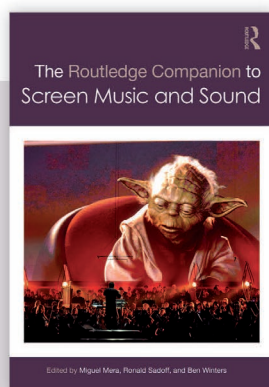
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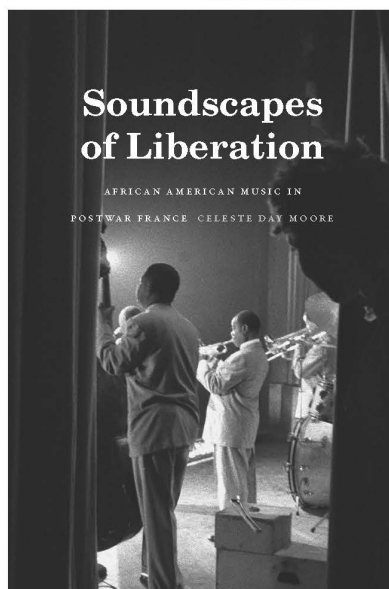
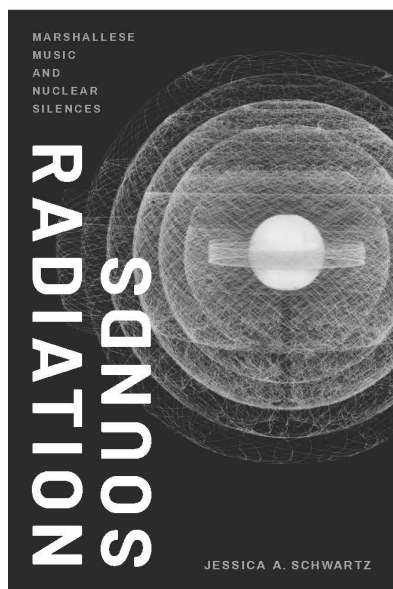
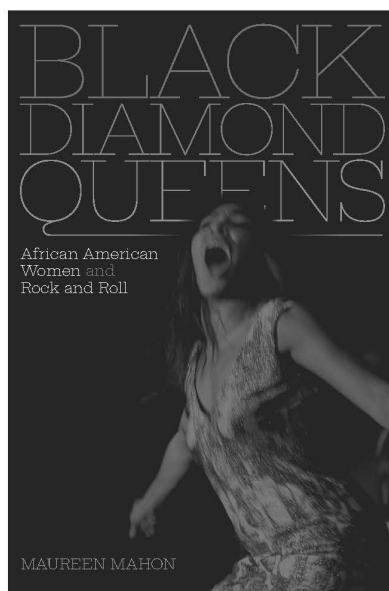
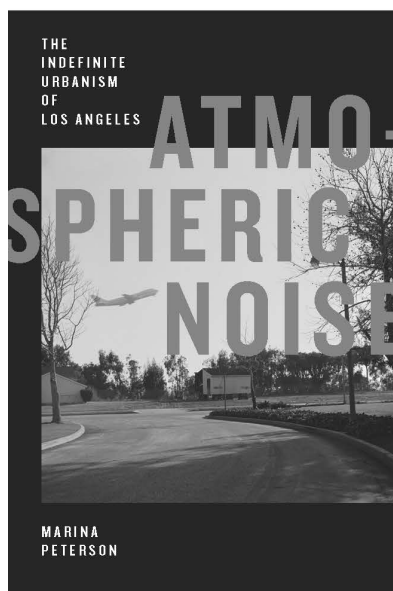
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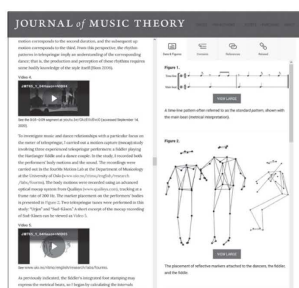
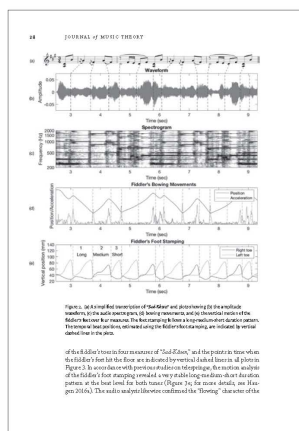
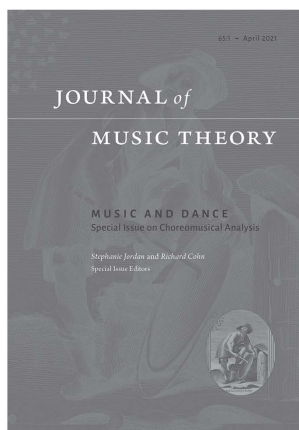
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Volume 65, number 1 (April 2021)

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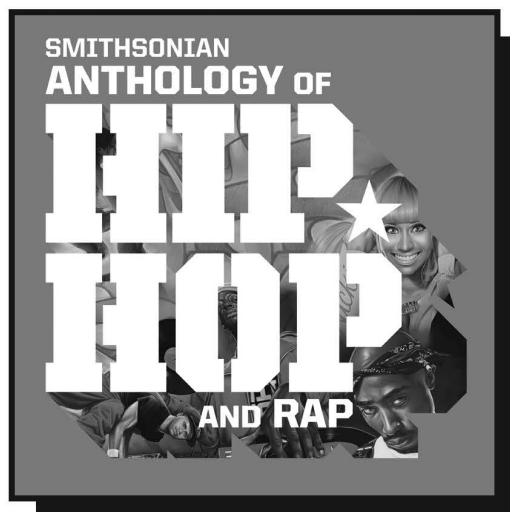
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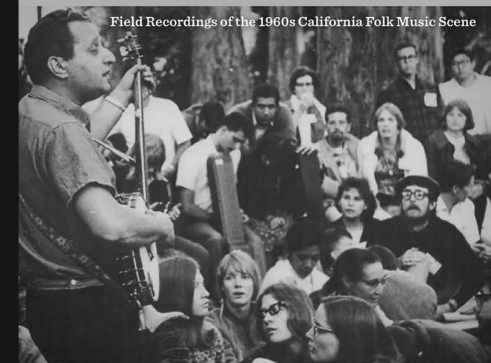
