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**Society for Ethnomusicology 58<sup>th</sup> Annual Meeting**  
**November 14 – 17, 2013 • Indianapolis, Indiana**



**Hosted by Indiana University Bloomington**

The Society for Ethnomusicology gratefully acknowledges funding support for the 2013 Annual Meeting from the following:

**Indiana University**

- Office of the Vice President for Diversity, Equity, and Multicultural Affairs
- Office of the Vice President for Research (New Frontiers/New Currents Grant)
- Alumni Association
- Center for Global Health
- Clinical and Translational Sciences Institute

**Indiana University Bloomington**

- College of Arts and Sciences
- School of Public and Environmental Affairs
- Department of Folklore and Ethnomusicology
- University Graduate School
- Department of African American and Africa Diaspora Studies
- African Studies Program
- Jacobs School of Music
- African American Arts Institute
- The Lou and Sybil Mervis Chair in the Study of Jewish Culture
- Archives of Traditional Music
- Archives of African American Music and Culture

**Indiana University Purdue University Indianapolis**

- Medical Humanities and Health Studies Program

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Additional funding was provided by Wabash College for the appearance of the Wamidán World Music Ensemble.

**SEM 2013 Local Arrangements Committee**

Mellonee Burnim, Chair, Indiana University Bloomington  
 Alan Burdette, Indiana University Bloomington  
 Judah Cohen, Indiana University Bloomington  
 Nina Fales, Indiana University Bloomington  
 Clara Henderson, Indiana University Bloomington  
 Lynn Hooker, Indiana University Bloomington  
 Javier León, Indiana University Bloomington  
 James Makubuya, Wabash College  
 Portia Maulsby, Indiana University Bloomington  
 David McDonald, Indiana University Bloomington  
 Allan Mugishagwe, Indiana University Bloomington  
 Fernando Orejuela, Indiana University Bloomington  
 Daniel Reed, Indiana University Bloomington  
 Jennifer Ryan, Indiana State University  
 Ruth Stone, Indiana University Bloomington  
 Charles Sykes, Indiana University Bloomington  
 Sue Tuohy, Indiana University Bloomington  
 Lydia Campbell-Maher, Volunteer Coordinator

**SEM 2013 Program Committee**

David Harnish, Chair, University of San Diego  
 Joanna Bosse, Michigan State University  
 Melvin Butler, University of Chicago  
 J. Martin Daughtry, New York University  
 Hilary V. Finchum-Sung, Seoul National University  
 Amanda Villepastour, Cardiff University

**SEM 2013 Board of Directors**

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Tina K. Ramnarine, Member-at-Large (Prizes)  
 Royal Holloway, University of London

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 Jennifer Studebaker, Office Coordinator

**Indiana University Conferences**

Kevin Knerr, University Director  
 Drew Norris, Associate Director / SEM Conference Coordinator  
 Graham Shepfer, Assistant Director  
 Melissa Kocias, Conference Registrar

**From the SEM 2013 Local Arrangements Committee Chair**

As chair of the Local Arrangements Committee, I extend a warm welcome to each and every registrant for the SEM 2013 Annual Meeting in Indianapolis! We are absolutely thrilled that you chose to include this meeting on your calendar. We are hopeful that the two years we have spent in striving to make SEM 2013 memorable will quickly become obvious as you venture around the Marriot sampling the many sounds and celebratory events we have planned. The members of the Local Arrangements Committee have been absolutely phenomenal in bandying about creative ways to engage your visual, auditory, and culinary sensibilities in our state capital. Beginning with the seven members of our committed full-time faculty in the Department of Folklore and Ethnomusicology—Ruth Stone, Portia Maultsby, Daniel Reed, Javier León, David McDonald, Sue Tuohy, and Fernando Orejuela, to the five members our dedicated affiliate faculty—Judah Cohen, Clara Henderson, Alan Burdette, Lynn Hooker, Nina Fales and Charles Sykes, to our dynamic visiting professor, Alan Mugishagwe, and our stalwart colleagues—Jennifer Ryan (Indiana State) and James Makubuya (Wabash College)—each contributed in myriad ways that fostered cooperation, sometimes prompted laughter, and without a doubt, generated great pride in organizing an event of this magnitude for our professional associates across the globe.

We are particularly proud and grateful for the many programs, academic departments and administrative units at Indiana University which so willingly responded to our appeals for support of this conference. Through generous underwriting from the College of Arts and Sciences; the Office of the Vice President for Diversity, Equity, and Multicultural Affairs; and the School of Public and Environmental Affairs, we have secured artists of the highest caliber to engage you in musical encounter on both Friday (Sogbety Diomande West African Drum and Dance Company) and Saturday (IU Soul Revue) evenings. Please make sure you attend both of these dynamic events; you will most definitely be glad if you do.

Additional funding from the Department of Folklore and Ethnomusicology, the Department of African American and Africa Diaspora Studies, the African Studies Program, the Jacobs School of Music, the University Graduate School, the Archives of Traditional Music, the Archives of African American Music and Culture, The Lou and Sybil Mervis Chair in the Study of Jewish Culture, and the IU Alumni Association has supported our three noontime concerts: on Friday Jiridón (Latin American music traditions); and on Saturday Wamidan World

Music Ensemble from Wabash College and the SEM Gospel Choir (co-sponsored with the Music Education Section and under the direction of Sheri Garrison, Eastern Star Church, Indianapolis), as well as the music of the Southern Indiana Pipe Band which will serenade us at our Opening Reception on Thursday, and the music of Ghanaian xylophonist Bernard Woma, who will perform at the SEM Banquet on Saturday. We have made a real effort to include something for everybody.

For a conference of this size, a host of volunteers is absolutely essential! To the many graduate and undergraduate students at IU, and from other schools as well, who have stepped up to assist, we offer our tremendous gratitude. A special thanks is, of course, in order for Lydia Campbell, who has served in the demanding role of volunteer coordinator for this meeting. Lydia has been the consummate professional in every way, envisioning and executing duties that helped bring greater efficiency and effectiveness to our effort.

Finally, the opportunity to work with Steve Stuempfle, SEM Executive Director, Jennifer Studebaker, SEM Business Office Coordinator, and Drew Norris of IU Conferences has been richly rewarding. Not only are they profoundly dedicated to their work, they also exemplify a true spirit of collegiality and cooperation. The partnerships we forged in this effort represent SEM at its best!

We look forward to hearing from you regarding your positive experiences of SEM 2013 in Indy. We extend a hearty Hoosier welcome, and sincerely hope that you will have fond memories of your visit for years to come.

Celebrating music and musicians,

Mellonee Burnim, Chair  
SEM 2013 Local Arrangements Committee  
Department of Folklore and Ethnomusicology  
Indiana University

**From the SEM 2013 Program Committee Chair**

Welcome to the program of the 58th Annual Meeting of the Society for Ethnomusicology! Over 400 members from throughout the world offer papers, chair sessions, respond to panels, screen films, lead workshops, and enjoy the company of peers in the heartland of both America and the field of ethnomusicology.

The pre-conference on “Music and Global Health” (at the IUPUI Campus, Indianapolis) begins the celebration and the four-day conference is packed with concerts, SIG and Section meetings of all sorts, First-Time Attendees and New Members Reception, Welcome Reception, SEM Banquet, open-mic jam sessions, university-sponsored parties, and the now-traditional BFE high-tea.

For the second year in a row, the SEM meeting does not feature a central conference theme, though a great many themed sessions will be held, including Music and Evolution, “It’s not just for Homosexuals,” Emotion and Trance, Digital Ethnomusicology, Transculturation and Cross-Cultural Borrowings, Urban Sound Studies, Citizenship and Belonging in Three Post-Ottoman States, Collaborations, Religion and Community, Critical Exhibiting and Listening to Blackness and Indigeneity in North America, and Contemporary Nigerian Performance—and these are the sessions in only the very first slot of the conference on Thursday morning! Select live-streaming sessions will be held in every slot throughout the conference as well.

The President’s Roundtable, video-streamed and held on mid-morning Friday, will focus on “Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture,” a topic of expertise and considerable interest to President Harris Berger. The SEM Board has sponsored a session this year titled “Music and Public Policy: The Political Economy of Musical Labor” for mid-afternoon Friday. The Seeger Lecturer for 2013 is Sherry Ortner of University of California, Los Angeles, who will present “The Cultural Production of the Field of Cultural Production” on Saturday afternoon.

Hearty congratulations and thanks go out to the Local Arrangements Committee chaired by Mellonee Burnim, SEM’s Executive Director Stephen Stuempfle, so many in the Indiana University Conferences office, and the 2013 Program Committee (Amanda Villepastour, Joanne Bosse, Melvin Butler, and J. Martin Daughtry). I very much look forward to seeing everyone “ngobrol” (Indon., hang-out, talk, have fun) in Indianapolis! Enjoy!

