

the society for
ethnomusicology

SEM 69th Annual Meeting

Virtual
October 17 – 26, 2024

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SEM 2024 Virtual Annual Meeting

October 17-26, 2024

SEM gratefully acknowledges conference support received from:

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Indiana University College of Arts and Sciences
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We wish to acknowledge and honor the Indigenous communities native to the region of the Society for Ethnomusicology's Business Office, and recognize that Indiana University Bloomington is built on Indigenous homelands and resources. We recognize the myaamiaki, L  nape, Bodw  wadmik, and saawanwa people as past, present, and future caretakers of this land.

We are dedicated to centering Indigenous voices and perspectives, improving community relationships, correcting the narrative, and making SEM a more supportive and inclusive place for Native and Indigenous students, faculty & staff. We encourage everyone to engage with contemporary communities, to learn the histories of this land, to look at who has and does not have access to its resources, and to examine your own place, abilities, and obligations within this process of reparative work that is necessary to promote more equitable and socially just future.

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janice mahinka

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From the SEM 2024 Program Committee Chair

On behalf of the SEM 2024 Program Committee, I welcome you to the 69th Annual Meeting of the Society for Ethnomusicology to be held virtually on October 17-26, 2024. In response to strong support for a virtual meeting by members, SEM is employing a fully online format for this year's conference. I am thrilled that our annual meeting is more accessible to people with disabilities and is attracting attendees from around the world who would otherwise not be able to attend due to the cost of travel and accommodations. And virtual conferences have a much smaller environmental footprint than in-person events. Yes, we will miss the energy and excitement of meeting in person, but we will avoid the hassle and expense of airports, downtown transportation, and hotels. During the course of this conference, I hope you discover that online meetings have some clear benefits and advantages over in-person meetings (but let us know either way).

Fortunately, the online format encourages people to socialize and network. As with previous meetings, we will use the Whova virtual conference platform to facilitate individual Zoom-based sessions. The Whova app provides a host of features to help you schedule events, create meetups and discussions, chat with people at the conference, and to find content and information easily. By using Zoom, the auto-captioning feature will also be available as well.

The more than 540 presentations this year is in line with previous annual meetings, but by spreading out the conference over ten days, we gain more flexibility in scheduling – a necessity when scheduling sessions for presenters and participants globally. The reduced number of live sessions each day enables attendees to easily balance other commitments such as work, study, or childcare (another advantage of online conferences). Yet, a less compact and dizzying schedule will not detract from the overall quality and excitement of a typical SEM conference. The seven daytime sessions (10am-2pm) offer twelve simultaneous program sessions, while the four evening sessions (7pm-9pm) feature four simultaneous sessions. As participants in a virtual setting, you will have more flexibility to move between sessions.

Exciting themes on the program this year include panels on race, memory, affect, vocality, colonialism, decolonization, queering performance, gender, indigenous studies, and multiple panels on social movements, sound studies, musical instruments, historical studies in ethnomusicology, migration and diaspora, ethnomusicology, representation and identity, interculturality, religion, dance and movement, and archiving. In addition to a magnificent slate of individual presentations and organized sessions, the program features professional development workshops, an Asian American Listening Party, lecture-demonstrations, a special ICTMD-SEM Roundtable on Literary Translation in Ethnomusicology, and a performance by the SEM Orchestra. In addition to the regular program, the Program Committee has organized two sessions on timely and relevant themes: (1) Critical Ethnographies: Ethics, Challenges, and Dilemmas, and (2) Daily Ethnomusicologies: Or, ethnomusicologists are everywhere and why that matters. An additional break-out-room session "Ask-a-Scholar" will enable participants to ask questions about navigating career pathways, public ethnomusicology, work/life balance, and more. During some of the conference breaks, Maria Guarino, a specialist in contemplative practices and modes of engagement, will lead 15–20-minute mini-sessions in

contemplative and mindfulness-based practices to help us stay present to ourselves and one another during the conference.

It has been a pleasure to serve as the program chair for this conference. I would like to thank the dedicated and enthusiastic members of the program committee for contributing their valuable time, boundless energy, and keen insights toward making this year's exciting program possible: Michael Figueroa (University of North Carolina at Chapel Hill), Maria Guarino (Independent Scholar), Panayotis League (Florida State University), Janice Mahinka (Harford Community College), Christina Sunardi (University of Washington), and Shuo Yang (Central Conservatory of Music, Beijing). I am grateful to former Executive Director Stephen Stuempfle and new Executive Director Alan Burdette for their support and encouragement, as well as Program Specialist Kurt Baer for his patience, enthusiasm, and professionalism. We have all worked in harmony to make this year's virtual meeting a provocative, inspiring, and inclusive experience for everyone.

Sincerely,

Andrew N. Weintraub, Professor of Music, University of Pittsburgh

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SEM 2020 Virtual Annual Meeting Platform

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

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

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

Connect with SEM

SEM 2020 Virtual Annual Meeting Twitter Hashtag: #SEM_2024

Website: www.ethnomusicology.org

X: @SEM_Office

Facebook Page: The Society for Ethnomusicology

Instagram: societyforethnomusicology

Program Updates Changes to the program will be listed in the Community / Organizer Announcements area of the SEM 2024 website in Whova and will be added to the Agenda (program) in Whova.

The 2024 Charles Seeger Lecture



Saturday, October 26
01:00 PM – 02:30 PM

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

“It’s a Small World (After All)”

Gage Averill, UBC

In the early 1990s, I participated in a multidisciplinary project that had at its core a series of interviews with leading culture industry personnel, resulting in a co-written book called *Making and Selling Culture*. My chapter was called “Global Imaginings” and my particular contribution was a meditation on how western culture industries were imagining the variegated landscape of global cultural difference as they attempted both to mine cultural resources around the world and also to leverage western music, film, sports, etc. for global markets. At the time, the ethnomusicological literature was not yet particularly engaged in culture industries or in the analysis of cultural commodification, although it was beginning to take note of the discourse emerging from reading Michel Foucault, Edward Saïd, and Jean Baudrillard around representations and had recently become attentive to issues of globalization and the emergence of worldbeat.

A focus on culture industries has accompanied almost all of my work since then, whether on Haitian popular music, the social history of American close harmony and barbershop singing, Trinidadian diasporic carnivals, etc., and this talk is an extension of that project. But there are at least three cultural productions that have cropped up repeatedly in my work, and that have since become obsessions: the first is the history of American Blackface minstrelsy; the second, that of World’s Fairs and Expositions,

and the third is the work of Walt Disney Enterprises, now the dominant entertainment corporation in the world. I will bring all three of these subjects into focus, starting where I left off in my books, and moving swiftly into the intertwining of all three at the 1964-65 New York World’s Fair, where Disney debuted the ride “It’s a Small World” and provided animatronics for three other pavilions. The visual symbol of that World’s Fair was the Unisphere, a representation in steel of a small world. The ride “It’s a Small World”, consisted of a series of animatronic dioramas featuring small animatronic children singing the song “It’s a Small World (After All)” (thought to be the most performed song in history) in multiple versions and languages – the entire production represents the apotheosis of globalist idealism in the era of the Pax Americana, but it featured only the thinnest and most stereotypical signifiers of each cultural area portrayed, often with clumsy and racist caricatures embedded.

Disney subsequently decided to create a perpetual world’s fair (with the same twin themes of technological/industrial progress and global diversity that had characterized all World’s Fairs and Expositions to date), devoting nearly \$1B and a large area of his new theme park in Florida, Disney World, to this idea. The result was Epcot (the Experimental Prototype Community of Tomorrow), with international pavilions arrayed around a circular pond reminiscent of a globe. Having created an ongoing international village, and with the inclusion of “It’s a Small World” at Disneyworld, the Disney enterprises were becoming more invested in and dedicated to the representation of global cultures.

In 1988, the animation arm of Disney Enterprises, which had produced most of their recent films featuring animal characters, now began a series of films that exploited public domain characters and stories from around the globe to begin mapping out and capturing, region by region, the entire world: *The Little Mermaid* (undersea Caribbean), *Aladdin* (Middle East), *The Lion King* (East Africa), *Pocahontas* (Native America), *Mulan* (China), *Princess and the Frog* (New Orleans), *Moana* (South Pacific), *Brave* (Scotland), *Frozen* (Norway), *Encanto* (Mexico) and others. As these developed over the decades, the cultural content became more sensitive and sophisticated, often incorporating knowledgeable cultural interlocutors in the process of scripting as well as visual conception. The resulting content, covered by intellectual property (IP) rights and trademarks, could be incorporated back into “It’s a Small World”, into Epcot pavilions and rides, as themes in subsequent Disney theme parks and resorts, in Broadway productions, in Disney-on-Ice performances, in recordings, on cartoon shows, on Disney Cruises, and on the Disney Channel and Disney Plus streaming platforms, and beyond, creating the most densely interpenetrated web of cultural references, IP, and media and entertainment platforms in history. It has also generated one of the most powerful structuring mechanisms and ideological constructs for knowing and interpreting the world for generations of children and adults who have consumed these Disney products.

Let’s take a step back: The World’s Fairs started outside of London at the Great Exposition of 1851, for which the Crystal Palace was built, and this launched a tradition of exhibiting examples of technological and industrial progress from across the developed world, while hosting displays of the world’s cultures, typically arrayed along a social Darwinian continuum from primitive to civilized. The fascination with “primitive” exoticism became a major cultural obsession in the west, whose societies had been almost entirely disrupted within a generation of two, severing traditions,

family and community ties, and livelihoods due to the rise of western capitalist modernity.

The Disney business model started out with a black mouse patterned on the Blackface minstrel stereotype of Zip Coon, with Mickey (as he came to be known) wearing white gloves, singing and dancing, and exhibiting the wily, mischievous, trickster-like characteristics of Zip Coon. In his first outing as a southern riverboat captain, Mickey (Steamboat Willie) actually played the tune "Old Zip Coon" (later known as "Turkey in the Straw") on various animals. The earliest stage of Disney's career thus was built weaving a variation on the dominant American cultural industry of minstrelsy, capturing the attraction, nostalgia and exotic fascination that those characters called up in the white American turn-of-the-century structure of feeling. It can be argued that the popularity of minstrelsy was an instance of the longing for totality and ontological security of the past before the modernist rupture. I will trace the long durée of this structure of feeling through the World's Fairs and through the Disney creative universe, with its many templates and tropes of colonialism, primitivism, exoticism and desire. This long arc of exoticism begins to elide over the period of the 1960s and beyond, first with the modernist positivism and globalization of the World's Fair and Epcot, and later the more progressive logics of empowerment, the trend toward self-representation, and the celebration of cultural difference, all of which parallels the evolution of thinking about global difference and the impact of activism on the Disney empire.

How does this history intersect with the history of ethnomusicology and especially the 70-year history of the Society for Ethnomusicology? How might the powerful cultural representations of the Disney theme parks and media content have influenced generations of ethnomusicologists? For how many might a spark or seed of fascination with unfamiliar sounds been planted in the consumption of this cultural complex? And for those who study and advocate for the world's musical traditions, how have they had to struggle against these representations from Disney, no matter how progressive, in order to articulate alternative means of understanding the world, its people and its musics.

Bio:

Dr. Gage Averill is an ethnomusicologist (PhD 1989, University of Washington) who has worked primarily on popular culture of the Americas with a focus on African diasporic influences. He is a former President of the Society for Ethnomusicology. His book on barbershop singing (*Four Parts, No Waiting: A Social History of American Barbershop Harmony*, Oxford 2003) won best book prizes from the Society for Ethnomusicology and the Society for American Music, and his book on Haitian popular music and power (*A Day for the Hunter: A Day for the Prey: Popular Music and Power in Haiti*, Chicago 1997) was awarded a best book prize by the Association for Recorded Sound Collections. His 10-CD boxed set of music, film, and accompanying books, called *Alan Lomax in Haiti, 1936-37* was an Outstanding Project for 2010 by the Clinton Global Initiative and received two Grammy Nominations.

Since 2000, he has served in academic administrative positions: Chair of Music at NYU; Dean of the Faculty of Music at the University of Toronto; Vice-Principal Academic for the Mississauga Campus of the University of Toronto; Dean of the Faculty of Arts (Social Sciences, Humanities and the Creative and Performing Arts) at the University of British Columbia (UBC); and since April 2022 as Provost and Vice President Academic at UBC. Professor Averill has consulted for the Ford Foundation, the National Endowment for the Arts, the Smithsonian Institute, the Organization of American States, the Fulbright Foundation, and for films, festivals, and copyright cases. For fun he kayaks, bikes, writes/plays songs, and works on home construction projects.

Time Conversions**Daytime Program Sessions Start Time:**

10:00 AM EDT Bloomington/New York (UTC -4)
 7:00 AM Los Angeles (UTC -7)
 03:00 PM London (UTC +1)
 7:30 PM New Delhi (UTC +5:30)
 11:00 PM Tokyo (UTC +9)

Daytime Program Sessions End Time:

2:00 PM EDT Bloomington/New York (UTC -4)
 11:00 AM Los Angeles (UTC -7)
 07:00 PM London (UTC +1)
 11:30 PM New Delhi (UTC +5:30)
 03:00 AM Tokyo (UTC +9)

Evening Program Sessions Start Times:

7:00 PM EDT Bloomington/New York (UTC -4)
 4:00 PM Los Angeles (UTC -7)
 12:00 AM London (UTC +1)
 4:30 AM New Delhi (UTC +5:30)
 8:00 AM Tokyo (UTC +9)

Evening Program Sessions End Times:

9:00 PM EDT Bloomington/New York (UTC -4)
 6:00 PM Los Angeles (UTC -7)
 2:00 AM London (UTC +1)
 6:30 AM New Delhi (UTC +5:30)
 10:00 AM Tokyo (UTC +9)

All Times Listed Below Are Eastern Daylight Time

Thursday, October 17

9:15 am-9:45 am
 Opening Ceremony

10:00 am-12:00 pm
 Program Session 1

12:30 pm-2:00 pm
 Program Session 2

2:15 pm-4:15 pm
 Meetings and Events

7:00 pm-9:00 pm
 Program Session 3

Friday, October 18

10:00 am-11:30 am
 Program Session 4

12:00 pm-2:00 pm
 Program Session 5

2:15 pm-4:15 pm
 Meetings and Events

7:00 pm-9:00 pm
 Program Session 6

Saturday, October 19

10:00 am-12:00 pm
 Program Session 7

12:30 pm-2:00 pm
 Program Session 8

2:15 pm-4:15 pm
 Meetings and Events

7:00 pm-9:00 pm
 Meetings and Events

Sunday, October 20**10:00 am-11:30 am**

Program Session 9

12:00 pm-2:00 pm

Program Session 10

2:15 pm-4:15 pm

Meetings and Events

7:00 pm-9:00 pm

Meetings and Events

Monday, October 21

Open

Tuesday, October 22

Open

Wednesday, October 23**10:00 am-12:00 pm**

Program Session 11

12:30 pm-2:00 pm

Program Session 12

2:15 pm-4:15 pm

Meetings and Events

7:00 pm-9:00 pm

Program Session 13

Thursday, October 24**10:00 am-11:30 am**

Program Session 14

12:00 pm-2:00 pm

Program Session 15

2:15 pm-4:15 pm

Meetings and Events

7:00 pm-9:00 pm

Program Session 16

Friday, October 25**10:00 am-12:00 pm**

Program Session 17

12:30 pm-2:00 pm

Program Session 18

2:15 pm-4:15 pm

Meetings and Events

7:00 pm-9:00 pm

Meetings and Events

Saturday, October 26**10:00 am-12:15 pm**

General Membership Meeting

1:00 pm-2:30 pm

Charles Seeger Lecture

Events Organized by the SEM 2024 Program Committee**Practices of Contemplation and Mindfulness**

Friday, October 18, 09:30 AM – 10:00 AM

Saturday, October 19, 09:30 AM – 10:00 AM

Wednesday, October 23, 12:00 PM – 12:30 PM

Friday, October 25, 12:00 PM – 12:30 PM

Saturday, October 26, 12:30 PM – 01:00 PM

Critical Ethnographies: Ethics, Challenges, and Dilemmas

Friday, October 18, 12:00 PM – 02:00 PM

*Michael A. Figueroa, University of North Carolina at Chapel Hill**Alisha Lola Jones, University of Cambridge**Anna Schultz, University of Chicago**Benjamin Teitelbaum, University of Colorado Boulder**Deborah Wong, University of California, Riverside*

This roundtable brings scholars together to reflect on their critical ethnographic work, representing perspectives trained on diverse topics, such as white supremacy in Scandinavia to religious nationalism in India to gender and sexual exclusivity in some U.S. Black American churches to impacts of systemic racism and racialization in Asian American communities to Zionism in the context of Israeli-Palestinian crisis. The discussion will focus on the ethics, challenges, dilemmas, and importance of doing critical ethnography—that is, ethnography in which “the researcher encounters social conditions that become the point of departure for research” and in which the researcher “takes us beneath surface appearances, disrupts the status quo, and unsettles both neutrality and taken-for-granted assumptions by bringing to light underlying and obscure operations of power and control” (Madison 2019: 4). Tackling issues of fieldwork methods, representational ethics, relationships with interlocutors, and personal and professional risks, this conversation aims to offer practical guidance and strategies for not only intentionally setting out to do critical ethnography but also how to handle the challenging situations that often come with the territory.