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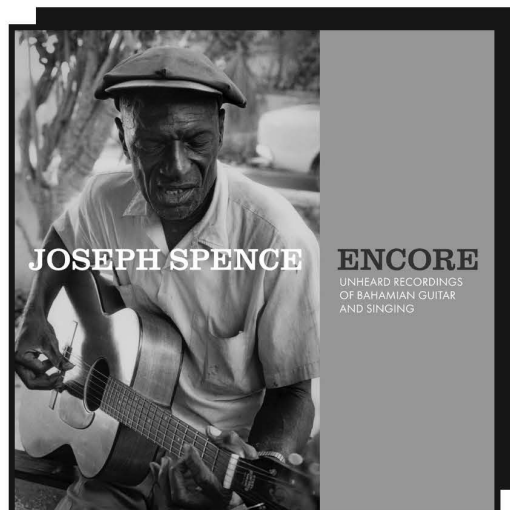


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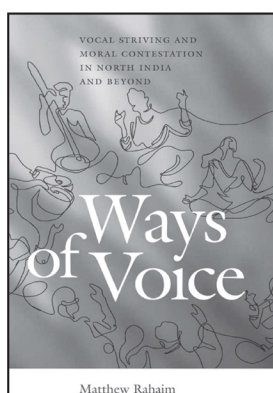
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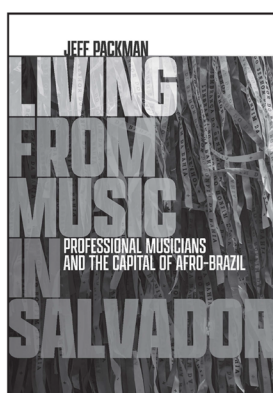
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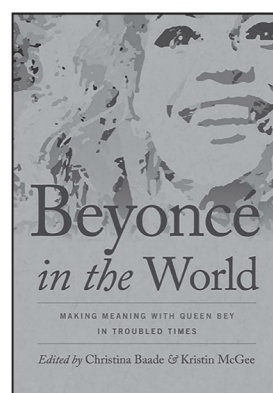
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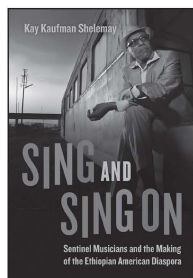
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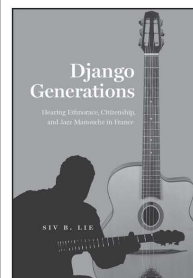
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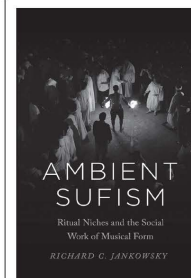
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