David Harnish, Chair  
SEM 2013 Program Committee  
University of San Diego

**Exhibitors and Advertisers**

Alexander Street Press\*  
 A-R Editions, Inc.\*  
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 Edward J.P. O'Connor\*  
 Harvard University Music Dept.  
 Indiana University Press and Temple University Press\*  
 Michigan State University Press  
 Mona-Lynn Courteau, Academic Editor  
 Music Library Association\*  
 Oxford University Press\*  
 Rhythm! Discovery Center  
 Routledge /Taylor & Francis Group\*  
 Seattle Pacific University\*  
 Smithsonian Folkways\*  
 UCLA Ethnomusicology Publications/Ethnomusicology Review\*  
 University of California, Riverside  
 University of Chicago Press\*  
 University of Illinois  
 University of Illinois Press\*  
 University of Texas Press, Journals  
 University Press of Mississippi\*  
 Wesleyan University Press\*  
 Westminster Choir College

\* Indicates a table in the book exhibit area.

**Music and Public Policy: The Political Economy of Musical Labor**

A Public Policy Session Organized by the SEM Board

**Friday, November 15, 1:45 – 3:45 pm**

**Marriot Ballroom 5 (Live Video-Streaming)**

Chair: Anne K. Rasmussen, The College of William and Mary

Keynote Presenter:

*Kristin Thomson, Future of Music Coalition, Philadelphia, PA*

SEM Contributors:

*Michael Birenbaum Quintero, Bowdoin College*

*Jennifer Milioto Matsue, Union College*

*Jeremy Wallach, Bowling Green State University*

This special SEM Board-organized program session on Music and Public Policy engages musician, producer, activist, and performer-advocate Kristin Thomson on the topic of “The Political Economy of Musical Labor.”

Co-owner of the independent record label Simple Machines, Kristin Thomson has been involved in releasing some 70 albums. She helped to produce major music festivals in the DC area and published the *Mechanic’s Guide to Putting Out Records, Cassettes, and CDs*. After completing her Master’s in Urban Planning and Public Policy, Thomson joined The Future of Music Coalition, a non-profit organization that promotes fair compensation for musicians and the liberal distribution of information for diverse communities of musicians and their audience. She is co-Director of Artist Revenue Streams, a multi-method, cross-genre examination of how musicians’ income streams are changing, and why. Founding member of the indie rock band Tsunami, she now performs with the lady-powered band Ken.

An opening discussion with Kristin Thomson will be followed by commentary from three SEM members whose work in non-U.S. contexts intersects with the overarching theme of this year’s panel. Michael Birenbaum Quintero will comment on the overlapping effects of cultural patrimony and cultural industry policies and initiatives in southwestern Colombia. Using the example of Hatsune Miku, the “absent” virtual idol, Jennifer Milioto Matsue will explore the “digitization of performers” in Japanese popular music. And Jeremy Wallach, drawing on his experiences with underground music in Indonesia, will comment on the global dimensions of DIY, something Wallach calls “indieglobalization.”

## Conference App

The entire Program Book and a restaurant/club guide are available as a conference app (SEM 2013 Indianapolis) at Google Play and Apple iTunes App Store. There is no charge for downloading the app.

## Video-Streaming Schedule

The Society for Ethnomusicology is offering live and archived video-streams of selected sessions at the 2013 Annual Meeting. These streams are provided as part of an effort to increase access, nationally and internationally, to the content of our meeting. For a list of sessions and viewing instructions, please visit the SEM website ([www.ethnomusicology.org](http://www.ethnomusicology.org)) and select Conferences/Video-streams.

SEM gratefully acknowledges Indiana University Bloomington Collaboration Technologies for providing video-streaming services for our 2013 Annual Meeting.

## SEM First-Time Attendees and New Members Reception

All first-time attendees of an SEM Annual Meeting and new SEM members are invited to a reception in Marriott Ballroom 10 on Thursday, November 14, at 5:30 – 6:30 pm.

## Registration

Onsite conference registration is located at the Registration Area 2, on the 2<sup>nd</sup> floor, Marriott Ballroom level.

Registration hours are:

Wednesday, November 13	7:30am – 6:00pm
Thursday, November 14	7:30am – 5:00pm
Friday, November 15	7:30am – 4:00pm
Saturday, November 16	7:30am – 12noon; 6:30 – 8:00pm
Sunday, November 17	8:00 – 9:00am

Please note that a conference name badge is required for attending or presenting at any program session.

## Program Supplement

Changes or additions to the program will be listed on the bulletin board in the conference registration area.

## Activities Table

A variety of guides and promotional brochures will be available at the activities table, located near the registration area. Be sure to stop by!

## Speaker Prep Room

Speaker Prep is located in the Phoenix Room on the Second Floor of the hotel, Marriott Ballroom level. The room is set with the same AV equipment used in the program session rooms. Presenters may sign up for a short block of time to familiarize themselves with the equipment prior to their session.

Speaker Prep Room hours are:

Thursday	8:00 – 9:00am; 12:30 – 1:30pm; 5:15 – 6:15pm
Friday	8:00 – 9:00am; 12:30 – 1:30pm; 5:15 – 6:15pm
Saturday	8:00 – 9:00am; 12:30 – 1:15pm
Sunday	8:00 – 9:00am

## Book Exhibit

The Book Exhibit is located in Marriott Ballroom 7-8-9 on the Second Floor of the hotel, near conference registration.

Book Exhibit hours are:

Thursday, November 14	11:00am – 6:00pm
Friday, November 15	8:00am – 6:00pm
Saturday, November 16	8:00am – 1:00pm

## Job Interviews

Interview times and sign-ups are posted on the bulletin board in the conference registration area on the Second Floor of the hotel. The SEM Board of Directors discourages conducting interviews in guest rooms.

## Hotel Information

Unless otherwise indicated, conference sessions and meetings will take place at the Indianapolis Marriott Downtown, 350 West Maryland Street, Indianapolis, Indiana, 46225. Phone: (317) 822-3500. Fax: (317) 822-1002.

## In Case of Emergency

Dial "0" on your hotel room phone or from any house phone.

## Internet Access

If you are guest of the Indianapolis Marriott Downtown, complimentary Internet access is provided in your sleeping room. Complimentary wireless Internet access is provided in the public spaces of the hotel, but not in meeting rooms.

## Disability Assistance

The Indianapolis Marriott Downtown complies with regulations and guidelines of the Americans with Disabilities Act of 1990. The staff will be pleased to assist people with special needs or inquiries.

## Gender-Neutral Restroom

A gender-neutral restroom is located on the Second Floor of the hotel (Marriott Ballroom level), next to the guest elevators.

## Parking

SEM meeting participants are extended a 25% discount off the normal self-park rate of \$30/day and valet rate of \$35/day. If you are guest of the hotel, please notify the front desk that you have a vehicle and the discount will be applied to your room account. If you are commuter, please stop by the conference registration desk on the Second Floor (Marriott Ballroom level) and you will be provided a voucher to secure your discount.

## Restaurants at the Hotel

### Champions

Hours: Monday – Saturday 11:00am – 1:00am;  
Sunday 11:00am – midnight  
Atmosphere: Sports Bar

### Circle City Bar and Grille

Hours: Monday – Saturday 6:30am – midnight  
Atmosphere: Casual Dining

### Starbucks

Hours: Monday – Saturday 6:30am – 7:00pm;  
Sunday 6:30am – 2:00pm  
Atmosphere: Atrium

## Fitness Center

Complimentary for guests of the Indianapolis Marriott Downtown and open 24/7. Located on the 3<sup>rd</sup> floor.

## Business Center

Open 24/7. Located on the 2<sup>nd</sup> floor, Marriott Ballroom level.

## Childcare\*

### Sitters to the Rescue

Phone: (317) 257-7999; Fax: 317-853-6701  
Email: nancy@sitterstotherescue.com  
Website: [http://www.sitterstotherescue.com/?page\\_id=12](http://www.sitterstotherescue.com/?page_id=12)

### Care.com

Website: <http://www.care.com>  
Please note that you will need to join Care.com (no charge) and select "Babysitting" and "Indianapolis" to access the profiles of individuals available.

