the society for
ethnomusicology

SEM 71st Annual Meeting

Bloomington, Indiana
November 5-8, 2026

Program

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Land Acknowledgment

Society for Ethnomusicology 71st Annual Meeting
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We wish to acknowledge and honor the Indigenous communities native to this region, and recognize that Indiana University Bloomington and the SEM Business Office is built on Indigenous homelands and resources. We recognize the myaamiaki, Lënape, Bodwéwadmik, 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 spaces a more supportive and inclusive place for Native and Indigenous individuals. We encourage our members 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 a more equitable and socially just Society for Ethnomusicology.

We recognize that archives and special collections connected to our field hold materials relating to Indigenous peoples. They have a responsibility to work with the communities represented in those materials and to follow their guidance on how the collections are cared for and accessed. As a scholarly society with influence on research and archival practices, we continue our ongoing commitment to improving Indigenous communities' access to and control over these collections.

SEM Committees, Officers and Staff

SEM 2026 Program Committee

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Andrea Bohlman - University of North Carolina, Chapel Hill
Justin R. Hunter - University of Arkansas
Jeongin Lee - University of Southern California
Allie Martin - Dartmouth University
Ruth Opara - Columbia University
John-Carlos Perea - University of Washington

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Jessica Hajek (Council Secretary) - Our Lady of the Lake University

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Fredara Hadley - Juilliard
Jessica Hajek - Our Lady of the Lake University
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Inderjit N. Kaur - University of Michigan, Ann Arbor
Faye Ma (Student Member) - Duke University
Guilnard Moufarrej - U.S. Naval Academy
Obianuju A. Njoku - University of Mississippi
Austin C. Okigbo - University of Colorado, Boulder
Ruth Opara - Columbia University

Council Term Ending in 2027

Jayson Beaster-Jones - University of California, Merced
James Revell Carr - University of Kentucky
Sonja Lynn Downing - Lawrence University
Sophia M. Enriquez - Duke University
Andrea Shaheen Espinosa - Arizona State University
Kate Galloway - Rensselaer Polytechnic Institute
Made Mantle Hood - Tainan National University of the Arts
Tasaw Hsin-chun Lu - National Taiwan University
Allie Martin - Dartmouth University
Natalia Neira Nieto (Student Member) - Harvard University
Lonán Ó Briain - University of Nottingham
Kendra Salois, Council Chair - American University

José R. Torres-Ramos - San José State University
Allan Zheng, Student Member - University of California, Riverside

Council Term Ending in 2028
Luis Achondo - Memorial University
Kathryn Alexander - University of Arizona
Adrienne Alton-Gust - Independent Scholar
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Rodrigo Chocano - University of Vienna
Sara Feili, Student Member - Wesleyan University
Ruthie Meadows - University of Nevada, Reno
Oghenevwarho Gabriel Ojakovo - California State University, Dominguez Hills
Sergio Ospina-Romero - Indiana University
Mehrenegar Rostami - University of Tennessee, Knoxville
Margaret Rowley - University of Iowa
Oliver Shao - School of the Art Institute of Chicago
Kai Tang - University of Music and Performing Arts, Vienna
Tyler Yamin - Bucknell University

SEM Staff

Alan Burdette, Executive Director
Kurt Baer, Program Specialist
chloē fourte, Editorial Assistant

Welcome to SEM 2026

On behalf of the Society for Ethnomusicology, we graciously welcome you to the Indiana University campus in Bloomington, Indiana, for the 2026 Annual Meeting of the Society for Ethnomusicology. This 71st annual meeting of SEM marks a return to SEM's home base and a college campus after our 2019 meeting here on the eve of the COVID 19 shutdowns. We have an engaging program of presentations, special events, and opportunities to catch up with your colleagues. We especially welcome those of you who are attending your first SEM meeting.

Our gathering begins on Wednesday, November 4th with the 2026 Pre-Conference Workshop— "Returning" Workshop: For Collections in Need of Communities— which will be held in the Georgian Room of the Indiana Memorial Union on the IU campus. Sponsored by the SEM Board, the Indigenous Music Section, and the Archiving Special Interest Group, the workshop will both give participants tools for better partnerships in this regard but will also help archives better understand the hurdles for indigenous communities as well as scholars to find materials and navigate protocols for access. The Archives of Traditional Music at Indiana University is one of several media archives in the United States that are closely associated with the field of ethnomusicology and that hold significant recordings of Native American peoples. This workshop will bring together archivists and First Nations scholars to educate other ethnomusicologists on strategies to locate materials and improve their advocacy and practical actions for reuniting communities and individuals with audiovisual artifacts of their cultural heritage. This workshop is a response to the 2023 Seeger Lecture and SEM's ongoing efforts to support the repatriation efforts of archives, scholars, and communities of origin.

Indiana University is home to one of the oldest places to study ethnomusicology in the United States. Since George Herzog was hired to the Anthropology Department in 1948, IU has continuously offered courses in the field, an interdisciplinary program for decades, and since 2000, a Ph.D in ethnomusicology. Uniquely linked from the beginning with the Folklore Institute, study of ethnomusicology is now based in the Department of Folklore and Ethnomusicology. This year we also celebrate 100 years of graduate level education in Folklore at Indiana University.

With buildings fashioned from locally quarried limestone, the IU campus is one of the most beautiful universities in the country, particularly as autumn leaves blaze before the arrival of winter. IU is home to numerous special collections of interest to ethnomusicologists, as well as numerous artistic events happening during our conference weekend. Beyond the conference itself, we invite you to explore the many campus attractions at your doorstep. Take a break from paper sessions to visit the Archives of Traditional Music, the Archives of African American Music and Culture, the IU Museum of Archaeology and Anthropology, the McCalla Center, the Eskenazi Museum of Art, the Lilly Library, and the William and Gayle Cook Music Library. The editors of SEM's *Journal of Audio Visual Ethnomusicology* (JAVEM) will host a screening at the IU's spectacular Cinema with a special tribute to Hugo Zemp and films by Matthew Machin-Autenrieth and Dario Ranocchiari, and Richard K. Wolf.

On Friday evening, SEM celebrates a Bloomington institution. For 72 years, the Bloomington Old-time Music and Dance Group has held a contra dance every week. SEM members will have a chance to dance contras from 7:00 to 8:00 followed by squares from 8:00 to 9:00. Bloomington musicians will blend with

SEM members to create the music for the dances led by local caller, Tamara Lowenthal, who has called dances around the world. Arrive at 6:30 for a quick lesson led by Tamara before joining SEM members and local BOTMDG dancers. It's not hard and it's a great time to meet SEM members and to move around after sitting all day!

On Saturday evening, the Latin American and Caribbean Music Section and the Dance, Movement, and Gesture Section will host a salsa dance with live music by SEM members in the Frangipani Room at 8:00 PM. Arrive early at 7:15 for a salsa lesson before dancing the night away.

Three special roundtables, co-sponsored by the SEM Board address critical issues for ethnomusicologists in this historical moment. The "The Future of SEM Publications and Academic Publishing" will look at the rapidly changing academic and technology landscape and how academic publishing will have to adapt. On Friday at 10:45, SEM Board President, Michael Iyanaga, invites you to gather to meet members involved in SEM governance and have time to get to know them and your colleagues in an informal gathering. Finally, the SEM Board is supporting an discussion about the Wednesday preconference to evaluate how it went and how SEM can take this work further.

We give special thanks to the members of SEM's Program Committee who vetted and organized this year's schedule of presentations. Our Program Committee comprises Chair, Donna Kwon of the University of Kentucky, Andrea Bohlman of the University of North Carolina, Chapel Hill, Justin R. Hunter of the University of Arkansas, Jeongin Lee of the University of Southern California, Allie Martin of Dartmouth University, Ruth Opara of Columbia University, and John-Carlos Perea of the University of Washington. The Program committee evaluated all of the submitted proposals and made the difficult determinations among the hundreds of submissions to assemble the program for 2026.

Welcome to Bloomington and Indiana University!





Exhibitors and Advertisers

Check out the exhibit hall in the Frangipani Room.
Exhibits are open:

Thursday, November 5: 10:00 AM – 6:00 PM
Friday, November 6: 8:00 AM – 6:00 PM
Saturday, November 7: 10:00 AM – 12:00 PM

Indiana University Press

The University of Chicago Press

Real Asia

Wesleyan University Press

Oxford University Press

University of Illinois Press

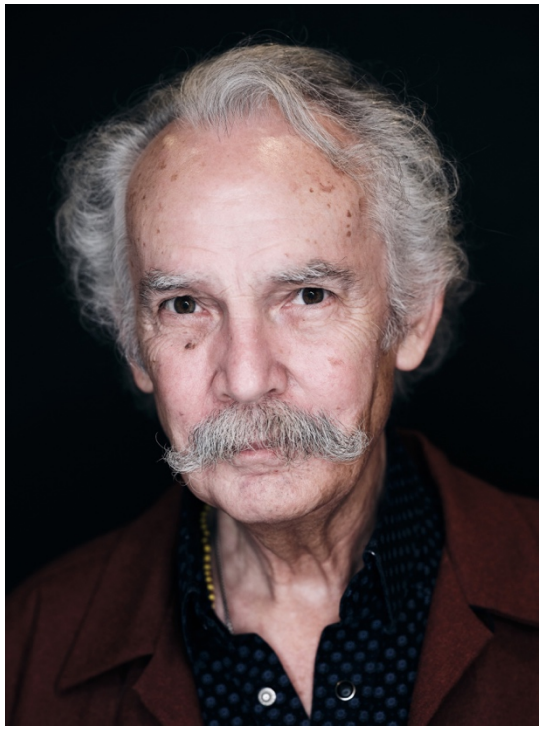
University of Alberta Press

University of Pennsylvania

University of Mississippi

The Archives of Traditional Music

The Archives of African American Music and Culture



2026 Charles Seeger Lecture: Henry Glassie

Tradition in Place: Photography in Ethnography

The Society for Ethnomusicology is pleased to announce that Henry Glassie will deliver the upcoming Charles Seeger Lecture, honoring a scholar whose work has transformed the study of expressive culture and whose intellectual vision resonates with Charles Seeger's enduring legacy.

Charles Seeger challenged scholars to move beyond the study of music as an isolated object and instead understand it as one expression within a larger ecology of human creativity. He imagined a discipline attentive to relationships among sound, speech, craft, ritual, performance, social organization, and history—a holistic inquiry into the expressive lives of people. Although Henry Glassie has built his career within the field of folklore rather than ethnomusicology, few scholars have pursued this expansive humanistic project with greater consistency or greater influence.

Throughout more than six decades of research, teaching, and writing, Glassie has demonstrated that expressive culture is best understood not by dividing it into separate artistic domains but by examining how music, architecture, storytelling, craftsmanship, visual art, ritual, and everyday practice emerge together within communities through individual artists. His ethnographies reveal artistic traditions as interconnected forms of knowledge through which people create beauty, sustain memory, negotiate identity, and imagine their futures. This integrated understanding of expressive culture has made his work influential not only in his home discipline of folklore but also in ethnomusicology, anthropology, material culture studies, vernacular architecture, museum studies, and the public humanities.

Two years before earning his Ph.D. from the University of Pennsylvania, Glassie became Pennsylvania's first State Folklorist in 1967 and later joined the faculties of Indiana University and the University of Pennsylvania. Returning to Indiana University as College Professor in 1988, he helped continue the institution’s reputation as the world's leading center for folklore scholarship while mentoring generations of students from around the world in the fields of folklore, ethnomusicology, anthropology, museum studies, and public folklore.

Glassie's publication record is extraordinary both for its scope and its enduring influence. Beginning with *Pattern in the Material Folk Culture of the Eastern United States* (1968), he developed innovative approaches to understanding vernacular aesthetics through careful analysis of objects, buildings, and landscapes. His landmark *Folk Housing in Middle Virginia* (1975) transformed the study of vernacular architecture by demonstrating how buildings encode cultural values and historical processes. In *Passing the Time in Ballymenone* (1982), widely regarded as one of the great ethnographies of the late twentieth century, he wove together narrative, music, history, labor, religion, and everyday conversation to present the life of a Northern Irish community as an integrated expressive world against the backdrop of a present filled with conflict.

Subsequent books as sole author or collaborator—including *Irish Folk History* (1982), *The Spirit of Folk Art* (1989), *Turkish Traditional Art Today* (1993), *Material Culture* (1999), *The Potter's Art* (1999), *Vernacular Architecture* (2000), *The Stars of Ballymenone* (2006), *Prince Twins Seven-Seven* (2010), and *Sacred Art: Catholic Saints and Candomblé Gods in Modern Brazil* (2014), *Ola Belle Reed and Southern Mountain Music on the Mason-Dixon Line* (2015)—have continued to expand the possibilities of ethnographic scholarship. Across diverse cultural settings in Ireland, Turkey, Bangladesh, Brazil, Nigeria, and the United States, Glassie has shown that artistic practice is inseparable from social life and that close attention to creativity reveals the moral, historical, and philosophical dimensions of everyday existence.

Although much of Glassie's scholarship has focused on material culture, music has always been integral to his ethnographic practice. Songs, instrumental traditions, storytelling, dance, and performance are never treated as isolated genres but as elements within broader systems of expressive culture. His ethnographies attend to musicians alongside potters, builders, storytellers, and ritual specialists, revealing how performance circulates through community life and how artistic forms continually shape one another. His work has therefore offered ethnomusicologists an influential model for understanding musical practice in relation to place, memory, labor, material production, and social relationships rather than as an autonomous artistic domain.

Glassie's influence extends well beyond his publications. His collaborations with artists and tradition bearers, his work with museums and preservation organizations, and his longstanding association with the Smithsonian Folklife Festival have helped redefine public scholarship as a collaborative enterprise grounded in respect, reciprocity, and sustained relationships with artists. His numerous honors—including the Lifetime Scholarly Achievement Award of the American Folklore Society, the Charles Homer Haskins Prize Lecture of the American Council of Learned Societies (2011), an honorary doctorate from University College Dublin (2025), service as president of both the American Folklore Society and the Vernacular Architecture Forum, and as subject of Pat Collins' documentary film, *Fieldwork* (2019)—recognize not only an extraordinary body of scholarship but also a career devoted to demonstrating the intellectual and artistic significance of vernacular creativity.

At a moment when ethnomusicology increasingly seeks to understand music in relation to materiality, embodiment, place, heritage, and multisensory experience, Glassie's work offers a powerful reminder that the expressive arts are most fully understood together. His

scholarship embodies the spirit of Charles Seeger's intellectual project: rigorous, historically grounded, ethically engaged, and committed to understanding human creativity in all its forms.

The Society for Ethnomusicology is honored to welcome Henry Glassie as this year's Charles Seeger Lecturer. As part of the celebration of 100 years of folklore studies at Indiana University, SEM members are warmly invited to attend what promises to be an inspiring lecture by one of the foremost interpreters of expressive culture and one of the most influential folklorists and humanistic scholars of the past half century.

Dr. Glassie's Seeger lecture is titled, "Tradition in Place: Photography in Ethnography." Describing his presentation, Glassie states, "Experience in the American South, in Northern Ireland, in Turkey and Bangladesh, prepared me to document the landscape of Jaisalmer, a vital and culturally rich town in western India. Long-term fieldwork revealed the local logic of design and creative action."

– *Alan Burdette*

Special Events

Events Sponsored by the 2026 SEM Board

Thursday, November 4, 1:45 PM - 3:45 PM
The Future of SEM Publications and Academic Publishing
Chair: Eduardo Herrera, Indiana University, Bloomington

What roles should scholarly publications play in a rapidly changing academic landscape? This Board-sponsored roundtable brings together editors from across the Society for Ethnomusicology's publication ecosystem to consider the present and future of scholarly publishing within SEM and the discipline more broadly. Organized as a moderated conversation rather than a series of formal presentations, the session will address changing purposes and audiences for ethnomusicological publications, open access and evolving publishing models, artificial intelligence and its implications for scholarly production and editorial practice, and relationships among SEM's various publication venues. Drawing on participants' experiences as editors, the conversation will consider both current challenges and emerging possibilities, including how SEM publications might better complement and support one another. Rather than seeking definitive solutions, the roundtable aims to identify shared questions and priorities that can help guide the future of SEM's publications.

Katherine Brucher – Ethnomusicology Journal Editor
Andrew Snyder – Incoming Ethnomusicology Journal Editor
Frank Gunderson – Outgoing Co-Editor of the Journal of AudioVisual Ethnomusicology
Benjamin J. Harbert Outgoing Co-Editor of the Journal of AudioVisual Ethnomusicology
Kathryn Minyoung Cooke – Co-Editor, Rising Voices in Ethnomusicology
Timothy Yu - Co-Editor, Rising Voices in Ethnomusicology

Discussants
Melvin Butler – Past President, SEM
Eduardo Herrera – First Vice President, SEM

Friday, November 6
10:45 AM - 12:15 PM
President's Roundtable
Chair: Michael Iyanaga, College of William and Mary

Meet and Greet with SEM Leadership.

Join the SEM Board and other SEM leaders for an informal gathering where members will have a chance to talk with SEM's elected leaders, get to know them better, and discuss issues that are on their mind.

Saturday, November 7. 8:30 AM - 10:30 PM
Reflections on the Returning Workshop: For Collections in Need of Communities
Chair: Andrea Decker – The American Folklife Center, The Library of Congress

Alan Burdette – The Society for Ethnomusicology
Kimberly Marshall – The University of Oklahoma
Heather Sloan – The Archives of Traditional Music, Indiana University
Amanda Minks – The University of Oklahoma
Will Madison – Native Languages Archive, University of Oklahoma

In 2026, the pre-conference organizers for the annual meeting of the Society for Ethnomusicology tried something new. Instead of curating a mini-conference, they created the "Returning" Workshop for Collections in Need of Communities. This workshop, conceived as a direct response to the call of our colleagues during the 2023 Seeger Lecture, was designed to provide hands-on training for any practicing ethnomusicologist interested in connecting communities with their recorded music, dance, language, and other cultural heritage held in archives. The 2026 Workshop *returns* us to our roots as a discipline, where collections of sound recordings were created as part of standard professional practice, and provided a pathway for wide-scale participation in the shared obligation to help with *return*.

This roundtable reflects on the major lessons of the pre-conference and invites the audience to collectively consider how best to continue the work of *return*. Panelist 1 will discuss the vision and planning for the Workshop, addressing the collective responsibility for the rift that separated songs, sounds and other media from their communities of origin in a political-economic context that has stripped resources, increased workloads, and fostered precarity among professional archivists. Panelist 2 will speak about the impetus for the preconference and plans for ongoing initiatives by SEM. Panelists 3, 4, and 5 will share their experiences as presenters and mentors for *return*. They will reflect on the histories of extraction and ethics of *return*, about potential models for proactive *return*, and the hands-on training they provided.

Other Special Events

Documentary Film Screening: *Fieldwork: Henry Glassie*
Thursday, November 5
7:00 – 9:00 PM Whittenberger Auditorium

Join us for a screening of Pat Collins' award-winning documentary *Field Work: Henry Glassie* an immersive, meditative portrait of the celebrated folklorist and ethnologist. Traveling among artists in Brazil, Turkey, North Carolina, and Ireland, the film explores creativity, tradition, and the human relationships at the heart of Glassie's scholarship. Following its world premiere at the Toronto International Film Festival, the documentary won Best Irish Documentary at the Galway Film Fleadh, Best European Science Film from the European Academy of Science Film, and the InScience International Film Festival Audience Award. Henry Glassie will attend the screening and answer audience questions afterward. Folklorist Brandon Barker will moderate.

Henry Glassie is College Professor Emeritus of Folklore and Ethnomusicology at Indiana University and one of the world's most influential folklorists. Across more than five decades, his immersive fieldwork has taken him from Appalachia and Northern Ireland to Turkey, Bangladesh, and Brazil. Through patient observation, recorded conversation, and sustained relationships with artists and communities, Glassie has illuminated vernacular architecture, oral tradition, material culture, and folk art. His many acclaimed books unite meticulous scholarship with vivid, humane storytelling. A former president of the American Folklore Society, Glassie received the American Council of Learned Societies' prestigious Charles Homer Haskins Prize in 2011. Glassie will be giving SEM's keynote Charles Seeger lecture Saturday at 4:30 PM.



JAVEM Film Screenings

Friday, November 6. 2:00 – 5:00 PM. IU Cinema

The SEM **Journal for Audiovisual Ethnomusicology (JAVEM)**, a peer-reviewed journal dedicated to audiovisual scholarship in ethnomusicology and related fields, will be screening three films in Indiana University's fabulous

cinema. Together, the three films demonstrate the range of audiovisual ethnomusicology across generations: from Hugo Zemp's pioneering use of film as a tool for musical analysis, to Richard K. Wolf's longitudinal and collaborative engagement with Kota musical and ritual life, to Matthew Machin-Autenrieth and Dario Ranocchiari's exploration of music, history, and cultural memory in contemporary Granada. The screenings celebrate film not simply as a means of documenting music, but as a distinctive mode of ethnographic research, interpretation, and scholarly expression.

Hugo Zemp, *The Song of Harmonics* (*Le Chant des harmoniques*, 1989), 38 min.

Made with ethnomusicologist and musician Trần Quang Hải, Hugo Zemp's landmark film investigates overtone, or biphonic, singing, a technique in which a single singer produces a low fundamental while selectively emphasizing its harmonics to create a second audible melody. Moving between instruction, Mongolian *khöömii* performance, and scientific investigation, the film uses spectral and physiological imaging to make otherwise invisible aspects of vocal production visible. *The Song of Harmonics* is also an important example of ethnomusicological filmmaking in which audiovisual media function not simply to document musical practice, but as a method of research and analysis. This screening is presented in tribute to Hugo Zemp (1937–2026), a foundational figure in visual ethnomusicology, who passed away on January 3, 2026.