Daily Ethnomusicologies: Or, Ethnomusicologists are Everywhere and Why That Matters.

Saturday, October 19, 10:00 AM – 12:00 PM

*Maria S. Guarino, Independent Scholar**Umi Hsu, Public Humanist and Audio Producer**Janice Mahinka, Harford Community College**Michael Bishop, Independent Songwriter, Vocalist, and Performer - Gwar, Kepone**Kyle Chattleton, Education Specialist, The Durham Museum*

This roundtable will open up a dialogue around ethnomusicologists' roles within daily lives beyond the normative academic and applied professions. Ethnomusicologists are everywhere. Many years after the groundbreaking work of recognizing the shadows we cast in the field (Barz and Cooley, 1997), we invite conversation around the impact we have, individually and collectively, at home. Does ethnomusicological training shift our being-in-the-world in ways that are worth noting and have the potential to serve in a crisis-laden age on fire with othering? Five scholars will briefly share how they engage in distinctive—and perhaps surprising—ways as ethnomusicologists in their daily lives, asking: How do we activate our training within our worlds, both in our everyday interactions and in ways that resonate in our wider communities? Are there distinctive features of ethnomusicological training and engagement that resound beyond academic contexts? And how might we collaborate, share, and learn from one another and our communities? What is the role of ethnomusicology in our efforts to impact the world(s) around us?

Ask a Scholar: Mentoring and Advice from Grad School to Tenure

Wednesday, October 23, 12:30 PM – 02:00 PM

*Panayotis League, Florida State University**Christina Sunardi, University of Washington, Seattle**Janice Mahinka, Harford Community College*

Three Scholars will answer your questions about navigating career pathways, public ethnomusicology, work/life balance, and more!

14J: Workshop on Transgressive Poetry Writing

Thursday, October 24, 10:00 AM – 11:30 AM

Sean Williams, Evergreen State College

Other Events and Performances**An Asian American Listening Party**

Saturday, October 19, 07:00 PM – 08:00 PM

Deborah Wong, University of California Riverside

Lei X Ouyang, Swarthmore College

Theorizing Phrase Structure in Guqin Music

Sunday, October 20, 10:00 AM – 11:00 AM

Ruixue Hu, Eastman School of Music

The oldest native instrument of China, the guqin is a seven-string plucked monophonic instrument known for its ornamented melodies and nuanced performing style. Despite its long association with the literati, its musical form remains undertheorized as relevant discussions tend to be descriptive rather than analytical. Contextualized by perspectives on performance practice, organology, and Chinese culture, this presentation proposes a hierarchical framework for understanding guqin's phrase structure with examples from the eighth to the seventeenth century, to be performed live. While the native tablature notation (*jianzipu*) does not directly communicate such information as rhythm or phrasing, the interpretive practices by various guqin Schools share enough common features to inspire a formal framework. Extending from ancient treatises, I define guqin's phrase components as basic articulations, compound articulations, and elaborative gestures, which are congruous with the timbral qualities and pitch content they generate such as motives and elaborated notes. Invoking the Chinese philosophical and literary idea of "harmony," and taking the qin-song (singing while playing the guqin) practice into account, I propose that the reiteration of pitch classes realized contrastingly in musical parameters such as articulation, register, timbre, and ornamentation is the fundamental organizing and developing principle both within and between phrases in guqin music. In addition, phrases can be complicated by transformations such as elision and expansion. I hope this framework can assist the rendering process (*dapu*) of many uninterpreted ancient scores and the idiomatic composition of new pieces.

The Pluriversal World of Argentine Tango Music

Wednesday, October 23, 08:00 PM – 09:00 PM

Caroline Pearsall, Columbia University

This lecture-demonstration will, through live violin examples, recordings, and sheet music analysis, show how the tango music of Argentina has fused Western Classical music aesthetics and epistemologies with those of the immigrant and native populations living in Argentina during the 1880 - 1950 period. The lasting influence of colonialism on music education and its 'universal' musical aesthetics within Argentina can still be seen today and remains underexplored. Jesuit concepts of time, devotional performance space, individual learning, and orchestral conductors ripped music away from everyday communal social life and placed it within strictly confined spaces and practices. The influence of the pedagogy of the Conservatoire de Paris remains very strong in Argentina and continues to shape the tango musicians of today, for better and worse. The marginalization of tango music from both ethnomusicological

scholarship and world music pedagogy reveals ongoing misrepresentation which has reduced this genre to a rose in the mouth on the Hollywood screen. The Argentine musicologists Brunelli and Vega have both built the foundations of scholarship in this genre, but much is still left to be done. My work aims to contribute to the deeper discovery of this genre through praxis and education and demonstrate how it has embodied other kinds of epistemologies and aesthetics that may help develop new pathways in applied ethnomusicology and world music education. The Argentine scholar Mignolo has called for a 'de-linking' (Mignolo, 2007, p. 449) from colonial epistemologies, and suggests building new foundations of *pluriversality*, thus abandoning the lie of universality.

Producing Digital Vibes and Archives: Orchestrating and Preserving Music Festival Soundscapes

Thursday, October 24, 07:00 PM – 08:00 PM

Danielle Davis, Florida State University

Concert and live music festival documentation in the era of Tik Tok, YouTube, and Instagram reel highlights are flooded with scenes of phone screens and small cameras. Fans collect, edit and share footage of a once in a lifetime musical experience, dangers of crowd crushes in mosh pits, and parasocial connections with celebrity musicians on social media platforms. Users upload media-rich collages, DIY concert/festival vlogs, of live 21st century music culture. Social media platforms act as digital archives providing accessible alternatives for fans who might otherwise be excluded from attending expensive live music events. Scholars such as Paula Guerra (2023), Roxy Robinson (2015), and Jessa Lingel et al. (2011) have investigated how live music gatherings serve as platforms for dynamic participation, cultural expression, and community production within digital spaces that transcend geographical boundaries. *Producing Digital Vibes and Archives* is a listening session where record production and ethnomusicological inquiry meet. As a record producer, I orchestrate glimpses into live performances and festival ecosystems of the U.S. South, presenting tracks inspired by Pharrell Williams's Something In the Water (SITW) music festival in Virginia Beach, Virginia. Each track is filled with human, technological and sonic interactions expanding and disrupting static notions of Southern culture (i.e., Virginia) within the public imagination. Sharing musical moments using DIY concert vlog aesthetic, I guide listeners through SITW identifying historical narratives about race, place, and musical connections. At the conclusion of the session, I will showcase an innovative festival archive created in collaboration with Southern artists of color.

A Walk Through the Beauty of Natural Scenery in Music for the Yanqin (the Chinese Hammered Dulcimer)

Friday, October 25, 12:30 PM – 01:30 PM

Wenzhuo Zhang, State University of New, York Fredonia

Since ancient times, Chinese traditional music has relied on programmatic associations for its emotional affect. One of its most persistent themes can be described as “the beauty of natural scenery.” In my performance-lecture, I will perform four pieces on the on the Yangqin, or hammered dulcimer, each composed during a different historical epoch and each representative of this prevalent theme. My goal is to examine the multilayers of emblematic meanings related to the topic of natural beauty. After a brief introduction to the yangqin’s cultural history, I will perform four pieces ranging from 900 A. D. to 1990. I will detail the cultural and natural images represented both implicitly and explicitly in each piece and compare the ancient compositional skills with modern Westernized ones utilized in delineating these natural images. Finally, I will expound on the societal and political contexts from which the pieces were derived. The four pieces I will demonstrate include “Bright Spring and White Snow,” “Autumn Moon on Clam Lake,” “Spring Coming to the Xiang River,” and “Pilgrimage to Lhasa.” Engaging with the current debates on music, culture, and ecology, I argue that music portrays the non-human life forms such as plants, flowers, mountains, and waters in association with Chinese cultural and political ideologies of different periods of time. My live performance-lecture provides sensory experiences and analytical interpretation on the multifaceted meanings of natural subjects represented in Chinese traditional music—meanings which are not static but are interweaved within multi-dimensional social realities, hierarchies, and power-relations.

Professional Development Workshop: Careers in Public Ethnomusicology

Friday, October 25, 02:15 PM – 04:15 PM

Nancy Groce, American Folklife Center, Library of Congress

Sponsored by the SEM Board

Networking Lounge for International Scholars and Alliances

Friday, October 25, 07:00 PM – 08:00 PM

Shuo Yang, Central Conservatory of Music, Beijing

Sponsored by the International Students Network and SEM Board

This networking lounge provides a space for international scholars and students to listen to, connect with, and learn from each other. Studying and working in a foreign environment, international scholars and students often encounter challenges from various aspects, such as the condition of being diaspora, feelings of detachment and isolation, language barriers, institutionalized racism and sexism, and discrimination under the preconceived deficiency framework in higher education that underestimates the academic performances and research capability of international scholars and students. This deficiency framework needs to be addressed and dismantled. In this networking lounge, we invite everyone to voice their embodied knowledge, experiences, challenges, hopes, and vulnerabilities of being “in-between” different locales to challenge and resist the deficiency framework. The event centralizes the following questions: how do we cultivate international leadership beyond the language barriers? How do we establish reciprocity between international scholars, students, and the host institute? This networking lounge values diverse ways of knowing, and transnational academic epistemologies, and aims to deconstruct negative stereotypical labels. On a more practical level, this networking lounge also invites everyone to share their knowledge and crucial “tips” on how to better survive and strengthen the voice of international scholars of color in a restricted academic and living environment with limited resources.

OC 09:15 AM - 09:45 AM
Special Event

Opening Ceremony

1A 10:00 AM - 12:00 PM
Paper Session

African Musics and Musicians in Europe

Chair: Linda Cimardi, Martin Luther University Halle-Wittenberg

10:00 AM Displaying and Listening to Africa: African Musics in the Museums and Schools of (Former) Yugoslavia
Linda Cimardi, Martin Luther University Halle-Wittenberg

10:30 AM "Bring On the Ideas for Creative Merging!": The Contemporary Practice of Djembe Drumming in Serbia
Iva Nenić, University of Arts, Belgrade

11:00 AM Exploring the Spaces of West African Musics and Dances in Finland
Elina Seye, University of Helsinki

11:30 AM Asylum-seeking Musicians in Italy. Challenges and Opportunities
Fulvia Caruso, University of Pavia

1B 10:00 AM - 12:00 PM
Paper Session

Music and Politics: Humanitarianism, Electoral Politics, Soft Power

Chair: Julia Byl, University of Alberta

10:00 AM Beyond the Humanitarian Mandate: Critical Approaches to Music and Humanitarianism in Jordan
Melissa J. Scott, Carleton College

10:30 AM Whose Soft Power? Thailand on its Move with Music and Dance as Soft Power Policy
Jittapim Yamprai, Northern Illinois University

11:00 AM Powerful Voice: The Staged Performances of 1949-1959 China and Their Subsequent Influence on China's Culture and Music Development
Qinyu Yu, University of Sydney

11:30 AM Composing for Conservatives: Campaign Songs in the Canadian 2019 Federal Election
Kip Pegley, Queen's University, Canada
Rebecca Draisey-Collishaw, University of Sheffield

1C 10:00 AM - 12:00 PM
Paper Session

Crafting Hindu Identities Through Music and Dance in South India and the Diaspora.

Chair: Jayendran Pillay, Wesleyan University

10:00 AM Articulating Hindu Identity in South Africa Through Tevaram Performance.
Jayendran Pillay, Wesleyan University

10:30 AM Harmonizing Divinity: Analyzing Hindu Ideology in Three Songs from Tamil Film Tiruvilaiyadal
Balraj Balasubrahmanian, Wesleyan University

11:00 AM The Contours of a Legacy: Examining the T. Balasaraswati Dance Tradition in the United States
Bianca Iannitti, Wesleyan University

11:30 AM Spiritual Cleansing of Temple Space in Kerala Through Sopana Sangeeta Performance
Sashikumar Kizhikilot, Banaras Hindu University

- 1D** 10:00 AM - 12:00 PM
Paper Session
- Queering Performance**
Chair: Jayson Beaster-Jones, University of California, Merced
- 10:00 AM Musical Outsiders, Freak Shows and Resistive Maladjustment
Ruari Paterson-Achenbach, University of Cambridge
- 10:30 AM "Venga ya, venga la revolución": Queering Traditional Musical Practices through Punk Performance in Costa Rica
Katelen Elyse Brown, Indiana University Bloomington and Stephens College
- 11:00 AM Sounding Queer World-Building in the Musical Performances of Muna
Andrea Kate Klassen, University of Texas at Austin
- 11:30 AM Is There Anything More Disco than Selena?
Christina Baker, Temple University
- 1E** 10:00 AM - 12:00 PM
Paper Session
- Migration/Diaspora I**
Chair: Christi-Anne Castro, University of Michigan
- 10:00 AM Nigerian Migrant Musicians and Choral Musicking in Germany: The Case of Silas Edwin
Toyin Samuel Ajose, University of Ibadan, Nigeria
Julius Maximilian, University Würzburg, Germany
- 10:30 AM Keyboard arrangers and cultural adaptation: Impact of Electronic Arrangers on Traditional Oral Musicians
Thea Tiramani, Pavia University, Italy
- 11:00 AM Music as Resistance: Creative Practices of South Asian Newcomers in Canada
Golam Rabbani, Toronto Metropolitan University
- 11:30 AM The Convivial Classroom: Children's Diasporic Music-Making and Familial Learning in Birmingham, England
Natalie Jane Mason, University of Birmingham, United Kingdom

- 1F** 10:00 AM - 12:00 PM
Roundtable
- 1F: Teaching Palestine through Music, Dance, and the Arts**
David McDonald, Indiana University
Shayna Silverstein, Northwestern University
Hanna Salmon, University of Texas
Nili Belkind, Hebrew University
Anne Elise Thomas, Virginia Tech University
Andrea Shaheen Espinosa, Arizona State University
- 1G** 10:00 AM - 12:00 PM
Paper Session
- Gender in Music of Iran**
Chair: Amaneh Youssefzadeh, Encyclopedia Iranica
- 10:00 AM Opera and 'Opera' in Iran: Battleground of Ideology and Gender
Michelle Assay, University of Toronto
- 10:30 AM Chaharbeiti as a Means of Cultural Expression in Eastern Khorasan, Iran
Taees Gheirati, The University of British Columbia
- 11:00 AM Stories of Resistance: Toward a Political and Cultural Ambiguity in the Social Production of Space
Anna Rezaei, Kunstuniversität Graz
- 1H** 10:00 AM - 12:00 PM
Roundtable
- "Calypso is Soca and Soca is Calypso": Calypso, Soca, and Competition**
Alison McLetchie, South Carolina State University
Roger Phillip Gibbs, York University
Hope Rosa Munro, California State University, Chico
Kai Barratt, University of Technology, Jamaica