*\*This list of childcare providers is for informational purposes only. The Society for Ethnomusicology does not endorse any of the providers and is not liable for any service that they provide.*



**The 2013 Charles Seeger Lecture**

**Saturday, November 16**  
**4:00 – 5:30 pm**  
**Marriott Ballroom 5-6**

**The Cultural Production of a Field of Cultural Production**

**Sherry Ortner**

Distinguished Professor of Anthropology  
*University of California, Los Angeles*

**Introduction**

**Jane Sugarman**

Professor of Music  
*The Graduate Center, City University of New York*

Renowned anthropologist Sherry Ortner will deliver the Charles Seeger Lecture at SEM 2013. A scholar of Sherpa communities in Nepal and more recently of class relations and late capitalism in the United States, she is also known for her contributions to feminist anthropology and her essays on anthropological theory. Prior to her appointment as Distinguished Professor of Anthropology at UCLA in 1996, Professor Ortner taught at Sarah Lawrence College, the University of Michigan, the University of California at Berkeley, and Columbia University. She has received awards from the National Science Foundation, the Guggenheim Foundation, the National Endowment for the Humanities, and the John D. and Catherine T. MacArthur Foundation, and is a Fellow of the American Academy of Arts and Sciences.

Professor Ortner received her PhD in 1970, at a time when her teachers at the University of Chicago, including David Schneider and dissertation advisor Clifford Geertz, were doing much to define the field of symbolic anthropology. In subsequent years she would coin the phrase “practice anthropology” to characterize the mix of Geertzian approaches and the practice-oriented theories of Pierre Bourdieu and others that has characterized her work in recent decades. In a nod to Bourdieu, her lecture for SEM is entitled “The Cultural Production of a Field of Cultural Production.”

One of Professor Ortner’s most notable attributes has been her ability to identify, respond to, and often initiate shifts in themes and paradigms within anthropological research. Such shifts are apparent in her series of monographs on Sherpa society that spans three decades. In the 1960s, when symbolic anthropology was at its height, she conducted dissertation research on ritual life in Sherpa villages, published as *Sherpas through their Rituals* (1978). As synchronic studies became integrated with historical methods and concerns, she published *High Religion: A Cultural and Political History of Sherpa Buddhism* (1988), an account of the founding of Sherpa monasteries. Finally, she examined the fraught relationships between international mountain climbers and their Sherpa guides in *Life and Death on Mount Everest: Sherpas and Himalayan Mountaineering* (1999), which was awarded the J. I. Staley Prize in 2004. In the 2000s Professor Ortner then turned to a very different field site: graduates of her own New Jersey high school class. In *New Jersey Dreaming: Capital, Culture, and the Class of '58* (2003) and a host of articles, she scrutinized class relations in the United States and the ways that they

have often been refracted through ethnicity, race, and gender. Her most recent book, *Not Hollywood: Independent Film at the Twilight of the American Dream* (2013), examines the role of independent filmmakers in critiquing current American society.

Outside anthropology, Professor Ortner has perhaps been best known for her writings on gender relations. Her first published article, provocatively titled “Is Female to Male as Nature Is to Culture?” (1972), sought to explain what she viewed as the universality of female subordination. Republished in the seminal collection *Woman, Culture and Society* (1974), the article became a classic of feminist anthropology. Shortly thereafter, she set aside universalist arguments in her introduction and contribution to the co-edited volume, *Sexual Meanings: The Cultural Construction of Gender and Sexuality* (1981), one of the most influential texts for a generation of scholars in the anthropology of gender. Several of her essays on gender, addressing societies as varied as those of the Middle East and West Asia (“The Virgin and the State”) and indigenous Hawai’i (“Gender Hegemonies”), were later reprinted in *Making Gender: The Politics and Erotics of Culture* (1997).

At various points throughout her career, Professor Ortner has also paused to explicate, assess, and rework prominent concepts and trends in essays that have placed her at the center of anthropological thought and practice. In one of her most important articles, “Theory in Anthropology since the Sixties” (1984), she reviewed major anthropological paradigms of the 1960s and 1970s, from cultural ecology to structural Marxism and political economy to symbolic anthropology, before advocating strongly for an approach more attentive both to individual agency and to social asymmetries. Examining the writings of Raymond Williams, Anthony Giddens, Marshall Sahlins, and Pierre Bourdieu, she dubbed what she viewed as a new synthesis in the field “practice anthropology,” a term that was quickly adopted by other prominent researchers. In “Resistance and the Problem of Ethnographic Refusal” (1995), she took on the often romantic propensity of scholars to locate “resistance” in various realms of everyday life, arguing instead for more nuanced readings of the complex and often ambivalent ways that socially situated actors respond to oppression and exploitation. Most recently, in “Subjectivity and Cultural Critique” (2005), she has reworked the notion of subjectivity through a revisiting of both Geertz and practice theorists as a means of assessing the particular “structure of feeling” of late

capitalism. These and other recent essays are brought together in *Anthropology and Social Theory: Culture, Power, and the Acting Subject* (2006). Finally I would mention a short review essay, “On Neoliberalism,” that appeared in the inaugural issue of the online journal *Anthropology of This Century* (2011). As in her previous writings, Professor Ortner takes the pulse of anthropology and pinpoints the historical moment in a way that is useful to all of us within ethnomusicology.

- Jane Sugarman

**Wednesday, November 13****8:30 am – 8:45 pm****Pre-Conference Symposium**

“Music and Global Health: Toward Collaborative Paradigms”

Lilly Auditorium (UL0130), University Library, 755 West Michigan Street  
IUPUI Campus, Indianapolis

Local Arrangements Committee

**Thursday, November 14****5:30 – 6:30 pm****First-Time Attendees and New Members Reception**

Marriott Ballroom 10

**5:30 – 7:30 pm****Welcome Reception**

With Southern Indiana Pipes and Drums

Marriott Ballroom 5-6

**Friday, November 15****10:45 am – 12:15 pm****President’s Roundtable:** Phenomenological Approaches to  
Ethnomusicology and the Study of Expressive Culture

Marriott Ballroom 5

**12:30 – 1:30 pm****Lunchtime Concert:** Jiridón – Music of Colombia and the Ivory Coast

Local Arrangements Committee

Registration Area

**1:45 – 3:45 pm****Music and Public Policy: The Political Economy of Musical Labor**Marriott Ballroom 5 (*Live Video-Streaming*)*\*Special Session Organized by the SEM Board***7:30 – 8:30 pm****Concert:** Sogbety Diomande’s West African Drum and Dance Company

Local Arrangements Committee and African Music Section

Marriott Ballroom 6

**9:00 – 11:00 pm****Stevenson Prize Concert with SEM Orchestra**

Indiana Ballroom E

**Saturday, November 16****12:30 – 1:00 pm****Lunchtime Concert:** SEM Gospel Choir

Marriott Ballroom 10

**12:30 – 1:30 pm****Lunchtime Concert:** Wamidan World Music Ensemble

Local Arrangements Committee and Wabash College

Registration Area

**1:45 – 3:45 pm****General Membership Meeting**

Marriott Ballroom 5-6

**4:00 – 5:30 pm****Seeger Lecture**

The Cultural Production of a Field of Cultural Production

*Sherry Ortner, University of California, Los Angeles*

Marriott Ballroom 5-6

**5:45 – 7:15 pm****SEM Banquet**

With Bernard Woma and Ensemble

Marriott Ballroom 7-9

**8:00 – 9:30 pm****IU Soul Revue Dance Party**

Local Arrangements Committee

Indiana Ballroom E, F, G

**10:30 pm – 1:00 am**

Open Mic Jam Session

Local Arrangements Committee

Marriott Ballroom 7-9

**Wednesday, November 13, 2013**

Registration	7:30am – 6:00pm	Registration Area 2
Pre-Conference	8:30am – 8:45pm	IUPUI, Lilly Auditorium

**Thursday, November 14, 2013**

Registration	7:30am – 5:00pm	Registration Area 2
Paper Session 1	8:30 – 10:30am	Meeting Rooms
Paper Session 2	10:45am – 12:15pm	Meeting Rooms
Exhibit Hall Open	11:00am – 6:00pm	Marriott Ballroom 7-8-9
Afternoon Block	12:30 – 1:30pm	Meeting Rooms
Paper Session 3	1:45 – 3:45pm	Meeting Rooms
Paper Session 4	4:00 – 5:30pm	Meeting Rooms
First-Timers' Reception	5:30 – 6:30pm	Marriott Ballroom 10
Welcome Reception	5:30 – 7:30pm	Marriott Ballroom 5-6
Evening Block	5:30 – 10:30pm	Meeting Rooms