Matthew Machin-Autenrieth and Dario Ranocchiari, *Resonant Histories: Echoes of Al-Andalus in Granada* (2026), 59 min.

Resonant Histories traces the complex relationship between Arab-Andalusian music and flamenco in Granada, a city where encounters between North African and Spanish musicians have long shaped musical life. Traveling through the streets of Sacromonte, closely associated with flamenco, and the Albaicín, Granada's historic Arab quarter, the filmmakers draw on musicians, musicologists, historians, and local enthusiasts to explore the ways the city's past continues to resonate in the present. The film moves from colonial exhibitions and early theatrical experiments combining Andalusí music and flamenco to Granada's contemporary music scene, asking how histories of encounter, exchange, and representation are remembered—and continually remade—through musical practice.

Richard K. Wolf, *Pots of Millet, Faces of Gold: Transformation* (2025), 81 min.

The first in a series of experimental ethnographic films drawing on Richard K. Wolf's thirty-five years of research with the Kota people of South India's Nilgiri Hills, *Transformation* explores a community of fewer than 2,500 people whose history has included disease, forced migration, and disruptions in the transmission of traditional knowledge. The film's title evokes two poles of Kota ritual life: millet, central to multiday mortuary ceremonies, and gold-colored offerings fashioned as faces on the ancient pillars of Kota temples. Conceived as a time capsule addressed to Kota people one hundred years in the future and narrated in Kota by Wolf's longtime collaborator Duryodana, the film explores music alongside transformations of materials, bodies, and spiritual entities. It moves from pottery and musical-instrument making to their roles in mortuary ritual, combining Wolf's footage from across decades with David G. Mandelbaum's archival film and cylinder recordings from 1938 to create a layered portrait of Kota village life, historical change, and ethnographic encounter.

Dancing the Cycle of Life: An Introductory Workshop on Cambodian Dance and Movement

Friday, November 6. 4:00 - 5:30 PM. Walnut Room
Sponsored by the Dance, Music and Gesture Section

In this 90-minute workshop, participants will learn the basic Cambodian dance hand gestures to explore the cycle of life cycle. Textual documentation, iconography, and oral histories explain that the art of Cambodian classical dance is over a thousand years old and a form of prayer performed in temples for rain and fertility, essential to the Cambodian agrarian society. Since the Khmer Rouge genocide (1975-1979), Cambodian performing arts have reached new heights because artists who survived and transmitted these cultural traditions. Using gestural metaphors rooted in various stages of growth from the plant life cycle, such as planting, growing, young leaves, flowering, and ripe fruit, Cambodian dancers embody the transformations in nature. Dancers evoke the serpent's spirit in their bodies by imagining rivers, transforming into life-giving water cutting across the earth and tying back the practice to local Khmer spirituality. The first part of the workshop will introduce classical dance stretches and basic hand gestures that narrate the

cycle of life metaphor. Then, we will teach the dance, "Flowers of the World," a dance taught to young and beginner dancers to solidify foundational techniques. Lastly, we will end the workshop by teaching a popular dance called *romvong*. The story of the plant cycle, as told through dance, can be interpreted as a metaphor for present-day Cambodian creatives who thrive from the resilience of surviving artists and teachers. Now, dancers choreograph dances in Cambodia while using traditional practices to reclaim cultural identity and heal from the trauma of war, genocide, and displacement.

Book Signing: *Founding Mothers of the Society for Ethnomusicology*

Friday, November 6. 1:00 – 2:00 PM. Frangipani Room
Sponsored by SEM and the University of Illinois Press

Come to the University of Illinois Press table in the Exhibit Hall to meet the author, Charlotte Frisbie, and talk about her new book on the history of women in the early development of the SEM. Buy a copy and get it signed by the author!

Square and Contra Dance

Friday, November Alumni Hall
Dance Workshop 6:30 – 7:00
7:00 - 8:00 PM Contras
8:00 - 9:00 PM Squares
Sponsored by SEM and the Bloomington Old Time Music and Dance Group

The Society for Ethnomusicology (SEM) is pleased to partner with the Bloomington Old Time Music and Dance Group (BOTMDG) to jointly create a social, music, and movement event for the SEM conference.

BOTMDG grew out of a local group of string band music and dance enthusiasts and has been holding weekly contra dances since 1972. Now a local non-profit, they host two annual music and dance festivals (Sugar Hill and Mad Robin Romp). They also host jam sessions, tune classes, a monthly callers collective for refining dance sets, and many other events throughout the year for music, dancing, and community building.

BOTMDG and the national network of old-time dance enthusiasts of which they are a part are firmly committed to diversity in all its forms, and are notably queer-friendly, gender expansive spaces. Though it has its roots in the old-time music and dance revival of the late 1960s and early 1970s, the community has continually renewed itself by appealing to young dancers and musicians. The Bloomington contra dance scene and its history were the subject of John Bealle's monograph *Old-Time Music and Dance: Community and Folk Revival* (Indiana University Press, 2005).

SEM members will have the opportunity to experience nationally renowned old-time musicians from several generations, and to dance and mingle with members of BOTMDG. Even if you haven't danced before, you will find that participation in Square and Contra dancing is easy. We will hold an instruction session a half hour before the dance starts for those who want to learn more, and those who are more skilled will be around to assist new dancers.

In addition to Bloomington's accomplished old-time musicians, SEM is especially pleased to highlight to SEM members Joe Johnson and Jake Blount, who have gained national attention as scholars and performers celebrating the Black roots of banjo and fiddle music. Their work explores both the foundations of old-time music in the music of the African diaspora and pushes the traditional frameworks into new musical dimensions.
SEM and the BOTMDG ask that participants read and agree to their safe space policy: https://bloomingtoncontra.org/about-us/safe-space-policy/

Salsa Dance and Jam

Saturday, November 7. 8:00 – 10:00. Frangipani Room
Dance Workshop at 7:15 – 8:00
Sponsored by the Latin American and Caribbean Studies Section

Building upon the enthusiastic response from SEM members to two previous performances at our national conferences, the Society is pleased to sponsor a live salsa music and dance event this year featuring conference participants as singers and instrumentalists. The performance will be preceded by 45 minutes of dance instruction by Christina Baker. The performance consists of two sets of salsa, cumbia, and chachachá. Most pieces are representative of the early New York salsa era, but the group also features classic pieces from Puerto Rico, Colombia, Venezuela, and Argentina.

Receptions

Thursday 10:10 - 10:40 AM	**Opening Coffee Reception** Frangipani Room (Main Level)
Thursday 5:30 - 6:00 PM	**First Time and New Member Reception** Solarium (First Floor)
Thursday 6:00 - 8:00 PM	**Welcome Reception** Alumni Hall (First Floor)
Friday 10:30 – 11:30 AM	**Wesleyan University Press Reception** Frangipani Room
Friday 7:00 – 9:00 PM	**Indiana University Reception** Solarium
Friday 7:00 – 9:00 PM	**Texas Universities Reception** Georgian Room
Friday 8:00 – 9:00 PM	**New York University FAS Reception** State Room West
Friday 8:00 – 10:00 PM	**UNC, UVA, and Duke Reception** Solarium
Saturday 5:45 – 6:45 PM	**Seeger Lecture Reception** Solarium (First Floor)
Saturday 7:00 – 9:00 PM	**Cincinnati Conservatory of Music Reception** Georgian Room
Saturday 7:00 – 9:00 PM	**Florida State University Reception** Tudor Room
Saturday 9:00 – 11:00 PM	**UC Berkeley and UC Davis Reception** Solarium
Saturday 9:00 – 11:00 PM	**University of Chicago and University of Pennsylvania Reception**

Events of Interest at IU and in Bloomington

Archives of African American Music and Culture
"From Promise to Purpose"
Angela Brown in Concert
Thursday, November 5, 2026, 6:00-7:30 PM
Bloomington's FAR Center for Contemporary Arts
Free and Open to the Public (space is limited)



In celebration of thirty-five years of preserving Black music and culture at the Archives of African American Music and Culture (AAAMC), internationally acclaimed soprano and IU Jacobs School of Music alumna Angela Brown will be in concert on November 5, 2026, 6pm-7:30pm at Bloomington's FAR Center for Contemporary Arts. The event is free and open to the public, but seating is limited; doors will open at 5:30pm.

After her 2004 Metropolitan Opera debut performing the title role of Verdi's Aida, Angela Brown has graced the stages of major national and international opera houses, such as the National Opera of Paris, Deutsche Oper Berlin, Vienna State Opera, Hamburg Opera, Opera Philadelphia, Cincinnati Opera, The Atlanta Opera and Lyric Opera of Chicago, to name a few. While known for her various operatic roles, Angela's beginning can be traced back to Mount Calvary Missionary Baptist Church in Indianapolis, Indiana, where the pastor, Reverend F. H. Moore (also her grandfather), tapped her to sing the church's offertory song when she was only five years old! From that moment she embarked upon an early musical path traversing gospel, jazz, rhythm & blues, and soul, notably serving as the vocal coach for the IU Soul Revue in the late 1990s while studying voice with the late professor Virginia Zeani in the Jacobs School of Music. While immersed in a full spectrum of artistic expressions, Angela was supported by a diverse community at every stage, ensuring that she fulfilled a promise of excellence as a dynamic vocalist—a promise that was projected long before the world knew her name.

Who is Angela Brown? She will tell her story in concert through diverse musical styles, textures, historiography, and purpose. The performance will also shed light on materials in the Angela Brown Collection at the AAAMC, encompassing personal papers, photographs, recordings, industry contracts, and sheet music among other items. Essentially, this concert will be an archive in and of itself, as Angela's dynamic lived and artistic experiences are catalogued and accessed in song, thus uniquely bringing AAAMC collections alive, celebrating and affirming thirty-five years of preserving Black music and culture—an initiative established by our founding director, Dr. Portia Maultsby.

The music director and guitarist for this event will be Dr. Tyron Cooper, Director of AAAMC. Cooper will be joined by Indianapolis-based musicians Kelleen Strutz (piano), Billy Myers (bass) and Cassius Goens (percussion), along with Louisville, Kentucky-based and Jacobs School of Music alum Ansyn Banks (trumpet). For more information, contact aaamc@iu.edu.

IU Archives of African American Music and Culture (AAAMC), Established in 1991, the Archives of African American Music and Culture (AAAMC), a Center in the College of Arts and Sciences, is a repository of materials covering a range of African American musical idioms and cultural expressions from the post-World War II era. Ethnomusicologist Dr. Portia Maultsby is the founding director of AAAMC (1991-2013), with ethnomusicologist Dr. Mellonee Burnim serving as the immediate past director (2014-2016), and ethnomusicologist Dr. Tyron Cooper, current director (2018-present). Our collections highlight popular, religious, and classical music, with genres ranging from blues and gospel to R&B and contemporary hip hop. The AAAMC also houses extensive materials related to the documentation of Black radio.

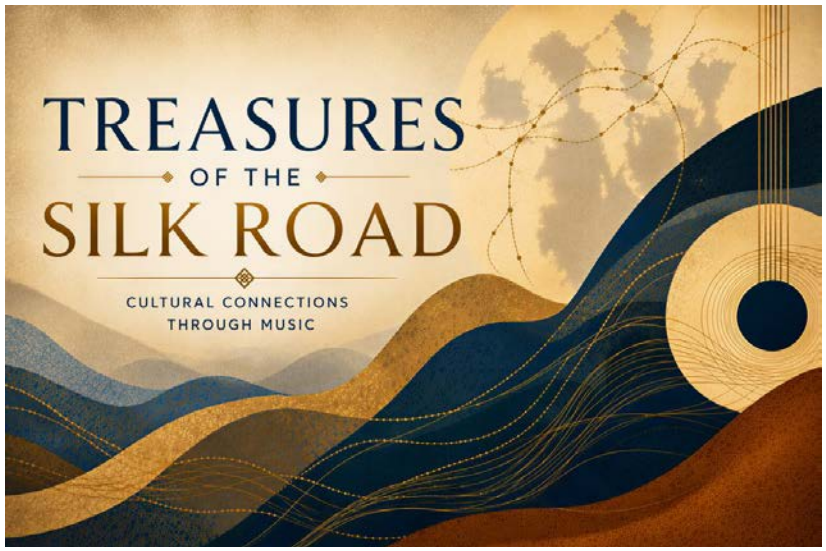
The AAAMC supports the research of scholars, students, and the general public worldwide by providing access to holdings which include oral histories, photographs, musical and print manuscripts, audio and video recordings, educational broadcast programs, and the personal papers of individuals and organizations concerned with Black music. We also invite exploration of our collections and related topics through a variety of public events, print and online publications, and pedagogical resources.

Exhibition of Treasures of the Silk Road: A Journey Through Sound and Craftsmanship
Exhibit
IU McCalla Center for University Collections
525 E. 9th Street, Bloomington
Gallery Hours: Tues. – Fri. 11:00 AM – 4:00 PM
Closed Saturday and Sunday

Treasures of the Silk Road: A Journey Through Sound and Craftsmanship hosted at the historic IU McCalla School, this exhibition presents an immersive exploration of musical traditions, cultural exchange, and artistic innovation across the Silk Road regions—from North Africa, the Mediterranean, and the Middle East to Central Asia, India, and China.
At the heart of the exhibition is the Pastel–Daneshgar Instruments Collection, a unique repository of world musical heritage. With over six dozen traditional instruments, this collection stands as one of the most significant non-Western instrument collections in North America—surpassed only by the Smithsonian Institution, the Metropolitan Museum of Art, and the Shrine of Music (National Music Museum) in South Dakota.

The exhibit features: • Over six dozen instruments representing centuries of cultural interaction • audio and video stations• Components of geography and history of the regions• Media gallery featuring concert footage from the Lotus World Music Festival.

The McCalla School **(**525 E. 9th Street, Bloomington) is located within easy walking distance of the IU campus, making it convenient for conference participants to visit between sessions.
https://collections.iu.edu/mccalla/index.html





Join Bloomington's own La Salsoteca Orquesta on Friday November 6 at the Blockhouse Bar in downtown Bloomington at 8:00 PM. If you miss them Friday, you'll get to see some of the members performing at SEM's own salsa dance and jam on Saturday night in the Frangipani room.

SEM Pre-Conference "Returning" Workshop

Georgian Room, IMU
8:00 AM – 5:00 PM

Created in partnership with the Archives of Traditional Music, and co-sponsored by the SEM Executive Board, the SEM Indigenous Music Section, and the SEM Archiving SIG, this inaugural workshop will provide hands-on training for any practicing ethnomusicologist interested in connecting communities with their recorded sound and songs held in archives. We especially encourage attendance by graduate students and early career scholars.

The 2026 Workshop ***returns*** us to our roots as a discipline, where collections of sound recordings were created as part of standard professional practice. The collecting of songs and the subsequent study of them as sound objects was the professional activity upon which our discipline was founded. Each of our intellectual ancestors likely participated in these activities, and so we as a discipline are the intellectual benefactors of this collective knowledge about the world's music. However, as our colleagues during the 2023 Seeger Lecture have pointed out, this collective benefit ***enjoins collective responsibility***.

The workshop also ***returns*** us to the rift created by collecting activities at the inception of sound archives: separating songs, sounds, and other media from their communities of origin. And yet, despite declining institutional support for music archives, high rates of staff turnover, and a loss of public support for higher education generally, archivists and archivist-scholars have engaged in sustained, significant, and innovative projects to reconnect communities to the collections. However, given the breadth and depth of archival collections, and the unreliable and diminishing support for trained archivists, the project of reconnecting ethnographic media collections with their communities cannot fall to archivists alone. Thus, we call for a broader movement of *return*; engaging in the cultural and logistical labor of reconnecting ethnomusicological collections to their communities.

This workshop calls for investment from ***all*** ethnomusicologists in the project of ***return*** (connecting communities to ethnomusicological collections) and provides professional development toward that end. The "Returning" Workshop is intended for ethnomusicologists with any specialization, with expertise in any musical tradition, to participate in the shared professional obligation to help with ***return***. Participants will learn from distinguished specialists about potential models for proactive return at major ethnomusicological archives (such as the IU Archives of Traditional Music (ATM) and the American Folklife Center) as well as digital pathways to curate and provide responsible access to home communities. Participants will learn models for relationship building with communities, co-curation, and repatriation/rematriation. Participants will also have the opportunity to do hands-on work with staff from major archives in service of connecting collections and communities.

Schedule:

8:00am – 8:30am: Gather and greet. Coffee and Tea provided.

8:30am – 8:45am: Welcome and Opening Remarks

8:45am – 9:45am: Early Work on Return

9:45am – 10:45am: Ethical/Legal/Social Considerations of Return

10:45am – 11:00am: Morning Break

11:00am – 12:00pm: Dialogues of Return

12:00pm – 12:45pm: Lunch Break

12:45pm – 2:15pm: Digital Access and Repatriation Models

2:15pm -2:30pm: Afternoon Break

2:30pm – 2:50pm: Frameworks for the Afternoon Workshopping

2:50pm – 4:40pm: Breakout Sessions for Archive Workshop

4:40pm – 5:00pm: Pre-Conference Wrap-up and Future Directions

Schedule of Panels, Presentations, Meetings, and Events

Wednesday	**November 4**
7:30 AM	Wednesday, 7:30 AM - 6:00 PM East Lounge (Main Level) **Conference Registration**
8:00 AM	Wednesday, 8:00 AM - 5:00 PM Georgian Room (First Floor) Special Event. Sponsored by the SEM Board; the Indigenous Music Section; and the SIG for Archiving **SEM Pre-Conference Symposium — "Returning" Workshop: For Collections in Need of Communities** Chair(s): Kim Marshall and Andrea Decker - The University of Oklahoma; The American Folklife Center
6:00 PM	Wednesday, 6:00 PM - 10:00 PM Metz Suite (Sixth Floor) Committee Meeting. Closed Meeting **SEM Board**

Thursday	**November 5**
7:30 AM	Thursday, 7:30 AM - 5:00 PM East Lounge (Main Level) **Conference Registration**
10:00 AM	Thursday, 81000 AM - 6:00 PM Frangipani Room (Main Level) **Exhibits**
8:00 AM	Thursday, 8:00 AM - 10:00 AM Metz Suite (Sixth Floor) Committee Meeting. Closed Meeting **SEM Board**
01A	Saturday, 8:30 AM - 10:30 AM State Room East (Second Floor) Organized Panel. Sponsored by the African and African Diasporic Music Section **Jazz as Diasporic Formation: Spirituality, Mobility, and Intercultural Exchange** Chair(s): Mark Lomanno - University of Miami Discussant(s): Austin C. Okigbo - University of Colorado Boulder
01B	Thursday, 8:00 AM - 10:00 AM Solarium (First Floor) Roundtable. Sponsored by the Section on the Status of Women **Communities of Care in Academic and Applied Ethnomusicology** Chair(s): Angela Glaros; Anne Elise Thomas Presenter(s): Angela Glaros; Colin Hochstetler; Jonathan Smith; Julie Hunter; Anne Elise Thomas - Eastern Illinois University; The University of Illinois; SUNY Potsdam; World Community Education Center

01C Thursday, 8:00 AM - 10:00 AM
Georgian Room (First Floor)
Roundtable. Sponsored by the International Student Network for Music and Sound Studies
Ethnomusicology in the World
Speakers: DJ Hatfield, Julio Mendívil, Suzel Ana Reily, Marci Onsinyo, Spandita Das, Annabelle Bulag.
Chair: Chun Chia Tai

01D Thursday, 8:00 AM - 10:00 AM
Oak (Main Level)
Individual Presentation Session
Ancestral Frequencies: Sound, Heritage, and Resistance in the Caribbean
Chair(s): Rebecca Dirksen - Indiana University

8:00 AM Voye Chante (Throwing/Sending Song): Ritual Frequencies for Resistance in Haitian Vodou
Collin Edouard - Yale University

8:30 AM Women Inheriting and Maturing the Bullerengue-voice in the Afro-Colombian Maroon Caribbean: Worlding, Epistemic Aurality, and Las Penas Alegres
Manuel Garcia-Orozco - Columbia University

9:00 AM Defending Cuban Heritage in Sound and Stone: Reviving Colonial-Era Music and Architecture in Contemporary Havana
Aimee González - University of Florida

9:30 AM "Go Back and Get It": Sankofa, Jamaican Maroon Cultural Traditions, and Recovering Fugitive Histories
Tracey Stewart - Swarthmore College

01E Thursday, 8:00 AM - 10:00 AM
Walnut (Main Level)
Organized Panel
Singing imagined futures: Young people, musical arts, and forced displacement
Chair(s): David McDonald - Indiana University

8:00 AM Singing Our Stories: Musical arts and refugee children and young people in Canada
Andrea Emberly - York University

8:30 AM Sounding Against Organized Abandonment: Refugee Arts Practice and the Limits of Witnessing
André de Quadros - Boston University

9:00 AM Singing Agency into Being: Refugee Youth, Participatory Arts, and the Co-Creation of Knowledge
Nadeen Abu Shaban - York University

9:30 AM Discussion: David McDonald – Indiana University

01F Thursday, 8:00 AM - 10:00 AM
Maple (Main Level)
Individual Presentation Session
Music, Media, and Power in Puerto Rico
Chair(s): Juan Diego Diaz - University of California, Davis

8:00 AM "Quitate tú pa' ponerme yo": Clave Riddim, Salsa, and Puerto Rican Reggaetón Relations
Ana Maria Diaz Pinto; Juan Diego Diaz - University of California, Davis

8:30 AM Military Bands in Puerto Rico during World War I: Music as an Instrument of Imperial Power (1917-1919)
Jorge L. Mercado-Méndez - University of Illinois at Urbana-Champaign

9:00 AM Sanctioning the Divided Musical Nationhood: Institutionalization of Music under 'Muñozismo' in Puerto Rico (1949–1965)
Rodney Padovani - University of California, Berkeley