- 1I** 10:00 AM - 12:00 PM
Paper Session
- Partying on the Periphery: Global Queer/Trans Nightlives**
Chair: Luis Manuel Garcia-Mispirota, University of Birmingham
- 10:00 AM Songs of Trans*gressors: Embodied Mimicry in Japan's Jōso Kōhaku
Christina Misaki Nikitin, Harvard University
- 10:30 AM Crying at the Euroclub: Rainbow Europe, Queer Diasporas, and the Politics of Escapism at the 2024 Eurovision Song Contest
Paul David Flood, Eastman School of Music
- 11:00 AM Archivos (de mujer): Sensing Excess in Mexico City
Alejandrina M. Medina, UC San Diego
- 11:30 AM Discussant: Luis Manuel Garcia-Mispirota, University of Birmingham
- 1J** 10:00 AM - 12:00 PM
Roundtable
- Ethnomusicology and Urban Planning: Reflection on New Research Opportunities**
Chair: Robin D Moore, University of Texas at Austin
- 10:00 AM Austin's Sp/R/acIALIZED Histories
Sonia Seeman, University of Texas at Austin
- 10:00 AM Cultural Sustainability in Practice
Kevin Parme, Texas Folklife
- 10:00 AM Austin's Live Music Fund and Urban Musical Financing
Charles Carson, University of Texas at Austin
- 10:00 AM Music Cities: Policy, Impact, and Collaborative Research
Jeannelle Ramirez, Texas Folklife
- 10:00 AM The Musician Income Crisis: A Performer's Perspective
Diego Salinas, University of Texas at Austin

- 2A** 12:30 PM - 02:00 PM
Roundtable
- Liberal Subjects and Neoliberal Academic Production: Theory and Text**
Kendra Renée Salois, American University
Anaar Desai-Stephens, Eastman School of Music
Yun Emily Wang, Duke University
Ioanida Costache, Stanford University
- 2B** 12:30 PM - 02:00 PM
Paper Session
- Instruments and Timbre**
Chair: Made Hood, Tainan National University of the Arts
- 12:30 PM Adjusting Sound: Timbre, Craft, and Talk among Luthiers and Musicians
Juliet Glazer, University of Pennsylvania
- 01:00 PM Critical Listening to Timbre as Jewish Religious Practice: The Shofar Service
Joshua Rosner, McGill University
- 01:30 PM Weddings, War, and Worship: A Timbral Archeology of the Naubat Ensemble
John Shields Caldwell, University of North Carolina at Chapel Hill
- 2C** 12:30 PM - 02:00 PM
Roundtable
- The Intimacies of Musical Formation**
Ambre Dromgoole, Cornell University
Hannah Snively, University of California, Riverside
Zehra J. Shah
Lara Rann, Clinton College
- 2D** 12:30 PM - 02:00 PM
Workshop
- Research Tools for Ethnomusicology: Navigating Bibliography, Historiography, and Ethnography**
Russell Skelchy, RILM

- 2E** 12:30 PM - 02:00 PM
Paper Session
- Gender Exclusion in Performance Spaces**
Chair: Sarah Weiss, Kunstuniversität Graz
- 12:30 PM Girls Go Ska: Gender Inclusion, Gender Exclusion, and Safety Delusions in Mexican Ska Festivals
Andrew Vogel, University of Florida
- 01:00 PM Connoisseurship, Allyship, and Jazz Patriarchy: The Curious Case of Leonard Feather
Kelsey Klotz, University of Maryland, College Park
- 01:30 PM Seudati: Aceh's Standing Dance and its Gendered Aesthetics
Maho Ishiguro, Emory University
- 2F** 12:30 PM - 02:00 PM
Paper Session
- Devotional Music**
Chair: Brian Edward Bond, San Francisco, California
- 12:30 PM Spectral Traces of Sindh: Sufi Music, Possession Trance, and Unbordered Collective Memory in Western India
Brian Edward Bond, San Francisco, California
- 01:00 PM A Listening Space for Sarangi Players: From the Sufi Mystical to the Phenomenological
Suhail Yusuf, Wesleyan University
- 01:30 PM Tapping the Elite: Devotional Music and Festivals in India
Mukesh Kulriya, University of California, Los Angeles

- 2G** 12:30 PM - 02:00 PM
Paper Session
- Publics and Counterpublics**
Chair: Charles Lwanga, University of Michigan, Ann Arbor
- 12:30 PM Pushed to the Streets in the 'City of Music': Professional Adaptation and Marginalization in Sanandaj's Musical Branding
Kajwan Ziaoddini, University of Maryland, College Park
- 01:00 PM Rebetika as Critical Artistic Practice: Music and Agonism in Athens, Greece
Yona Stamatis, University of Illinois, Springfield
- 01:30 PM Sonic Heritage and Spatial Narratives: Interdisciplinary Perspectives on Public Musicology, Sound, and Space Studies
Sarah Eyerly, Florida State University
Mark Sciuchetti, Jacksonville State University
- 2H** 12:30 PM - 02:00 PM
Paper Session
- Historical Studies in Ethnomusicology I**
Chair: Sydney Hutchinson, Humboldt-Universität zu Berlin
- 12:30 PM Between "East" and "West": Rauf Yekta's Notes on the Arab Music Congress
Evrin Hikmet Ogut, Mimar Sinan Fine Arts University
- 01:00 PM Reinterpreting the Body-Soul problem through Mediaeval Islamic Ears
Hani Ahmed Zewail, University of California, Santa Barbara
- 01:30 PM Standardizing Performances: Venue Registration, Program Review, and Tax Collection in Nanjing, 1927-1937
Jingxuan Guo, The University of Hong Kong

- 2I** 12:30 PM - 02:00 PM
Paper Session
- Scenes**
Chair: Jay Hammond, Georgetown University
- 12:30 PM The Passion Economy: Value, Capital and Ethos in the Hong Kong Indie Music Scene
Jonathan Zhen Chong Chan, The Chinese University of Hong Kong
- 01:00 PM Freak Culture and Genre Mutation in the Brooklyn Independent Music Scene
Frank Meegan, Hunter College, City University of New York
- 01:30 PM Arbaṭū al-Aḥzimah Sanadḥhab ilā Jehenam! ("Buckle Up, We're Going to Hell!"): Mediated Challenges to Iraqi Social Norms Through Contemporary Music and Youth Fashion in Sadr City, Baghdad
George Murer, Columbia University
- 2J** 12:30 PM - 02:00 PM
Paper Session
- Radio**
Chair: Donna Kwon, University of Kentucky
- 12:30 PM Kurdish Music Broadcasting and the Limits of Radio's Collective Power
Jon Edward Bullock, University of Notre Dame
- 01:00 PM Radio in Contemporary Black Musical Production: Robert Glasper's Black Radio Albums and Beyoncé's Renaissance Act II
Fiona Boyd, University of Chicago
- 01:30 PM Collaborations in Songs Broadcast on Egyptian Radio: Applying Social Network Analysis Towards a Deeper Understanding of Egypt's Musical History
Michael Frishkopf, University of Alberta

- 02:15 PM - 03:15 PM
Ask an Archivist: Special Interest Group for Archiving
- 02:15 PM - 03:15 PM
Special Interest Group for Economic Ethnomusicology
- 02:15 PM - 03:15 PM
Special Interest Group for Jazz
- 02:15 PM - 03:15 PM
Special Interest Group for Jewish Music
- 02:15 PM – 04:15 PM
SEM Council Meeting
- 3A** 07:00 PM - 09:00 PM
Paper Session
- Histories and Ethnomusicologies**
Chair: Brian Fairley, University of Pittsburgh
- 07:00 PM Territorial Boundaries of "Historical Ethnomusicology" in English Academic Discourses
Juyuan Feng, Shanghai Conservatory of Music
- 07:30 PM Phonographic Paleontology in 1930s Leningrad
Brian Fairley, University of Pittsburgh
- 08:00 PM Lullabies and Universality: A Critical Ethnographic Review
Stephane Aubinet, University of Oslo

- 3B** 07:00 PM - 09:00 PM
Paper Session
- Indigenous Studies: Pacific**
Chair: Amy Stillman, University of Michigan
- 07:00 PM Indigenizing Analytical Frameworks in an Examination of Māori Popular Music
Alexis Katherine Baril, University of Alberta
- 07:30 PM Didjspeak: A Communicative Approach to Teaching the Didjeridu
Markos Koumoulas, University of Sydney
- 08:00 PM He Whiringa Hīnaki: A Kaupapa Māori Ecomusicological framework
Meri Haami, Tū Tama Wāhine o Taranaki
- 3C** 07:00 PM - 09:00 PM
Paper Session
- Sound Ecologies of the Anthropocene in Latin America**
Chair: Rebecca Dirksen, Indiana University
- 07:00 PM Wallmapu Resounding: Inscription, Transnationalism, and Mapuche Sound Ecology
Luis Achondo, Pontificia Universidad Católica de Chile
- 07:30 PM Carimbós Made in Pará: Music from the Waters and Clashing Ontologies of Land
Maria Fantinato Géo de Siqueira, Reed College
- 08:00 PM Antarctic "Sonidotorrios": Sonic Constructions of Chilean Antarctica in Punta Arenas
Lydia Wagenknecht, University of Colorado, Boulder

- 3D** 07:00 PM - 09:00 PM
Paper Session
- Music and Activism in the United States: Then and Now**
Chair: Jackson Mann, University of Maryland, College Park
- 07:00 PM The Historical Origin of a "Singing Union"
Jackson Mann, University of Maryland, College Park
- 07:30 PM Fighting AIDS with Pop Culture: The Red Hot Organization, Cover Songs, and HIV/AIDS
Matthew Jones, Oklahoma City University

09:30 AM - 10:00 AM
Special Event

Practices of Contemplation and Mindfulness

Maria S. Guarino, Independent Scholar

4A 10:00 AM - 11:30 AM
Paper Session

Coloniality and Anti-Coloniality

Chair: Heather Sparling, Cape Breton University

10:00 AM Cultural Convergence in Music Transcription: Traditional Music Transcribed in Staff Notation During the Japanese Colonial Period in Korea
Katherine Yujin Yang, San Diego, California

10:30 AM Never Yielding to the English Language? Coloniality and Resistance in Nova Scotia Gaelic Songs
Heather Sparling, Cape Breton University

4B 10:00 AM - 11:30 AM
Paper Session

Hearing Jazz Publics in Southeast Asia

Chair: Otto Giovanni Stuparitz, University of Amsterdam

10:00 AM Retro-Ria: Bamboo, Jazz, and Festive Cosmopolitanism: Rethinking The Sounds of the 1955 Asia-Africa Conference
Otto Giovanni Stuparitz, University of Amsterdam

10:30 AM Becoming Jazz Friends: Shaping a Translocal Scene of Jazz in Manila
Krina Cayabyab, University of Edinburgh and University of the Philippines, Diliman

11:00 AM From Light Music to Jazz Việt: Jazz in the Print Media of Socialist Vietnam
Stan Bh Tan-Tangbau, Independent Scholar

4C 10:00 AM - 11:30 AM
Paper Session

Instruments: Drums/Iconography

Chair: Zoe Sherinian, University of Oklahoma

10:00 AM Dravidian or Dalit?: Reconstructing the Historic Parai Frame Drum of South India
Zoe Sherinian, University of Oklahoma

10:30 AM Beyond the Rhythm: Frame Drums, Gender, and the Politics of Spirituality in North America
Sinem Eylem Arslan, University of Toronto

11:00 AM Getting Married while the Neighbors Mourn: The Frame Drum as an Instrument of Social Harmony in Badakhshan, Tajikistan
Chorshanbe Goibnazarov, University of Central Asia

4D 10:00 AM - 11:30 AM
Paper Session

Ecomusicology I

Chair: Nancy Guy, University of California, San Diego

10:00 AM "Better regulate than never!": Music and Industrial Pollution in the Ohio River Valley
James B Morford, University of Puget Sound

10:30 AM "Of Sounds and Footsteps:" An Eco-Ethnomusicological Approach to Soundwalks
Luca Gambirasio, University College Cork

11:00 AM A First Approach to the Presence of Diverse Environmentalisms through Ambient and Metal Music in Chile.
Jan Koplów, Duke University

4E 10:00 AM - 11:30 AM
Roundtable

Doing Public-facing (Ethno)Musicology and Community Music Today: Perspectives from Africa

Oladele Oladokun Ayorinde, Stellenbosch University
Alaba Ilesanmi, Florida State University
Josh Brew, University of Pittsburgh, University of Virginia

- 4F** 10:00 AM - 11:30 AM
Workshop
- Mennonite Action: Mobilizing Religious Hymns for Political Protest**
Anneli Loepp Thiessen, University of Ottawa
Katie Graber, The Ohio State University
Austin McCabe Juhnke, The Ohio State University
- 4G** 10:00 AM - 11:30 AM
Paper Session
- Historical Studies in Ethnomusicology II**
Chair: Revell Carr, University of Kentucky
- 10:00 AM "Justice sleeps but never dies." Music Archive Speaking of Purge
Tatevik Shakhkulyan, Komitas Museum-Institute
- 10:30 AM Race, Body, Labor: The Player Piano and the Mediation of Blackness
Benjamin Patrick Skoronski, Cornell University
- 11:00 AM The Idea of Folk Music
Ross Cole, University of Leeds, United Kingdom
- 4H** 10:00 AM - 11:30 AM
Roundtable
- 4H: That's Not Really Music: Orientations Toward a Neuro-Ethnomusicology**
Aaron Colverson, University of California, San Francisco
Sarah Politz, City College of New York
Welson Tremura, University of Florida
John Williamson, University of Florida
Ron Cohen, University of Florida

- 4I** 10:00 AM - 11:30 AM
Paper Session
- Musical and Intersectional Identities in Northern New Mexico**
Chair: Amie Maciszewski, Sangeet Millennium
- 10:00 AM Desire, Female Captivity, and Oppression in Old New Mexico
Brenda M. Romero, University of Colorado, Boulder, Emerita
- 10:30 AM Body Politics, Sexual Slavery, and Intersectionalities in the Ballad "La indita de Juliana Ortega"
Carmella Scorgia-Pacheco, New Mexico Highlands University
- 11:00 AM Discussant: Amie Maciszewski, Sangeet Millennium
- 4J** 10:00 AM - 11:30 AM
Paper Session
- Festivals**
Chair: Anaar Desai-Stephens, Eastman School of Music
- 10:00 AM Sounding Unity in Segregated Spaces: Vālaga in South India
John James Napier, University of New South Wales
- 10:30 AM Reframing the Avant-Garde(n): An Examination into Arts for Art's InGardens Festival
Elizabeth Frickey, New York University

- 5A** 12:00 PM - 02:00 PM
Paper Session
- Performer Interactions**
Chair: Joanna Bosse, Michigan State University
- 12:00 PM When Bands Employ Two Musicians to Play the Same Thing: A Comparative Analysis on the Basis of Performer/Performance Redundancies
Sean Bellaviti, Toronto Metropolitan University
- 12:30 PM Devagan
film
Shan Du, University of Milan
- 01:00 PM Singing with Hands: Music Making and Plains Indian Sign Language at Powwows in Oklahoma
Maxwell Hiroshi Yamane, University of Oklahoma
- 01:30 PM Music and the Social at the Crossroads of Cognitive Science and Ethnomusicology
Adam Joseph Kielman, The Chinese University of Hong Kong
- 5B** 12:00 PM - 02:00 PM
Roundtable
- Foreign Pioneers in the Post-Independence History of South Asian Music**
Francesca Cassio, Hofstra University
Christian Poske, University of Music and Performing Arts Vienna
Sumeet Anand, Independent Scholar, India
Brian Q. Silver, International Music Associates, Washington
Janhavi Phansalkar, City University of New York, Graduate Center
Daniel Neuman, University of California, Los Angeles