**Friday, November 15, 2013**

Morning Block	7:00 – 8:00am	Meeting Rooms
Registration	7:30am – 4:00pm	Registration Area 2
Exhibit Hall Open	8:00am – 6:00pm	Marriott Ballroom 7-8-9
Paper Session 5	8:30 – 10:30am	Meeting Rooms
Paper Session 6	10:45am – 12:15pm	Meeting Rooms
President's Roundtable	10:45am – 12:15pm	Marriott Ballroom 5
Afternoon Block	12:30 – 1:30pm	Meeting Rooms
Lunchtime Concert	12:30 – 1:30pm	Registration Area
SEM Council	12:30 – 2:30pm	Marriott Ballroom 10
Paper Session 7	1:45 – 3:45pm	Meeting Rooms
SEM Board Session	1:45 – 3:45pm	Marriott Ballroom 5
Paper Session 8	4:00 – 5:30pm	Meeting Rooms
Sogbety Diomande's	7:30 – 8:30pm	Marriott Ballroom 6
West African Drum and Dance Company		
Stevenson Prize Concert	9:00 – 11:00pm	Indiana Ballroom E

**Saturday, November 16, 2013**

Morning Block	7:30 – 8:30am	Meeting Rooms
Registration	7:30am – 12noon	Registration Area 2
Exhibit Hall Open	8:00am – 1:00pm	Marriott Ballroom 7-8-9
Paper Session 9	8:30 – 10:30am	Meeting Rooms
Paper Session 10	10:45am – 12:15pm	Meeting Rooms
Lunchtime Concert	12:30 – 1:00pm	Marriott Ballroom 10
Lunchtime Concert	12:30 – 1:30pm	Registration Area
Afternoon Block	12:30 – 1:30pm	Meeting Rooms
SEM General Membership Meeting	1:45 – 3:45pm	Marriott Ballroom 5-6
Seeger Lecture	3:45 – 5:15pm	Marriott Ballroom 5-6
SEM Banquet	5:45 – 7:15pm	Marriott Ballroom 7-8-9
IU Soul Revue Dance Party	8:00 – 9:30pm	Indiana Ballroom E-F-G
Open Mic Jam Session	10:30pm – 1:00am	Marriott Ballroom 7-8-9

**Sunday, November 17, 2013**

SEM Council	7:00 – 9:00am	Marriott Ballroom 10
Registration	8:00 – 9:00am	Registration Area 2
Paper Session 11	8:30 – 10:30am	Meeting Rooms
Paper Session 12	10:45am – 12:15pm	Meeting Rooms

**Music and Global Health: Toward Collaborative Paradigms**  
8:30 am – 8:45 pm

Lilly Auditorium (UL0130), University Library  
755 West Michigan Street, IUPUI Campus, Indianapolis

Support for this event is provided by the IU Office of the Vice President for Research (New Frontiers/New Currents Grant), the IUPUI Medical Humanities and Health Studies Program, the IU Center for Global Health, the IU Clinical and Translational Sciences Institute, and the IU Department of Folklore and Ethnomusicology.

8:30 – 9:00 am **Registration and Coffee/Breakfast** (provided)

9:00 – 9:15 am **Welcome:** William Schneider (IUPUI Medical Humanities and Health Sciences Program), Robert Einterz (IU Center for Global Health), Judah M. Cohen (Indiana University, Bloomington)

9:30 – 11:15 am **Session 1: Giving Voice to Health: “Sanitation” in Liberia**

Moderator: *Ruth M. Stone, Indiana University Bloomington*

*Michael Frishkopf, University of Alberta*  
*Samuel Morgan (aka Shadow), Shadow’s Entertainment, Monrovia, Liberia*  
*David Zakus, University of Alberta*  
*Ari Mastoras, Rhodes Recordings, Edmonton, Alberta*  
*Camilla Hermann, GroundUp Global, New York*

11:30 am – 12:15 pm **Lunch** (provided for registrants)

12:30 – 1:30 pm **Keynote Speaker**

Music, the Arts, and Global Health - In Search of Sangam, its Theory, and Paradigms  
*André de Quadros, Boston University*

1:45 – 4:00 pm **Session 2: Methods for Collaboration**  
Moderator: *Daniel B. Reed, Indiana University Bloomington*

Bones of Dancers, Country and Songs: Closing the Gap between Music-Based Research and Health in the Kimberley Region of Northwest Australia  
*Rona Charles, Mowanjum Art and Culture Centre, Western Australia*

Translating Musical Ethnographic Skills in a Cross-Disciplinary Research Setting  
*Niyati Dhokai, Independent Scholar*

South African Music in the History of Epidemics  
*Austin Okigbo, University of Colorado at Boulder*

A Global Music and Health Movement? Some Thoughts on Challenges Faced and How to Engage with Them  
*Muriel E. Swijghuisen Reigersberg, Goldsmiths College, University of London*

4:00 – 4:15 pm **Coffee Break** (provided)

4:15 – 6:00 pm **Session 3: Roundtable Music Therapy and Medical Ethnomusicology: An Exploration of Existing Disciplines, Models, and Collaborative Proposals**

Moderator and Respondent: *Debra Burns, Indiana University Purdue University Indianapolis*

*Gregory Melchor-Barz, Vanderbilt University*  
*Jane Edwards, University of Limerick (Ireland)*  
*Colin Quigley, University of Limerick (Ireland)*

6:15 – 7:15 pm **Dinner** (on your own)

7:30 – 8:45 pm **Session 4: Heading Home: A Multimedia Presentation**

Moderator: *Theresa Allison, University of California, San Francisco*

Arts-in-Medicine: Healing and the Humanities  
*Patricia Repar, University of New Mexico*

**8:30 am – 1:30 pm**

**Ethnomusicology Goes to Middle School**

Center for Inquiry (Host, Brian Hoover)

725 North New Jersey Street

Indianapolis

Education Section

**SEM President's Suite**

**3:00 pm – 8:00pm**

**SEM Board of Directors**

SEM President's Suite  
8:00 am – 12:00pm  
SEM Board of Directors

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**1A Indiana Ballroom F, *Live Video-Streaming***  
**Music and Evolution**  
Chair: Judith Becker, University of Michigan  
*\*Sponsored by Cognitive Ethnomusicology Special Interest Group*

8:30 The Evolutionary History of Human Musicality: Empirical Approaches  
*Aniruddh Patel, Tufts University*

9:00 Mediating Social Uncertainty: Music as Communicative Social Interaction  
*Ian Cross, University of Cambridge*

9:30 Cultural Evolution of Music  
*Patrick Savage, Tokyo University of the Arts*

10:00 General discussion

**1B Indiana Ballroom G**  
**“It's not just for Homosexuals”: Cross-dressed Performance, Gender, and Sexuality in Cross-cultural Perspective**  
Chair: Nancy Guy, University of California, San Diego  
*\*Sponsored by Gender and Sexualities Taskforce (GST)*

8:30 Rescuing Love from Scholarship: The Cross-dressing Devotions of Beverly Sills Fans as a Case Study  
*Nancy Guy, University of San Diego*

9:00 Cross-dressing for Art and/or Sex: Kunqu Evidence and Interpretations  
*Joseph Lam, University of Michigan*

9:30 Cross-dress for Success: Gender Bending in Topeng Cirebon  
*Henry Spiller, University of California, Davis*

10:00 Subverting or Reinforcing Gender, or Both?: Cross-dressed Performance in Nineteenth-century Variety and Burlesque  
*Gillian Rodger, University of Wisconsin, Milwaukee*

**1C Indiana Ballroom A-B**  
**Music, Emotion and Trance**  
Chair: Ruth Stone, Indiana University

8:30 Axé, Vibration, and Religious Work: Conceptualizing Musical Contributions to Batuque and Umbanda Religions in Southern Brazil  
*Marc Gidal, Ramapo College of New Jersey*

9:00 Mhongo's Moving Meanings: Semiotics, Spirituality, and the Emotional Possibilities of Ndaou Drumming of Zimbabwe  
*Tony Perman, Grinnell College*

9:30 Tears, Anger, and Their Dangers: Investigating the Emotional Effects of Sung Poetry in the Gojjam Highlands of Ethiopia  
*Katell Morand, University of Washington*

10:00 “Crying Is Good for You”: Affective Heart Responses to Vocal Expressions of Sadness and Grief  
*Margarita Mazo, Ohio State University*

**1D Indiana Ballroom C-D**  
**Roundtable – Digital Ethnomusicology: The Affordances, Limitations, and Sociopolitical Implications of Digital Methodology**  
Chair: Wendy Hsu, Occidental College

8:30 *Wendy Hsu, Occidental College*  
*Ozan Aksoy, The Graduate Center, City University of New York*  
*Erik DeLuca, University of Virginia*  
*Christopher Johnson-Roberson, Brown University*