9:30 AM Concierto por radio: WKAQ, Musical Programming, and Canon Formation in 1920s Puerto Rico
Julian Duncan - Florida State University

01G Thursday, 8:00 AM - 10:00 AM
Redbud (Main Level)
Individual Presentation Session
Beyond Ethnic Categories: Music, Mediation, and Belonging in China
Chair(s): Kai Tang - University of Vienna

8:00 AM Mongolian Musical Practices as Ecological Mediation in Inner Mongolia
Yuwei Jing - Victoria University of Wellington

8:30 AM Neither Ethnic Heritage nor Global Grooves: Sonic Negotiations of Minority Identity in Yunnan's Transnational Reggae Networks
Haotian Wang - Duke University

9:00 AM The Texture of Silence: Tracing the Blank History of African Soundscapes in China's Urban Archive
Tianyu Wang - McGill University

9:30 AM Music and the Invention of Ethnicities: Rethinking Ethnic Categories in the Ethnomusicological Study of Chinese Music
Kai Tang - University of Vienna

01H Thursday, 8:00 AM - 10:00 AM
Sassafras (Main Level)
Individual Presentation Session
Christian Musicking Across Diverse Worlds
Chair(s): Joshua Busman - University of North Carolina at Pembroke

8:00 AM The Afterlives of Contemporary Worship, or Metamodern Musicking in the Shadow of Megachurches
Joshua Busman - University of North Carolina at Pembroke

9:00 AM Sacred Sound Across Religious Boundaries: Carnatic Music in Kerala's Christian Communities
George Pioustin - University of California, Los Angeles

9:30 AM Why Suruí Christians Sing: Exploring a Post-secular Ethnomusicology in Brazil
Andrew Janzen - University of Toronto

01I Thursday, 8:00 AM - 10:00 AM
Persimmon (Main Level)
Individual Presentation Session
East Asian Tradition, Indigeneity, and Diaspora
Chair(s): Hsin-wen Hsu - National Taiwan Normal University

8:00 AM The Soul of Whose Japan? The Rumor of Zainichi Korean as Imperial Trace
Jiyoon Auo - University of Pittsburgh

8:30 AM Sound and Religious Engagement in Contemporary Jōdo Shinshū
Danny Allen - University of North Carolina at Chapel Hill

9:00 AM From American Showbands to Uchinā Jazz: Reclaiming Jazz Music in Postwar Okinawa
Qifang Hu – The Ohio State University

9:30 AM Musicking, Place, and Diasporic Wellbeing: Toward a Community-Engaged Applied Ethnomusicology
Xia Jing - Bard College Conservatory of Music

01J Thursday, 8:00 AM - 10:00 AM
Dogwood (Main Level)
Organized Panel
Sounding Ownership: Music and/as Property and its Discontents
Chair(s): Jim Sykes - University of Pennsylvania

8:00 AM Property and Patrimony: Indigenous Music and the Contours of In/alienability in Mexico
Chris Batterman Cháirez - University of California, Berkeley

8:30 AM Contested Legacies: Kinship, Alienation, and Intergenerational Transfer in the Blues
Matthew Mendez - Stanford University

9:00 AM Heritage Fever and the Sounds of Insurgency in a Decolonizing State
Michelle Bigenho; Henry Stobart - Colgate University; Royal Hollaway University of London

01K Thursday, 8:00 AM - 10:00 AM
State Room East (Second Floor)
Organized Panel. Sponsored by the SIG for Music Analysis
In-group and Expanded Understandings of Diverse Timbre Patterns
Chair(s): Lois Wilcken - La Troupe Makandal

8:00 AM Drumset Orchestration: Expanded and In-group Understandings of a Ubiquitous Concept
Jason Winikoff - Worcester Polytechnic Institute

8:30 AM Listener Expectations of Recurring Timbres in Rap Lyrics and Drum Patterns in Ta Dhom Project's "K-Rap"
Eshantha Peiris - University of British Columbia

9:00 AM Comparing Two Experiences of Beat with Tanya Tagaq's "Ilunikavi"
Kristi Hardman - University of North Carolina at Charlotte

9:30 AM Timbre-Enabled Conversation in Afro-Haitian Drumming
Lois Wilcken - La Troupe Makandal

01L Thursday, 8:00 AM - 10:00 AM
State Room West (Second Floor)
Individual Presentation Session
Radical Jazz Worlds: Improvisation, Spirituality, and Black Musical Creativity
Chair(s): Marc Gidal - Ramapo College of New Jersey

8:00 AM Allah Still Calls: Improvisation as Healing and Muslim Legibility in Post-9/11 African American Jazz
Ahmet Karagedik - Stony Brook University

8:30 AM Amiri Baraka's "Advanced Workers" Funk Up the '77 *Berliner Jazztage*Hearing the "Changing Same" of Black Music as a Constellation of Transnationalisms, Histories and Art Forms
Spencer Hadley - Cornell University

9:00 AM Patrice Rushen's Black Musical World-Making
Jonathan Gómez - University of Michigan School of Music, Theatre & Dance

9:30 AM Cyro Baptista's Musical Anthropophagy: Weighing the ethics of eclectic experimentalism for a Brazilian percussionist in New York's downtown scene
Marc Gidal - Ramapo College of New Jersey

10:10 AM Thursday, 10:10 AM - 10:40 AM
Frangipani Room (Main Level)
Special Event
Opening Coffee Reception

02A Thursday, 10:45 AM - 12:15 PM
Whittenberger Auditorium (First Floor)
Roundtable
Innovative Approaches to Public Engagement in Ethnomusicology
Chair(s): Heather Sloan - Archives of Traditional Music
Presenter(s): Robert McCormac; Yun-Kiu Lo; Jon Kay - Indiana University, Bloomington

02B Thursday, 10:45 AM - 12:15 PM
Solarium (First Floor)
Organized Panel. Sponsored by the Latin American and Caribbean Studies Section
Música Urbana as Mediated History: The Role of Genre and Scholars in the Music of Bad Bunny and Rauw Alejandro
Chair(s): Juan Eduardo (Ed) Wolf - University of Oregon

10:45 AM Bad Bunny's *Debí Tirar Más Fotos* is Applied Ethnomusicology
Rebecca Bodenheimer - Independent Scholar

11:15 AM Plena as a Resilient, Mollifying yet Disruptive Resource in the Art World of Bad Bunny
Juan Eduardo (Ed) Wolf - University of Oregon

11:45 AM Reorganizing the Past: Archival Temporalities and Ethnomusicological Mediation in platform music industries
Hugo Viera-Vargas - Universidad Albizu

02C Thursday, 10:45 AM - 12:15 PM
Georgian Room (First Floor)
Organized Panel
Technologies of Witness: Recorded and Digital Sacred Music in American Life
Chair(s): Erol Köymen - Florida State University

10:45 AM Recording the Mission Field: The Musical Betts and their "Truckload of Instruments"
Austin Testerman - Florida State University

11:15 AM The Blood Still Works: Gospel Sound Circulation on TikTok as Black Lived Theology
Anita Danielle Ingram - Yale University

11:45 AM Sacred Music's Technological Echoes: Examining Online Catholic Sacred Music Transmission and Re-Enchantment
Megan Hipp - Florida State University

02D Thursday, 10:45 AM - 12:15 PM
Oak (Main Level)
Roundtable. Virtual/Hybrid Presentation
Musical Representations of Indigeneities in Contemporary Japanese Anime
Chair(s): Brooke McCorkle Okazaki - Carleton College
Presenter(s): Stacey Jocoy; Thomas B. Yee; Kunio Hara; Rose Bridges - Library of Congress; University of Texas, San Antonio; University of South Carolina; Widener University

02E Thursday, 10:45 AM - 12:15 PM
Walnut (Main Level)
Individual Presentation Session
Sound, Arts, and Cultural Memory in Mexico
Chair(s): Tony Rasmussen - The University of Texas at Austin

10:45 AM "Condenó al ostracismo": Contesting Histories of the Salon in Post-Revolutionary Mexico
Trinity Lê - University of Cincinnati College-Conservatory of Music

11:15 AM *Chilena* and Los Banqueros: Afro-Mexican Memory in a Motley Society
Abraham Landa - University of Oregon

11:45 AM Aural *Convivencia*: a Decolonial Aesthesis of Mexico City's "Typical" Sounds
Tony Rasmussen - The University of Texas at Austin

02F Thursday, 10:45 AM - 12:15 PM
Maple (Main Level)
Individual Presentation Session
Protest Songs and Musical Resistance
Chair(s): Noriko Manabe - Indiana University, Bloomington

10:45 AM AI Anti-ICE Protest Songs: Aesthetic and Sociopolitical Considerations
Noriko Manabe - Indiana University

11:15 AM Resistance Music in Occupied Minneapolis
Colleen Bertsch - Minneapolis, MN

11:45 AM Protest Music in a Contested State: Crafting—or Cracking—Taiwan? Revisiting "Island's Sunrise"
Darren Sheng-Hsuan Chuang - University of Illinois at Urbana-Champaign

02G Thursday, 10:45 AM - 12:15 PM
Redbud (Main Level)
Individual Presentation Session
Unsettlling Soundscapes: Music, Memory, and the Negotiation of Place
Chair(s): TBD

10:45 AM Musical Hustle: Performing "Africa" in China's Theme Park Industry
Jonathan Wu - University of California, Berkeley

11:15 AM Sounding Steppe - (Re)Inventing the proto-Hungarian Music Today
Indira Hajnacs - Leibniz Institute for the History and Culture of Eastern Europe

11:45 AM Jarring as Attunement: the Sound, Etiquette, and Risk in Taiwan Mountain Trail
Yu Hsuan Liao - Duke University

02H Thursday, 10:45 AM - 12:15 PM
Sassafras (Main Level)
Individual Presentation Session
American Vocal Worlds: Negotiating Invisible Labor, Community, and Affective Value
Chair(s): Justin Hunter - University of Arkansas

10:45 AM Catching Tosca: Uncovering Technical Labor and Redefining Musicking in the Contemporary US Opera House
Megan Steigerwald Ille - College-Conservatory of Music, University of Cincinnati

11:15 AM Sliding down the Sacred Harp-to-Contra Dance pipeline: the Affective Potential of Performance Arts
Christopher Hodges - Boston University

11:45 AM "I didn't feel valuable until I got a medal": Barbershop Singing and Stepping Outside of Neoliberal Success Narratives
Holly Parker; Aurelie Gandour - University of Lincoln, London; SOAS University of London

02I Thursday, 10:45 AM - 12:15 PM
Persimmon (Main Level)
Individual Presentation Session
Sacred Resonance: Music, Authority, and the Making of Christian Worlds in Africa
Chair(s): TBD

10:45 AM Sounding Authority in Yorùbá Indigenous Christianity: Music, Leadership and Worship
Abayomi Oni - University of Lagos, Nigeria

11:15 AM Groans, Shouts, and Sacred Resonance: Sound-Triggered Practices in African Worship Contexts
Divine Gbagbo - Loyola Marymount University

11:45 AM Beyond Vatican II's Inculturation Reforms in Kenya: A study of Traditional Catholicism at Holy Cross Church, Nairobi
Jane Akenga - University of Texas at Austin

02J Thursday, 10:45 AM - 12:15 PM
Dogwood (Main Level)
Roundtable. Virtual/Hybrid Presentation
Building Sound Pedagogies for Collaboration across Boundaries in Music Education
Chair(s): Logan Clark - Smithsonian Folkways Recordings
Presenter(s): Jennifer Mellizo; Marcia Ostashewski; Jody Stark; Leim Joe; Starr Paul; Julian Kytasty - Smithsonian Folkways Recordings; Cape Breton University; University of Manitoba;

02K Thursday, 10:45 AM - 12:15 PM
State Room East (Second Floor)
Organized Panel
Answering to Whom? Addressivity and the Creative Act in the Causasus and Central Asia
Chair(s): Richard Wolf - Harvard University

10:45 AM Musical Polyaddressivity in Late Soviet Central Asian Cinema
Katherine Freeze Wolf - Independent

11:15 AM Voice, Vocal Timbre, and Addressivity in Creativity of Azerbaijani Musicians
Polina Dessiatnitchenko - SOAS University of London

11:45 AM Responding to the self: Qurbonsho's Wakhi poetry in Tajikistan
Richard Wolf - Harvard University

02L Thursday, 10:45 AM - 12:15 PM
State Room West (Second Floor)
Organized Panel. Sponsored by the Section on the Status of Women
Intimate Community Building: Women Making Music Communities Across Asia and Its Diasporas
Chair(s): Sarah Morelli - University of Denver

10:45 AM Work before Practice: Women, Intimate Moments, and Embodiment in North Indian Art Music
Caroline Rohm - University of Texas, Austin

11:15 AM Intimate Publics in the Moral Economy of K-pop
Stephanie Choi - University of Colorado Boulder

11:45 AM Skin in the Game: Taiko Drum Makers in Arizona
Kate Alexander - University of Arizona

11:00 AM Thursday, 11:00 AM - 6:00 PM
Frangipani Room (Main Level)
Special Event
Exhibits

12:30 PM Thursday, 12:30 PM - 1:30 PM
Redbud (Main Level)
Section/SIG Meeting
Anatolian Ecumene SIG

12:30 PM Thursday, 12:30 PM - 1:30 PM
Charter Room (Main Level)
Committee Meeting
Ethics Committee

12:30 PM Thursday, 12:30 PM - 1:30 PM
State Room West (Second Floor)
Special Event
Past Presidents' Lunch

12:30 PM
Thursday, 12:30 PM - 1:30 PM
Dogwood (Main Level)
Section/SIG Meeting
SIG for Ecomusicology

12:30 PM
Thursday, 12:30 PM - 1:30 PM
Persimmon (Main Level)
Section/SIG Meeting
SIG for Japanese Performing Arts

12:30 PM
Thursday, 12:30 PM - 1:30 PM
Sassafras (Main Level)
Section/SIG Meeting
SIG for Medical Ethnomusicology

12:30 PM
Thursday, 12:30 PM - 1:30 PM
Oak (Main Level)
Section/SIG Meeting
SIG for Musics in and of Europe

03A
Thursday, 1:45 PM - 3:45 PM
Whittenberger Auditorium (First Floor)
Roundtable. Sponsored by the SEM Board
Board Sponsored Session: The Future of SEM Publications and Academic Publishing
Chair(s): Eduardo Herrera
Discussant(s): Melvin Butler; Eduardo Herrera - University of Miami; Indiana University
Presenter(s): J. Lawrence Witzleben; Katherine Brucher; Andrew Snyder; Frank Gunderson; Benjamin J. Harbert; Kathryn Minyoung Cooke; Timothy Yu - University of Maryland; DePaul University; NOVA University Lisbon; Florida State University; Georgetown; Columbia University; Florida State University

03B
Thursday, 1:45 PM - 3:45 PM
Solarium (First Floor)
Roundtable. Sponsored by the Section on the Status of Women;Virtual/Hybrid Presentation
Founding Mothers of Ethnomusicology: Looking Back, Looking Forward
Chair(s): Deborah Wong
Presenter(s): Deborah Wong; Charlotte Frisbie; Ellen Koskoff; Allie Martin; Lei X. Ouyang; Stephanie Shonekan

03C
Thursday, 1:45 PM - 3:45 PM
Georgian Room (First Floor)
Organized Panel
Lyrics in Contention: Song, Power, and Identity in Latin America
Chair(s): Sean Bellaviti - Toronto Metropolitan University

1:45 PM
Lyrical Insults and Collective Fun: The Social Dynamics of Carnival in a Panamanian Town
Sean Bellaviti - Toronto Metropolitan University

2:15 PM
México Canta y la Apología del Delito: Music, Authority, and the Idea of Justice
León F. García Corona - University of Southern California

2:45 PM
Buscando Al Caballo: Song Lyrics and the Conjuring of Dominican Identity
Heather Sloan - Archives of Traditional Music

03D
Thursday, 1:45 PM - 3:45 PM
Oak (Main Level)
Organized Panel. Sponsored by the African and African Diasporic Music Section
Whose Instrument? The Banjo, Blackness, and the Politics of Cultural Recovery
Chair(s): Joe Z. Johnson - Indiana University, Bloomington

1:45 PM What Makes an Early Banjo?
Kristina Gaddy - University of Nottingham

2:15 PM Alien Music: Hauntology and Temporal Disruption in Contemporary Black Banjo Performance
Jake Blount - Brown University

2:45 PM Classic Style, Personal Collections, and the Pittsburgh Banjo Scene
Maya Brown-Boateng - University of Pittsburgh

3:15 PM Defining 'Black Banjo': Toward Culturally Responsive Pedagogy
Joe Z. Johnson - Indiana University, Bloomington

03E Thursday, 1:45 PM - 3:45 PM
Walnut (Main Level)
Organized Panel. Virtual/Hybrid Presentation
The (De)Growth of Music
Chair(s): Oliver Shao - School of the Art Institute of Chicago

1:45 PM Music, Real Abstraction, and Growth: A Monster Story
Brian Barone - Berklee College of Music

2:15 PM Sounds of Enough: Toward a Degrowth Ethnomusicology
Oliver Shao - School of the Art Institute of Chicago

2:45 PM Songwriting (Re)Productive Labor in Veracruz's Sotavento
Ida Tello - Washington University in St. Louis

3:15 PM Spreading St. Louis Jazz Values to "Postfigure" a Different Future
Esther Viola Kurtz - Washington University in St. Louis

03F Thursday, 1:45 PM - 3:45 PM
Maple (Main Level)
Individual Presentation Session
Sonic Publics: Performance, Space, and Belonging in the City
Chair(s): Kristy Swift - University of Cincinnati College-Conservatory of Music

1:45 PM Reclaiming the Public: Listening Out in All-Women and Gender-Expansive HONK! Street Bands
Erin Allen - Ohio State University

2:15 PM *Vendedores Ambulantes*: Their Lives and Labor Embedded Within the Soundscape of Capital
Gia Dreyer - CUNY: Hunter College

2:45 PM "A Tale of Two Protests": Soundscapes of Urban Immigration Rights Shared-Care Spaces in Cincinnati, Ohio 2025–2026
Kristy Swift - University of Cincinnati College-Conservatory of Music

3:15 PM (Dis)Locating Masculinities in the New York Jazz Scene
Maurice Restrepo - The Graduate Center, City University of New York (CUNY)

03G Thursday, 1:45 PM - 3:45 PM
Redbud (Main Level)
Organized Panel. Sponsored by the Historical Ethnomusicology Section; Sponsored by the Sound Studies Section
Echoes After Empire: Sound Archives and the Post-Imperial Nation-State
Chair(s): Caio de Souza - Universidade do Estado do Amapá
Discussant(s): Eduardo Sato - Virginia Tech

1:45 PM Sonic Transductions: Revisiting Lorenzo Dow Turner's Radioscape in Bahia (1940-1941)
Caio de Souza - Universidade do Estado do Amapá

2:15 PM Making Archives Musical, Making War Historical: Popular Song, Archival Violence, and Other Constructed Histories In and Against Sikh Militancy
Davindar Singh - Harvard University

2:45 PM Nostalgic Collages: Archival Projects of Critical Radiophonic Utopianism
Adriane Pontecorvo - Indiana University

3:15 PM Discussion
Eduardo Sato - Virginia Tech

03H Thursday, 1:45 PM - 3:45 PM
Sassafras (Main Level)
Individual Presentation Session; Film
Practicing Care and Equity Through Music and Sound
Chair(s): Gregory Barz - Boston University

1:45 PM Refusing 'Plague Logic:' Sonic Mundanity and Affective Care in Bristol's Trans+ Drag Scene
Sarah Cooper - University of Bristol

2:15 PM Parenthood and (Music) Academia. A Rantflection about Institutional Structures
Natalia Neira Nieto; Juno Leopoldina Gómez Neira - Harvard University

2:45 PM Reducing HIV-stigma through music, dance, and theatre: An action research approach
Nannette de Jong; Matesu DUBE; Blessing Garamumhango; Steve Humble - Newcastle University, UK

3:15 PM Up to Code: Interrogating Fatphobia in AmericanYoung Artist Programs' Audition "Uniforms"
Anna Valcour - Brandeis University

03I Thursday, 1:45 PM - 3:45 PM
Persimmon (Main Level)
Individual Presentation Session
Indian Musical Worlds: Lineage, Devotion, and Belonging
Chair(s): Shalini Ayyagari - University of Pittsburgh

1:45 PM Milk in Marathi Musics: From the Mother of the Gods to the "Tigress" of Education
Achintya Prahlad - Faculty of Music, University of Cambridge

2:15 PM "Listening to the *Sarangi* in a House of Music (*Gharana*)"
Suhail Yusuf - University of California Santa Cruz

2:45 PM Sonic Imaginations of the Nation: An Analysis of the Politics and Poetics of the Powada (Ballad) in Maharashtra, India
Avanti Chhatre - Department of Anthropology, Indiana University Bloomington

03J Thursday, 1:45 PM - 3:45 PM
Dogwood (Main Level)
Organized Panel
Multi-Sited Ethnography: Promises and Perils, Politics and Poetics
Chair(s): ken tianyuan Ge - University of North Carolina at Chapel Hill

1:45 PM "Following the Jazz": Stories from Improvised Music Scenes of Three Continents
Jenna Przybysz - Stanford University

2:15 PM Taking Elsewhere on the Road: Laylit and the SWANA Dance Party
Michael Figueroa - University of North Carolina at Chapel Hill

2:45 PM Beyond Homeland/Diaspora: Listening Archipelagically Across Filipino/American Jazz Scenes
Noah Rosen - Columbia University

3:15 PM Scale, Affect, Infrastructure: Keywords for Musical Labor in the Global Cruise Industry, Provocations for a Multi-Situated Economic Ethnomusicology
ken tianyuan Ge - University of North Carolina at Chapel Hill