- 5C** 12:00 PM – 02:00 PM
Paper Session
- Pesky Auralities: Sounding the More-than-Human, Hearing the Unwanted Animal**
Chair: Jack Harrison, University of Warsaw
- 2:00 PM Unsettling Animal Sounds: Disrupting Silent Settler Imaginaries in the Boundary Waters Canoe Area Wilderness
Bailey Hilgren, New York University
- 12:30 PM “Yip Yip Yip Yow”: Singing the Vocal “Break” as a Decolonial Practice of Human–Coyote Kinship
Jack Harrison, University of Warsaw
- 01:00 PM Grackle Call: Trash Birds and the Nouveaux Austinite
Julianne Graper, Indiana University
- 01:30 PM Unwanted Sounds, Unwanted Animals: Listening, Urbanization, and Inter-Species Necropolitics in Mexico City’s Forests
Andrew Green, University of Warsaw
- 5D** 12:00 PM - 02:00 PM
Paper Session
- Contemporary Dialogues Across the Black Atlantic: Examining African & Diasporic Connections in Education, Religion and Popular Music**
Chair: Birgitta Johnson, University of South Carolina
- 12:00 PM Black Music is King: Tracing Beyoncé’s Centering of the African World in Global Pop
Birgitta Johnson, University of South Carolina
- 12:00 PM Chão Batido, Coco Pisado: African Foundations of Coco da Xambá
Loneka Wilkinson Battiste, University of Tennessee, Knoxville
- 12:00 PM Center of a World: Exploring Encounters with African Music at Historically Black Colleges and Universities
Fredara Hadley, The Juilliard School

- 5E** 12:00 PM - 02:00 PM
Roundtable
- 5E: Socialist and Anti-Capitalist Alternatives through Music, Sound, and Movement**
Ana Hofman, Research Centre of Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia
Rasika Ajotikar, University of Hildesheim, Germany
Michael Birenbaum Quintero, Boston University
Samuel Araujo, Federal University of Rio de Janeiro
Ben Barson, Bucknell University
Sevi Bayraktar, the Cologne University of Music and Dance, Germany
- 5F** 12:00 PM - 02:00 PM
Paper Session
- Material Culture and Craft Values in Music's New Social Formations**
Chair: Eliot Bates, City College of New York, The Graduate Center
- 12:00 PM Materials of Asynchronous Valuation: Independent Labels, Domestic Reissue Practices and Decolonial Efforts in Lima, Peru
Agustina Checa, Lehman College
- 12:30 PM Defying the Fetish: Gender Transformations and Material Culture Economy in South American Lutherie
Rubens de la Corte, City College of New York, The Graduate Center
- 01:00 PM Fetishism, Valuation, and the Gear Cultures of Hardware Modular Synthesizers
Eliot Bates, City College of New York, The Graduate Center

- 5G** 12:00 PM - 02:00 PM
Paper Session
- Feminist Ethnomusicology**
Chair: Sumanth Gopinanth, University of Minnesota
- 12:00 PM Rapist in Your Path: Transnational Feminisms and the Iranian Women-Led Movement
Hozan Hashempour, University of Alberta
- 12:30 PM Feminist Ethnomusicology, Vulnerable Research, and the Afterlives of Ethnography
Sidra Lawrence, Bowling Green State University
- 01:00 PM "Lugar de mulher é onde ela quiser (A woman's place is wherever she wants)": A New Perspective on Brazilian Women Drumming for Social Change
Abigail Rehard, Florida State University
- 01:30 PM She Sang, She Dissented, She Inspired: Aural Utopia in Iqbal Bano's "Hum Dekhenge" and her South Asian Womxn Comrades
Balakrishnan Raghavan, University of California, Santa Cruz
- 5H** 12:00 PM - 02:00 PM
Paper Session
- Musical Representation and Identity I**
Chair: Ruth Opara, Columbia University
- 12:00 PM The Socio- Cultural Function of Ponsé and Kúlumbú of Owode Ketu
Oluwaseun Oluwafemi Soneye, University of Lethbridge
- 12:30 PM Zongo Identity in Ghanaian Popular Music
Nathaniel Robert Ash-Morgan, University of North Texas

5I 12:00 PM - 02:00 PM
Paper Session

Cumbia Aesthetics and Politics in Latin America
Chair: Eloy Antonio Neira de la Cadena, University of California, Riverside

12:00 PM La Sonora Dinamita Band and the Latin American Migration to Southern California: A Borgian Analysis of the Only Band in the US that can Play in More than One Place at a Time.
Eloy Antonio Neira de la Cadena, University of California, Riverside

12:30 PM Dancing the Path to Congress: Chicha Music and Peruvian Political Advertising, 2006-2011
Valeria Chavez, North Western University

01:00 PM Cumbia Norteña and the Transnational Figure of the Sirreño
Kristian Rodriguez, North Western University

01:30 PM The Beginning of Chilean Cumbia: La Sonora Palacios Band as Part of the Chilean Popular Culture
Constanza Fuentes, University of Texas at Austin

5J 12:00 PM - 02:00 PM
Roundtable

Critical Ethnographies: Ethics, Challenges, and Dilemmas
Michael A. Figueroa, University of North Carolina at Chapel Hill
Alisha Lola Jones, University of Cambridge
Anna Schultz, University of Chicago
Benjamin Teitelbaum, University of Colorado, Boulder
Deborah Wong, University of California, Riverside

02:15 PM - 03:15 PM
Anatolian Ecumene Special Interest Group

02:15 - 03:15 PM
Rising Voices in Ethnomusicology: Student Open Meeting

02:15 - 03:15 PM
Special Interest Group for Medical Ethnomusicology

02:15 - 03:15 PM
Special Interest Group for Music of the Francophone World

02:15 - 04:15 PM
Applied Ethnomusicology Section

6A 07:00 PM - 09:00 PM
Paper Session

Guitars in Africa: Histories, Presences, Futures
Chair: Nathaniel Braddock, Boston University

07:00 PM Strings of Revolution: The Adoption and Transformation of Electric Guitar in Eritrean Guayla
Dexter Story, University of California, Los Angeles

07:30 PM Playing Guitar, Thinking Tidinit
Owen Gardner, Berlin, Germany

08:00 PM African Electrical Networks
Nathaniel Braddock, Boston University

- 6B** 07:00 PM - 09:00 PM
Paper Session
- Sonic Afro-Diasporic Forces and Exchanges in Salvador, Brazil**
Chair: Cody Case, University of Florida
Laurisabel Ana da Silva, Federal University of Bahia
Recôncavo
- 07:00 PM 50 Years of Blocos Afro and Black Resistance: 2024 Carnival and Salvador Capital Afro
Cody Case, University of Florida
- 07:30 PM About the Africas that Inhabit Salvador: Pan-Africanisms and Afro-diasporic Thinking in the Construction of Brazilian Cooperative Relations
*Laurisabel Ana da Silva, Federal University of Bahia
Recôncavo and Bahian Educational Secretary*
- 08:00 PM The Music of the Blocos Afro from Salvador, Brazil: Educational Power and Global Reach
*José Mário Bezerra da Silva, Federal University of Bahia
and Tambores do Mundo*
- 08:30 PM Resilience and Resistance: Black Brazilian Experiences in Leadership, Diaspora, and Collective Identity
Priscila Santana, Columbia University and Kilomba Collective

- 6C** 07:00 PM - 09:00 PM
Paper Session
- Explorations of Connectedness and Otherness in Icelandic Musicking**
Chair: Kimberly Cannady, Te Herenga Waka - Victoria University of Wellington
- 07:00 PM Evolution of Iceland's Music Industry: Striking a Balance Between Professionalism and Distinctive Identity
Þorbjörg Daphne Hall, Iceland University of the Arts
- 07:30 PM Extending Europe's "Creative Belt": Considering the Iceland Airwaves Showcase as a European Event
Lucas Henry, Independent Scholar, Hamilton, New Zealand
- 08:00 PM Musicking Moving Images in Iceland: Enacting Film & TV Composition in a Nordic Isle
Jeremy John Peters, Wayne State University
- 08:30 PM Discussant: Kimberly Cannady, Te Herenga Waka - Victoria University of Wellington
- 6D** 07:00 PM - 09:00 PM
Paper Session
- 6D: K-pop Studies Beyond the K: Exploring New Theoretical and Methodological Possibilities Through Ethnography**
Chair: So Yoon Lee, University of Chicago
- 07:00 PM Decentralizing Professional Vision: Designing an Ethnographic Methodology for Examining Cultural Products
Wee Yang Soh, University of Chicago
- 07:30 PM Becoming a K-pop Producer: Vocational Training and Cultural Production in South Korea's Popular Music Industry
So Yoon Lee, University of Chicago
- 08:00 PM Hanguk Dance as an "Ethnic" Dance in China: Mediatized Dance Studios, Neoliberal Urban Space, and the Post-Socialist State
Yanxiao He, Tsinghua University

09:30 AM – 10:00 AM
Special Event

Practices of Contemplation and Mindfulness
Maria S. Guarino, Independent Scholar

7A 10:00 AM - 02:00 PM
Workshop

World Music Pedagogy Workshop

7B 10:00 AM - 12:00 PM
Roundtable

Daily Ethnomusicologies: Or, Ethnomusicologists are Everywhere and Why That Matters.
Maria S. Guarino, Independent Scholar
Umi Hsu, Public Humanist and Audio Producer
Janice Mahinka, Hartford Community College
Michael Bishop, Vocalist and Writer
Kyle Chatteleton, The Durham Museum

7C 10:00 AM - 12:00 PM
Paper Session

Geáitse: The Aesthetics of Movement and Gesture in the Expression of Irish Traditional Music and Dance
Chair: Triona Ní Shíocháin, University of Galway, Ireland

10:00 AM Ceol sna Cosa: Multimodal Listening and the Corporeality of Musical Experience in Irish Traditional Dance Music and Dance
William Kearney, Maynooth University, Ireland

10:30 AM Ón gcloigeann go dtí na cosa: Embodied Orality in the Sean-Nós Dancing Tradition
Nada Ní Chuirín, Maynooth University, Ireland

11:00 AM Singable Playing and Musical Dance: Artistic Research Explorations of Aesthetic Ecosystems of Slow Air Playing and Polka Playing in Irish Tradition
Triona Ní Shíocháin, University of Galway, Ireland

7D 10:00 AM - 12:00 PM
Paper Session

Histories of Choreographic Exchange: Latin American Dance and the Global Easts
Chair: Sydney Hutchinson, Humboldt-Universität zu Berlin

10:00 AM Tanz die Revolution! East Germans and Latin American Dance During the Cold War
Sydney Hutchinson, Humboldt-Universität zu Berlin

10:30 AM Salsa Dancing in Reform-Era China: In Search of Modernity and Cosmopolitan Identity Markers
Ketty Wong, University of Kansas

11:00 AM Tango in Japan: Rethinking the “East Asia” – “Latin America” Nexus
Yuiko Asaba, SOAS University of London

11:30 AM La Cumparsita and Fairouz: Tango Music and Dance From Buenos Aires to Beirut
Kirsty Bennett, Lancaster University

7E 10:00 AM - 12:00 PM
Paper Session

Voicing Quiet and the Acoustically Inaudible
Chair: Benjamin Tausig, Stony Brook University

10:00 AM Non-Acoustic Sound and Sonic Spectrality in Cambodia
Jeffrey Dyer, Ball State University

10:30 AM Underhearing Chaos: Suicide, Subvocality, and Transient Stabilities in South Korea
Cody Black, Duke University

11:00 AM Not Much Melody: Covid-Era Amidah Prayers at the Synagogue in Sofia, Bulgaria
Ian MacMillen, Yale University

- 7F** 10:00 AM - 12:00 PM
Paper Session
- Contemporary Perspectives on Afro-Venezuelan Tambor**
Chair: Victoria Mogollon Montagne, The University of Texas at Austin
- 10:00 AM Afro-Venezuelan Sonority and Remembrance: Culo e' Puya Drumming Ensemble and the Circulation of Memory in Curiepe, Barlovento
Meyby Ugueto-Ponce, Venezuelan National Research Institute
- 10:30 AM The Voice Behind the Drum
Carlos Colmenares Gil, Indiana University
- 11:00 AM Where are the Drums?
Mesi Bakari-Walton, Howard University
- 11:30 AM Electro Tambor: Diasporic Stories of Collaboration and Experimentation with Afro-Venezuelan Music
Victoria Mogollon Montagne, The University of Texas at Austin
- 7G** 10:00 AM - 12:00 PM
Paper Session
- Maqam Creativity on the Borders: Musical Alternatives to the Nation-State**
Chair: Denise Gill, Stanford University
- 10:00 AM Border Listening with Central Asian Maqam Musicians
Rachel Harris, SOAS, University of London
- 10:30 AM Musical Intimacy, Model Citizenship, and Sufism in the Life of Niyazi Sayın
Banu Senay, Macquarie University
- 11:00 AM Makam Across Greece and Turkey: Identity, Belonging, and History
Munir Gur, Stanford University
- 11:30 AM The Legacy of Hajibaba Huseynov and Musical Imagination Across the Azerbaijan-Iran Border
Polina Dessiatnitchenko, Waseda University

- 7H** 10:00 AM - 12:00 PM
Roundtable
- 7H: The Ethics and Politics of Care in Music Studies**
Felicia Youngblood, Western Washington University
Sonia Gaiind-Krishnan, University of the Pacific
Ailsa Lipscombe, University of Cincinnati
Niyati Dhokai, George Mason University
Guilnard Moufarrej, United States Naval Academy
Rebekah E. Moore, Northeastern University
Klisala Harrison, Aarhus University
- 7I** 10:00 AM - 12:00 PM
Paper Session
- Referentiality and Black Music in the US**
Chair: Kyra Gaunt, University at Albany, State University of New York
- 10:00 AM Beyoncé, Rhiannon Giddens, and the Era of Black Music Reclamation
Maya Brown-Boateng, University of Pittsburgh
- 10:30 AM "MY HOUSE:" The Sampling Historiographies Behind Queen Bey
Jordan Renee Brown, Harvard University
- 11:00 AM Vamping on the Internet: Outlining the Memefication of Gospel Music on TikTok
Anita Danielle Ingram, Yale University
- 11:30 AM The Motor-Booty Affair: George Clinton's Detroit
Benjamin Doleac, University of California, Los Angeles

- 7J** 10:00 AM - 12:00 PM
Paper Session
- Archiving**
Chair: Shalini Ayyagari, University of Pittsburgh
- 10:00 AM Activating Sound Archives Through Sampling: The Acholitronix of Leo PaLayeng
Basile Koechlin, University of Virginia
- 10:30 AM Key Factors for Interacting with Irish Traditional Music in North American Archives: Some Survey Results
Patrick Egan, Munster Technological University, Cork, Ireland
- 11:00 AM Dreaming Kurdistan: Media Circulations in a Moving Music Culture
Fidel Kılıç, University of California, Santa Barbara
- 11:30 AM Against Museification: Discrepant Songs from Post-Independence Angola
Nina Baratti, Harvard University
- 8B** 12:30 PM - 02:00 PM
Paper Session
- Instruments I**
Chair: Eliot Bates, City University of New YorkThe Graduate Center
- 12:30 PM Sounding the Universe: Considering Balinese Sunari and Suling
I Gde Made Indra Sadguna, Institut Seni Indonesia Denpasar
Elizabeth Clendinning, Wake Forest University
- 01:00 PM Sustaining Intangible Cultural Heritage, Or the Ethnomusicologist as Instrument Maker
Jun Kai Pow, Unviersity of the Arts, Singapore
- 01:30 PM The Brazilian Dream? Migrant Epistemologies in the Songwriting of Haitain Artists in Brazil
Caetanós Santos, University of Oxford and Stuart Hall Foundation