- 1E Lincoln**  
**Transculturation and Cross-Cultural Borrowings**  
 Chair: Donna Buchanan, University of Illinois at Urbana-Champaign
- 8:30 The Banjar Abroad: Building Alternative Networks of Pedagogy, Performance, and Prestige in the International Balinese Gamelan Scene  
*Elizabeth Clendinning, Emory University*
- 9:00 The Boundaries of Butoh: Sound, Music, and Nation  
*Kelly Foreman, Wayne State University*
- 9:30 The In-between-ness of Egyptian Violinists: Debating the Playing of a Transcultural Instrument  
*Lillie Gordon, University of Illinois at Urbana-Champaign*
- 10:00 “It’s A Coptic Thing”: Music, Liturgy, and Transnational Religious Identity in an American Coptic Community  
*Teresita Lozano, University of Colorado at Boulder*

- 1F Santa Fe**  
**Urban Sound Studies**  
 Chair: Ricardo Trimillos, University of Hawai‘i at Mānoa
- 8:30 Singaporean Hinduism: Tamil Drumming, Ethics and Labor in the Air-Conditioned Nation  
*Jim Sykes, University of Pennsylvania*
- 9:00 Sound Stories: SOUNDWALK and the Urban Fantasy  
*Catherine Provenzano, New York University*
- 9:30 Resilient Sounds, Changing Atmospheres: A Sonic Exploration of the Urban Transformation of the Mouraria Quarter in Lisbon (Portugal)  
*Inigo Sanchez, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa*
- 10:00 Nonstop to La Raza: Music and Mass Transit in Mexico City  
*León F. García Corona, University of California, Los Angeles*

- 1G Marriot Ballroom 1**  
**Music, Citizenship, and Belonging in Three Post-Ottoman States**  
 Chair: Nicholas Tochka, Tufts University  
*\*Sponsored by Anatolian Ecumene Special Interest Group*
- 8:30 The Musical Politics of Inflexible Citizenship: Becoming “Civilized” in Post-Ottoman Albania  
*Nicholas Tochka, Tufts University*
- 9:00 A Tale of Two “Caravans”: Myths of Intimate Belonging and Pre-Communist Bulgarian Popular Music  
*Ryan McCormack, University of Tennessee-Knoxville*
- 9:30 “I am Not a Stranger”: Intimate Kurdish Publics and the Turkish Nation-State  
*Christina Hough, University of Texas-Austin*
- 10:00 Discussant  
*Sonia Seeman, University of Texas-Austin*

- 1H Marriott Ballroom 2**  
**Collaborations**  
 Chair: Charles Sharp, California State University, Fullerton
- 8:30 Musical Collaboration as Political Critique: Forging Political Alliances in a Greek-Turkish Recording Project  
*Michael O’Toole, University of Chicago*
- 9:00 Radiohead’s ‘Pyramid Song’: Fieldwork and Collaborative Aesthetics in the Internet Age  
*Nathan Hesselink, University of British Columbia*
- 9:30 Fusion or Confusion?: Assessing the Impact of Cross-cultural Collaborations in Hindustani Music  
*Stephen Slawek, The University of Texas at Austin*
- 10:00 Creativity, Cultural Empathy and New Imaginative Geographies in Collaboration between Musicians from Portugal and the Arab World  
*Leonor Losa, Universidade Nova de Lisboa*



- 1I Marriott Ballroom 3**  
**Religion and Community**  
 Chair: Daniel Avorgbedor, University of Ghana
- 8:30 “One Harmonious Effort to Unite Everyone”: Shape-Note Gospel Singing and Community in Central Arkansas, 1920-1950  
*Kevin Kehrberg, Warren Wilson College*
- 9:00 Musical Diplomacy: Overcoming Politics with Music in a Chinese-Taiwanese Christian Church  
*Yan Xian, Kent State University*
- 9:30 “Drums of Our Fathers”: Sacred Music and the Negotiation of Garifuna Ethnicity  
*Lauren Poluha, University of California, Los Angeles*
- 10:00 The Songs of an Endangered Species: Categorical Perception and Melodic Transformation as Observed in Some Older Korean Christians' Hymn Singing  
*Jee-Weon Cha, Grinnell College*

- 1J Marriott Ballroom 4**  
**Fate, Choice, and Blood: Critically Exhibiting and Listening to Blackness and Indigeneity in North America**  
 Chair: Jessica Bissett Perea, University of California, Davis  
*\*Sponsored by Indigenous Music Special Interest Group*
- 8:30 The Politics of “Sound Quantum” in Contemporary Afro-Inuit Musical Practice  
*Jessica Bissett Perea, University of California, Davis*
- 9:00 American Indian Art as Trans-culturalization: Evidence from A Smithsonian Exhibit  
*Robert Collins, San Francisco State University*
- 9:30 Before Jazz Came the Medicine Songs: Mildred Bailey and the Making of a Pan-American Art Form  
*Chad Hamill, Northern Arizona University*
- 10:00 Rhythm, Melody and Sweet Harmony: An Analysis of Powwow and Peyote Songs in the Music of Jim Pepper  
*John-Carlos Perea, San Francisco State University*

- 1K Austin/Boston**  
**Contemporary Nigerian Performance: Tradition and Modernity in Music and Everyday Life**  
 Chair: Debra Klein, Gavilan College  
*\*Sponsored by African Music Section*
- 8:30 Destiny: Muslim Women Popular Artists in Ilorin  
*Debra Klein, Gavilan College*
- 9:00 The Interrelationship between Voice Instruments and Movement in Dadakuada Music among the Ilorin People of Nigeria  
*Jejele Ojuade, University of Ilorin*
- 9:30 Orin Ibeji: Themes of Procreation Life and Death in the Music of Yoruba Twins  
*Bode Omojola, Mt. Holyoke College*
- 10:00 Towards a Theory of Progressive Traditionalism: New Perspectives in Ethnomusicological Study of Contemporary African Music  
*Austin Emielu, University of Ilorin*

- 2A Indiana Ballroom F, *Live Video-Streaming***  
**Film Music**  
 Chair: Nilanjana Bhattacharjya, Arizona State University
- 10:45 Tracing Musical Cosmopolitanism in 20th-Century Bengal: The Case of “Baajey Koruno Shurey”  
*Suddhaseel Sen, Presidency University, Kolkata (India)*
- 11:15 Re-sounding the Mexican Revolution: Music and Changing Conceptions of the Revolution in Contemporary Mexican Cinema  
*Jaqueline Avila, University of Tennessee*
- 11:45 Don't Tell Me How to Listen: The Music of North American Observational Cinema  
*Benjamin Harbert, Georgetown University*

- 2B Indiana Ballroom G**  
**Posthuman Subjectivities in Music Performance**  
 Chair: Jeff Packman, University of Toronto
- 10:45 Ghost Notes in the Machine: The Feel of Music in the Age of Post-Human Live Performance  
*Jeff Packman, University of Toronto*
- 11:15 Holograms and Posthuman Spirituality in Popular Music  
*Ken McLeod, University of Toronto*
- 11:45 Posthuman Selves and Techno-Alterities in Laptop Music Improvisation  
*René T.A. Lysloff, University of California, Riverside*

- 2C Indiana Ballroom A-B**  
**Music and Masculinity**  
 Chair: Henry Spiller, University of California, Davis
- 10:45 Competing Masculinities: Cuban-Canadian Musicians, Competition, and the Decline of Live Salsa Music in Toronto  
*Brigido Galvan, Independent*
- 11:15 Gendered Practice in Korean Drumming: Conceptualizing the Maleness of Pansori Drumming  
*Yoonjah Choi, The Graduate Center, City University of New York*
- 11:45 “Hip-Hop Should Be Pissed Off”: Sounding Male Subjectivity in Taiwan Rap  
*Meredith Schweig, Harvard University*

- 2D Indiana Ballroom C-D**  
**Varieties of Popular Music I**  
 Chair: David Kaminsky, University of California, Merced
- 10:45 K-Pop Meets Kapah: Commoditization, Hybridity, Identity, and Taiwanese Aboriginal Popular Music  
*Chun-bin Chen, Taipei National University of the Arts*
- 11:15 The Rural and the Transnational in 'abidat rma (Morocco)  
*Alessandra Ciucci, Northeastern University*
- 11:45 Viking Metal and Rainbow Warriors: Faroese Popular Music, Whaling, and Conflicting Epistemologies  
*Joshua Green, Memorial University of Newfoundland*