03K Thursday, 1:45 PM - 3:45 PM
State Room East (Second Floor)
Individual Presentation Session
Sound, Practice, and Power in Thailand
Chair(s): Supeena Adler - UCLA

1:45 PM *Khap* of the Tai Dam: Timbre, Language Sounds, and the Vocable
John Latartara - The University of Mississippi

2:15 PM Practice, Performance, and Repetition: Vocal Training and Attunement of the Senses in a Buddhist Ordination Ritual
Katherine Scahill - University of Pennsylvania

2:45 PM Ornamentation in Thai SATB Repertoire
Micah Mooney - University of Michigan

3:15 PM Booing the Thai Royal Anthem: Contesting National Identities in Contemporary Thailand
Chutikan Chaikittiwatana - Stony Brook University

03L Thursday, 1:45 PM - 3:45 PM
State Room West (Second Floor)
Organized Panel. Sponsored by the African and African Diasporic Music Section
Beyond Identity Politics: Rethinking Music, Selfhood, and Sonic Ontology in African Musics
Chair(s): Josh Brew - University of Virginia

1:45 PM Beyond the Living: Toward a Spectral Theory of the Musical Individual.
Alaba Ilesanmi - University of Minnesota

2:15 PM Transcending Anthropocentrism in Musical Sustainability
Josh Brew - University of Virginia

2:45 PM Is there even Ghanaian Afrobeats?
Kingsley K. Okyere - University of Pennsylvania

3:15 PM "Religioso": Sonic morphologies as identity construction in Ghanaian art music
Matthew Eshun - Stanford University

04A Thursday, 4:00 PM - 5:30 PM
Whittenberger Auditorium (First Floor)
Roundtable. Sponsored by the Disability and Deaf Studies Special Interest Group
Intersectional Disruptions: Interrogating Hegemonic Understandings of Musical Talent/Musicality through Disability, d/Deafness, and Race/Ethnicity
Chair(s): Alexandria Carrico - University of South Carolina
Presenter(s): Alexandria Carrico; Katelyn Best; Briana Nave; Lindsay Wright

04B Thursday, 4:00 PM - 5:30 PM
Solarium (First Floor)
Organized Panel
Critical Trans Ethnographies of Music and Sound
Chair(s): M. Myrta Leslie Santana - UC San Diego

4:00 PM Liberia's Daughters: The Legacies of "Women Working as Women" in San Diego/Tijuana
Alejandrina M. Medina - UC San Diego

4:30 PM Tr/animal Voices at the Furry Convention
Juniper Clark - University of Pennsylvania

5:00 PM Aural Suspension: Voice and the Derealization of Sex in London's Transfem Nightlife
Anton L. Blackburn - Duke University

04C Thursday, 4:00 PM - 5:30 PM
Georgian Room (First Floor)
Organized Panel
Voicing against Voicelessness: An Ethnomusicology of Voice through Rupture
Chair(s): Bradley DeMatteo - University of North Carolina Chapel Hill
Discussant(s): Joshua Pilzer - University of Toronto

4:00 PM Sounding the "Blank Slate": Examining the Roles and Ramifications of the Refugee Child's Voice in Cold War Propaganda
Elisa Alfonso - University of Utah

4:30 PM Voicing Long-Term Refuge in Cambodian American Lowell, Massachusetts
Bradley DeMatteo - University of North Carolina Chapel Hill

5:00 PM A Vocal Politics of Empathy in Palestinian Personal Narrative Storytelling
Hanna Salmon - Austin Community College

04D Thursday, 4:00 PM - 5:30 PM
Oak (Main Level)
Individual Presentation Session
Sonic Thresholds: Ritual, Empire, and the Performance of Belonging
Chair(s): Charles Lwanga - University of Michigan, Ann Arbor

4:00 PM Sounding Sacred Order: Gender, Boundary, and Choral Performance in the Celestial Church of Christ, Nigeria
Damilola Odebiyi – University of Alabama

4:30 PM Dances of Empire: Dance and Power on the Nineteenth Century Omani East African Coast
Bradford Garvey - Brandeis University

5:00 PM Sounding the Dead: The Tulod-Damag Mortuary Rite of Central Panay, Philippines
Francis Penaranda - Univeristy of the Philippines College of Music

04E Thursday, 4:00 PM - 5:30 PM
Walnut (Main Level)
Roundtable. Sponsored by the Section on the Status of Women
Shame on the Field: How Shame Shapes Field Experiences
Chair(s): Ryan Lambe - Eckerd College
Presenter(s): Ryan Lambe; Lisa Beebe; Nicol Hammond; Lydia Barrett - Eckerd College; University of Wisconsin, Whitewater; University of California, Santa Cruz

04F Thursday, 4:00 PM - 5:30 PM
Maple (Main Level)
Roundtable. Virtual/Hybrid Presentation
Suspending Asian/American Listening
Chair(s): Allan Zheng - Loyola Marymount University
Presenter(s): Aydin Quach; Alissa Liu; Chun Chia Tai; Nic Vigilante; Heidi Tai - University of Southern California; University of California, San Diego; Cornell University; University of California, San Diego

04G Thursday, 4:00 PM - 5:30 PM
Redbud (Main Level)
Organized Panel. Sponsored by the SIG for Medical Ethnomusicology; Virtual/Hybrid Presentation
Listening to Medical(ized) Spaces: Sound, Care, and Clinical Ethics
Chair(s): Diandian Zeng; Gabrielle Hooper

4:00 PM Table of Phonetic Wounds
YuHao Chen - University of Notre Dame

4:30 PM Negotiating an Alternate Aliveness on the Mayo Clinic's Rochester Carillon
Meghan Wysocki - University of Michigan

5:00 PM Sonic Care and Maternal Well-Being in Ibadan, Nigeria: Musical Practices in Faith-Based and Government Antenatal Clinics
Francis Eniola - Olabisi Onabanjo University

04H Thursday, 4:00 PM - 5:30 PM
Sassafras (Main Level)
Individual Presentation Session
Between Sanctuary and Stage: Jewish Music, Identity, and Mediation

4:00 PM Frum Women Sing: Voice, Agency, and Orthodox Jewish Subjectivity
Devorah Belin - CUNY Graduate Center

4:30 PM Portable, Iridescent Heritage: Liturgical Musicking of Middle Eastern and North African Jews in Montreal
Miranda Crowdus - Concordia University

5:00 PM Mediated Mourning on a Global Stage: Israel at the Eurovision Song Contest, 2024–2025
Raphael Reis Medeiros de Campos - Independent Researcher, Brazil

04I Thursday, 4:00 PM - 5:30 PM
Persimmon (Main Level)
Individual Presentation Session
From Remix to Resistance: Music, Algorithms, and Digital Publics
Chair(s): Joshua Kerobo - University of Michigan, Ann Arbor

4:00 PM "This Is *Dingqu*": Remixing Ding Zhen into Dissent on Bilibili
Zixuan Wang - The University of Texas at Austin

4:30 PM Alhaji Beats: Afrobeats and the Mediation of African Muslim Identity within the Global Popular Music Market
Joshua Kerobo - University of Michigan

5:00 PM Alternative by Accident: WhatsApp, Music Circulation, and the Margins of Platform Capitalism in Equatorial Guinea
Pablo Infante-Amate - University of Jaén (Spain)

04J Thursday, 4:00 PM - 5:30 PM
Dogwood (Main Level)
Individual Presentation Session; Film.
The Social Life of Sound: Justice, Displacement, and Aesthetic Worlds
Chair(s): Gavin Douglas - University of North Carolina-Greensboro

4:00 PM Acoustic Architectures of Justice: Sound, Power, and the Courtroom
Melanie Moseley - University of Pittsburgh

4:30 PM A Multimodal Ethnography of Displaced Karen Refugees at the Thai-Burmese Border
Jiaxi Xie - Goldsmiths, University of London

5:00 PM Aesthetics and Production in Los Angeles: A Global "New Music" Field of Cultural Production
Alec Norkey – UCLA

04K Thursday, 4:00 PM - 5:30 PM
State Room East (Second Floor)
Individual Presentation Session
Sonic Citizenship in South America: Music, Gender, and the Politics of Belonging
Chair(s): Rachel Horner - Indiana University, Bloomington

4:00 PM Black Women's Songs of Migration: Reinforcing the Collective Authority of Cantadoras in Cali, Colombia
Kumera Zekarias Genet - Boston University

4:30 PM Sounds of Fuerza: Espiritismo Marialioncero and Venezuela's Contemporary Crisis
Vicky Mogollón Montagne - Boston University

5:00 PM Armorial Memory: Insurgent Citizenship and the Resignification of Spaces
Rafael Torralvo - Akademie Schloss Solitude, Stuttgart, Germany

04L Thursday, 4:00 PM - 5:30 PM
State Room West (Second Floor)
Individual Presentation Session
04L: Unruly Sounds: Noise, Participation, and Cultural Politics
Chair(s): Jeremy Wallach - Bowling Green University

4:00 PM Barulho and Belonging: Noise, Tradition, and Creolized Auralities in Mindelo
Martin Ringsmut - University of Vienna

4:30 PM "Closer to God": Nine Inch Nails and the Popular Allure of the Abject
Julia Peters - University of Pennsylvania

5:00 PM Thursday, 5:00 – 6:00 PM
Frangipani Room (Book Exhibits)
Special Event
Sponsored by SEM and the University of Illinois Press
Founding Mothers of the Society for Ethnomusicology book signing with the author, Charlotte Frisbie

5:30 PM Thursday, 5:30 PM - 6:30 PM
Solarium (First Floor)
Reception
First Time and New Member Reception

6:00 PM Thursday, 6:00 PM - 8:00 PM
Alumni Hall (First Floor)
Reception
Welcome Reception

Thursday, 7:00 PM - 8:00 PM

7:00 PM Redbud (Main Level)
Special Event
Asian American Listening Party

7:00 PM Thursday, 7:00 PM - 8:00 PM
Persimmon (Main Level)
Section/SIG Meeting
International Student Network for Music and Sound Studies Open Meeting

7:00 PM Thursday, 7:00 PM - 8:00 PM
Maple (Main Level)
Special Event
Music Analysis and DMG Joint Activity

7:00 PM Thursday, 7:00 PM - 8:00 PM
State Room West (Second Floor)
Section/SIG Meeting
SIG for Archiving

7:00 PM Thursday, 7:00 PM - 8:00 PM
Oak (Main Level)
Section/SIG Meeting
SIG for Jewish Music

7:00 PM Thursday, 7:00 PM - 9:00 PM
Whittenberger Auditorium (First Floor)
Film
Documentary Screening – "Henry Glassie: Fieldwork"

7:00 PM Thursday, 7:00 PM - 9:00 PM
Walnut (Main Level)
Section/SIG Meeting
Historical Ethnomusicology Section

7:00 PM
Thursday, 7:00 PM - 9:00 PM
State Room East (Second Floor)
Section/SIG Meeting
Improvisation Section

8:00 PM
Thursday, 8:00 PM - 9:00 PM
Distinguished Alumni Room (Main Level)
Committee Meeting
Chapters Meeting

8:00 PM
Thursday, 8:00 PM - 9:00 PM
Maple (Main Level)
Section/SIG Meeting
Dance, Music, and Gesture Section

8:00 PM
Thursday, 8:00 PM - 9:00 PM
Georgian Room (First Floor)
Section/SIG Meeting
Latin American and Caribbean Music Section

8:00 PM
Thursday, 8:00 PM - 9:00 PM
State Room West (Second Floor)
Section/SIG Meeting
Section for the Status of Women

8:00 PM
Thursday, 8:00 PM - 9:00 PM
Redbud (Main Level)
Section/SIG Meeting
SIG for Music Analysis

8:00 PM
Thursday, 8:00 PM - 10:00 PM
Dogwood (Main Level)
Section/SIG Meeting
Association for Chinese Music Research

8:00 PM
Thursday, 8:00 PM - 10:00 PM
Oak (Main Level)
Section/SIG Meeting
Sound Studies Section

Friday **November 6**

7:30 AM Friday, 7:30 AM - 8:30 AM
Charter Room (Main Level)
Committee Meeting
Publications Advisory Committee

7:30 AM Friday, 7:30 AM - 5:00 PM
East Lounge (Main Level)

Conference Registration

8:00 AM Friday, 8:00 AM - 6:00 PM
Frangipani Room (Main Level)
Exhibits

05A Friday, 8:30 AM - 10:30 AM
Whittenberger Auditorium (First Floor)
Individual Presentation Session
Indigenous Musical Resistance and Representation
Chair(s): Maxwell Yamane - University of Oklahoma

8:30 AM "Hail to the Redhawks": Sounding Against Native American Stereotypes in the Washington Football Team
Maxwell Yamane - University of Oklahoma

9:00 AM Poisoned Fish: Aotearoa's Indigenous Gothic Popular Music
Kimberly Cannady - Te Herenga Waka - Victoria University of Wellington

9:30 AM Gendered, Exoticized, and Marginalized: Musical Imaginaries of Alaskan Natives in the Early-Twentieth Century United States
Yui Tim Timothy Yu - Florida State University

10:00 AM Native Sonic Futures: Sound Back, Sonic Stewardship and the Native Sonic Archive
Jonah Francese - University of Chicago

05B Friday, 8:30 AM - 10:30 AM
Solarium (First Floor)
Organized Panel. Sponsored by the Religion, Music, and Sound Section
Cosmology, Media, and Sociality: Sound and Music in Orisha-Ifá Religiosity
Chair(s): Pablo D. Herrera Veitia; Michael Birenbaum Quintero - Università Ca' Foscari; Boston University

8:30 AM Toward a Yorùbá Metaphysics of Sound and Music in *Ifá* Oral Literature
Michael Birenbaum Quintero; Táíwò Fátósìn Awóṣọlá - Boston University; University of Ibadan

9:00 AM Listening, Non-Listening, and the Musical Cosmology of Afro-Cuban *Ifá*
Pablo D. Herrera Veitia - Università Ca' Foscari

9:30 AM Race, Immigration, and Spiritual Kinship: Afro-Cuban Sacred Drumming in Mexico
Ahkeel Mestayer - University of California - Berkeley

10:00 AM Afro-Atlantic Art, Tradition, and/or Liturgy: Notes on Orisha Music in the Age of Multimedia
David Font-Navarrete - Lehman College and CUNY Graduate Center

05C Friday, 8:30 AM - 10:30 AM
Georgian Room (First Floor)
Individual Presentation Session
Listening Beyond Vulnerability: Music, Care, and Resilience
Chair(s): Ailsa Lipscombe - University of Cincinnati

8:30 AM Precarity Amplified: Listening to Medicalization through Technology and Trauma
Ailsa Lipscombe - University of Cincinnati

9:00 AM From Racialized Vulnerability to Sonic Resistance: Asian American Children and Older Adults in Musical Activism during COVID-19
Peng Liu - Southern Methodist University

9:30 AM The potential for faith-based musicking to address dementia risk factors
Chiquitha Aminsalehi - University of California, San Francisco

10:00 AM Playing with Difference: Neurodiversity-Affirming Approaches to Performance Pedagogy
Tes Slominski - independent scholar

05D Friday, 8:30 AM - 10:30 AM
Oak (Main Level)
Organized Panel. Sponsored by the Society for Arab Music Research;Virtual/Hybrid Presentation
Archive and Experimentation across Transnational Arab Cultural Geographies
Chair(s): Shayna Silverstein - Northwestern University
Discussant(s): Anne Rasmussen - William & Mary College

8:30 AM Water as Archive: Tamara Al-Mashouk's I'd search forever, I want to remember (2023)
Rim Irscheid - Kings College London

9:00 AM Archival Play with the "Halim El Dabh Papers"
Shayna Silverstein - Northwestern University

9:30 AM Market as Archive / Market as Method: Music and Materiality in Cairo's Used Goods Markets
Sophie Frankford - Kings College London

10:00 AM Discussion: Anne Rasmussen - William & Mary College

05E Friday, 8:30 AM - 10:30 AM
Walnut (Main Level)
Individual Presentation Session
Ensembles and Classrooms: Musical Knowledge in Practice
Chair(s): Francesca Cassio - Hofstra University, NY

8:30 AM The Exodus Model: Engineering Legacy and Sustainability in a Trinidadian Steel Orchestra
Kimberley Watson - Indiana University, Bloomington

9:00 AM Inside the Engine Room: The Social Logistics of Conventional Steelbands in Trinidad and Tobago Panorama
Kristin Murrell - Port of Spain

9:30 AM Sonic Pedagogies for Decolonizing Liberal Arts Education. Introducing the Sikh Musical Heritage in College Curricula.
Francesca Cassio - Hofstra University, NY

10:00 AM Integrating Chinese Music into Academic Spaces: Pedagogical Insights and Challenges
Vicki Lu - N/A

05F Friday, 8:30 AM - 10:30 AM
Maple (Main Level)
Organized Panel. Sponsored by the Section on the Status of Women
Affective Vitalities: Gendered Voice, Place, and Un/Belonging
Chair(s): Elyse Carter Vosen; Bonnie Gordon - The College of St. Scholastica; University of Virginia

8:30 AM Let My People Sing! Gendered Creativity, Song Circles, and Earth-Based Spiritual Practices for Repair and Belonging
Elyse Carter Vosen - The College of St. Scholastica

9:00 AM Beyond "Amplifying Voices": Radio, Advocacy, and Refugee Girls' Sounding Practices
Bonnie Gordon - The University of Virginia

9:30 AM Permissible Voices: AI Singing, Popular Aesthetics, and Gendered Power in Iran
Mana Pouresmaeil - The University of Texas at Austin

10:00 AM Brown vs. "Coloured" Song: Indigenous, Gendered Rituals of Restoration in Contemporary South Africa
Carol Muller - The University of Pennsylvania

05G Friday, 8:30 AM - 10:30 AM
Poplar (Main Level)
Organized Panel
Streets and Soundworlds
Chair(s): Eduardo Herrera - Indiana University
Discussant(s): Eduardo Herrera - Indiana University

8:30 AM The Street Holds the Stories: Calle de Progreso as a Community's Sonic Counter-Archive
Kristen Graves - University of Nebraska (Lincoln)

9:00 AM Sound Relations Along Plantation Lanes
Upatyaka Dutta - University of Toronto

9:30 AM Embers of Memory: Sound and Silence in the Cremà
Rachel Horner - Cornell University

10:00 AM Discussion
Eduardo Herrera - Indiana University

05H Friday, 8:30 AM - 10:30 AM
Sassafras (Main Level)
Roundtable. Sponsored by the Special Interest Group for Jazz;Virtual/Hybrid Presentation
John Coltrane and South Africa: A Centennial Meditation
Chair(s): Maya Cunningham - American University
Presenter(s): Yonela Mnana - University of Witwatersrand; Nlhanlha Manana, MA - University of Witwatersrand; Salim Washington - UCLA; Nhlanlha Mahlangu - Independent
Chair: Maya Cunningham - American University

05I Friday, 8:30 AM - 10:30 AM
Persimmon (Main Level)
Individual Presentation Session
Digital Music Cultures: Labor, Fandom, and Industry

8:30 AM From Glitter to Green: EcoSwifties, Material Culture, and Environmental Responsibility in Taylor Swift Fan Communities
Kate Galloway - Wilfrid Laurier University

9:00 AM Branded Postfeminist Intimacies: Music and the Marketization of Romance on TikTok
Mira Vuorinen - Temple University

9:30 AM Algorithmic Infrastructures and Musical Labor in Contemporary Music Scenes
Uğur Cihat Sakarya – Trabzon University

10:00 AM From Nana–Nati to Streaming Metrics: Contemporary Gombhira Gaan as Industry Critique in Bangladesh
Golam Rabbani - Toronto Metropolitan University

05J Friday, 8:30 AM - 10:30 AM
Dogwood (Main Level)
Individual Presentation Session
Global Music Theory: Interrogating Musical Paradigms, Histories, and Soundworlds
Chair(s): Tiffany Nicely - SUNY Fredonia

8:30 AM Where Is *Raga* Born? Origin, Soundworlds, and Ksemakarna's *Ragotpatti*
Ayesha Sheth - Ahmedabad University

9:00 AM Gatra: How the West Influences through Analogy
Kenneth Van Dyk - University of Connecticut

9:30 AM Interval Paradigms and Voice Leading in Guinean Mande *Bala* Music
Tiffany Nicely - SUNY Fredonia

10:00 AM In Tune with What? Microtonal Guitar Culture and the Unraveling of "In Tune-ness"
Dylan Rodgers - Los Angeles, CA

05K Friday, 8:30 AM - 10:30 AM
State Room East (Second Floor)
Individual Presentation Session
Unquiet Archives: Sound, Silence, and Contested Memories
Chair(s): Jason Nguyen - Cerritos College

8:30 AM Collaboration in Practice: Partnering with Digital Scholarship Librarians to Build a Community-Centered Traditional Music Archive
Laura Risk; Kirsta Stapelfeldt; Bennett Steinburg - University of Toronto

9:00 AM "Come in Through the Back Door: Archives, Oral Histories, and Heritage Negotiation at the Louisiana Music Museum"
Michael Broussard - University of Illinois at Urbana Champaign

9:30 AM *Mùi*, *Sến*, and the "Bolero Wave": State Censorship, Cultural Memory, and the Resurgence of a Vietnamese Musical Repertoire
Jason Nguyen - Cerritos College

05L Friday, 8:30 AM - 10:30 AM
State Room West (Second Floor)
Organized Panel
Across and Beyond Coloniality: What Do Ethnomusicologists Get to Say?
Chair(s): Sergio Ospina-Romero - Indiana University
Discussant(s): Olimpia Rosenthal - Indiana University

8:30 AM What Persists? Questioning Colonial Coherence from the Eighteenth-Century Atlantic World
Diane Oliva - University of Michigan