- 8C** 12:30 PM - 02:00 PM
Roundtable
- Care Ethics, Participatory Action Research, and New Approaches in the Ethnomusicologies of Deaf Culture and Neurodiversity**
Emily Williams Roberts, University of Chicago
Jennifer Msumba
Warren Churchill, New York University, Abu Dhabi
Katelyn Best, West Virginia University
Michael Bakan, Florida State University
- 8D** 12:30 PM - 02:00 PM
Paper Session
- Gender in Asian American Music**
Chair: Yun Emily Wang, Duke University
- 12:30 PM Not Your Fantasy: Dismantling Images of the Yellow Woman in the Work of Rina Sawayama
Alissa Lin-Jun Liu, University of California, San Diego
- 01:00 PM "The Ballad of Chol Soo Lee" as an Asian American Anthem
Sora Woo, University of California, San Diego
- 01:30 PM Transcultural Harmonies: Exploring Collaborative Music by Korean Artists in 21st Century America
Mingyeong Son, Seoul National University
- 8E** 12:30 PM - 02:00 PM
Paper Session
- Nostalgia**
Chair: León F. García Corona, University of Southern California
- 12:30 PM Singing the Singapore Story: Music and the Politics of Nostalgia
Shiva Ramkumar, Harvard University
- 01:00 PM Icons of Langgam Jawa and the Aging Voice as Site of Nostalgia
Hannah Standiford, University of Pittsburgh
- 01:30 PM Enigmatic Nocturnes: Unveiling the Narratives of Jeonju's Cultural Producers After Dark
Hae In Lee Holden, University of Hawai'i at Mānoa

8F 12:30 PM - 02:00 PM
Paper Session

Music/Film

Chair: Stefan Fiol, University of Cincinnati

- 12:30 PM Plight of the "Butterflies": India's Millennial Struggles, the Bollywood Film Song, and the Musical Shaping of Generations
Victor A Vicente, Chinese University of Hong Kong-Shenzhen
- 01:00 PM Sonance and Semblance: Voice, Meaning, and Character in Hindi Female Playback Singers
Natalie Sarrazin, State University of New York, Brockport
- 01:30 PM Enophonia: Black Panther In Concert and the Reunion of the Original African Contributors with Their Own Musical Sounds
Jason Buchea, The Ohio State University,

8G 12:30 PM - 02:00 PM
Paper Session

Sound Studies I

Chair: Marié Abe, University of California, Berkeley

- 12:30 PM Moving Beyond Settler Listening Logics and Hearing Indigenous Sovereignty in Pennsylvania
Alexa Lauren Woloshyn, Carnegie Mellon University
- 01:00 PM From Ruins to Reverberations: Mapping the Auditory Landscape of the US Camptown in the Korean Borderland
Jeong-In Lee, University of Texas at Austin,
- 01:30 PM The Social Life of Field Recordings: Bridging Sonic Worlds through Phonography
Robert O. Beahrs, Istanbul Technical University

8H 12:30 PM - 02:00 PM
Paper Session

Ecomusicology II

Chair: Sonja Downing, Lawrence University

- 12:30 PM Music, Affect, and Politics: How and Why Singer-songwriters in Melbourne are Telling Stories about the Climate Crisis
Laura Lucas, University of Melbourne
- 01:00 PM Song from the Discarded: The Multisensory Shaping of a Community Corrido in the Oaxaca Dump
Kristen Graves, University of Toronto
- 01:30 PM "Rain Has Flowed Between Us": Water as a Musical Resource in Women's Social Music Across the Sahara
Lydia Barrett, University of California, Santa Cruz

8I 12:30 PM - 02:00 PM
Paper Session

Musical Representation and Identity II

Chair: Sonia Seeman, University of Texas at Austin

- 12:30 PM La Policia del Son: Navigating Purism, Taste, and Authority in the Contemporary Huasteca
J.A. Strub, University of Texas at Austin
- 01:00 PM Redefining Irishness: Kneecap's Impact on Irish Language and Identity Through Hip Hop as Gaeilge
Erin Stapleton-Corcoran, University Illinois, Chicago
- 01:30 PM The Kitchenspace as a Gendered, Musical Counterpublic Site of Identity Performance for Iranian Israelis
Edoardo Marcarini, SOAS University of London

8J 12:30 PM - 02:00 PM
Paper Session

8J: Chinese Identity

Chair: Shuo Yang, Central Conservatory of Music, Beijing

12:30 PM Alternative Expressions of Chineseness: Dow Wei's
Electronic Dance Music
Ko-Hua Hung, University of California, Davis

01:00 PM Compromise and Challenge: Negotiating and Renegotiating
Social, Gender, and Sexual Concepts of Errenzhuan Music
and Performance in Rural Northeast China
Yifei Zhang, Kent State University

01:30 PM Theatre as Memory Site: Cultural Activities, Imaginaries,
and Theatrical Things of a Regional Xiqu in Contemporary
China
Chen Chen, Independent Scholar

02:15 PM - 03:15 PM

African and African Diasporic Music Section Business Meeting

02:15 - 03:15 PM

Chapters

02:15 - 03:15 PM

Education Section Business Meeting

02:15 - 03:15 PM

Latin American & Caribbean Music Section

02:15 - 04:15 PM

Religion, Music, and Sound Section

02:15 - 04:15 PM

African and African Diasporic Music Section Keynote

07:00 - 08:00 PM

An Asian American Listening Party

07:00 PM - 08:00 PM

LACSEM Mentoring Session

07:00 - 08:00 PM

Special Interest Group for Japanese Performing Arts

07:00 - 08:00 PM

Sound Studies Section Workshop - Sound Studies in the Curriculum

07:00 PM - 08:00 PM

South Asian Performing Arts Section Business Meeting

08:00 PM - 09:00 PM

Sound Studies Section

08:00 PM - 09:00 PM

South Asian Performing Arts Section Discussion

08:00 AM - 09:00 AM

Ethics Committee

9A 10:00 AM - 11:30 AM
Paper Session

Time and Periodicity

Chair: Richard K. Wolf, Harvard University

10:00 AM The Veil Was Torn: Inverse Perspective in Sofia
Gubaidulina's St. John Passion
Madeline Styskal, University of Texas at Austin

10:30 AM Musical Time Travel in Contemporary Hasidic Judaism: The
Creation of Flexible Timescapes through the Performance of
Nigunim
*Gordon Dale, Hebrew Union College-Jewish Institute of
Religion*

11:00 AM Further Approaches to Musical Periodicity, Revisited
Michael Tenzer, University of British Columbia

9B 10:00 AM - 11:30 AM
Paper Session

Migration, Diaspora and the U.S.

Chair: Elizabeth Macy, Metropolitan State University of Denver

10:00 AM Classical or Folk: Professional Chinese Instrumentalists'
Diasporic Music-Making in North America
Jing Xia, Independent Scholar

10:30 AM Island in the Continent: Southern Californian Pacific
Islanders' Performance of Indigenous Time in Reggae
Chun-Chia Tai, University of California, Riverside

11:00 AM Diaspora and Iranian Music: The Activities of Iranian Women
Musicians in New York City
Sara Feili, Wesleyan University

9C10:00 AM - 11:30 AM
Paper Session**Indigenous Studies**

Chair: John-Carlos Perea, University of Washington

10:00 AM Mapuche Indigeneity, Sound, and Listening in Santiago de
Chile
*Leonardo Díaz-Collao, Instituto de Música, Universidad
Alberto Hurtado*

10:30 AM Voices of Sovereignty: Indigenous Occupation through
Radio
Everardo {Ever} Reyes, University of California, Berkeley

11:00 AM Musicking in Indigeneity: A Case Study of the Music of Kato
wa Tabaka's Fusion Music.
*James Nderitu Kiragu, University of Georgia, Athens,
Georgia*

9D10:00 AM - 11:30 AM
Paper Session**9D: Sonic Cairo: Networking Urban Power and Spirituality**

Chair: Salvatore Morra, Università degli Studi della Tuscia, Viterbo, Italy

10:00 AM Sound, Space and Power in Cairene Mawālīd
*Kawkab Tawfik, Institut Français d'Archéologie Orientale du
Caire, Egypt*

10:30 AM Rhythmic Elasticity and Artificial Sound in the Mūlīd of Sīdī
'Alī al-Bayyūmī
*Salvatore Morra, Università degli Studi della Tuscia, Viterbo,
Italy*

11:00 AM Dancing to Mahraganat Music: Noise and Temporality
Dalia Ibraheem, Rutgers University

9E 10:00 AM - 11:30 AM
Paper Session

Musicking Religion I

Chair: Andrew Mall, Northeastern University

- 10:00 AM Encruzilhadas: Sonic and Spiritual Warfare in Brazilian Pentecostalism
Cibele M. Moura, Cornell University
- 10:30 AM Negotiating Religions and Cultures: Reflections on the Western Polyphony Texture in the Chinese Lahu music
Yuwen Zheng, Xi'an Conservatory of Music, ShaanXi, Xi'an, China
- 11:00 AM Bacchanalian Buddhist Comedians and Medieval Monastic Intoners: Evidence of Indian Buddhist Theatrics, Song, and Chant from the 1st to 13th centuries and Contemporary Survivals of Sanskrit Buddhist Chant and Song
Stephen Ithel Duran, Kyoto City University of the Arts

9F 10:00 AM - 11:30 AM
Paper Session

UNESCO

Chair: Dave Fossum, Arizona State University

- 10:00 AM Intangible Heritage, Tangible Absences: UNESCO, Heritization, and Visions of Living Tradition in Momo(y)eria
Ioannis Tsekouras, National and Kapodistrian University of Athens
- 10:30 AM Gugak and the Law: Shaping the Future of the Korean Traditional Performing Arts Industry
Jocelyn C Clark, Pai Chai University
- 11:00 AM Intangible Cultural Heritage and the Making of Historical Narratives: The Case of Italian Opera Singing
Siel Agugliaro, Università di Pisa

9G 10:00 AM - 11:30 AM
Paper Session

Musical Tradition and Technological Mediation

Chair: Christopher Scales, University of Michigan

- 10:00 AM Puppet Voices and Overcoming Music Censorship on Iranian Television
Talieh Wartner-Attarzadeh, Kunstuniversität Graz
- 10:30 AM Roots, Trunk, Branches, Leaves: Situating the Practice of Malaysia's Wayang Kulit Kelantan
Christine May Yong, Sunway University and Wesleyan University
- 11:00 AM Mediatized Representations of the Cambodian Lakhon Bassac Theatre on TV and Social Media
Francesca Billeri, London, UK

9H 10:00 AM - 11:30 AM
Paper Session

Colonialism/Christianity

Chair: Jennifer Lynne LaRue, Florida State University

- 10:00 AM Transcultural Hymns: Music and Mission in the Richards' Approach to Chinese Conversion
Fangyuan Liu, Washington University in St. Louis
- 10:30 AM Exploring Adaptation of indigenous Folk Songs from Let the Hills Sing
Chi-Yu Chen, National Taiwan University

- 9I** 10:00 AM - 11:30 AM
Paper Session
- Dance/Movement I**
Chair: janice mahinka, Harford Community College
- 10:00 AM The Musicality of a Kathakaar: The Value and Integration of Music as a Kathak Dancer
Shivani Joshi, Sri Sri University
- 10:30 AM Applied Dance Anthropology: Historical Influences and Contemporary Directions
Pegge Vissicaro, Northern Arizona University
- 11:00 AM Solidarity in Precarity: Embodying Anger in Hardcore Punk Moshing Technique
Emily Kaniuka, The Ohio State University
- 9J** 10:00 AM - 11:00 AM
Performance/Demonstration
- Theorizing Phrase Structure in Guqin Music**
Chair: Ruixue Hu, Eastman School of Music
- 10A** 12:00 PM - 2:00 PM
Roundtable
- President's Roundtable: Care, Conflict, and Commitment in Ethnomusicological Work**
Samuel Araujo, Federal University of Rio de Janeiro
Kyra Gaunt, University of Albany, State University of New York
Deonte Harris, University of North Carolina at Chapel Hill
Adriana Helbig
David McDonald, Indiana University
Jessica Schwartz, University of California, Los Angeles
Jeffrey Summit, Tufts University

- 10B** 12:00 PM - 02:00 PM
Roundtable
- Is A Third Ethnomusicology Possible?: Engaged Music Scholarship & the Undercommons**
Rehanna Kheshgi, St. Olaf College
Candida Rose Baptista, Golden Rose Music, LLC
Sayidcali Ahmed, Waano Learning Center,
Amelia López López, Indiana University
Ruby Erickson, Brown University
Discussant: Rebecca Dirksen, Indiana University
- 10C** 12:00 PM - 02:00 PM
Roundtable
- Whither Eco-Ethnomusicology?**
Aaron Allen, University of North Carolina at Greensboro
Jennifer C. Post, University of Arizona
Chad/čnaq'ymi Hamill, Northern Arizona University
Denise Von Glahn, Florida State University
Mara Miksch, Madrona Studio
Jeff Todd Titon, Brown University
- 10D** 12:00 PM - 02:00 PM
Paper Session
- Musicking Identities, Ruptures, and Emerging Soundscapes in Africa**
Chair: Obianuju Akunna Njoku, University of Mississippi
- 12:00 PM Musicking and Visualizing Extractivism and Environmental Degradation in Nigeria, Zambia, and South Africa
Olusegun Stephen Titus, Obafemi Awolowo University, Ile-Ife
- 12:30 PM "Pushing the Ocean Back": Singing Climate Disaster and Islamic Hagiography in Senegal's Layène Community
Margaret Rowley, Widener University
- 01:00 PM Rethinking the 'Harem': Sound Ecologies and Ruptures of Nupe Women in Northern Nigeria
Obianuju Akunna Njoku, University of Mississippi
- 01:30 PM "Ordering What is Good and Forbidding Evil:" From Jihad Poetry to Jihadi Nashīd in the Era of Uthman dan Fodio and Boko Haram
Oghenevwarho Gabriel Ojakovo, California State University, Dominguez Hills

- 10E** 12:00 PM - 02:00 PM
Roundtable
- Navigating Academic/Non-Academic Interaction in Music and Minorities Research**
Malik Sharif, University of Music and Performing Arts Vienna, Music and Minorities Research Center
Ursula Hemetek, University of Music and Performing Arts Vienna, Music and Minorities Research Center
Anja Brunner, University of Music and Performing Arts Vienna
Cornelia Gruber, Austrian Academy of Sciences, Phonogrammarchiv
Kai Tang, University of Music and Performing Arts Vienna, Music and Minorities Research Center
Eva Leick, University of Music and Performing Arts Vienna, Music and Minorities Research Center
- 10F** 12:00 PM - 02:00 PM
Paper Session
- 10F: Collective Sounds: Crowds and Community in Sports and Festivals**
Chair: Jasmine Henry, University of Pennsylvania
- 12:00 PM A Feeling of Belonging: Noise, Sonic Heritage, and the Sound Space of València's Mascletà
Rachel Horner, Cornell University
- 12:30 PM Disarming the Battle of the Bands: Play and Queer Time in College Band Rivalries
Katherine Pittman, University of California, San Diego
- 01:00 PM Silver Scrapes: Liveness, Communalism, and the Sounds of League of Legends E-Sports
Nic Vigilante, Cornell University
- 01:30 PM Sonic Junk and Techno Trash in the Azores: Sound, Sensation, and Satisfaction in Performances with Recycled Objects
Abigail C. Lindo, University of Florida