- 2E Lincoln**  
**Challenges of Cultural Heritage**  
 Chair: To be determined
- 10:45 The Performance of Cultural Tourism in the Appenzell, Switzerland  
*Andrea Douglass, Boston University*
- 11:15 Aging Musically: Tangible Sites of Music Heritage  
*Bradley Hanson, Brown University*
- 11:45 Not Just Another Residence: Flamenco Peñas, Patrimony, and Noise Control in Seville, Spain  
*Joshua Brown, University of California, Riverside*
- 2F Santa Fe**  
**World Music, Copyright, and Liminality**  
 Chair: Randal Baier, Eastern Michigan University
- 10:45 Searching for Authenticity in the World Music Industry  
*Aleysia Whitmore, Brown University*
- 11:15 Online, Nobody Knows What a Performance Is: How the World's Legal Systems Have Defined the Download  
*Marc Perlman, Brown University*
- 11:45 Je n'ai pas à m'intégrer: Liminality and Pluralism in the Music of Amel Bent  
*Jake Nelson, Yale University*
- 2G Marriott Ballroom 1**  
**Finding the Future in the Past: Indigenous Peoples and Historical Ethnomusicology**  
 Chair: T. Christopher Aplin, Independent Scholar  
*\*Sponsored by Indigenous Music Special Interest Group*
- 10:45 Moving Beyond Geronimo through Fort Sill Apache Song  
*T. Christopher Aplin, Independent Scholar*
- 11:15 Old Timers and Métis Heritage Display in Early Twentieth Century Alberta  
*Sarah Quick, Cottey College*
- 11:45 Return to Huilotita: What 115 Years of Recorded Wixárika (Huichol) Music Tells Us About Ethnomusicology Today  
*Nolan Warden, University of California, Los Angeles*
- 2H Marriott Ballroom 2**  
**Youth, Schools, and Institutionalized Programs**  
 Chair: Andrea Emberly, York University
- 10:45 Ethnomusicology and Cultural Empowerment in Canada: A Participatory Action Research Project with "At-risk" Immigrant and Refugee Youth  
*Rana El Kadi, University of Alberta*
- 11:15 Cheering Students in Jakarta: The Role of Acehnese 1000 Hands Dance in the Capitol's High Schools  
*Maho Ishiguro, Wesleyan University*
- 11:45 Sacred Music and the Public Good: Traditional Aboriginal Music in Public Schooling and Child Welfare Programs  
*Byron Dueck, The Open University*

- 2I Marriott Ballroom 3**  
**Participatory Traditions**  
 Chair: Jonathan Stock, University College Cork
- 10:45 *Son Jarocho* and the *Fandango Fronterizo*: Deploying Traditional, Participatory Art Forms to Confront Contemporary Issues  
*Hannah Balcomb, University of California, Riverside*
- 11:15 Lithuanian Folk Ensembles: Cross-Generational Perspectives on Music Making Communities in Vilnius  
*Sarah Bartolome, Louisiana State University*
- 11:45 “At Risk Music”: Embedded Nahua Cosmopolitanism, Mexicanness and Soundscapes at El Festival de la Huasteca  
*Kim Carter Muñoz, University of Washington*

- 2J Marriott Ballroom 4**  
**Listening**  
 Chair: Jennifer Kyker, Eastman School of Music
- 10:45 Using Big Data to Examine the Effect of Environment on Listening Habits  
*Daniel Shanahan, University of Virginia*  
*Erin Allen, Ohio State University*
- 11:15 The Promise of Listening: Sound Knowledge among Sufi Muslims in Secular France  
*Deborah Kapchan, New York University*
- 11:45 Leisure and Listening in São Paulo's Aural Public Sphere: The Case of the SESC-SP  
*Daniel Gough, University of Chicago*

- 2K Austin/Boston**  
**Under the Radar and Off the Map: Three Rural Musics of Island Southeast Asia**  
 Chair: Philip Yampolsky, University of Illinois at Urbana-Champaign  
*\*Sponsored by Indigenous Music Special Interest Group*
- 10:45 Vaihoho, an Unreported Song-form from Timor-Leste  
*Philip Yampolsky, University of Illinois at Urbana-Champaign*
- 11:15 Musical taste in Tanjung Bunga, Flores, Indonesia  
*Dana Rappoport, Centre National de la Recherche Scientifique (CNRS)*
- 11:45 Kerintuk Epic Singing of the Kenyah Lepo? Tau of Sarawak, Malaysia  
*Gini Gorlinski, Encyclopaedia Britannica*

**12:30 – 1:30pm**

Crossroads Section  
Indiana Ballroom A-B

SIG for the Study of Music and Violence  
Marriott Ballroom 1

Sound Studies SIG  
Indiana Ballroom C-D

Audio Visual Committee  
Marriott Ballroom 2

Sound Future Campaign Committee  
Austin/Boston

Dance, Movement, and Gesture Section  
Lincoln

Archiving SIG  
Santa Fe

Indigenous Music SIG  
Marriott Ballroom 3

- 3A Indiana Ballroom F, *Live Video-Streaming***  
**Experimentalism in Latin America**  
 Chair: Alejandro Madrid, Cornell University  
*\*Sponsored by Latin American and Caribbean Section*
- 1:45 From Sounds of the Cosmos to Neo-Indigenist Happenings: The Reinvention of *Sonido 13* at the End of the 20th Century  
*Alejandro Madrid, Cornell University*
- 2:15 Transgressing the Streets of Mexico City: The “Renovative Destruction” of Collective Improvisation  
*Ana R Alonso-Minutti, University of New Mexico*
- 2:45 From Tango Nuevo to Avant-Garde: Disenchantment with the Fringes of Music Making  
*Eduardo Herrera, Rutgers, The State University of New Jersey*
- 3:15 Discussant  
*Benjamin Piekut, Cornell University*
- 3B Indiana Ballroom G**  
**Roundtable – Why Music? Developing New Music Rhetoric In and Out of the Changing Academy**  
 Chair: Kathryn Metz, Rock and Roll Hall of Fame and Museum
- 1:45 *Kathryn Metz, Rock and Roll Hall of Fame and Museum*
- Justin Patch, Vassar College*
- Tom Porcello, Vassar College*
- Jennifer Fraser, Oberlin College*
- Ruth Stone, Indiana University*

- 3C Indiana Ballroom A-B**  
**Negotiating the Role of the Ethnographer in Popular Music Research: Liminality, Memory and Other Fieldwork Connundra**  
 Chair: J. Meryl Krieger, Indiana University Purdue University Indianapolis  
*\*Sponsored by Popular Music Section*
- 1:45 “Am I Still Doing Research?”: Negotiating the Field in East-African Popular Music Scholarship  
*Brent Swanson, University of Maryland*
- 2:15 “No, I’m Not a Reporter!”: Misunderstanding the Role of the Researcher in the Ethnomusicology of Popular Music and Conflict  
*Patricia Schone Vergara, University of Maryland*
- 2:45 Reconstructing Abbey Road: Place, History, and Mnemohistory in Memories of Working with the Beatles  
*Gordon Thompson, Skidmore College*
- 3:15 “Dave Drums Like a Girl” and “Jenn is a Tool”: Negotiating Liminal Spaces of Technology in Recording Studio Ethnography  
*J. Meryl Krieger, Indiana University Purdue University Indianapolis*
- 3D Indiana Ballroom C-D**  
**Taiko Drumming in North America**  
 Chair: Lei Ouyang Bryant, Skidmore College  
*\*Sponsored by Japanese Performing Arts Special Interest Group*
- 1:45 Drumming between East & West: Understanding the “Ki” to North American Taiko  
*Lei Ouyang Bryant, Skidmore College*
- 2:15 Negotiating (Post?) Orientalism: White Women and North American Taiko  
*Angela Ahlgren, Ohio University*
- 2:45 “What is Taiko?”: Negotiating the Evolution of Contemporary Japanese Drumming Music  
*Benjamin Pachter, University of Pittsburgh*
- 3:15 Discussant  
*Deborah Wong, University of California, Riverside*

**3E Lincoln**  
**Soundly Reorganizing Humanity: Musicking at the Edge of Ethics and Aesthetics**  
 Chair: Matt Rahaim, University of Minnesota

1:45 Voice Cultures: Ethical Dispositions in Hindustani Music  
*Matt Rahaim, University of Minnesota*

2:15 Complications of Status for the Composer of Islamic Dhikr Music  
*Jeff Piatt, University of California, Berkeley*

2:45 Resonant Projects: Music War and Ethics in Contemporary Mali  
*Ryan Skinner, Ohio State University*

3:15 Discussant  
*Harris M. Berger, Texas A&M University*

**3F Santa Fe**  
**Roundtable – Ecomusicology Listening Room: Ecocriticism, Popular Music, and the Audiovisual Director: Mark Pedelty, University of Minnesota**  
 Chairs: Justin Burton, Rider University  
 Michael Baumgartner, Cleveland State University  
 \*Sponsored by Popular Music Section