9:00 AM On the Interchangeability (or not) of Imperialism and Colonialism: A Look from the Early Sound Recording Industry
Sergio Ospina-Romero - Indiana University

9:30 AM Coloniality and the Event of Musical Antiblackness
Jessica Swanston Baker - The University of Chicago

10:00 AM Discussion
Olimpia Rosenthal - Indiana University

9:00 AM Friday, 9:00 AM - 12:00 PM
Alumni Hall (First Floor)
Special Event. Sponsored by the Education Section
Education Section - Day of Ethnomusicology

10:30 AM 10:30 AM – 11:30 AM
Frangipani Room (Exhibits)
Wesleyan University Press Reception

06A Friday, 10:45 AM - 12:15 PM
Solarium (First Floor)
Organized Panel
Board Sponsored Session: Meet and Greet with SEM Leadership
Chair(s): Michael Iyanaga - William & Mary

06B Friday, 10:45 AM - 12:15 PM
Whittenberger Auditorium (First Floor)
Organized Panel
Repositioning Japanese Musical Subcultures
Chair(s): Marié Abe - University of California, Berkeley

10:45 AM Anikura's Database Intimacy: Remix, Beats, and Tactility
Stephen Tian-You Ai - Harvard University

11:15 AM The Lesbian Erotics of Cosplay: Musicking in Women Otaku Counterpublics
Christina Misaki Nikitin - Harvard University

11:45 AM Spirit Prison: Linekraft's Theory and Practice of Affective Blockage through Noise
Wei Lin Tan - University of California, Berkeley

06C Friday, 10:45 AM - 12:15 PM
Georgian Room (First Floor)
Organized Panel
AfroAlt: Theorizing on Blackness, Space, and Place in Popular Music
Chair(s): Maureen Mahon - New York University

11:15 AM Black Devil/White Space: The Negotiation of Afropunk Identity Through "Devil's Music" Conservatism
Taylor Howard - University of Colorado Boulder

11:45 AM #KEEPKPOPKOREAN: Ultranationalism, Historical Revisionism, and Anti-Blackness
Xaria Siplin - University of Denver

06D Friday, 10:45 AM - 12:15 PM
Oak (Main Level)
Individual Presentation Session
Performance, Sustainability, and Ritual in Modern Indonesia
Chair(s): Meghan Hynson - University of San Diego

10:45 AM Honoring Ancestors: The Toba Batak *Mangongkal Holi* Ritual Music in Sianjur Mulamula Village, Samosir Regency, North Sumatra Province, Indonesia
Edy Panjaitan - Ohio University and The Ohio State University

11:15 AM Development and Sustainability in the 21st-Century Gender Wayang Complex
Meghan Hynson - University of San Diego

11:45 AM Raminten Cabaret Show: Lip-Syncing and the Production of Liveness in Drag
Hannah Standiford - Allegheny College

06E Friday, 10:45 AM - 12:15 PM
Walnut (Main Level)
Individual Presentation Session
Queer Frequencies: Sound, Space, and the Making of Alternative Communities
Chair(s): Zoe Sherinian - Oklahoma University

10:45 AM "Stop Worrying and Learn to Love the Moog Synthesizer": Analog Technology and Queer Worldbuilding in San Francisco's 1990s Queer Underground
Moira de Kok - Cornell University

11:15 AM Queering Bach's Passion: Pride, Heritage, and Community-Building at the 2025 Bachfest Leipzig
Kailan Rubinoff - UNC Greensboro

11:45 AM Kesha Cruises Atopia: Queer Community in International Waters
Katelyn Hearfield - Harvard University

06F Friday, 10:45 AM - 12:15 PM
Maple (Main Level)
Organized Panel
Entangled Jewish Pasts: Chronologies, Memory, and Retelling
Chair(s): Evan Rapport - The New School

10:45 AM Jewish Opera?: The Look and Sound of Jewish Difference in Bates' Kavalier and Clay
Jardena Gertler-Jaffe - New York University

11:15 AM The Myth of Antiquity: Desire, Contrafacta, and the Making of a Sephardic Past in "Adio Kerida"
Lily Henley - Harvard University

11:45 AM The Prayer for the Dead, the Symphony for the Dead
Yuval Tessman-Bar-On - New York University

06G Friday, 10:45 AM - 12:15 PM
Redbud (Main Level)
Individual Presentation Session
Sonic Borderlands: Love, Gender, and Politics in Mexican Popular Music
Chair(s): Falina Enriquez - University of Wisconsin-Madison

10:45 AM Love and Politics in *Canciones de mi Padre*
Falina Enriquez - University of Wisconsin-Madison

11:15 AM Representations of Post-NAFTA Mexico in Lila Downs' *Border/La Línea* (2001)
Edgar Gomez Alvarez - University of Maryland, College Park

11:45 AM Machos, Vampiros, y Mandilones: Deviant Masculinities and the Banda Cumbia
Salvador Hernandez - University of North Texas

06H Friday, 10:45 AM - 12:15 PM
Sassafras (Main Level)
Individual Presentation Session
Resonant Territories: Music, Extractivism, and Institutional Power in South America
Chair(s): Andrew Snyder - INET-MD Universidade Nova de Lisboa

10:45 AM Structural Racism in Brazilian Music Programs and Ethnomusicological Perspectives for Confronting This Colonial Legacy
Luis Ricardo Queiroz - Federal University of Paraiba

11:15 AM Crafting Culture: How Lutherie Education Helps to Define San Miguel de Tucumán and Curitiba as Music Cities
Rubens De La Corte - Graduate Center-CUNY

11:45 AM The Sensory Abyss of Extractivism: Reflections from Listening in the Brazilian Amazon
Maria Fantinato Geo de Siqueira - Federal University of Rio de Janeiro (UFRJ)

06I Friday, 10:45 AM - 12:15 PM
Persimmon (Main Level)
Individual Presentation Session
From Player Pianos to Digital Platforms: Technologies of Jazz Transmission and Transformation
Chair(s): ching-nam Hippocrates Cheng - Binghamton University

10:45 AM Virtual Jazz Engagement in China: An Ethnographic Exploration of Digital Platforms and Cultural Reimagining
Yufei Liu - Hong Kong Baptist University

11:15 AM Reproducing Jazz through Machines: The Forgotten Master of Player Piano in Early Jazz History — J. Lawrence Cook (1899–1976)
ching-nam Hippocrates Cheng - Binghamton University, United States of America

11:45 AM The Grapevine Twist: Rethinking Early Banjo Song Through Embodied Technique
Rory Corbett - Maynooth University

06J Friday, 10:45 AM - 12:15 PM
Dogwood (Main Level)
Roundtable. Sponsored by the Education Section
Ethnomusicology and Music Teaching and Learning
Chair(s): Stephanie Espie - University of Pittsburgh
Presenter(s): Amanda Soto; Loneka Battiste; Kyra Gaunt; Carrie Danielson; Sonja Lynn Downing

06K Friday, 10:45 AM - 12:15 PM
State Room East (Second Floor)
Organized Panel
Enacting Indigenous Sovereignty in Sound
Chair(s): Beatriz Goubert - N/A

10:45 AM Reconstructing Sonic Practice: Rematriation and Indigenous Futurity among Muisca Communities
Beatriz Goubert - N/A

11:15 AM Replication and Indigenous Sonic Sovereignty in Mesoamerican Archaeological Sound
Jay Loomis - Brown University

11:45 AM Recording, Notation, and Reshaping Meaning: "Shí Naashá" and Diné Sovereignty
Renata Yazzie - Columbia University

12:30 PM Friday, 12:30 PM - 1:30 PM
Dogwood (Main Level)
Section/SIG Meeting
AADMS Keynote – Portia Maultsby: Performing Blackness in Global Spaces: Black Gospel Music in the Netherlands

12:30 PM Friday, 12:30 PM - 1:30 PM
Oak (Main Level)
Section/SIG Meeting
JAVEM Open Meeting

12:30 PM Friday, 12:30 PM - 1:30 PM
Maple (Main Level)
Section/SIG Meeting
SIG for Economic Ethnomusicology

12:30 PM Friday, 12:30 PM - 1:30 PM
Persimmon (Main Level)
Section/SIG Meeting
SIG for Jazz

12:30 PM Friday, 12:30 PM - 1:30 PM
(Room not found)
Section/SIG Meeting
SIG for Music and Violence

12:30 PM Friday, 12:30 PM - 1:30 PM
Redbud (Main Level)
Section/SIG Meeting
SIG for Music of the Francophone World

12:30 PM Friday, 12:30 PM - 1:30 PM
State Room East (Second Floor)
Section/SIG Meeting. Sponsored by Rising Voices in Ethnomusicology
Student Meeting: Undergraduates ASSEMBLE!

12:30 PM Friday, 12:30 PM - 2:30 PM
Georgian Room (First Floor)
Committee Meeting. Closed Meeting
SEM Council

07A Thursday, 8:00 AM - 10:00 AM
Whittenberger Auditorium (First Floor)
Roundtable
Archiving Ethnomusicology: The American Folklife Center at 50 and the Future of Sound Stewardship
Chair(s): John Fenn - American Folklife Center, Library of Congress
Presenter(s): John Fenn; Judith Gray; Doug Peach; Nancy Groce; Andrea Decker - American Folklife Center, Library of Congress

07B Friday, 1:45 PM - 3:45 PM
Solarium (First Floor)
Organized Panel
Sound, Identity, and Power in the Musical Circulation of Latin America
Chair(s): Tony Rasmussen - The University of Texas at Austin

1:45 PM Transnational Acoustemologies of Cumbia: From the Caribbean to the South
Constanza Fuentes-Landaeta - The University of Texas at Austin

2:15 PM Afro-Dominican Music: From Syncretism to Pastiche
Elizabeth Castillo Mena - The University of Texas at Austin

2:45 PM Younger and Closer to Our Grandparents' Music: How Gender and LGBTQ+ Occupation of Tango Spaces Has Changed The Repertoire
Laura Camacho - The University of Texas at Austin

3:15 PM Mexicans Can Swing, Too
Steffan M. Perez-Velez Solis - The University of Texas at Austin

07D Friday, 1:45 PM - 3:45 PM
Oak (Main Level)
Roundtable
Teaching Ethnomusicology In Situ The Challenges and Rewards of Study Away Programs
Chair(s): Andrew Mall - Northeastern University
Presenter(s): Andrew Mall; Michael Allemana; Damascus Kafumbe; Nathan Myrick; Sean Williams - Northeastern University; University of Chicago; Middlebury College; Mercer University; The Evergreen State College

07E Friday, 1:45 PM - 3:45 PM
Walnut (Main Level)
Organized Panel. Sponsored by the Latin American and Caribbean Studies Section
Sound Archives as Knowledge Infrastructures: Reframing Ethnomusicology in the U.S. Southwest and the Global South
Chair(s): Brenda M. Romero - University of Colorado Boulder

2:15 PM Uncomfortable Pillars: Knowledge Infrastructures and the Colonial Legacy of Field Music Recording Archives
Rodrigo Chocano - Universität Wien

2:45 PM Archival Mediation and the Afterlives of Nuevomexicano Song: Juan Bautista Ralliere's Repertory in the Robb and Cobos Field Recordings
Javier Marin-Lopez - Universidad de Jaen

3:15 PM "Whose Memory" in the Southwest Hispanic Folk Music Archive: Re-Considering John Donald Robb and Vicente T. Mendoza's Ethnographic Encounters, Fieldwork Tactics and Collection Strategies
Peter J. Garcia - California State University Northridge

07F Friday, 1:45 PM - 3:45 PM
Maple (Main Level)
Organized Panel. Sponsored by the SIG for Ecomusicology
Listening as Ontological Practice in More-Than-Human Worlds
Chair(s): Marie Comuzzo - Brandeis University

1:45 PM Listening into Transcendence: Gender, Genius, and the Cultural Politics of Whale Song
Marie Comuzzo - Brandeis University

2:15 PM Bowhead Song and the Disappearing Acoustic Habitat of the Arctic
Finley Woodson-Gammon - University of Nevada, Reno

2:45 PM Listening to Nuclear Landscapes in Eurasia: Sound, Ecology, and More-than-Human Temporalities
Anya Shatilova - Wesleyan University

3:15 PM Sounding the Vegetal: Imaginaries of Consciousness, Communication, and the More-Than-Human World
Gabriel Andruzzi - University of Maryland College Park

07G Friday, 1:45 PM - 3:45 PM
Redbud (Main Level)
Individual Presentation Session
Who Gets Heard? Rap, Identity, and Recognition
Chair(s): Abimbola Kai-Lewis - Berklee College of Music/Hofstra University

1:45 PM "Blue Check Fame": Rap Narratives and Social Media Addiction
Abimbola Kai-Lewis - Berklee College of Music/Hofstra University

2:15 PM "Es que existes por lo que haces": Care Practices and Audibility in the Work of "El Mulato" Muñoz
Julia Monaco - University of Toronto

2:45 PM Rockist Critical Aesthetics of Seriousness, Accessibility, and Kendrick Lamar's GNX (2024)
Spencer Stevens - University of North Texas

3:15 PM Who sounds Puerto Rican? Bad Bunny, Tego Calderón, and the politics of local racialized folklore.
Ailish Quinones Rivera - The University of Texas at Austin

07H Friday, 1:45 PM - 3:45 PM
Sassafras (Main Level)
Organized Panel. Sponsored by the South Asian Performing Arts Section;Virtual/Hybrid Presentation
Mobility, Affect, and Style: Cross-Border and Trans-Oceanic Identity Politics in South Asian Frame Drum Practices
Chair(s): Jim Sykes; Zoe Sherinian - University of Pennsylvania; Oklahoma University

2:15 PM Mapping the parai frame drum's contemporary diversity and historical retentions
Zoe Sherinian - University of Oklahoma

2:45 PM Sonic Density as Diasporic 'Copresence': Indo-Caribbean Tappu Drumming and Tamil Belonging in 'Madrasi Religion'
Stephanie Lou George - The Graduate Center, City University of New York

3:15 PM Inheriting Repertoire, Making Telangana: The Dappu Frame Drum as an Affective Repertoire of Contention
Chris McGuiness - City University of New York / Universität Zürich

07I Friday, 1:45 PM - 3:45 PM
Persimmon (Main Level)
Individual Presentation Session
Beats and Belonging in Contemporary Music Cultures
Chair(s): Liz Przybylski - University of California-Riverside

1:45 PM Mana Wāhine at the Mic: Establishing a Framework for Hawai'i Hip Hop Feminism
Susan Jacob - University of Hawai'i at Mānoa

2:15 PM Repetition and Iteration: Network Formation and Sustenance in Boston's Underground Techno Scene
Corin Duey - Boston University

2:45 PM No Room to Party: Sound Ecology and Queer Collisions at Furry Conventions
Forest Jordan - Duke University

3:15 PM From Boogie to Ba-Ba-Boom: Re-Indigenization and Cosmopolitanism in Rocksteady Bass Conception
Scott Currie - University of Minnesota

07J Friday, 1:45 PM - 3:45 PM
Dogwood (Main Level)
Individual Presentation Session
Rethinking Instruments: Materiality, Ethics, and Aesthetics
Chair(s): Althea SullyCole - McGill University

1:45 PM How the Membrane Makes Voice: Material Emergence in Yorùbá Dùndún Drumming
Sunday Oluwaseun Ukaewen - Harvard University

2:15 PM Negotiating Ethical Aesthetics: Moral Evaluation and Musical Value in Turkmen Dutar Performance
Mohammad Geldi Geldi Nejad - Brown University

2:45 PM Beyond the Limits of Materiality: Rethinking Instrumentality through the Quills
Benjamin Skoronski - Cornell University

3:15 PM When the *Paṟai* Travels: Diaspora, Local Pedagogy, and the Making of a Singapore-Style Tamil Frame-Drum Tradition
Gene Lai; Thirukumaran M.L. - National Institute of Education, Singapore; Nanyang Technological University

07K Friday, 1:45 PM - 3:45 PM
State Room East (Second Floor)
Roundtable. Sponsored by the SIG for Jazz
A Legacy Supreme: Making Meaning of the John Coltrane Centennial
Chair(s): Nia I'man Smith - Indiana University
Presenter(s): Anyabwile Love, Salim Washington - UCLA, Doug Carn, Maya Cunningham - American University

07L Friday, 1:45 PM - 3:45 PM
State Room West (Second Floor)
Individual Presentation Session
Haunted Acoustemologies: Witches, Ruins, and the Supernatural
Chair(s): Anne Rasmussen - College of William & Mary

1:45 PM Singing Basque Witches: Linguistic Colonization, Auto-Exotification, and the Affordances of the 'Master's Tools'
Caitlin Brown Romtvedt - University of California, Berkeley
University of the Basque Country

2:15 PM Witches and Other Border-Crossers: Sonic Pathways of Solidarity Through Transcarpathia in the Works of Alina Pash
Melissa Miller - University of Illinois Urbana-Champaign

2:45 PM Listening to Ruin: Aural Hauntings and the Phenomenology of Dereliction
Johnathan Rhodes - University of North Texas

3:15 PM Hearing Things: Haunted Acoustemology and the Sound of Supernatural in Postcolonial Malaysia
Isobel D'Cruz Barnes - University of Pennsylvania

2:00 PM Friday, 2:00 PM - 5:00 PM
IU Cinema (Not in the IMU; it is a separate building)
Film. Sponsored by the SEM Board; Sponsored by the Journal of Audiovisual Ethnomusicology
JAVEM Film Screening
Chair(s): Frank Gunderson; Benjamin J. Harbert - Florida State University; Georgetown

08A Friday, 4:00 PM - 5:30 PM
Whittenberger Auditorium (First Floor)
Organized Panel
Háblame de Miami: Sonic Citizenship and the Negotiation of Diasporic and Indigenous Belonging
Chair(s): Marysol Quevedo - University of Miami

4:00 PM Where the Condor and Eagle Fly Together: Miami's plant medicine music subculture and the postcolonial deconstruction of identity politics and indigeneity in South Florida
Hannah Junco - University of Pennsylvania

4:30 PM Diasporic Citizenship and Puente Libertad: Reparto, Mobility, and Belonging between Havana and Miami
Mike Levine - Christopher Newport University

5:00 PM Producing Place, Packaging Diversity: The Montreux Jazz Festival Miami and the Neoliberal Politics of Multiculturalism
Madison Allwein - University of North Carolina at Chapel Hill

08B Friday, 4:00 PM - 5:30 PM
Solarium (First Floor)
Organized Panel. Sponsored by the British Forum for Ethnomusicology and the SEM Board
Research Cultures Under Pressure: Precarity, Belonging, and Institutional Responsibility in UK Higher Education and Beyond
Conveners: Alisha Lola Jones, Rebekah Moore, and Marié Abe
Speakers: Allie Martin, Upatyaka Dutta, Achintya Prahlad, and Teddy (Sarah) Cooper

08C Friday, 4:00 PM - 5:30 PM
Georgian Room (First Floor)
Organized Panel
Sonic Afterlives and the Politics of Audibility in Post-Protest Hong Kong
Chair(s): Winnie W. C. Lai - University of Hong Kong
Discussant(s): Ho Chak Law - The New School

4:00 PM Sonic Hauntology: Hong Kong's Ghostly Voices After The National Security Law
Elizabeth Lawrensen - Stony Brook University

4:30 PM From Street Protest to State Ritual: The Politics of Sound on Hong Kong's July 1
Samantha Sasaki - Princeton University

5:00 PM Cranking Dissent: Object Agency and Precarious Collectivity after "Glory to Hong Kong"
Winnie W. C. Lai - University of Hong Kong

08D Friday, 4:00 PM – 5:30 PM
Oak (Main Level)
Individual Presentation Session
Histories of Ethnomusicology: Knowledge, Translation, and the Politics of Difference
Chair(s): Margaret Sarkissian – Smith College

4:00 PM Untangling the "Mongolian-Javanese-Celtic-Nordic-Anglosaxon": The Ethnomusicological Origins of Percy Grainger's "A General Study of the Manifold Nature of Music"
John Gabriel – University of Melbourne

4:30 PM "Doubtless the Chinese think our harmony barbarous": Problematizing Eurocentrism through Christian Universalism in Mary Martin Richard's *A Paper on Chinese Music* (1907)
Yi Ching {Kevin} Tam – University of Pittsburgh

5:00 PM The Curtain that Never Quite Fell: (Geo)politics of Teaching and Translating Ethnomusicology for East-Central Europe
Vit Zdralek – Department of Musicology, Faculty of Arts, Charles University

4:00 PM Friday, 4:00 PM – 5:30 PM
Walnut (Main Level)
Workshop. Sponsored by the Dance, Music, and Gesture Section
Dancing the Cycle of Life: An Introductory Workshop on Cambodian Dance and Movement
Chair(s): Rane Prak; Allan Zheng

08F Friday, 4:00 PM – 5:30 PM
Maple (Main Level)
Organized Panel
Sounding Developments, Potentialities, and Power within the Contemporary Background Music Industry
Chair(s): Amy Frishkey – University of Texas at San Antonio

4:00 PM Automating Atmosphere: Generative AI in the B2B Background Music Industry
Ryan Blakeley – Northeastern University

4:30 PM Holiday Music as the Frontlines of the Dying Art of Background Music Curation
Amy Frishkey – University of Texas at San Antonio

5:00 PM "Spotify-core" as "Neo-Muzak": Shifting between Background and Foreground Listening
Paul Allen Anderson – Indiana University

08G Friday, 4:00 PM – 5:30 PM
Redbud (Main Level)
Individual Presentation Session
Sounding Relations: Music, Gender, and More-than-Human Worlds in West Africa
Chair(s): Sarah Politz – City College of New York

4:00 PM Sing Hard: Wrestling and Masculine Vocal Aesthetics in Southern Senegal
Scott Linford – University of California, Davis