- 10G** 12:00 PM - 02:00 PM
Paper Session
- Community, Transmission, and Revival in the "Music Village"**
Chair: Shireen Nabatian, University of California, Santa Cruz
- 12:00 PM Community and music in the making: Müzik Köyü and questions of Anatolian diversity
Mathieu Poitras, University of Ottawa
- 12:30 PM Transnationalism, Postnationalism, and Cosmopolitanism in Folk-Revivalist Music Workshops: The Case of Müzik Köyü
Dimitris Gkoulmaris, University of Texas at Austin
- 01:00 PM Pleasure, Devotion, Relation: The Intersection of Music Transmission and Revival at Three Summer Music Workshops
Shireen Nabatian, University of California, Santa Cruz
- 01:30 PM Discussant: Leonieke Bolderman, University of Groningen
- 10H** 12:00 PM - 02:00 PM
Paper Session
- Virtual Communities**
Chair: Katelyn Best, West Virginia University
- 12:00 PM Resistance Through Musicking: Guichu Community on Bilibili
Zixuan Wang, University of Texas at Austin
- 12:30 PM Meta Networking: Multiplayer Mode in Virtual/Augmented Reality Rhythm/Dance Games
Ashley Ann Greathouse, University of Cincinnati
- 01:00 PM Spirituality in Creating Collaborative Groove Music in Accessible Online Space
Tom Zlabinger, York College and City University New York
Gareth Dylan Smith, Boston University
- 01:30 PM Using Ethnographic Methods to Investigate Synthwave, an Online Community of Practice
Jessica Blaise Ward, Leeds Beckett University

02:00 PM - 03:15 PM

Ethnomusicology Journal Editorial Board

02:00 PM - 03:15 PM

Gender and Sexuality Studies Section Invited Talk

02:00 PM - 03:15 PM

Popular Music Section Business Meeting

Speaker: Melissa Avdeeff, University of Stirling

02:00 PM - 03:15 PM

Special Interest Group for Celtic Music

02:00 PM - 03:15 PM

Special Interest Group for Cognitive Ethnomusicology

02:00 PM - 04:15 PM

Popular Music Section: David Sanjek Lecture in Popular Music

07:00 PM - 08:00 PM

Robinson Network Group

07:00 PM - 08:00 PM

Society for Arab Music Research Mixer

07:00 PM - 09:00 PM

Association for Chinese Music Research

Chair: Shelley Zhang, Rutgers University

Speakers:

Lei Ouyang, Swarthmore College

Ho Chak Law, The New School

Shzr Ee Tan, Royal Holloway

Qian Mu, RILM

07:00 PM - 09:00 PM

Association for Korean Music Research

07:00 PM - 09:00 PM

Historical Ethnomusicology Section

Speakers: Peter Jeffery, Princeton University and University of Notre Dame

Yang Yuanzheng

07:00 PM - 09:00 PM

Improvisation Section

- 11A** 10:00 AM - 12:00 PM
Paper Session
- Musicking Religion II**
Chair: Nathan Myrick, Mercer University
- 10:00 AM The Disguised Sexist Double Standard in American Church Music Ministries
Heather MacLachlan, University of Dayton
- 10:30 AM “And Will I Be Invited to the Sound?”: Evangelical Masculinity, Hipster Christianity, and the Banjo in Seven Swans
Joshua Busman, University of North Carolina at Pembroke
- 11:00 AM The Evolution of Religious Deaf Song
Stephen J. Parkhurst, SIL International
- 11B** 10:00 AM - 12:00 PM
Paper Session
- Memory and Memorialization**
Chair: Frank Gunderson, Florida State University
- 10:00 AM Resurrecting Stars of the Past: The Role of Technology in Memorializing Japan’s Misora Hibari
Shelley Brunt, RMIT University
Amane Kasai, Kyoto University of the Arts
- 10:30 AM Personalized Playlists for People Living with Dementia: The Limitations and Possibilities of Co-Curation
Theresa A. Allison, University of California San Francisco
Jennie Gubner, University of Arizona
- 11:00 AM “This is How We Remember That War”: Musical Memories of Chinese Anti-American Songs
Meng Ren, Newcastle University,

- 11C** 10:00 AM - 12:00 PM
Paper Session
- “The Insistence of Being Heard”: Women, Music, and the Circumvention of Oppressive Structures**
Chair: Vivianne Asturizaga, California State University, Fullerton
- 10:00 AM The Embodiment of Virtual Identities, from Radio Golha to Instagram: Female Voice, Visibility, and Aesthetics in Iranian Classical Music
Nasim Ahmadian, University of Alberta
- 10:00 AM Hearing What You See, Seeing What You Hear: Bolivian Musical Muses’ Songs of Resistance
Vivianne Asturizaga, California State University, Fullerton
- 10:00 AM Leading voices in Counterpoint to Silence: Female Political Prisoners and their Musical Practices in the early decades of Francisco Franco’s Regime
Ana-Maria Alarcón-Jiménez, Universitat Autònoma de Barcelona
- 11D** 10:00 AM - 12:00 PM
Paper Session
- Music and Violence**
Chair: Johnathan Ritter, University of California, Riverside
- 10:00 AM “‘Repertoires of Violence’: Music in Military Networks in Occupied East Timor”
Julia Byl, University of Alberta
- 10:30 AM The Bellicose Ordinary: Music, Media, and Violence in Western Mexico
Chris Batterman Cháirez, University of Chicago
- 11:00 AM The Introduction of the Label “Gender Violence” to the Fondo de Música Tradicional IMF-CSIC: A Contemporary Perspective on Folk Songs with Violent Content Against Women Collected During Early Francoism
Flora Saki Giordani, Boston University
- 11:30 AM Music in Action: Combatting Witchcraft-related Violence in Rural South Africa
Nanette De Jong, Newcastle University
Jongisilo Pokwana Ka Menziwa, Vusizwe Foundation

- 11E** 10:00 AM - 12:00 PM
Paper Session
- Technological Negotiations of Authenticity in Popular Music**
Chair: Luis Manuel Garcia-Mispireta, University of Birmingham
- 10:00 AM Soaked in 'Verb: Onboard Effects in the Pursuit of Authenticity in Local Ann Arbor, MI Music Venues
Clay Conley, University of Michigan
- 10:30 AM "A Self-Replicating Popstar?" GrimesAI and Voicing Humanity
Kelly Hoppenjans, University of Michigan
- 11:00 AM "If you squint your ears": Queer Community and Representational Politics on GaylorTok
Emma Beachy, University of Michigan
- 11F** 10:00 AM - 12:00 PM
Paper Session
- Vulnerability in Fieldwork: Beyond Methodologies**
Chair: Anya Shatilova, Wesleyan University
- 10:00 AM Anime Music in the Concert Hall: Vulnerability and Compositional Training in the Era of Digital Streaming
Garrett Groesbeck, Wesleyan University
- 10:30 AM The Sephardic Life-Cycle Songs: Vulnerability and Revitalization in Virtual Space(s)
Lily Henley, Wesleyan University
- 11:00 AM Konesans (sacred knowledge) Vodou and the Vulnerability of Knowing
Collin Edouard, Yale University
- 11:30 AM Echoes of Empire: A Vulnerable Study of Balalaika and Domra Players in the United States
Anya Shatilova, Wesleyan University

- 11G** 10:00 AM - 12:00 PM
Paper Session
- Postcolonial Musical Networks of Luso-Sonic Geographies**
Chair: Andrew Snyder, Universidade Nova de Lisboa
- 10:00 AM "A Hora do Brasil:" Radio Social Technology in Postcolonial Language Administration in Goa
Susana Sardo, Universidade de Aveiro
- 10:30 AM What is "African Music?": Musical Categorisation and Nation-Building in Mozambique
Marco Freitas, Universidade Nova de Lisboa
- 11:00 AM "Des mornas dignes des meilleurs fados" Cesária Évora and Lusosonia in Postcolonial Cape Verde
Ana Flávia Miguel, Universidade de Aveiro
- 11:30 AM "Between Enchantment and Confrontation:" Post- and De-colonial Theories and the Viability of the Brazilian Immigrant Carnival of Lisbon, Portugal
Andrew Snyder, Universidade Nova de Lisboa
- 11H** 10:00 AM - 12:00 PM
Paper Session
- Temporalities of Belonging, Architectures of Tradition**
Chair: Bradley DeMatteo, University of Toronto
- 10:00 AM Styling the Contemporary: Creative Self-Making in Cambodian Contemporary Performance
Allan Zheng, University of California, Riverside
- 10:30 AM Roam Vong: Cambodian American Dance
Sopheha Seng, California State University, Long Beach
- 11:00 AM Court Music: Music, Sound, and Voice in a Cambodian American Park
Bradley DeMatteo, University of Toronto

- 11I** 10:00 AM - 12:00 PM
Roundtable
- Creative Intersections: Artistic Influences Between African Art, Popular, and Traditional Music Genres**
Echezonachukwu Nduka, University of Pennsylvania
Seyi Ajibade, University of Pittsburgh
Kingsley Okyere, University of Pennsylvania
Johnson Oluwajuwon Adenuga, University of Pittsburgh
Adebola Ola, Boston University
- 11J** 10:00 AM - 11:30 PM
Roundtable
- Ethnomusicological Exits: Breaks, Goodbyes, Partings**
Chair: Andrew Green, University of Warsaw
- Yuiko Asaba, SOAS University of London
Lonán Ó Briain, University of Nottingham
Rachel Harris, University of London
Rebecca Draisey-Collishaw, University of Sheffield
Barley Norton, University of London
- 12:30 PM - 12:30 PM
- Practices of Contemplation and Mindfulness**
Chair: Maria S. Guarino, Independent Scholar
- 12A** 12:30 PM - 02:00 PM
Paper Session
- Multi-species Ethnomusicology**
Chair: Kevin Fellez
- 12:30 PM Listening against "Species" at the Gibbon Conservation Center: Sounded Taxonomies and the Biopolitics of Endangered Species Conservation.
Tyler Yamin, Bucknell University
- 01:00 PM Don't Kill the Animals: The Zoe Powered Avant-Pop of Nomadic New Wave Divas, Lene Lovich and Nina Hagen
Shelina Brown, University of Cincinnati
- 01:30 PM The New Ethic: Animal Rights Activism, Hardcore Punk, and Ethnomusicology
Paige Carter

- 12B** 12:30 PM - 02:00 PM
Paper Session
- Disability Studies**
Chair: Michael Bakan, Florida State University
- 12:30 PM Musicality and "Williams Music": Expanding Music Curriculum for Neurodivergent Musicians
Alexandria Heaton Carrico, University of South Carolina
- 01:00 PM Broadening Virtual Access Beyond Participation
Steph Ban, Chicago, Illinois
- 01:30 PM Keeping the Score: Performing Music Literacy as Abledness in Melbourne's Choral Societies
Alex Hedt, The University of Melbourne
- 12C** 12:30 PM - 02:00 PM
Paper Session
- Social Movements/Protest/Resistance I**
Chair: Robin E. Moore, University of Texas at Austin
- 12:30 PM Forbidding Song: Political Aurality and the New Lawscape in Semi-Authoritarian Hong Kong
Winnie W. C. Lai, Dartmouth College
- 01:00 PM Say Their Names: Sonic Bridges and Transnational Solidarity in Iranian Diasporic Protests
Sara Fazeli Masayeh, University of Florida
- 01:30 PM What "Fat Mama Has Something to Say" has to say: About remix music and protest music in Hong Kong
Wing Sze Tse, Brown University

12D 12:30 PM - 02:00 PM
Paper Session

Affect

Chair: Ana Hofman, Research Centre of Slovenian Academy of Sciences and Arts, Ljubljana, Slovenia

12:30 PM The Musicalisation of Love and Its Global Ramifications: The Romeo and Juliet Franchise
Maria Mihaela Grajdian, Hiroshima University

01:00 PM Interrogating the Visceral: Embodiment and Visceral Persuasion in Ohad Naharin's "Echad Mi Yodea"
Angelina Helen Gibson, University of Michigan

12E 12:30 PM - 02:00 PM
Paper Session

Indigenous Studies: Native America

Chair: Liz Przybylski, University of California, Riverside

12:30 PM "Spaceship to Turtle Island": Native Slipstream and Notions of Space/Time through Indigenous Hip Hop Futurism
Jonah Francese, University of Chicago

01:00 PM "Silent Inuit, please don't cry, you'll be home some day": Inuit Popular Music and the Legacies of Indian Residential Schools
Raj Shobha Singh, Western University

01:30 PM Land, Language, Love: Sounding Sovereignty in Tanya Tagaq's "Tongues"
Emily Korzeniewski, Yale University

12F 12:30 PM - 02:00 PM
Paper Session

Interculturality I

Chair: R. Anderson Sutton, University of Hawai'i at Mānoa

12:30 PM Crossing Borders in Sound: Exploring the Intercultural Musical Landscape of Ghana's Guan People
Divine Kwasi Gbagbo, Loyola Marymount University

01:00 PM Songs of the Heart: The Fado Revival Project & Portuguese Sonic Heritage in Contemporary Goa
Caroline Collins, University of Chicago
Pramantha Tagore, University of Chicago

01:30 PM Blurred K in K-pop: Transpacific Sound Circulation, Diaspora, and Authenticity of the Music
Jiwon Kwon, University of Pennsylvania

12G 12:30 PM - 02:00 PM
Paper Session

Policies, Politics, and Politics

Chair: Kendra Renée Salois, American University

12:30 PM Reconsidering the Significance of Covering Through the Case of "Minatochō burūsu"
Ho Chak Law, The New School

01:00 PM Folk Culture Wars: How French Politicians and Musicians Use a Folk Music Conflict to Redefine Provenance, Their Politics, and Their Careers
Aleysia Whitmore, University of Denver

01:30 PM Translating Dissidence: Soviet Russian 'Guitar Poetry' in Central Asia
Katherine Freeze Wolf

12H	12:30 PM - 02:00 PM Paper Session	02:15 PM - 03:15 PM Diversity Action Committee
	Women as Tradition Bearers Chair: Ellen Koskoff, Eastman School of Music	02:15 PM - 03:15 PM Section on the Status of Women
12:30 PM	Musical Creativity and Gender: Women Musicians and the Hindustani Khayal Tradition <i>Aditi S Deo, Ahmedabad University, Ahmedabad, India</i>	02:15 PM- 03:15 PM Special Interest Group for Ecomusicology
01:00 PM	"They don't love men, they love money!" Mexican Women, Flamenco, and Translating Identities Across Borders in Charles Mingus's Musical Narrations of Mexico <i>Elisa Corona Aguilar, New York University</i>	02:15 PM - 03:15 PM Special Interest Group for Musics in and of Europe
01:30 PM	Negotiating Gender and Tradition: The Gendered Evolution in Xi'an Guyue of China <i>Xiaoya Zhu, Commonwealth University Of Pennsylvania</i>	02:15 PM - 03:15 PM Special Interest Group for Organology
		02:15 PM – 03:15 PM Special Interest Group for the Music of Iran and Central Asia
		02:15 PM - 03:15 PM Special Interest Group for the Study of Music and Violence
12I	12:30 PM - 02:15 PM Film	04:00 PM - 04:30 PM University of Chicago Press Reception
	The Music of Our Neighbors: Cultural Diversity in Small-Town Germany Chair: Juniper Lynn Hill, University of Würzburg Cornelia Guenauer, University of Würzburg	13A 07:00 PM - 09:00 PM Paper Session
		Queering Media Chair: Stephanie R. Espie, University of Delaware
12J	12:30 PM - 02:00 PM Workshop	07:00 PM Pretty and Problematic: The Use of Music in Guadagnino's Call Me by Your Name <i>Brandon Lane Foskett, University of Texas at Austin</i>
	Ask a Scholar: Mentoring and Advice from Grad School to Tenure Panayotis League, Florida State University Christina Sunardi, University of Washington-Seattle janice mahinka, Harford Community College	07:30 PM Merging Queer Thought, Politics, and Governance: Barranquilla Carnival's LGBTQ+ Musical Practices <i>Sebastian Wanumen Jimenez, Universidad del Norte and Boston University</i>
		08:00 PM The Techno-Corpo-Realities of a Queer Ethnomusicology <i>Rory Fewer, University of California, Riverside</i>
		08:30 PM Transnational Transmedia Pop Texts on Drag Race Philippines <i>James Gabrillo, University of Texas at Austin</i>