1:45 *Laurie Allman, Bell Museum of Natural History of Minnesota*

*Amanda Belantara, Independent Artist*

*Krista Dragomer, Independent Artist*

*Craig Eley, Penn State University*

*Jared Fowler, Los Angeles Harbor College*

*Rebekah Farrugia, Oakland University*

*Kellie Hay, Oakland University*

*Ali Colleen Neff, University of North Carolina and The Baay Fall Order of Mouride Sufi Islam*

*Peter McMurray, Harvard University*

*Hannah Lewis, Harvard University*

**3G Marriott Ballroom 1**  
**Time, Communication, and Tourism in Ghana**  
 Chair: George Worlasi Kwasi Dor, University of Mississippi

1:45 Speech Surrogation as Historical Memory and Deep Knowledge in Birifor Funeral Xylophone Music  
*Brian Hogan, Independent Scholar*

2:15 Cultural Tourism in Ghana: Exploring the Development of Musical Expectations  
*Katie Young, University of Toronto*

2:45 Becoming the Ancestors: Musical Communication and Collective Identity in Birifor Funeral Music  
*Michael Vercelli, West Virginia University*

3:15 Time and Space, Music and Matter: Considerations of the Materiality of a West African Performance Tradition  
*Karl Haas, Boston University*

**3H Marriott Ballroom 2**  
**Religious Voices Unbounded: Sacred Music in the Public Sphere**  
 Chair: Timothy Rommen, University of Pennsylvania  
 \*Sponsored by Sacred and Religious Music Special Interest Group

1:45 Vocal Redemption: Multilingual Harmonies of the Senegalese Catholic Church  
*Christine Thu Nhi Dang, University of Pennsylvania*

2:15 First Church of the Ancestors: Religious and Musical Innovation in Uganda  
*Peter Hoelsing, Claflin University*

2:45 Sing To The Lord A New Song: Music and the Creation of an American Judaism  
*Rachel Adelstein, University of Chicago*

3:15 Discussant  
*Richard Jankowsky, Tufts University*

- 3I Marriott Ballroom 3**  
**Seeking the Future in the Past: Vocal and Instrumental Musicians in Mongolia and Inner Mongolia**  
 Chair: Charlotte D'Evelyn, University of Hawai'i
- 1:45 Ethnic Unity and Disunity: Uncertain Futures of Mongol Fiddles in Inner Mongolia, China  
*Charlotte D'Evelyn, University of Hawai'i*
- 2:15 Performing the Past, Present, and Future: Contemporary Kazakh and Tuvan End-blown Flute Production and Use in Bayan Ölgii, Mongolia  
*Jennifer Post, University of Western Australia*
- 2:45 This is Our Tradition: Negotiating the Transformative Roles of Traditional Music in Post-Socialist Mongolia  
*Peter Marsh, California State University East Bay*
- 3:15 Reworking Timeless Tradition in Contemporary Mongolian Vocal Genres  
*Sunmin Yoon, Kent State University*
- 3J Marriott Ballroom 4**  
**Analyzing Caribbean Trajectories: Social Dynamics of Change in Popular and Religious Musics**  
 Chair: Sydney Hutchinson, Syracuse University  
*\*Sponsored by Analysis of World Music Special Interest Group*
- 1:45 The Beauty of the *Botao*: Rhythm and Accordion Improvisation in *Merengue Típico*  
*Sydney Hutchinson, Syracuse University*
- 2:15 Feeling Music and Hearing Dance: Decentering Movement and Sound in *Son Montuno*  
*David Garcia, University of North Carolina at Chapel Hill*
- 2:45 From Polyrhythmic to Syncopated Swing: Binarization in Trinidad Orisha Music  
*Ryan Bazinet, City University of New York, Graduate Center*
- 3:15 Embracing the Black Atlantic: An Analysis of Black Aesthetics in Dominican Merengue and Identity  
*Angelina Tallaj, City University of New York, Graduate Center*

- 3K Austin/Boston**  
**Re/Claiming Indigeneity through Music: Three Case Studies**  
 Chair: Anna Hoefnagels, Carleton University  
*\*Sponsored by Indigenous Music Special Interest Group*
- 1:45 Urban Indigenous Women in Canada: Narratives of Empowerment Music Learning and Cultural Leadership  
*Anna Hoefnagels, Carleton University*
- 2:15 Reclaiming Identity and Processes of Healing in a Mi'kmaw Community  
*Gordon E. Smith, Queen's University*
- 2:45 Affirming Identity through Festival Performance in Canada's North  
*Jeffrey van den Scott, Northwestern University*
- 3:15 Discussant  
*Charlotte Frisbie, Southern Illinois University Edwardsville*
- 3L Book Exhibits Area**
- 1:45 Poster: The Role of Women in the Preservation of South Korean Traditional Music  
*Ruth Mueller, Saint Louis University*



- 4A Indiana Ballroom F, *Live Video-Streaming Technologies and Remixes***  
 Chair: René Lysloff, University of California, Riverside
- 4:00 Where Does this Cable Go?: Guitar Amplifiers, Instrumentality, and Sonic Ecology  
*David VanderHamm, University of North Carolina at Chapel Hill*
- 4:30 A Tribe Called Red: Reversing Stereotypes Through Remix  
*Christina Giacona, University of Oklahoma*
- 5:00 Remix<->Culture: A “Fair Trade” Approach to Remixing Field Recordings  
*Daniel Sharp, Tulane University*
- 4B Indiana Ballroom G**  
**Intersections of Sacred and Secular**  
 Chair: Michael Frishkopf, University of Alberta
- 4:00 But Is It sacred? Theorizing and Tracing the Virtualization of Qawwali  
*Regula Qureshi, University of Alberta*
- 4:30 Sunday Best: The Mediation of the Sacred and Secular in a Gospel Competition  
*Christina Harrison, Indiana University*
- 5:00 Constructing the Sacred, Negotiating the Secular: A Structural Analysis of Gnawa Music Performances  
*Maisie Sum, University of Waterloo*

- 4C Indiana Ballroom A-B**  
**Transnationalism**  
 Chair: Ellen Koskoff, Eastman School of Music
- 4:00 The Real Sapphires: Stage, Screen, and the Meaning of an All-Indigenous “Girl Group” in the Black Pacific  
*Gabriel Solis, University of Illinois at Urbana-Champaign*
- 4:30 K-pop Goes Global: “Non-nationality” as a New Strategy to Claim Space in the International Music Market  
*Youngdae Kim, University of Washington*
- 5:00 Arangetrams Transcending Borders: Musical Ceremonies and Transnational Networks in the Tamil-speaking Diaspora  
*Jasmine Hornabrook, Goldsmiths, University of London*
- 4D Indiana Ballroom C-D**  
**Film/Video session: Filmmaking as a Research Method in Ethnomusicology**  
 Chair: Justin Schell, University of Minnesota
- 4:00 Making Movies about Music: Filmmaking as a Research Method in Ethnomusicology  
*Christopher Ballengee, Anne Arundel Community College*
- 4:30 Researching Hmong Hip-Hop and Poetry in and through New Media  
*Justin Schell, University of Minnesota*

- 4E Lincoln**  
**Music, Labour, and Neoliberalism**  
 Chair: Javier León, Indiana University
- 4:00 Divas and Entrepreneurs: Blurring the Boundaries between Art and Business in Peruvian Commercial Huayno Music  
*James Butterworth, Royal Holloway University of London*
- 4:30 Creating Opportunities Developing Life Skills: Economic Contexts of Musical Development Work in South Africa  
*Laryssa Whittaker, Royal Holloway University of London*
- 5:00 Terrains of Bollywood Dance: Labour, Morality and (neo)Liberalism in Transnational India  
*Anna Morcom, Royal Holloway University of London*
- 4F Santa Fe**  
**The Spider Web of Genre: Individual, Social, and Disciplinary Threads (And the Spaces In Between)**  
 Chair: Rebekah E. Moore, Indiana University and @america (Indonesia)
- 4:00 Indie in the City: Generic and Social Convergence in an Indonesian Soundworld  
*Rebekah E. Moore, Indiana University and @america (Indonesia)*
- 4:30 Autonomy or Not Autonomy, That is the Question: Comparing Approaches to Genre in Folklore and Ethnomusicology  
*Esther Clinton, Bowling Green State University*
- 5:00 Straddling Indonesian Punk and Metal while Challenging Extremists: The Extraordinary Music Career of Arian Tigabelas  
*Jeremy Wallach, Bowling Green State University*