4:30 PM Afrocentric Eco-feminism in the Music of Angelique Kidjo
Sarah Politz – City College of New York

5:00 PM "A Human Should Act Like a Human": Interspecies Divine Community in Senegal
Margaret Rowley – University of Iowa

08H Friday, 4:00 PM – 5:30 PM
Sassafras (Main Level)
Individual Presentation Session
Resonances and Erasures: Sounding Histories of Iran
Chair(s): Mehdi Rezania – N/A

4:00 PM Between Sounds and Silences: Black Slavery, Abolition, and Public Sounding in Southern Iran
Armaghan Fakhraeirad – University of Pennsylvania

4:30 PM Listening as Decolonial Mediation: Golha, Balanced Modernity, and the Feminine Principle in Iran
Mehdi Rezania – N/A

5:00 PM The Fade of *Reng* in Iranian Classical Music Since the Late Twentieth Century: Social Aesthetics, Ideology, and Reformed Identities
Nasim Ahmadian – University of Alberta

08I Friday, 4:00 PM – 5:30 PM
Persimmon (Main Level)
Individual Presentation Session
Between Humans and Machines: Technology, Performance, and Musical Imagination in East Asia
Chair(s): Lei Ouyang – Swarthmore College

4:00 PM A Cyborg Destruction: Feminine Vocality, Techno-Pessimism, and Death of Humanity
Yiqing Ma; Conner Singh VanderBeek – Colby College; Davidson College

4:30 PM K-pop Viewer Hunters: "K-pop in Public" and the Globalized City
Heather Couture – Texas Lutheran University

5:00 PM Exploring human creativity in AI-generated J-rock
Markos Koumoulas – University of Sydney

08J Friday, 4:00 PM – 5:30 PM
Dogwood (Main Level)
Individual Presentation Session
Sonic Worldmaking: Sonic Worldmaking: Experimental Practices of Protest, Curation, and Ecological Imagination
Chair(s): Tony Perman – Grinnell College

4:00 PM "Sound Awareness": Robert Northern and the Ecological Dimensions of Black Experimentalism in the 1970s
Mark Mahoney – Cornell University

4:30 PM The People's Resonance: The Use of Zouglou as Music to Enact Political Change in Côte d'Ivoire
Ken Harris; Sofía Diaz – independent scholar; Northern Illinois University

5:00 PM Music, Image, and the Museum: Curating the Chicago Dzviti Collection
Jennifer Kyker – University of Rochester

08K Friday, 4:00 PM – 5:30 PM
State Room East (Second Floor)
Organized Panel. Virtual/Hybrid Presentation
Practices of Translation: Negotiating Identity and Agency in African Art Music
Chair(s): Sunday Oluwaseun Ukaewen – Harvard University

4:00 PM Mediation in African Art Music: Insights from Àkójọpọ̀'s African Art Music Commissioning Project
Seyi Ajibade – Columbia University

4:30 PM "It Feels Like Drums:" African Pianism and the Logic of Translative Imaginaries
Echezonachukwu Nduka – University of Pennsylvania

5:00 PM Women, Gender and African Art Music
Kamilla Arku – New York University

08L Friday, 4:00 PM – 5:30 PM
State Room West (Second Floor)
Individual Presentation Session
Recording, Revitalization, and Gendered Musical Authority Across Eurasia
Chair(s): Sonia Tamar Seeman – University of Texas Austin

4:00 PM Recording Industries and Craftmanship: What Romani musicians tell us
Sonia Tamar Seeman – University of Texas Austin

4:30 PM Armenian Heritage Language Revitalization Through Music
Sona Nalbandian – Royal Holloway, University of London

5:00 PM Gendered Sonic Authority: Female Islamic Singing between Asia and Europe
Dr Razia Sultanova – Cambridge Muslim College

5:30 PM Friday, 5:30 PM - 6:30 PM
Solarium (First Floor)
Reception. Sponsored by the British Forum for Ethnomusicology
British Forum for Ethnomusicology High Tea

6:30 PM Friday, 6:30 PM - 7:00 PM
Alumni Hall (First Floor)
Special Event
Square Dance and Contra Dance Workshop

7:00 PM Friday, 7:00 PM - 9:00 PM
Alumni Hall (First Floor)
Special Event
Square Dance and Contra Dance

7:00 PM Friday, 7:00 PM - 8:00 PM
Oak (Main Level)
Section/SIG Meeting
African and African Diaspora Music Section Meeting

7:00 PM Friday, 7:00 PM - 8:00 PM
Walnut (Main Level)
Section/SIG Meeting
Disability and Deaf Studies SIG

7:00 PM Friday, 7:00 PM - 8:00 PM
Sassafras (Main Level)
Section/SIG Meeting
Education Section Keynote

7:00 PM Friday, 7:00 PM - 8:00 PM
Maple (Main Level)
Special Event. Sponsored by the SEM Board
What makes a good article for the journal *Ethnomusicology*? A Workshop with the Journal Editors

7:00 PM Friday, 7:00 PM - 8:00 PM
Dogwood (Main Level)
Section/SIG Meeting
Popular Music Section Business Meeting

8:00 PM Friday, 8:00 PM - 9:00 PM
Redbud (Main Level)
Section/SIG Meeting
Society for Arab Music Research Business Meeting

7:00 PM
Friday, 7:00 PM - 9:00 PM
Solarium (First Floor)
Reception
Indiana University Reception

7:00 PM
Friday, 7:00 PM - 9:00 PM
State Room East (Second Floor)
Section/SIG Meeting
Society for Asian Music Business Meeting and Small Grants Awardee Presentations

7:00 PM
Friday, 7:00 PM - 9:00 PM
Georgian Room (First Floor)
Reception
Texas Universities Reception

8:00 PM
Friday, 8:00 PM - 9:00 PM
Sassafras (Main Level)
Section/SIG Meeting
Education Section Business Meeting

8:00 PM
Friday, 8:00 PM - 9:00 PM
Maple (Main Level)
Section/SIG Meeting
Gender and Sexuality Studies Section

8:00 PM
Friday, 8:00 PM - 9:00 PM
Walnut (Main Level)
Section/SIG Meeting
Gertrude Robinson Network

8:00 PM
Friday, 8:00 PM - 9:00 PM
Dogwood (Main Level)
Section/SIG Meeting
Popular Music Section David Sanjek Lecture

8:00 PM
Friday, 8:00 PM - 10:00 PM
State Room West (Second Floor)
Reception
New York University FAS Reception

9:00 PM
Friday, 9:00 PM - 11:00 PM
Solarium (First Floor)
Reception
UNC, UVA, and Duke Reception

Saturday **November 7**

7:30 AM
Saturday, 7:30 AM - 8:30 AM
Charter Room (Main Level)
Committee Meeting
Investment Advisory Committee (Closed Meeting)

7:30 AM
Saturday, 7:30 AM - 12:00 PM
East Lounge (Main Level)
Conference Registration

09B
Saturday, 8:30 AM - 10:30 AM
Solarium (First Floor)
Roundtable
Critical Insights for the Study of Music, Sound, and Sport: Power, Politics, and Pedagogy
Chair(s): Jordan Zalis
Presenter(s): Luis Achondo; Jon Dueck; Max Jack; John Michael McCluskey; Matthew Mihalka; Joshua Tucker

09C
Saturday, 8:30 AM - 10:30 AM
Georgian Room (First Floor)
Organized Panel. Sponsored by the African and African Diasporic Music Section
Resources in the study and performance of African music in American Academies.
Chair(s): John Njenga - Ball State University

8:30 AM
Expanding the American Choral Curriculum Through African Choral Music: Arrangements of Kenyan Folk Songs.
John Njenga - Ball State University

9:00 AM
Culturally Responsive Pedagogical Strategies from African Choral Directors in U.S Universities
Kevin Kimtai - University of Florida

9:30 AM
Singing in (Ki)Swahili: Mitigating Challenges in Meaning and Understanding
Sylvester Makobi - Indiana University

10:00 AM
Open Portals: Invigorating African music studies in the US music departments.
Jean Kidula - University of Georgia

09D
Saturday, 8:30 AM - 10:30 AM
Oak (Main Level)
Individual Presentation Session
Performing Greece: Media, Communities, and Traditions
Chair(s): Yona Stamatis

8:30 AM
My Big Fat Greek Stereotype: The Sonic Production of Greek America on Screen
Yona Stamatis - University of Illinois Springfield

9:00 AM
Vioma and Stylistic Identity in the Festival Music of Greek Pogoni
Gabriel Zuckerberg - Brown University

9:30 AM
A Modal Heterotopia in Rebetiko: Performative Responses to Theoretical Incompatibilities
Spiros Delegos - Sibelius Academy, Uniarts Helsinki

09E
Saturday, 8:30 AM - 10:30 AM
Walnut (Main Level)
Individual Presentation Session
Counterpublics in the Americas: Atmospheres, Ethics, and Resistance
Chair(s): Erin T. Allen - Ohio State University

8:30 AM
Understanding Outrage: Intersectional Marxism, Punk, and Revolutionary Echoes
Zachary Moreau - Florida State University

9:00 AM "Play the Fight Riff!": Affect and the Ethics of Moshing in Hardcore Punk
Paige Carter Dailey - University of Michigan

9:30 AM "Burn it Down": Folk Punk Performance and Anarchist Action in Washington, D.C.
Tai Nelson - University of Maryland, College Park

10:00 AM Surrounding BaianaSystem's Pirate Ship: Calculated Climax and Synchronized Chaos in Salvador, Brazil
Cody Case - Loyola University New Orleans

09F Saturday, 8:30 AM - 10:30 AM
Maple (Main Level)
Organized Panel
Ethnomusicology Beyond the Human
Chair(s): Julianne Graper - Indiana University

8:30 AM Interspecies Musicality and the Sentipensante Subject: Rethinking Agency in Human–Bird Sonic Relations
Juan Fernando Velasquez - University of Houston

9:00 AM Like Mother, Like Daughter: Horses, Inheritance, and Musical Anthropomorphism at the British Dressage Winter Championships
Jack Harrison - University of Warsaw

9:30 AM Canaries in the laboratory: silent voices of neuroscience
Rachel Mundy - Rugters University - Newark

10:00 AM On Being Human in Ethnomusicology
Julianne Graper - Indiana University Bloomington

09G Saturday, 8:30 AM - 10:30 AM
Redbud (Main Level)
Roundtable. Sponsored by the SEM Board; Sponsored by the Indigenous Music Section; Sponsored by the SIG for Archiving
Reflections on the Returning Workshop: For Collections in Need of Communities
Chair(s): Andrea Decker - American Folklife Center, Library of Congress
Presenter(s): Kimberly Marshall; Alan Burdette; Amanda Minks; Heather Sloan; Will Madison - University of Oklahoma; Indiana University; University of Oklahoma; University of Oklahoma; Sam Noble Oklahoma Museum of Natural History

09H Saturday, 8:30 AM - 10:30 AM
Sassafras (Main Level)
Individual Presentation Session
Reimagining Korean Music: Circulation, Translation, and Transformation
Chair(s): Iljung Kim - N/A

8:30 AM Reimagining *Arirang* Across the Border: Musical Circulation and Collaboration Between North and South Korea
Mingyeong Son - Asian Music Research Institute of Seoul National University

9:00 AM Beyond Borrowing: The Cultural Epidemiology of Korean Rhythms in Balinese Baleganjur
I Putu Swaryandana Ichi Oka - University of British Columbia

9:30 AM A hybrid notational system for Korean Buddhist chant and its potential for further applications
Iljung Kim - N/A

10:00 AM "Painted Sounds for Western Eyes: Music, Gender, and Ritual in Kim Jun-Geun's Genre Paintings in the

Chosŏn Open Port Period (1876–1910)"
Mi Kyung Hwang - University of Arizona

09I Saturday, 8:30 AM - 10:30 AM
Persimmon (Main Level)
Individual Presentation Session
Making Brazil Audible: Sound, Sexuality, and Power
Chair(s): Cibele Moura - University of Miami

8:30 AM Sonic Propriety and the Erotics of the Ethnographic Imagination
Cibele Moura - University of Miami

9:00 AM Bringing Worlds into Being: Ritual Sound and Ontological Practice in Brazilian Umbanda
Leticia Burtet - University of North Texas

9:30 AM Sonic Dominance during Rio de Janeiro's *Bailes de Corredor*: Sovereignty and Masculinity in Contexts of Criminal Governance
Patrick Murphy - Habib University

10:00 AM From the Favelas to The World: Anitta and The Internationalization of Brazilian funk
Pietro Antonio Pizzatto - University of North Texas

09J Saturday, 8:30 AM - 10:30 AM
Dogwood (Main Level)
Individual Presentation Session; Film
Music That Moves: Memory, Protest, and Belonging Across Indian Worlds
Chair(s): Anna Schultz - University of Chicago

8:30 AM Gaao Mere Mann: Indian Senior Citizens and the Repertoire of 'Old' Hindi Film Songs
Aditi Deo - Ahmedabad University

9:00 AM My Brother's Keeper: Tabla Provided Grief Therapy for the Performer
Alan Kagan - University of Minnesota

9:30 AM To Move, One Must Be Grounded: Ragamala Dance Company and the Generative Force of Tradition in Diaspora
Ying Diao - Falcon Heights/MN

10:00 AM How Sounds Mean: Protest Songs of the 2020-2021 Indian Farmers' Movement
Inderjit Kaur - University of Michigan, Ann Arbor

8:30 AM Radical "Sankofa-ism": Ancestral Recall, Spiritual Healing, and African Diasporic Utopianism in the Jazz of Chief Xian aTunde Adjuah
Paul Schauert - Michigan State University

9:00 AM Sounding the Òrìṣà: Creative Paradox and Diasporic Formation in African Cuban Santería and Jazz
Zane Cupec - University of Pittsburgh

9:30 AM Transplanted Prodigy: New African Diasporas, Afro-Fusion and the Career Development of Ghanaian Drummer Paa Kow
Brian Casey - University of Northern Colorado

10:00 AM Discussion
Austin C. Okigbo - University of Colorado Boulder

09L Saturday, 8:30 AM - 10:30 AM
State Room West (Second Floor)
Organized Panel. Sponsored by the Association for Chinese Music Research
Cantonese Sound and Identity Across the Transnational Cantosphere
Chair(s): Bernice Hoi Ching Cheung - University of Toronto

8:30 AM Resisting Assimilation: Gongchepu and Cultural Identity in Early 20th-Century Cantonese Music
Tsz-ching Tung - The University of Hong Kong

9:00 AM "Reclaiming Our Cantonese Childhood": Navigating Identity Through Traditional Cantonese Opera in Hong Kong Protestant Worship
Joshua Ching Yuet Kan - The Chinese University of Hong Kong

9:30 AM Tracing a Half-Century of Cantopop in Canada
Bernice Hoi Ching Cheung - University of Toronto

10:00 AM Discussion
Adam Kielman - The Chinese University of Hong Kong

10:00 AM Saturday, 10:00 AM - 12:00 PM
Alumni Hall (First Floor)
Special Event. Sponsored by the Education Section
Education Section - World Music Pedagogy Workshops

10:00 AM Saturday, 10:00 AM - 12:00 PM
Frangipani Room (Main Level)
Special Event
Exhibits

10A Saturday, 10:45 AM - 12:15 PM
Whittenberger Auditorium (First Floor)
Organized Panel. Sponsored by Rising Voices in Ethnomusicology
Languages and Multilingualism
Chair(s): Yui Tim Timothy Yu; Kathryn Minyoung Cooke - Florida State University; Columbia University

10C Saturday, 10:45 AM - 12:15 PM
Georgian Room (First Floor)
Organized Panel
Present Dynamics in African Music: Liturgy and Pedagogy, Practice and Paradigms
Chair(s): Kayode Samuel - University of Ibadan

10:45 AM Ethnomusicology in South Africa: Beyond the tokenistic inclusion of African Music
Joseph Kunnuji - Odeion School of Music, University of the Free State, Bloemfontein, South Africa

11:15 AM Liquidating Localities: Christian Contemporary Worship as Cultural Colonialism
Jonathan Crossley - Department of Music Technology, University of Liverpool, United Kingdom

11:45 AM Hearing Africa in Europe: African Music and Transnational Choral Practices in Germany
Toyin Ajose - University of Wurzburg, Germany

10D Saturday, 10:45 AM - 12:15 PM
Oak (Main Level)
Individual Presentation Session
Negotiating Black Musical Life, Faith, and Identity in Educational Spaces
Chair(s): Marvin McNeill - Emory University

10:45 AM Vocalized Style-Shifting: A Sociophonetic Study of HBCU Students Negotiating Faith, Professional Opportunity, and Black Identity through Singing Style
Jordan Hugh Sam - UCLA

11:15 AM Church Spaces and Places: Black Voices, Gospel Music, and Placemaking at the University of Virginia
Carlehr Swanson - University of Virginia

11:45 AM "The Tunnel": Exploring a Sense of Belonging, Interconnectedness, and Unity Through the Study of an HBCU Marching Band Ritual.
Marvin McNeill - Emory University

10E Saturday, 10:45 AM - 12:15 PM
Walnut (Main Level)
Roundtable
Doing Ethnomusicology in Times of Crisis: Companions in Conversation
Chair(s): M. Myrta Leslie Santana - UC San Diego
Presenter(s): Krystal Klingenberg; Laurie Lee; M. Myrta Leslie Santana; Tamar Sella

10F Saturday, 10:45 AM - 12:15 PM
Maple (Main Level)
Organized Panel. Sponsored by the Latin American and Caribbean Studies Section
Listening for Silenced Narratives: Sounding Counter-Histories in Latin America
Chair(s): Joshua Tucker - Brown University

10:45 AM "No Queremos Morir": Cumbia Norteña Music and Citizen Insecurity in Lima, Perú
Valeria Chavez Roncal - Northwestern University

11:15 AM Música Folclórica and the Recontextualization of 'Traditional' African Music on the Caribbean Coast of Colombia
Jacob Sunshine - Rhodes College

11:45 AM Scrape, Rattle, Tap: Sounding Silence and Blackness Through the Quijada in Son Jarocho
Randella Jones - City University of New York, Graduate Center

10G Saturday, 10:45 AM - 12:15 PM
Redbud (Main Level)
Organized Panel. Sponsored by the SIG for Organology
Under the Lid: The Extra-Musical Skills of Instrument Makers and Technicians
Chair(s): Lisa Beebe - University of Wisconsin-Whitewater

10:45 AM Instruments before Sound: Bringing to Light Violin Makers' Visual Techniques
Juliet Glazer - Boston College

11:15 AM From Piano to "Piano-Shaped Object": Piano Technicians and Emotional Labor
Devanney Haruta - Brown University

11:45 AM Sewing Skills, Reframed: Refashioning Women's Labor at Fender
Jayme Kurland - George Mason University

10H Saturday, 10:45 AM - 12:15 PM
Sassafras (Main Level)
Individual Presentation Session
Music in Motion: Diaspora, Policy, and Translocal Communities in Germany
Chair(s): Guilnard Moufarrej - United States Naval Academy

10:45 AM Who Gets to Be a Composer? Rethinking Musical Authority in Germany and Korea
Madlen Poguntke - Seoul National University; Hochschule für Musik und Theater München

11:15 AM Paper title: New Locations New Sounds: the experiences of Syria refugee musicians in Germany.
Loab Hammoud - University of Würzburg

11:45 AM Music exchange and cultural policies between Germany and the Mashreq
Sean Prieske - University of Cologne

10I Saturday, 10:45 AM - 12:15 PM
Persimmon (Main Level)
Individual Presentation Session
Performing Beyond the Machine: Music, Technology, and Creative Communities in East Asia
Chair(s): Jeongin Lee - University of Southern California

10:45 AM Singing Before Deaf Machines: *Noraebang*, Arbitrary Scoring, and the Poetics of Quantitative Refusal in South Korea
Cody Black - Vanderbilt University

11:15 AM Performing Rupture in the Soundscape: Community and Aesthetics in Pokémon Glitch Culture
Victor Arul - Harvard University

11:45 AM Signifying Locality in China's Age of Technofuturism, Nationalism, and Traditionalism
Matthew Haywood - Macau University of Science and Technology

10J Saturday, 10:45 AM - 12:15 PM
Dogwood (Main Level)
Individual Presentation Session
Diasporic Asian and Pacific Islander Sound Worlds: Heritage, Identity, and Transnational Imaginaries
Chair(s): Christi-Anne Castro - University of Michigan, Ann Arbor

10:45 AM Inside the Installation: Ethnographic Listening in Asian Diasporic Art
James Gabrillo - University of Texas at Austin

11:15 AM Hijacking Diaspora: FilAm Popular Songs as Home in the Transnational Imaginary
Christi-Anne Castro - University of Michigan, Ann Arbor

11:45 AM Punake in the Diaspora: Cultural Stewardship and the Sounds of Tongan Heritage Across the United States
Heather Cooper - Snow College

10K Saturday, 10:45 AM - 12:15 PM
State Room East (Second Floor)
Individual Presentation Session
Forbidden Voices, Resonant Resistance: Music, Gender, and Politics in Iran
Chair(s): Payam Yousefi - University of Florida

10:45 AM Silenced Voices: The Ban on Female Solo Singing in Post-Revolutionary Iran as Political Trauma
Hesam Abedi - University of Florida

11:15 AM Resonant Resistance: Sonic Agency, Gender, and the Re-sounding of Sacred Spaces in Iran
Mina Neizari - Cornell University

11:45 AM Music-making and Shifting Notions of Dissidence in Iran: The case of Shervin
Siavash Mohebbi - University of Virginia

10L Saturday, 10:45 AM - 12:15 PM
State Room West (Second Floor)
Individual Presentation Session
Sonic Politics in Modern Turkey
Chair(s): Jon Bullock - University of Notre Dame