13B 07:00 PM - 09:00 PM
Paper Session

Jazz and Race

Chair: Ken Prouty, Michigan State University

07:00 PM Black Boxes, Pink Noise, and White Listening: Rationalizing Race and Gender in Live Jazz Performance
Tom Wetmore, Columbia University

07:30 PM "No Wave and all that Noise:" Race and Style in Early 1980s Downtown Experimental Music
Ken Prouty, Michigan State University

08:00 PM Sounds of the Second Line: Ethnographic Insights into Contemporary New Orleans Jazz
Nick Payne, The University of Texas at Dallas

08:30 PM The Bi-Musical Ear: Cultural Identity Implications in African American Jazz from the South African Jazz Tradition
Maya Celeste Ann Cunningham, University of Massachusetts, Amherst

13C 07:00 PM – 09:00 PM
Roundtable

Towards a Theory and Method for the Study of Music and Nongovernmental Organizations

Erica Haskell, Rochester Institute of Technology

Emily Howe, Curry College

Joseph Maurer, Massachusetts Institute of Technology

Dikshant Uprety, University of North Carolina at Chapel Hill

13D 07:00 PM – 09:00 PM
Paper Session

Analysis: Modal Theory

Chair: Philip Yampolsky, Independent Scholar

07:00 PM Liminal Spaces: A multi-dimensional model of contemporary Balinese modal practice
Oscar Smith, University of British Columbia
I Putu Swaryandana Ichi Oka, University of British Columbia

07:30 PM Pentatonic Modes, Heptatonic Acales, or Western Keys? Etic and Emic Perspectives on the Modal System in Cantonese Music from the 1920s to the Present
Su Yin Mak, The Chinese University of Hong Kong
Chi Chun Chan, The Chinese University of Hong Kong

08:00 PM Qin Tuning and Playing in Kangxi's Fourteen-Tone Temperament
Sheryl Man-Ying Chow, The University of Hong Kong

08:00 PM – 09:00 PM
Performance/Demonstration

13E

The Pluriversal World of Argentine Tango Music

Caroline Pearsall, Teachers College Columbia University

- 14A** 10:00 AM – 11:30 AM
Roundtable
- Behind the Scenes at Ethnomusicology (SEM Journal)**
Chair: Katherine Brucher, DePaul University
- 14B** 10:00 AM – 11:30 AM
Paper Session
- Comparative Musicology**
Chair: Erol Koymen, University of Chicago
- 10:00 AM Robert Lachmann's Listening Ear at the 1932 Cairo Congress and Berlin Phonogramm-Archiv
Melissa Leigh Camp, University of North Carolina at Chapel Hill
- 10:30 AM Comparative Musicology and Race Science Beyond the West: The Case of Mahmut Ragıp Gazimihal
Jacob Olley, University of Cambridge
- 14C** 10:00 AM – 11:30 AM
Paper Session
- Transborder Studies**
Chair: Adam Joseph Kielman, The Chinese University of Hong Kong
- 10:00 AM Style and Regional Identity in the Turkmen/Iranian Borderlands
Mohammad Geldi Geldi Nejad, Brown University
Dave Fossum, Arizona State University
- 10:30 AM Interrogating the Local: Kangri Indigeneity and Transnational Feminist Praxis in the Songs of Jagori Rural Charitable Trust
Christian Morgan James, Indiana University

- 14D** 10:00 AM – 11:30 AM
Paper Session
- Masculinities**
Chair: Henry Spiller, University of California, Davis
- 10:00 AM Singing and Dancing For "The Elder State": Performing Masculinity in Tanzanian Popular Music and Politics
Lucas Avidan, Los Angeles Unified School District, University High School
- 10:30 AM Playing "As One": Performances of Masculinity and Ability in the Piping Community
Anna Wright, Brown University
- 11:00 AM Loud Listening, Gentle Speech: Monitors, Touring, and Care with Cirque du Soleil
Jacob Danson Faraday, Edinburgh Napier University
- 14E** 10:00 AM – 11:30 AM
Paper Session
- Migration/Diaspora II**
- 10:00 AM Mapping the African Diaspora Music Ecosystem in Melbourne (Australia)
Dan Bendrups, La Trobe University
Kaine Evans, La Trobe University
Raul Sanchez-Urribarri, La Trobe University
- 11:00 AM Music and Cultural Memory in the Context of Forced Migration to Berlin
Sean Prieske, University of Music Franz Liszt Weimar

- 14F** 10:00 AM – 11:30 AM
Paper Session
- Dance/Movement II**
Chair: Tomie Hahn, Rensselaer Polytechnic Institute
- 10:00 AM Music, Dance, Envy and the “Closed Body” in Maracatu de baque solto Carnival Performances (Pernambuco, Brazil)
Filippo Bonini Baraldi, Instituto de Etnomusicologia, NOVA University Lisbon and Paris Nanterre University
- 10:30 AM Play a Sensual Bachata: DJs as Sensory-Makers at Bachata Dance Congresses
Holly Gabrielle Tumblin, University of Florida
- 11:00 AM Woodstock and Maui: Jimi Hendrix Media as Countercultural Communal Representation
Victor Anand Arul, Harvard University
- 14G** 10:00 AM – 11:30 AM
Paper Session
- Refugees, Trauma, and Healing**
Chair: Carol Muller, University of Pennsylvania
- 10:00 AM “Our Singing and Dancing are Like Medicine:” Combatting Trauma through Music and Dance among South Sudanese Women Refugees in Adjumani-Uganda
Stella Wadiru, University of Pittsburgh
- 10:30 AM Rainbow Voices, Rainbow Stories: Collaborative Storytelling and Songwriting with LGBTQI+ Refugee Young People
Kael Reid, York University
Ari Ilpeki, York University
- 11:00 AM To Rap or Not to Rap: Reflections on (dis)empowering Young Afghan Refugees in Music Workshops
Helena Simonett, Lucerne University of Applied Sciences and Arts
Dominic Zimmermann, Lucerne University of Applied Sciences and Arts

- 14H** 10:00 AM – 11:30 AM
Workshop
- Workshop on Transgressive Poetry Writing**
Chair: Sean Williams, Evergreen State College
- 14I** 10:00 AM – 11:30 AM
Paper Session
- Epistemologies of Inclusion: Lessons from Improvisational Jamming Traditions**
Chair: Michelle Kisliuk, University of Virginia
- 10:00 AM From Jam Circle to Classroom: Improvisational Music as a Model for Inclusive Pedagogy
Liza Sapir Flood, University of Virginia
- 10:30 AM Dynamic Participations: Rethinking Inclusion in the Bluegrass Jam Session
Emily Williams Roberts, University of Chicago
- 11:00 AM Including Bluegrass Jammers in Community-Engaged Research
Lee Bidgood, East Tennessee State University
- 11:00 AM Discussant: Michelle Kisliuk, University of Virginia

15A 12:00 PM - 02:00 PM
Paper Session

Journeys without End: Centering the Work of Rehearsals

Chair: Christi-Anne Castro, University of Michigan

12:00 PM Rehearsing Imperfection, Intimacy, and Inversion in a Filipino American Community Rondalla
Christi-Anne Castro, University of Michigan

12:30 PM Who is Musically Powerful? Modernized Hierarchy in Practicing Korean Chamber Music in a Professional Court Music Ensemble (Chôngaktan) Rehearsal in Seoul
Sunhong Kim, University of Michigan

01:00 PM Rendering Interdependency: Mediating Power Dynamics between Disabled Taiko Musicians and their Caregivers in Rehearsal
Mayna Tyrell, University of Michigan

01:30 PM Hierarchy and Interaction in Free Improvisation Rehearsals
James McNally, University of Illinois, Chicago

15B 12:00 PM - 02:00 PM
Paper Session

Contesting Urban Political Auralities

Chair: Davindar Singh, Harvard University

12:00 PM Remediating the Urban: Taipei Settler Multicultural Auralities
DJ Hatfield, National Taiwan University

12:30 PM Guns, Grains, and Steals: Agrarian Urbanization, Trans-Border Spatial Claims, and Sikh Militant Aurality
Davindar Singh, Harvard University

01:00 PM On Account of Doomsday: Auralities of Climate Activism, Street Blockades, and the Multiple Lives of Civil Disobedience
Max Jack, Indiana University

01:30 PM Auditory Alliances: Political Brokers and Civil Society in Dakar
Brendan Kibbee, Rutgers University, New Brunswick

15C 12:00 PM - 02:00 PM
Paper Session

Instruments II

Chair: Maisie Sum, University of Waterloo

12:00 PM Musical Instruments as "Tools:" Forging Emotional and Musical Temperaments in al-mūsīqā al-'arabiyya
Kira Weiss, University of California, Santa Barbara

12:30 PM Representations of Africa in Europe: African One-string Fiddles in Museums and the World Music Sphere
Jim Hickson, University of Oxford

15D 12:00 PM - 02:00 PM
Paper Session

Perspectives on Song and Tune Analysis

Chair: Michael Tenzer, University of British Columbia

12:00 PM His Words, Her Voice: Unpacking Women's Reimaginings of "Smells Like Teen Spirit"
Leslie Tilley, Massachusetts Institute of Technology

12:30 PM "'Harmonies Waiting Unsung' in Joni Mitchell's Early Style"
Taylor Greer, The Pennsylvania State University

01:00 PM A Case Study of Wittgensteinian Family Resemblance in the Penitente Alabado "Adios, acompañamiento"
Isaac Johnson, University of Colorado, Boulder

15E 12:00 PM - 02:00 PM
Paper Session

Vocality

Chair: Catherine Ann Provenzano, University of California, Los Angeles

12:00 PM Dissonances in the Law of Nation: Vocalities, Music Genres, and De/territorialization in Latin America's Aural Modernity
Juan David Rubio Restrepo, University of California, Berkeley

12:30 PM Auto-Tune's "Classic Mode," Race, and the Parallel Vocal Imaginaries of Popular Music
Catherine Ann Provenzano, University of California, Los Angeles

01:00 PM Hearing Diaspora: Vocality, Agency, and Alterity in Indo-Caribbean Madras Music and Mediumship
Stephanie Lou George, City University of New York, Graduate Center

01:30 PM Who are you, Miss Simone?: Vocal Androgyny and the Civil Rights Movement
Amanda Paruta, University at Buffalo

15F 12:00 PM - 02:00 PM
Paper Session

15F: Memory, Continuity, and Rupture

Chair: Joe Kinzer, Antioch University

12:00 PM "Hottentot Hop": Memory and Modernity in the Music of Cashless Society
Abimbola Naomi Cole Kai-Lewis, York College and City University of New York, Hofstra University

12:30 PM "Them Floors Are Gonna Cave in on You One Night": From Sonic Storytelling to Heritage Futures of Louisiana Dance Halls
Michael Louis Broussard, University of Illinois at Urbana-Champaign

01:00 PM Sounding Tradition and Transition: Musical Instruments as Agents of Adivasi Cultural Continuity and Reinvention in Assam
Upatyaka Dutta, University of Toronto

15G 12:00 PM - 02:00 PM
Paper Session

Rendering the Nation

Chair: Shannon Dudley, University of Washington

12:00 PM Sound, Light, Nation: Technological Spectacle and National Identity in Contemporary Taiwan
David Wilson, University of Chicago

12:30 PM Rambling Connachtmen and ol' Yankee Doodles: Concepts of Place and Nationality in Uilleann Piping
Matthew Horsley, Monash University and University of Adelaide

01:00 PM Lukewarm Liminality: A Reggae Band Challenges Switzerland's Sense of Self
Florian Konzetti, Linfield University

01:30 PM Every Creed and Race Find an Equal Place: National Understandings of Race in Trinidad and Tobago's Junior Panorama
Stephanie R. Espie, University of Pittsburgh

15H 12:00 PM - 02:00 PM
Paper Session

Interculturality II

Chair: Christopher Scales, University of Michigan

12:30 PM Négritude in Nigeria: Mbari Clubs, Senghor, and Akin Euba's Chaka: An Opera in Two Chants
Jennifer Lynne LaRue, Florida State University

01:00 PM Ethnographic Modernism and Africanist Humanism: Musical Thought in Independence-Era Nigeria
Brian Barone, Boston University

01:30 PM Doo-wop Romántico?: The Musical Elephant in the Room in Trío Romántico Music
León F. García Corona, University of Southern California

15I 12:00 PM - 02:00 PM
Roundtable

Ethnomusicology and Digital Humanities Roundtable,
Frank Gunderson, Florida State University
Umi Fangyu Hsu, Public Humanist and Audio Producer
Dwan Reece, National Museum of African American History and Culture
Eric Charry, Wesleyan University
Kim Munoz, Universidad De Guadalajara
Sally Treloyn, University of Melbourne
Michael Frishkopf, University of Alberta (Canada), University of Development Studies (Ghana)
Jennifer Fraser
Zoe Sherinian, University of Oklahoma

15J 12:00 PM - 02:00 PM
Paper Session

Archiving: U.S.
Chair: Michael Heller, University of Pittsburgh

12:00 PM Come and I will sing you: Mining the Wisconsin-Cornish Collections of Helene Stratman-Thomas
Kate Neale

12:30 PM Making Jappalachian Music: An Asian Diaspora Community from the Mountains
Maako Shiratori, Duke University

01:00 PM Beyond "Re-sounding": The Archival Sonification of Japanese American Scout Drum Corps in Interwar Los Angeles
Nathan Russell Huxtable, University of California, Riverside

01:30 PM The American Folklife Center's Archive Challenge: A Model To Encourage Traditional Music and Engagement with Archives.
Stephen David Winick, Library of Congress, American Folklife Center
Jennifer Anne Cutting, Library of Congress, American Folklife Center

02:15 PM - 03:15 PM
Committee on Labor

02:15 - 03:15 PM
Dance, Movement, and Gesture Section Business Meeting

02:15 - 03:15 PM
Investment Advisory Committee

02:15 - 03:15 PM
Special Interest Group for Disability and Deaf Studies

02:15 - 03:15 PM
Special Interest Group for Voice Studies

16A 07:00 PM - 09:00 PM
Paper Session

Sustainability
Chair: Elizabeth Clendinning, Wake Forest University

07:00 PM Sustenance through Diversity: Negotiating Authenticity for Survival in Hong Kong Cantonese Opera
Matthew Antony Haywood, The Chinese University of Hong Kong

07:30 PM Music, Cultural Sustainability and Social Justice: Introducing the International Research Project "Sounding Good"
Catherine Grant, Griffith University, Brisbane, Australia

08:00 PM Cultural Resilience and Sustainability of Wayang Sasak, the Shadowplay of Lombok, Indonesia
David Harnish, University of San Diego

16B 07:00 PM - 09:00 PM
Paper Session

Interculturality III
Chair: Christopher Miller

07:00 PM "Music is for the People": Zheng Xiaoying,
Yangxizhongchang, and Das Lied von der Erde
Edwin Li, The Chinese University of Hong Kong

07:30 PM Distributed Creativity in Contemporary Javanese
Composition
Andy McGraw, University of Richmond
Peni Rini, University of Richmond

08:00 PM Crosscurrents: Theorizing Gamelan Kontemporer,
Intercultural Creativity, and Music Diplomacy at the 40th
Anniversary of Canadian Gamelan
Christopher James Edgar Hull, University of Toronto
Iwan Gunawan, Universitas Pendidikan, Indonesia

16C 07:00 PM - 09:00 PM
Paper Session

Pedagogy
Chair: Yuan-yu Kuan, Hawai'i at Mānoa

07:00 PM Chinese Music Theory Pedagogy: Why is Pedagogy Limited
to Pedagogy of Practice?
Yao Xiao, Edmonton, Alberta, Canada