10:45 AM Dissent's Afterlives: Aesthetics of Opposition in Turkey's Authoritarian Turn
Ceyda Cekmeci - UC Berkeley

11:15 AM Polyphonic Governmentality: Toward a Global Concept History of *Çok Seslilik* in Modern Turkey
Erol Köymen - Florida State University

11:45 AM Is This *Makam* Music?: Genealogy and Politics of "Aşkın Aldı Benden Beni" in Saygun's *Yunus Emre*
Egemen Kesikli - Colorado State University

12:30 PM — Saturday, 12:30 PM - 1:30 PM
(Room not found)
Section/SIG Meeting. Online Meeting
Applied Ethnomusicology Section (Online Meeting)

12:30 PM — Saturday, 12:30 PM - 1:30 PM
Oak (Main Level)
Section/SIG Meeting
Association for Korean Music Research

12:30 PM — Saturday, 12:30 PM - 1:30 PM
Distinguished Alumni Room (Main Level)
Committee Meeting
Diversity Action Committee

12:30 PM — Saturday, 12:30 PM - 1:30 PM
Charter Room (Main Level)
Committee Meeting
Ethnomusicology Editorial Board

12:30 PM — Saturday, 12:30 PM - 1:30 PM
State Room West (Second Floor)
Special Event. Sponsored by the Indigenous Music Section; Sponsored by the SEM Board
Indigenous Scholars' Lunch Meeting

12:30 PM — Saturday, 12:30 PM - 1:30 PM
Sassafras (Main Level)
Section/SIG Meeting
SIG for Organology

12:30 PM — Saturday, 12:30 PM - 1:30 PM
Maple (Main Level)
Section/SIG Meeting
SIG for the Music of Iran and Central Asia

12:30 PM — Saturday, 12:30 PM - 1:30 PM
Persimmon (Main Level)
Section/SIG Meeting
SIG for Voice Studies

1:45 PM — Saturday, 1:45 PM - 3:45 PM
Alumni Hall (First Floor)
Special Event
General Membership Meeting

4:30 PM — Saturday, 4:30 PM - 5:45 PM
Alumni Hall (First Floor)
Special Event
Charles Seeger Lecture: Henry Glassie. "Tradition in Place: Photography in Ethnography"

5:00 PM — Saturday, 5:00 PM - 8:00 PM
Redbud (Main Level)
Section/SIG Meeting. Sponsored by the Sound Studies Section
Sound Studies Gaming Session

5:45 PM — Saturday, 5:45 PM - 7:15 PM
Solarium (First Floor)
Reception
Seeger Lecture Reception

7:00 PM
Saturday, 7:00 PM - 8:00 PM
Sassafras (Main Level)
Section/SIG Meeting
SIG for Celtic Music

7:00 PM
Saturday, 7:00 PM - 9:00 PM
Georgian Room (First Floor)
Reception
Cincinnati Conservatory of Music Reception

7:00 PM
Saturday, 7:00 PM - 9:00 PM
Persimmon (Main Level)
Section/SIG Meeting
Crossroads Section for Difference and Representation Meeting

7:00 PM
Saturday, 7:00 PM - 9:00 PM
Tudor Room (First Floor)
Reception
Florida State University Reception

7:00 PM
Saturday, 7:00 PM - 9:00 PM
Oak (Main Level)
Section/SIG Meeting
Religion, Music, and Sound Section

7:00 PM
Saturday, 7:00 PM - 9:00 PM
Maple (Main Level)
Section/SIG Meeting
South Asian Performing Arts Section

7:00 PM
Saturday, 7:00 PM - 9:00 PM
Walnut (Main Level)
Section/SIG Meeting. Sponsored by the Section on the Status of Women; Sponsored by the Gender and Sexualities Studies Section
SSW & GSS Speed Mentoring

7:00 PM
Saturday, 7:00 PM - 9:00 PM
Dogwood (Main Level)
Section/SIG Meeting
Indigenous Music Section

7:15 PM
Saturday, 7:15 PM - 8:00 PM
Frangipani Room (Main Level)
Special Event
Salsa Dancing Workshop

8:00 PM
Saturday, 8:00 PM - 10:00 PM
Frangipani Room (Main Level)
Special Event
SEM Salsa Dance and Jam

8:00 PM
Saturday, 8:00 PM - 9:00 PM
Dogwood (Main Level)
Distinguished Lecture: Luis Carcamo-Huechante
Acoustic Colonialism: Between Attentive Listening and Indigenous Interference
Sponsored by the Indigenous Music Section

8:00 PM
Saturday, 8:00 PM - 9:00 PM
Distinguished Alumni Room (Main Level)
Committee Meeting
2026-2027 Program Committee Meeting

8:00 PM
Saturday, 8:00 PM - 9:00 PM
Sassafras (Main Level)
Section/SIG Meeting
SIG for Celtic Music Jam Session

9:00 PM Saturday, 9:00 PM - 11:00 PM
Solarium (First Floor)
Reception
UC Berkeley and UC Davis Reception

9:00 PM Saturday, 9:00 PM - 11:00 PM
Georgian Room (First Floor)
Reception
University of Chicago and University of Pennsylvania Reception

Sunday **November 8**

7:00 AM Sunday, 7:00 AM - 9:00 AM
Frangipani Room (Main Level)
Committee Meeting. Closed Meeting
SEM Council

8:00 AM Sunday, 8:00 AM - 9:00 AM
East Lounge (Main Level)
Special Event
Conference Registration

8:00 AM Sunday, 8:00 AM - 12:30 PM
Metz Suite (Sixth Floor)
Committee Meeting. Closed Meeting
SEM Board

11A Sunday, 8:30 AM - 10:30 AM
Whittenberger Auditorium (First Floor)
Roundtable. Sponsored by the SIG for Ecomusicology
"Bad Ecomusicology" and Dissident Environmental Affects
Chair(s): Elizabeth Frickey
Presenter(s): Fabian Almazan; Tyler Yamin; Brooks Toliver; Bailey Hilgren – Harvard University, Bucknell University, University of Akron, New York University

11B Sunday, 8:30 AM - 10:30 AM
Georgian Room (First Floor)
Organized Panel. Sponsored by the Section on the Status of Women
Listening for Care: Gender, Labor, and Social Reproduction that Sustains Musical Worlds
Chair(s): Ezgi Benli-Garcia - George Mason University

8:30 AM Sustaining Togetherness: Gendered Labor in Alevi Muhabbet Gatherings
Ezgi Benli-Garcia - George Mason University

9:00 AM "This Is All I Can Do For You": Negotiating Care and Gendered Labor in Chipko's Afterlives
Anchal Khansili - Florida State University

9:30 AM Sound, Care, and Gendered Labor in Mozambique during Crisis
Ellen Hebden - Syracuse University

10:00 AM Between Scores and Cradles: Reproductive Labor and the Professional Musician in Bolivia
Vivianne Asturizaga - California State University

11C Sunday, 8:30 AM - 10:30 AM
Oak (Main Level)
Individual Presentation Session
String Band Worlds: Bluegrass, Belonging, and Musical Exchange
Chair(s): Holly Riley - Middle Tennessee State University

8:30 AM Bluegrass, Noise, and Railroad Memory at Monon World Headquarters
Joseph O'Connell - Duke University

9:00 AM Institutionalizing the Hang: Conferences, Community, and the Meeting Spaces of String Band Music
Holly Riley - Middle Tennessee State University

9:30 AM Resituating the Banjo: Performance, Authority, and Stylistic Fusion in Béla Fleck's Music
Siying Su - The Chinese University of Hong Kong, Shenzhen

10:00 AM Imagining Americana in Japanese Engagement with Bluegrass Music
Donald Bradley - Indiana University

11D Sunday, 8:30 AM - 10:30 AM
Walnut (Main Level)
Organized Panel
Voicing the Unresolved: Listening at the Thresholds of Life, Death, and History
Chair(s): Juan David Rubio Restrepo - UC Berkeley

8:30 AM Inhabiting Indeterminacy: Singing, Absence and Unsettled Time in Kurdistan
Fidel Glitch - UC Berkeley

9:00 AM Voicing a Home in the Wound: Pain, Listening, and the Afterlives of War in Zana (2019)
Landry Krebs - UC Berkeley

9:30 AM Resonances of the Restless Dead: Voice and Transcorporeality in Ukrainian Rusalki Songs
Kristine Barrett - UC Berkeley

10:00 AM Listening in the presence of…: Distributed aurality as theory
Juan David Rubio Restrepo - UC Berkeley

11E Sunday, 8:30 AM - 10:30 AM
Maple (Main Level)
Individual Presentation Session; Film
Audible Histories: Music, Memory, and Identity Through Film
Chair(s): Maria Mendonca - Kenyon College

8:30 AM *WE ARE NOT AFRAID: Music and Resistance in Apartheid Prisons* Captions: full subtitles.Original languages: English, Xhosa, Zulu. Runtime: 65 mins
Janie Cole; Shameela Seedat - University of Connecticut

9:00 AM *Performing Black & Green: The African and Irish Musical Roots of Montserrat*
Colin Harte - Bard College- Bronx

9:30 AM Songs of Living: Musical Life and Creativity among Twentieth-Century Village Women in Central China
Jun Feng - SOAS, University of London

10:00 AM Who Has Seen the Sound?
Xiaohui Liu - the University of Texas at Austin

11F Sunday, 8:30 AM - 10:30 AM
Redbud (Main Level)
Organized Panel. Sponsored by the Japanese Performing Arts SIG
The Sonic and Aesthetic Politics of Japanese Anime
Chair(s): Cheuk Yu; Hakeem Watson; Avery Wright
Discussant(s): Garrett Groesbeck - Wesleyan University

8:30 AM Transmedia Women's Bodies in Japanese Anime Voices
Cheuk Yu - University of California San Diego

9:00 AM Voicing the Mukokuseki: The racial & dialectic politics of representation in anime characters and voice acting.
Hakeem Watson - Duke University

9:30 AM Can Fan Service Be Heard? The Aural Representations of Male Desire in Anime
Avery Wright - University of North Texas

10:00 AM Discussion
Garrett Groesbeck - Wesleyan University

11G Sunday, 8:30 AM - 10:30 AM
Sassafras (Main Level)
Individual Presentation Session
Musical Pathways in Taiwan: Indigeneity, Technology, and Tradition
Chair(s): Chun-bin Chen - Taipei National University of the Arts

8:30 AM Australism: Taiwanese Indigenous Music as a Pathway for Exploring the Austronesian World
Chun-bin Chen - Taipei National University of the Arts

9:00 AM Maternal and Queer Alliances in Amis Musicking in Postcolonial Taiwan
Chia-Yin Hung - PhD Candidate in Music at Royal Holloway, University of London

9:30 AM Toward an AI-Assisted Analysis of Performance Practices in Historical Recordings of Taiwanese Hakka Folksongs
Hsin-Wen Hsu; Yu-Fen Huang; Su Li - National Taiwan University

10:00 AM Amplification and Sovereign Sensibility in Taiwanese Indigenous Communities
DJ Hatfield - National Taiwan University

11H Sunday, 8:30 AM - 10:30 AM
Persimmon (Main Level)
Individual Presentation Session
Expressive Defiance: Music, Dance, and Resistance
Chair(s): Mehrenegar Rostami - University of Tennessee, Knoxville

8:30 AM Musical Manifestos: Music-Making as a Practice of Disavowing ISIS in Occupied Iraq, 2014–2017
Hannaneh Akbarpour - Yale University

9:00 AM "Boycott or Compliance": The Soundtrack of 2026 Protests and War in Iran
Mehrenegar Rostami; Hiwa Hawaii - University of Tennessee, Knoxville; Independent

9:30 AM When Silence is Enforced, Dance Becomes the most Rebellious Act
hozan hashempour - University of Alberta

10:00 AM The Perilous Fight: Musical Compilations as Sites of Resistance and Collective Political Action
Peter Verdin - N/A

11I Sunday, 8:30 AM - 10:00 AM
Dogwood (Main Level)
Individual Presentation Session
Sonic Relations: Music, Community, and Place in China and Beyond
Chair(s): Stephen Jones - Brigham Young University

8:30 AM Composing Place and Presence: Landscape and the Nature of Being in Jia Guoping's 2014 piece *The Pine-soughing Valleys*
Stephen Jones - Brigham Young University

9:00 AM Performing the Marriage Law: Lüju Opera, Cultural Reform, and Marital Imaginaries in Socialist China
CHEN Chen - Shandong Sport University

9:30 AM Diasporic Musical Strategies in the Context of Heritage and Commercialization: Performance Practices and Musical Choices of Chinese Clan Associations in Jonker Walk, Malacca
Manqi Ding - Xinghai Conservatory of Music

11J Sunday, 8:30 AM - 10:30 AM
Distinguished Alumni Room (Main Level)
Organized Panel. Sponsored by the Improvisation Section
Improvisation as Archive in Pittsburgh
Chair(s): Benjamin Barson - Bucknell University

8:30 AM Stewarding Ephemeral Histories: Improvisation, Jazz, and the Community Archive in Pittsburgh
Colter Harper - University at Buffalo

9:00 AM Four Rivers: Archiving Loft Jazz in Post-Industrial Pittsburgh
Jay Rauch - University of Pittsburgh

9:30 AM The Politics of Commemorating Improvisation: Roger Humphries, Black Geographies, and Pittsburgh's North Side
Lee Caplan - Mason Gross School of the Arts at Rutgers University

10:00 AM "Lift Off Judgement": Social-Emotional Experience as Embodied Archive at Open Improvisation Lab
Eli Namay - University of Pittsburgh

11K Sunday, 8:30 AM - 10:30 AM
State Room East (Second Floor)
Organized Panel
Sonic Temporalities: Kurdish Music, Media, and the Reimagining of Community
Chair(s): Azadeh Vatanpour - Emory University

8:30 AM Intermundane Collaborations: Remix and the Revivification of Kurdish Musical Icons
Kajwan Ziaoddini - University of Maryland

9:00 AM Hebrew Chopi: Kurdish Jews in Israel and the Musical Making of a Digital Kurdistan
Hadas H. Bram - Yale University

9:30 AM Sacred Sound in the Age of Social Media: Yārsān Ritual Music and Online Mediated Identity
Azadeh Vatanpour - Emory University

10:00 AM Music as Resistance: Sound, Trauma, and Historical Consciousness in Kurdish Music
Sirvan Manhoobi - University of Maryland

11L Sunday, 8:30 AM - 10:30 AM
State Room West (Second Floor)
Organized Panel
Sounding In and Beyond Trauma
Chair(s): Jeffrey Dyer - Ball State University

8:30 AM Killing Me Softly: The Traumatic Mediation of Quiet in Contemporary Black Horror
Deonte L. Harris - University of North Carolina at Chapel Hill

9:00 AM Listening in the Negative Space: Voice and Public Secrecy in Post-COVID Urban China
Fanyi Faye Ma - Duke University

9:30 AM The Acoustic and Non-Acoustic Sounds of Mutual Care
Jeffrey Dyer - Ball State University

10:00 AM Your Silence Speaks Volumes: Testimonial Injustice and the Perils of Narration
Sidra Lawrence - Bowling Green State University

12A Sunday, 10:45 AM - 12:15 PM
Whittenberger Auditorium (First Floor)
Roundtable. Sponsored by the SIG for Economic Ethnomusicology
Haunted Economies: Ethnomusicology beyond Liberal Democracy
Chair(s): Michael Birenbaum Quintero - Boston University
Presenter(s): Rasika Ajotikar; Benjamin Barson; Ana Hofman; Samuel Araujo

12B Sunday, 10:45 AM - 12:15 PM
Georgian Room (First Floor)
Organized Panel
Aquatic Mediations: Toward a "Blue Ethnomusicology"
Chair(s): Ryan McCormack - University of Tennessee, Knoxville
Discussant(s): Daniel Sharp - Tulane University

10:45 AM Island Logic: Roots, Reggae, and Postcolonial Critique
Justin Patch - Vassar College

11:15 AM Watery Vibrations and Hydroacoustic Transformations
Kim Kattari - Texas A&M University

11:45 AM So Close, SOFAR: Terrible Intimacy and Sound Below the Ocean's Okeanos
Ryan McCormack - University of Tennessee, Knoxville

12C Sunday, 10:45 AM - 12:15 PM
Oak (Main Level)
Organized Panel
Beyond Jazz: Cuban Experimentalisms in Gender and Genre
Chair(s): Ruthie Meadows - University of Nevada, Reno

10:45 AM 'Sonidos siderales': Synthesizing Traditions in Cuban Music
Marysol Quevedo - University of Miami

11:15 AM "The 'New Vanguard': Cuban Women in Jazz and Fusion (Fusión)"
Ruthie Meadows - University of Nevada, Reno

11:45 AM "At the Thresholds of Memory: Technologies of Transmission and Tools of transformación in the Recombinant Pianism of David Virelles"
Mark Lomanno - University of Miami

12E Sunday, 10:45 AM - 12:15 PM
Maple (Main Level)
Organized Panel. Sponsored by the Historical Ethnomusicology Section
Remapping Listening Publics Across the Global South
Chair(s): Kira Mackey - University of North Carolina at Chapel Hill

10:45 AM From Public to Counterpublic: Rohingya Listening Practices and Nationalism Since 1961
Tomal Hossain - University of Chicago

11:15 AM Consumer Voice: Radio, Listening Publics, and the 1936 Palestinian Strike
Kira Mackey - University of North Carolina at Chapel Hill

11:45 AM A "Merciful" and "Compassionate" Voice: Mediating Gender and Nation in Egyptian Women's Magazines (1922–1952)
Melissa Camp - Trinity University

12F Sunday, 10:45 AM - 12:15 PM
Redbud (Main Level)
Roundtable. Sponsored by the African and African Diasporic Music Section; Sponsored by the SIG for Organology
Materiality and Meaning of Instruments and Instrument-Building in Africa
Chair(s): Nathaniel Braddock - Boston University
Presenter(s): Adebola Ola; Althea SullyCole; Dexter Story; Eric Schmidt

12G Sunday, 10:45 AM - 12:15 PM
Sassafras (Main Level)
Individual Presentation Session
Making Home Through Music: Diaspora, Heritage, and Belonging in North America
Chair(s): Fernando Orejuela - Indiana University

10:45 AM Elective Heritage: Identity Construction among Highland Bagpipers in Texas
David Alexander - University of Sheffield

11:15 AM Creating Home(land) in the Bay Area: The Diasporic Presence of Amazigh Musical Communities
Sasha Desberg - University of California, Berkeley

11:45 AM Building a Home Away from Home: Brazilian Diasporic Communities along Colorado's Front Range
Victor Xavier Vieira Goulart - University of Colorado Boulder

12H Sunday, 10:45 AM - 12:15 PM
Persimmon (Main Level)
Individual Presentation Session
Phantasmatic Geographies of Music, Heritage, and Cultural Lineage Across Eurasia
Chair(s): Sean Williams - Evergreen State University

10:45 AM "Build Your Conservatories in the Mountains": Chasing the Phantasm of Rural Anatolia
Shireen Nabatian - University of California, Santa Cruz

11:15 AM On Top of Mount *Budalang*: Russian Minorities and the Recontextualization of Folksongs in Post-Invasion Tbilisi
Christopher Troutman - Artists for Community Transformation

11:45 AM The Instrumental Cry: Re-Voicing Albanian Women's Laments through the Solo Violin
Grijda Spiri - University of California Santa Cruz

12I Sunday, 10:45 AM - 12:15 PM
Dogwood (Main Level)
Individual Presentation Session
Mediating World Music: Authority, Authenticity, and Musical Tradition in a Global Age
Chair(s): Revell Carr - University of Kentucky

10:45 AM A Philosophy of World Music Instruction for the Age of AI
David Hebert - Western Norway University of Applied Sciences; Education University of Hong Kong

11:15 AM Reclaiming the Voice: The Naxi Metal Fusion of Five Penalties and the Sonic Subversion of "Authentic" World Music
Ruxin Li - No.2 High School of East China Normal University

11:45 AM Evolution, Expressive Authority, and Politics of Mediation in the Irish Slow Air Tradition: A Case Study of *The Wounded Hussar*
Anthony Cahill - Irish World Academy of Music and Dance, University of Limerick

12J Sunday, 10:45 AM - 12:15 PM
Distinguished Alumni Room (Main Level)
Individual Presentation Session
Sonic Encounters: Ritual, Race, and Cultural Pluralism in Peru
Chair(s): Thomas Turino - University of Illinois

10:45 AM "Hacer daño": Magic and the Gendered Withdrawal in a Cajamarca Festival
Julio Mendívil - University of Vienna

11:15 AM Feverish Lions in Lima: Atmospheres around the Chinese New year in Lima, peru
Diego Salinas - University of Texas at Austin

11:45 AM Renata Flores' Indigenous Sounds of Empowerment and Rebellion
Veronica Pacheco - University of Denver

12K Sunday, 10:45 AM - 12:15 PM
State Room East (Second Floor)
Organized Panel
Invented Traditions: The Revival of Musical Instruments in Central Asia
Chair(s): Richard Wolf - Harvard University

10:45 AM Strings of Memory: The Jetigen Revival in Kyrgyzstan
Aidai Kalmamatova - Wesleyan University

11:15 AM From the Epic Memory to Sonic Practice: The Reconstruction of Kyrgyz Signaling Instruments
Aibek Baiymbetov - Wesleyan University

11:45 AM Sentient Instrument: Making the Qobyz in Kazakhstan
Saida Daukeyeva - Wesleyan University

12L Sunday, 10:45 AM - 12:15 PM
State Room West (Second Floor)
Roundtable. Virtual/Hybrid Presentation
Geographies of Auto-Tune: Pitch Correction and Vocal Practice in Global Contexts
Chair(s): Amy Skjerseth - University of California, Riverside
Presenter(s): Samuel Lamontagne; Amy Skjerseth; Sarra Chahbane; Catherine Provenzano; Kiranmayi Indraganti; Noraliz Ruiz

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Friday, November 6, 2026

IMU Alumni Hall







BOTMDG and The Society for Ethnomusicology

Invite you to a special square and contra dance celebrating BOTMDG's legacy and the next generation of musicians in the old-time music and dance scene.