07:30 PM Digital Bodies and Digital Pedagogies: The Embodied
Digitization of the Japanese Shakuhachi Honkyoku Tradition
and the Transmission of Neiro Online
Brandon Stover, University of Colorado, Boulder

08:00 PM Musical Improvisation as a Pedagogical Tool in Higher
Musical Education in 21st Century Brazil
Pedro Azevedo Sollero

08:30 PM Of Radios and Studios: Mediatized Aural Pedagogy in
Postcolonial Bengal
Ronit Ghosh, University of Chicago

16D 07:00 PM - 08:00 PM
Performance/Demonstration

**Producing Digital Vibes and Archives: Orchestrating
and Preserving Music Festival Soundscapes**
Danielle Davis, Florida State University

- 17A** 10:00 AM - 12:00 PM
Roundtable
- ICTMD-SEM Roundtable: Literary Translation in Ethnomusicology**
 Lonán Ó Briain, University of Nottingham
 Katherine Brucher, DePaul University
 Naila Ceribašić, Institute of Ethnology and Folklore Research, Zagreb
 Susanne Füniss, CNRS, Paris
 Michael Iyanaga, William and Mary
 Susana Sardo, Universidade de Aveiro – INET-md
 J. Lawrence Witzleben, University of Maryland, College Park
- 17B** 10:00 AM - 12:00 PM
Film
- Diego Carpitella Fellowship's Experiences: Reflections on Audiovisual Ethnomusicology**
 Simone Tarsitani, Durham University
 Christopher L. Ballengee, Vincent Pol University (Poland)
 Petr Nuska, Slovak Academy of Sciences
 Daniele Zappatore, Sapienza University of Rome
 Diego Pani, Memorial University of Newfoundland

- 17C** 10:00 AM - 12:00 PM
Paper Session
- Violence, Trauma, Witness**
 Chair: Joshua Pilzer
- 10:00 AM "Does Anyone Hear My Voice?:" Digital Cultural Intimacy and Sonic Witnessing in Turkish Popular Music Following the February 6th, 2023 Earthquake
Ashley Nicole Thornton, The University of Texas at Austin
- 10:30 AM Surviving Gendered Violence in South Africa: Music and Resistance in Apartheid Women's Prisons
Janie Cole, Yale University
- 11:00 AM From The Depths: Sounding Communal Trauma In American Synagogues
Rachel Louise Adelstein, Congregation Beth El-Keser, Israel
- 11:30 AM Chúng Tôi Đi Mang Theo Quê Hương: Intergenerational Nostalgia, Trauma, & Empathy in the Musicking of Little Saigon
Ashley Dao
- 17D** 10:00 AM - 12:00 PM
Paper Session
- Performing Irishness: Race, Gender and the Global 'Celtic' Imaginary**
 Chair: Rachel Bani, Converse University
- 10:00 AM Expectations and Understandings of Irishness and Irish Traditional Music from Commercial Irish Dance Shows
Joanne Cusack, Maynooth University
- 10:30 AM Problematizing Proximity: White and Masculine Undercurrents to Irish Music Practice in Germany
Felix Morgenstern, Kunstuniversität Graz
- 11:00 AM Irish Traditional Music as a Political Tool in North America
Sean Williams, Evergreen State College
- 11:30 AM Performing Ethnicity, Staging Heritage, Televising Trauma: Bagpipe Bands in Public Memorials
Scott Spencer, University of Southern California

- 17E** 10:00 AM - 12:00 PM
Paper Session
- Kenyan Music in Communities, Schools, and Concert Halls**
Chair: Winnie Mburu, University of Georgia
- 10:00 AM Kuria Music and Poetry Festival (Video Documentary)
Aaron Carter-Enyi, Morehouse College
- 10:30 AM Music Education and Indigenous Language Policy (Paper Presentation)
Winnie Mburu, University of Georgia
- 11:00 AM "Ngurumo, or Feeding Goats Mangoes" by Nyokabi Kariuki
Quintina Carter-Enyi, University of Georgia
- 17F** 10:00 AM - 12:00 PM
Paper Session
- Blackness, Anti-Blackness, and Praxis**
Chair: Stephanie Shonekan, University of Maryland, College Park
- 10:00 AM Afro-Dominican Salve Performance and Resistance to Anti-Blackness
Eli Mena, The University of Texas at Austin
- 10:30 AM You Can't Escape Your Own Shadows: Lessons in Navigating the Presence of Self in Ethnographic Research
Tracey Stewart, Swarthmore College
- 11:00 AM Goombay, Creolization, and the Formation of Black Solidarities
Salwa Yeneba Marion Holloway, Princeton University

- 17G** 10:00 AM - 12:00 PM
Paper Session
- Transnational Studies**
Chair: Kwasi Ampene, Tufts University
- 10:00 AM Localizing "China" in Kenya: DJ Afro, Film Remixes, and a China-Kenya Musical Imaginary
Jonathan Wu, University of California, Berkeley
- 10:30 AM Taiko and Community in Brazil: Building an Identity Through Music
Flávio Rodrigues, Universidade Estadual de Campinas
- 11:00 AM Nostalgia, Memory, and Neo-colonialism: Neo-traditional Hip-Hop Music and Okinawan Identities
Qifang Hu, University of Texas at Austin
- 17H** 10:00 AM - 12:00 PM
Roundtable
- Encapsulating Sounds: Pedagogical Experiments in Teaching Organology with Imaginative Instrument Design, Worldbuilding, and Storytelling**
Junko Oba, Hampshire College
Jiaxue Fang, Hampshire College
Gabriel Korr, Hampshire College
Quinn Mattson, Hampshire College
Thomas J. Olson, Hampshire College
Scott Linford, University of California, Davis

- 17I** 10:00 AM - 12:00 PM
Paper Session
- Desi Hip Hop: Oral History, Placemaking, and Technology in Post-Liberal India**
Chair: Chris McGuinness, City University of New York, The Graduate Center
- 10:00 AM Retconning the History of Hip Hop in India: Ethical, Methodological, and Positional Reflections
Elloit Cardozo, MAKAIAS, Kolkata, India
Jaspal Naveel Singh, The Open University
- 10:30 AM Gully Beats: The Musical Production of Politics and Politics of Production in Indian Hip Hop
Chris McGuinness, City University of New York, The Graduate Center
- 11:00 AM The Streamyard Cyphers: Online Place-Making within an Indian Hip Hop Community
Pradip Sarkar, RMIT, Melbourne, Australia
- 17J** 10:00 AM - 12:00 PM
Roundtable
- Music and the Internet: A Roundtable on Online Methods, Metaphors, and Disciplinary Mapping**
Kate Galloway, Rensselaer Polytechnic Institute
Paula Clare Harper, University of Chicago
Steven Gamble, University of Bristol
Jenessa Williams, University of Leeds
Kyra Gaunt, University at Albany, State University of New York
Darci Sprengel, King's College London

11:00 AM - 12:00 PM

SEM Board

12:00 PM - 12:30 PM

Practices of Contemplation and Mindfulness

Chair: Maria S. Guarino, Independent Scholar

18A 12:30 PM - 02:00 PM
Paper Session

Social Movements/Protest/Resistance II

Chair: Christina Sunardi, University of Washington, Seattle

12:30 PM From Chicano to Central American: Sangre Machehual of Los Angeles and the US-Central America Solidarity Movement
Fernando Rios, University of Maryland, College Park

01:00 PM Sonidos Malcriados: Huelga Songs of the United Farm Workers
Juan Rivera, The University of Chicago

01:30 PM Dillydallying and pussyfooting: Malcolm X, Masculinity, and the Gendering of Freedom Song
Stephen Stacks, North Carolina Central University

18B 12:30 PM - 02:00 PM
Paper Session

Decoloniality

Chair: Jim Sykes, University of Pennsylvania

12:30 PM Decolonizing Persian Music Theory
Mehdi Rezania, University of Alberta

01:00 PM Festival Thiaroye 44: Decolonizing History through Hip Hop with Senegalese Children and Youth
Lynne Stillings, Brooklyn College, City University of New York and Ashinaga USA
12:30 PM - 02:00 PM
Paper Session

- 18C Economic Ethnomusicology**
Chair: Shannon Garland, University of Pittsburgh
- 12:30 PM Vocal Deepfakes and The New Rhetorical Strategies of The Online Copyright Debate: "Clean" Data, Content "Creators," and Popular Music in The Era of AI
Matthew Day Blackmar, University of California, Los Angeles
- 01:00 PM Covers and Confrance: Collective Heritage and Nongovernmental Culture in Tuareg Guitar Songs
Eric J. Schmidt, Southern Methodist University
- 01:30 PM Aesthetics, Social Identity, Cultural Capital: The Reproduction, Rupture, and Struggle of Compositional Activity
Alec Norkey, University of California, Los Angeles
- 18D** 12:30 PM - 02:00 PM
Paper Session
- Race, Gender, and the Violin**
Chair: Francesca Inglese, Northeastern University,
- 12:30 PM On Eighteenth-Century Black Fiddlers: Considering the "Jamaican Airs"
Maria Ryan, Florida State University
- 01:00 PM Les violoneuses: Women Fiddlers and Fiddle Contests in Twentieth Century Quebec
Laura Risk, University of Toronto Scarborough
- 01:30 PM Black Violin and the Race of Musical Instruments
Francesca Inglese, Northeastern University,
- 18F** 12:30 PM - 02:00 PM
Paper Session
- Memory, Displacement, and Genocide**
Chair: Andrew Weintraub, University of Pittsburgh
- 12:30 PM The Memory of Cambodian Pop and Rock Music as Cultural Heritage in Cambodian American Families
Stephanie Khoury, Tufts University
- 01:00 PM Khmeraspora: A Multivocal and Collaborative Cambodian American Musical Experience

- Rane Prak, University of California, Los Angeles*
- 01:30 PM When Music Is (Made to Be) Political: Ambivalent Stances on the Use of Music to Commemorate Romani Genocide
Siv Lie, University of Maryland, College Park
- 18G** 12:30 PM - 02:00 PM
Paper Session
- Sound Studies III**
Chair: Peter McMurray, Cambridge University
- 12:30 PM Gathering & Listening on Twitch: A Brief Ethnographic Study
Molly Beth Hennig, University of California, Los Angeles
- 01:00 PM Drone-Based Music, Transformative Experiences, and Activism
Kim Kattari, Texas A&M University
- 01:30 PM The Aural Aspect of MocoviTerritoriality. Reflections on the Role of Sounds in the Meaning of Space
Valentin Mansilla, Universidad Nacional de Córdoba, Instituto de Humanidades, CONICET, and Grupo de Musicología Histórica Córdoba
- 18H** 12:30 PM - 02:00 PM
Paper Session
- Writing Ethnomusicology**
Chair: Sean Williams, Evergreen State College
- 12:30 PM Experimental Epistolaries and Ethnomusicological Story Telling: Developing Tools for Narrating Mexican Hip Hop and Danzón
Hettie Malcomson, University of Southampton
- 01:00 PM All That is Solid Melts into History: Towards an Ethnomusicological Approach to Musical Biographies
Sergio Ospina Romero, Indiana University
Alejandro Madrid, Harvard University
- 01:30 PM Musical Improvisation and Elegant Writing: Ālāpana in South Indian Karnatak Music Performed by U. Srinivas
Garrett Field, Ohio University

18I 12:30 PM - 01:30 PM
Performance/Demonstration

**A Walk Through the Beauty of Natural Scenery in Music
for the Yanqin (the Chinese Hammered Dulcimer)**
Chair: Wenzhuo Zhang, State University of New York,
Fredonia

02:15 PM - 03:15 PM
Publications Advisory Committee

02:15 PM - 03:15 PM
Special Interest Group for Music Analysis

02:15 PM - 03:15 PM
Society for Arab Music Research Keynote Lecture

Speaker: Tamer Nafar, DAM

02:15 PM - 04:15 PM
Indigenous Music Section

02:15 PM - 04:15 PM
**Professional Development Workshop: Careers in Public
Ethnomusicology**

07:00 PM - 08:00 PM
Society for Arab Music Research Business Meeting

07:00 PM - 09:00 PM
International Scholar Networking Event

07:00 PM - 09:00 PM
SEM Orchestra

07:00 PM - 09:00 PM
**Society for Asian Music Business Meeting and Awardee
Presentations**

07:00 PM - 09:00 PM
SSW and GSSS Speed Mentoring

10:00 AM - 12:15 PM

GMM: SEM General Membership Meeting

12:30 PM - 01:00 PM

Special Event

Practices of Contemplation and Mindfulness

Chair: Maria S. Guarino, Independent Scholar

01:00 PM - 02:30 PM

Seeger: 2024 Charles Seeger Lecture

Speaker: Gage Averill, University of British Columbia

Introduction: Kyra Gaunt, University at Albany SUNY

02:45 PM - 04:45 PM

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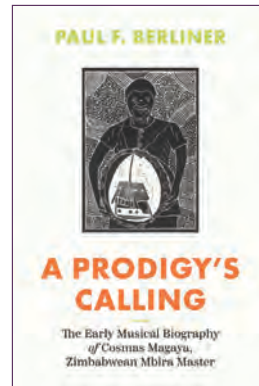
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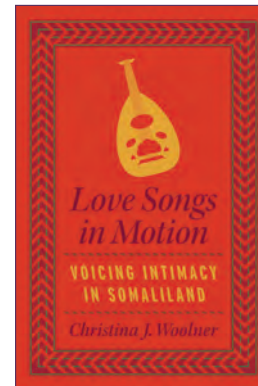
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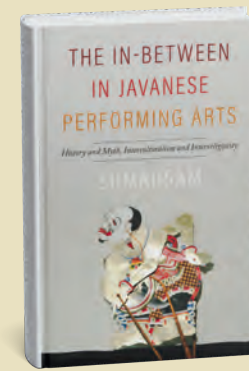
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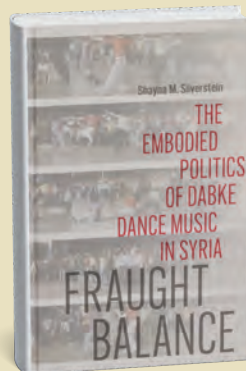
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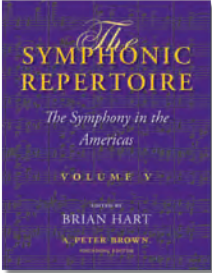


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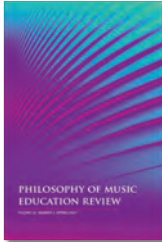


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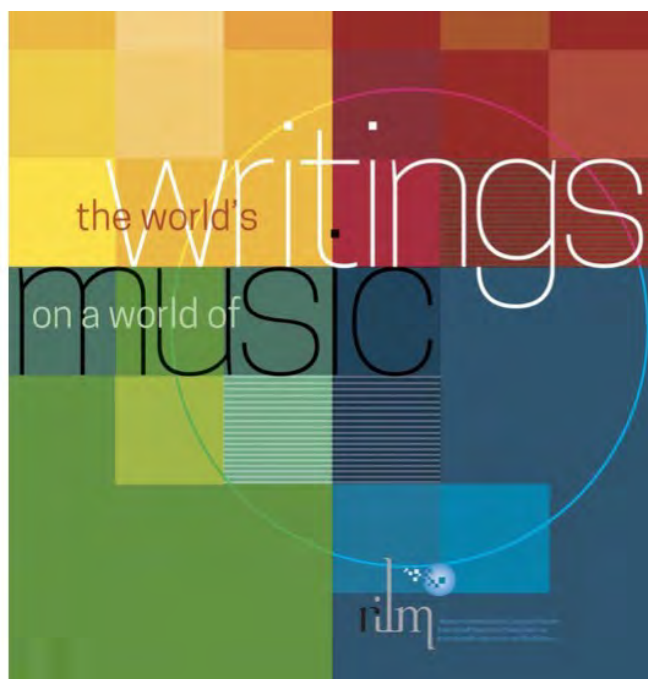
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