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Caller: Tamara Lowenthal
Time: Friday, November 6. Dance Workshop at 6:30; Dance 7:00 - 9:00 pm
Cash Bar Available

Musicians: Jake Blount, Joe Johnson, Abby Ladin, Donny Bradley, Ella Jordan, and Rob McCormac

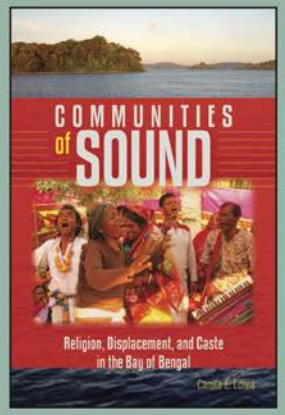
The dance will take place during the Society for Ethnomusicology's annual conference and will have a set of squares and a set of contras. Dancers from Bloomington and SEM will mingle for an exciting night of dancing in a fabulous venue.

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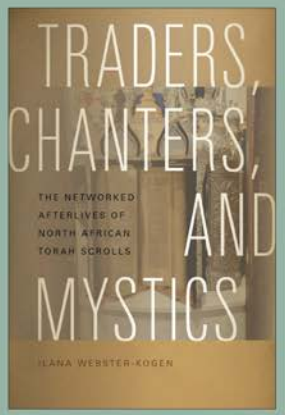
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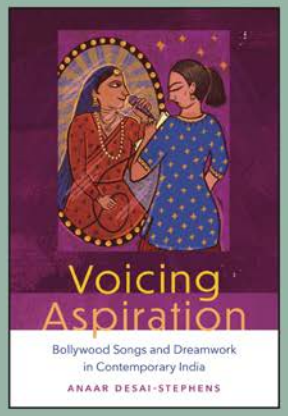
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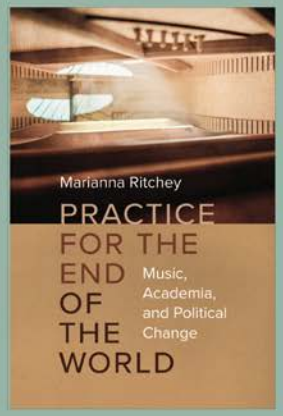
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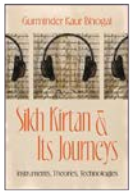
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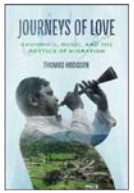
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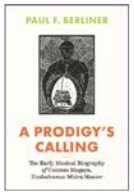
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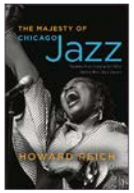
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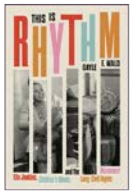
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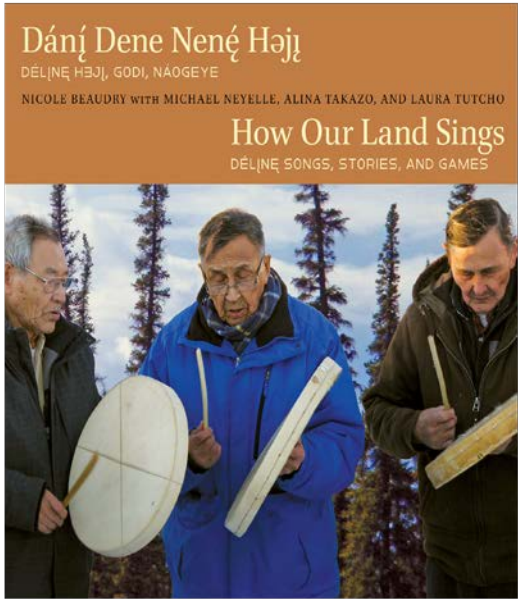
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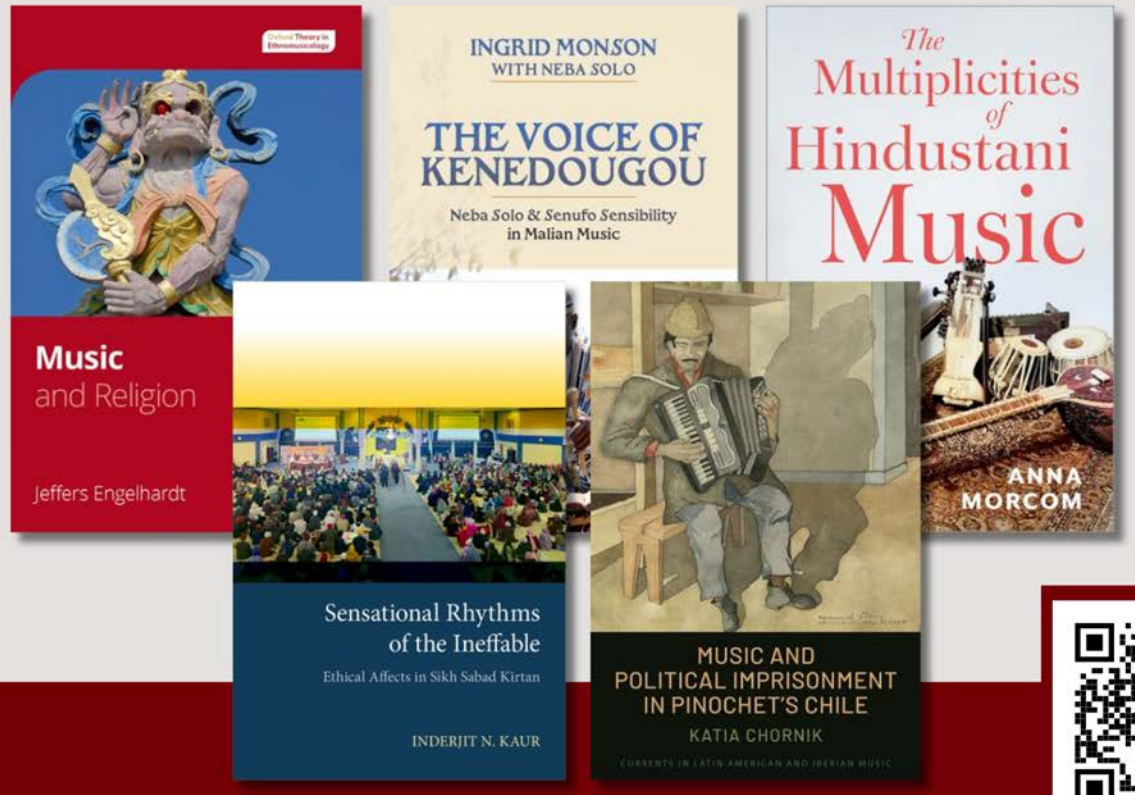
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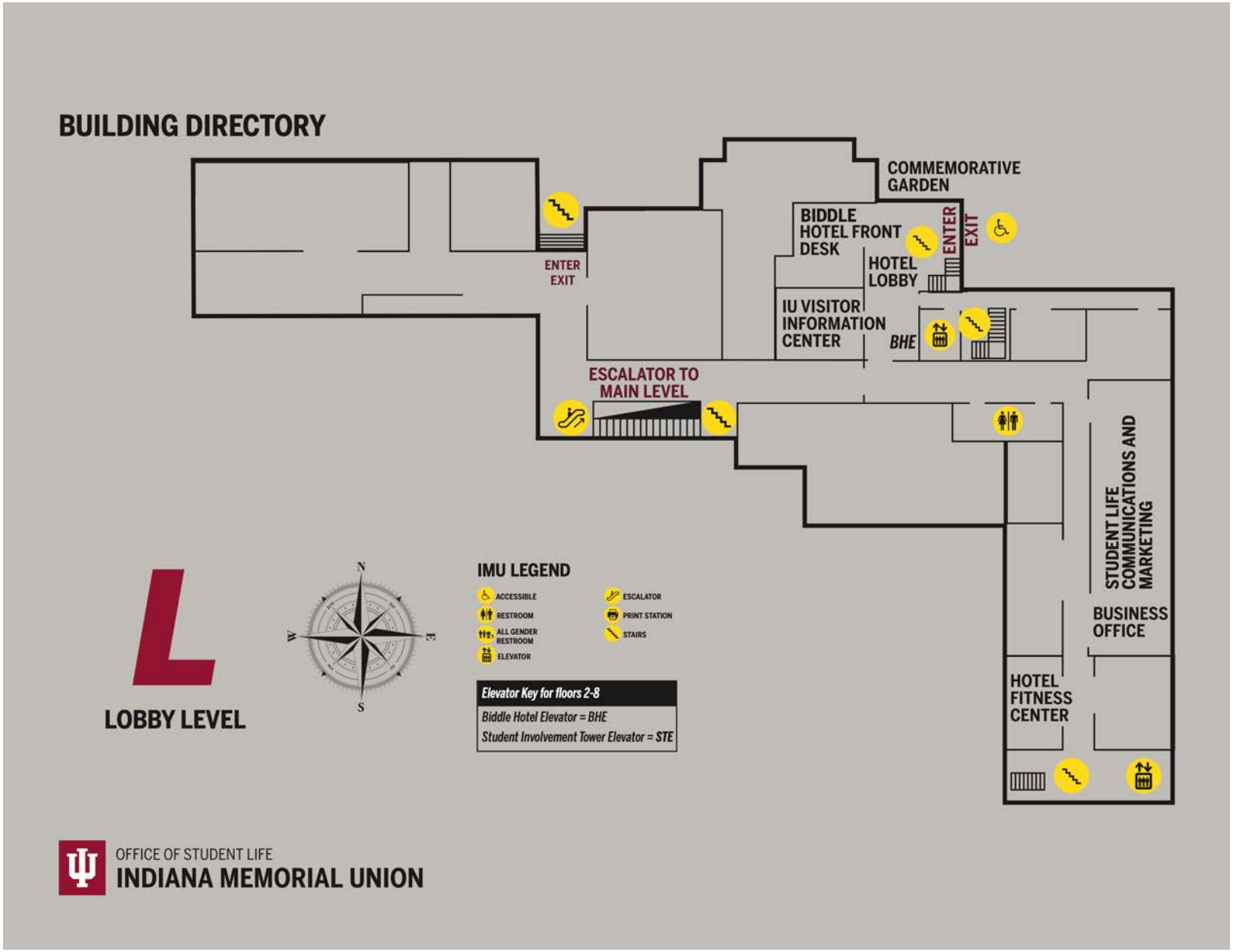


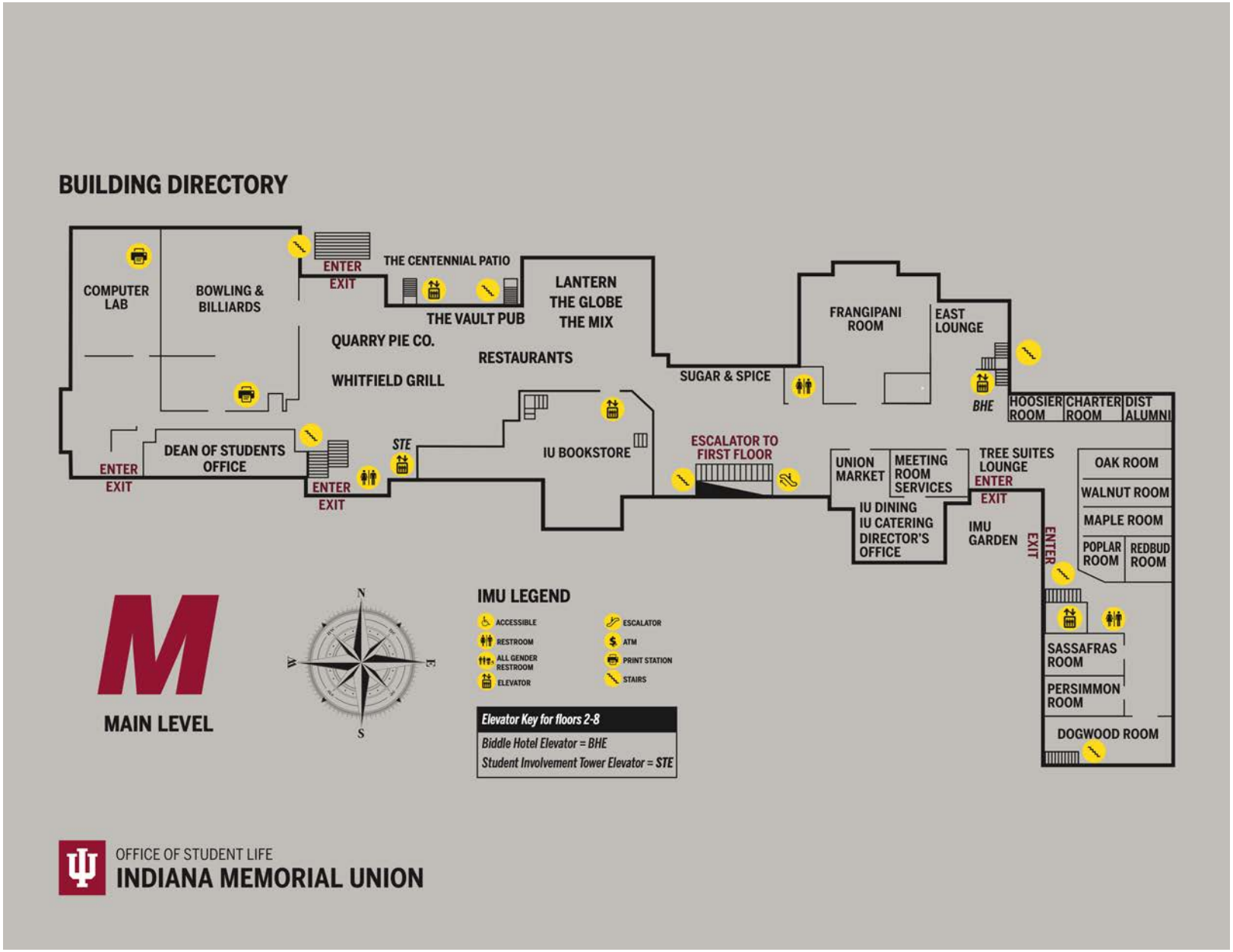
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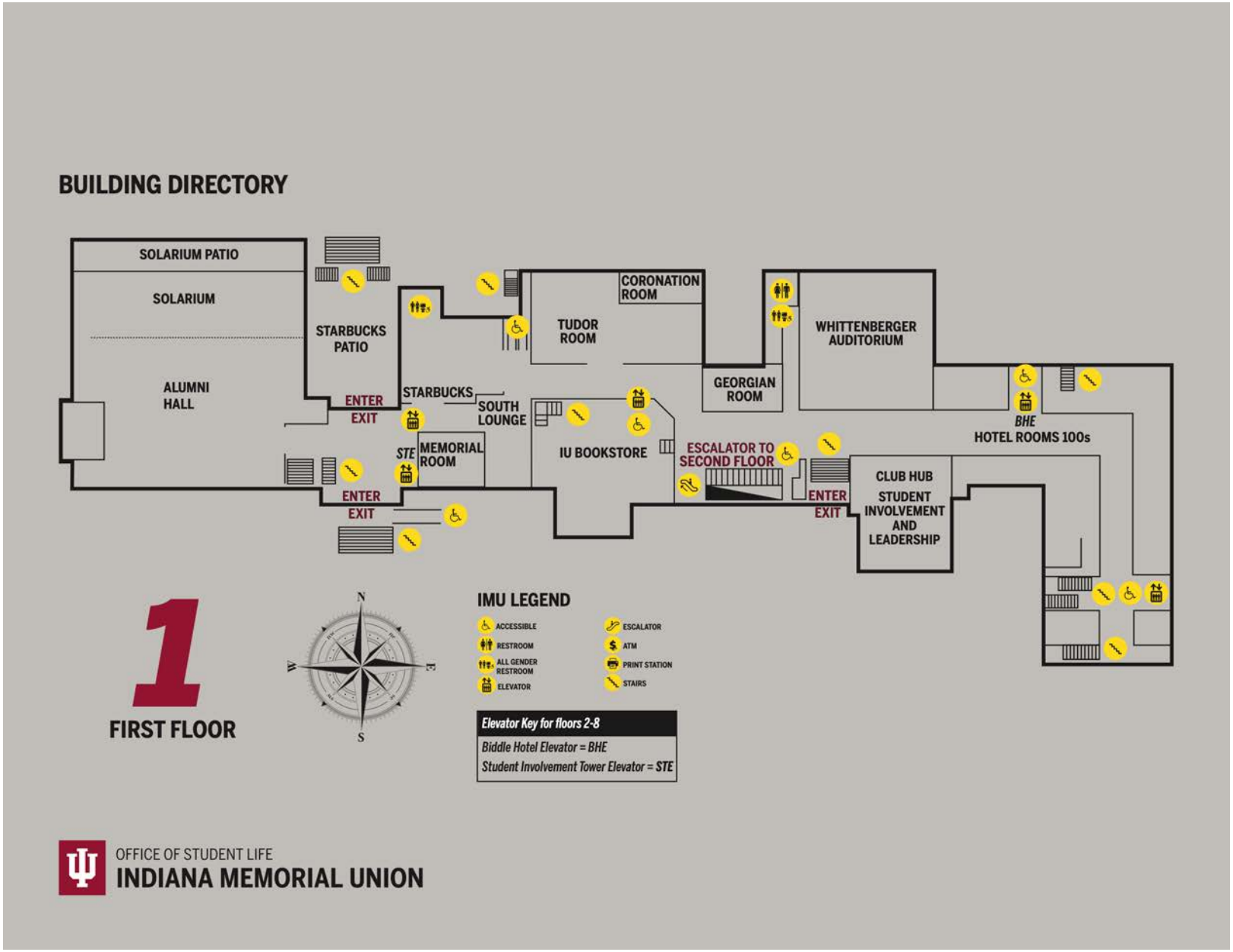
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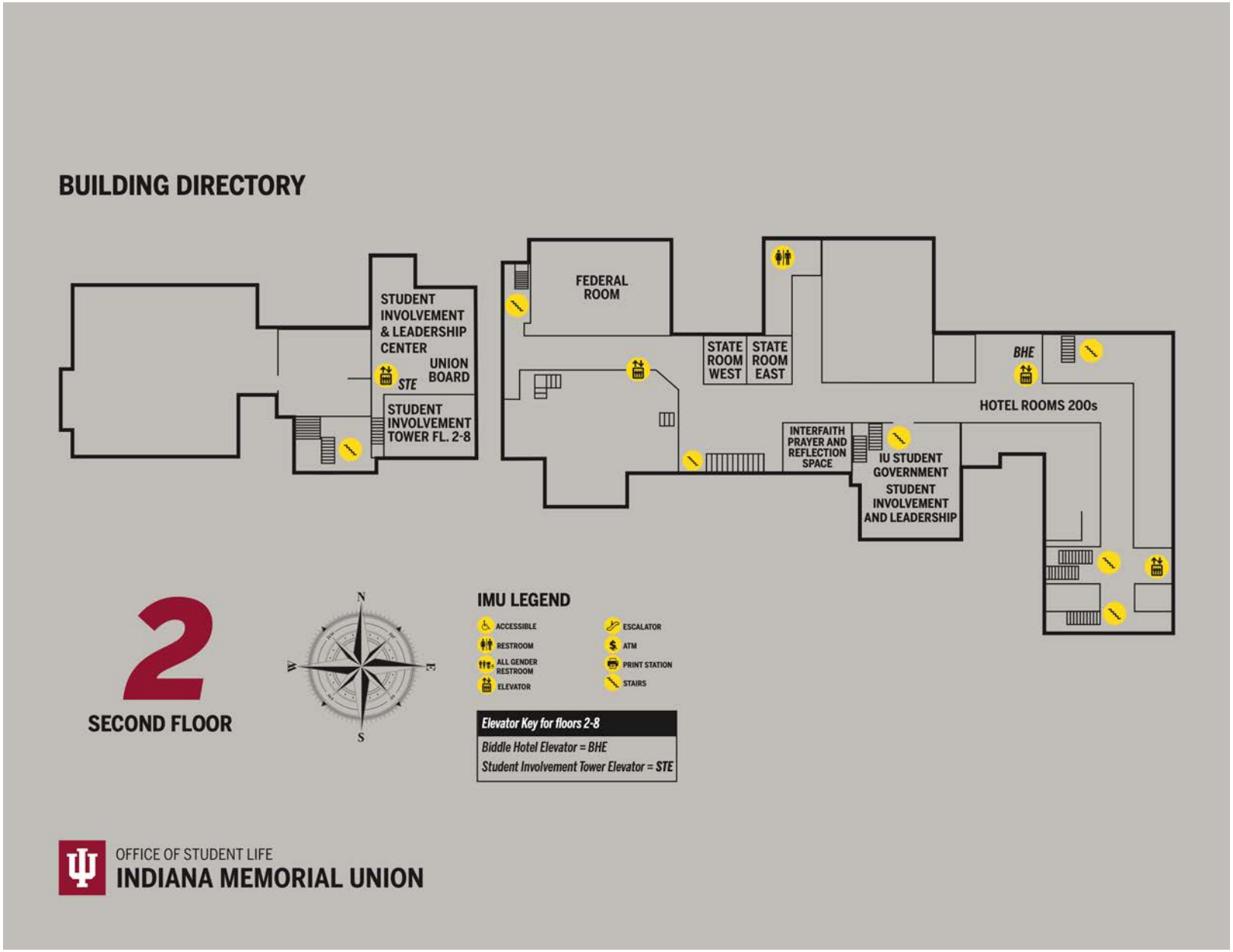
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