- 4G Marriott Ballroom 1**  
**Reconstructing the Past**  
 Chair: Bonnie Wade, University of California, Berkeley
- 4:00 Past in the Present: The Pre-modern Liturgical Braj in Modern Hindustani Classical Music  
*Meilu Ho, University of Michigan*
- 4:30 Let Us All Go Down to the Old Landmark: Dr. Watts Hymns as Embodiment of the African-American Past  
*Erica Watson, University of Memphis*
- 5:00 City Incas and Country Incas: The Cultural Politics of Inca Reenactments in Peru  
*Elizabeth LaBate, University of Texas at Austin*
- 4H Marriott Ballroom 2**  
**The Politics of Conceptual Metaphor and Language Ideology: New Directions in Music and Language Studies**  
 Chair: Garrett Field, Ohio University  
*\*Sponsored by Cognitive Ethnomusicology Special Interest Group*
- 4:00 Postcolonial Theater of the Mind: Cultural Revolution, Conceptual Metaphor, and the Sinhala Radio Opera of Sri Lanka  
*Garrett Field, Ohio University*
- 4:30 Metaphor, Spirituality, and Politics in Balinese Janger, 1920-65  
*Peter Steele, Bates College*
- 5:00 “Won’t You Sing in Praise of Your Mother Tongue?” Tamil Language Devotion and the Poetics and Politics of Diasporic Belonging in Malaysia  
*Aaron Paige, Wesleyan University*

- 4I Marriott Ballroom 3**  
**Music and Place**  
 Chair: Susan Hurley-Glowa, University of Texas, Brownsville
- 4:00 Strictly Second Line: The Crescent City Roots of Funk  
*Benjamin Doleac, The University of California, Los Angeles*
- 4:30 The Jazz Scene in Skopje, Macedonia: Class, Capital, and Alternative Social Spaces  
*Dave Wilson, The University of California, Los Angeles*
- 5:00 Creating Spaces for the Here and Now: Jazz Presenters in New York City  
*Tom Greenland, A. Philip Randolph High School*
- 4J Marriott Ballroom 4**  
**Cosmopolitanism and Social Conflict**  
 Chair: Andrew Weintraub, University of Pittsburgh
- 4:00 Omnivorous Tastes: Music, Food, and Consuming the Ethnic Other  
*Aviva Milner-Brage, University of California, Santa Barbara*
- 4:30 Pan Trinbago and Phase II: The Social Conflict that Surrounds Phase II's Panorama Performance of 2011  
*Mia Gormandy, Florida State University*
- 5:00 “Once You Understand *Sevdah*, You Can't Resist it”: On the Creation of “New *Sevdah*” and a Bosnian Cosmopolitan Identity  
*Badema Pitic, University of California, Los Angeles*

- 4K Austin/Boston**  
**Musics in Between: The Choral Singing Movement as a Social Practice in Portugal**  
 Chair: Maria do Rosario Pestana, Universidade de Aveiro
- 4:00 Consensus and Conflict: The Ambivalence of Choral Practice during the Portuguese Autocratic Regime of Estado Novo  
*Maria do Rosario Pestana, Universidade de Aveiro*
- 4:30 In-between Art, Folk, and Popular Music: Methodological Options and Main Results of a Survey on Choral Singing  
*Maria João Lima, Observatório das Actividades Culturais*
- 5:00 Our Songs Belong to Us: Amateur Choir Repertoire, Insularity, Tourism and Local Politics in Madeira Island  
*Jorge Castro Ribeiro, Universidade de Aveiro*

**5:30 – 6:30 pm**

**First-time Attendees and New Members Reception**  
Marriott Ballroom 10

**5:30 – 7:30 pm**

**Welcome Reception**  
With Southern Indiana Pipes and Drums  
Marriott Ballroom 5-6

**6:00 – 7:30 pm**

SEM Council Meets the Membership  
Marriott Ballroom 5-6

**6:00 pm – 12:00 am**

Student Lounge  
Austin/Boston

**7:00 – 9:00pm**

Education Section Forum  
Indiana Ballroom A-B

7:00 pm Culture Bearers in Canadian Music Education: A Historical Perspective”  
*Nur Intan Murtadza, University of Western Ontario*

7:20 pm Colonialism in Music Education in Postcolonial, Central American Context  
*Guillermo Rosabal-Coto, Universidad de Costa Rica*

7:40 pm Looking Inward, Branching Outward: Applications of Ethnography as a Music Learning Tool  
*Sarah Watts, Independent Scholar*

8:00 pm Around the World in 5 Days: A Case Study on a World Music Pedagogy Workshop  
*Amanda Soto, University of Idaho*

8:20 pm Music Education in *Ethnomusicology*: A Mutual Relationship  
*Roberta Lamb, Queen’s University, Ontario*

8:40 pm Seoul Mates: A Comparative Study of Music Preferences between Korean College Students in the United States and in Korea”  
*Young-Youn Kim, Silla University, Korea*  
*Ramona Holmes, Seattle Pacific University*

**7:30 – 8:30 pm**

SEM Student Union Open Meeting  
Indiana Ballroom C-D

Ecomusicology SIG  
Marriott Ballroom 1

Anatolian Ecumene SIG  
Marriott Ballroom 2

**7:30 – 9:00 pm**

Meeting for Program Directors for Ethnomusicology in the Academy and Public Sector  
Lincoln (Breakout room: Columbus)

Society for Arab Music Research  
Marriott Ballroom 3

**8:00 – 9:00 pm**

Latin American & Caribbean Music Section  
Indiana Ballroom G

**8:00 – 9:30 pm**

Religion, Music, and Sound Section  
Marriott Ballroom 4

**8:00 – 10:00 pm**

Association for Chinese Music Research  
Santa Fe

**9:00 – 10:00 pm**

Latin American & Caribbean Music Section Dance Workshop  
Leaders: Michael Birenbaum Quintero, Bowdoin College  
Ian Middleton, University of Illinois at Urbana-Champaign  
Indiana Ballroom G

**9:00 – 10:30 pm**

Local Arrangements Committees (2013/2014) and Program Committees (2013/2014)  
Columbus

**7:00 – 8:00 am**

SEM Chapters  
Marriott Ballroom 1

SIG for Analysis of World Music  
Marriott Ballroom 2

SIG for Voice Studies  
Marriott Ballroom 3

**9:00 am – 3:30 pm**

Day of Ethnomusicology  
Columbus

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**5A Marriot Ballroom – 5, Live Video-Streaming  
Roundtable – Innovations in New Global Arts Curricula**  
Chair: Zoe Sherinian, University of Oklahoma

8:30 *Zoe Sherinian, University of Oklahoma*

*Timothy Rice, University of California, Los Angeles*

*David Kaminsky, University of California, Merced*

*Sarah Morelli, University of Denver*

**5B Indiana Ballroom G****Gender I**

Chair: Kiri Miller, Brown University

8:30 Through the Lens of a Baroque Opera: Gender/Sexuality Then and Now

*Ryan Koons, University of California, Los Angeles*

9:00 Metal Metal Land – Where Men Have Long Hair, Women Are in Control and Where Societal Rules of Gender Are Broken: An Examination of Masculinity in Heavy Metal Music

*Peter Marjenin, Kent State University*

9:30 Don't Blink: How Double Dutch Became a Missing Element of Hip-Hop

*Kyra Gaunt, Baruch College-City University of New York*

10:00 The Siinqee Institution and Ateetee: Arsi Oromo Women's Sung Prayers as an Active Practice of Women's Spiritual and Societal Powers and a Means of Upholding Their Rights

*Leila Qashu, Memorial University*

**5C Indiana Ballroom A-B  
Transnational Circulations of K-pop: Fandom and Social Media in Europe and Asia**

Chair: Eun-Young Jung, University of California, San Diego  
\*Sponsored by Association for Korean Music Research (AKMR)

8:30 K-Pop Fandom in the UK: Cosmopolitans, Locals, and Translocals

*Haekyung Um, University of Liverpool*

9:00 K-Pop Reception, Fandom, and Social Media in Vienna, Austria

*Sang-Yeon Sung, University of Vienna*

9:30 K-Pop Fandom and Social Media in Indonesia: A New Asian Cosmopolitanism?

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

10:00 K-Pop in Japan: Consumption, Resistance, and Social Media

*Eun-Young Jung, University of California, San Diego*

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|---|--|
| <p><b>5D Indiana Ballroom C-D</b><br/> <b>We Are A Small Axe: The Festivalization of the Small Island Caribbean</b><br/>           Chair: Jessica Swanston, University of Pennsylvania</p> <p>8:30 Black Like Me: Cultural Tourism and St. Kitts Music Festival<br/> <i>Jessica Swanston, University of Pennsylvania</i></p> <p>9:00 Mizik a Nou: Envisioning a Global Creole Community through Dominica’s World Creole Music Festival<br/> <i>Timothy Rommen, University of Pennsylvania</i></p> <p>9:30 Postcolonial Creolizations and St. Lucia Jazz Festival<br/> <i>Jerry Wever, Spelman College</i></p> <p>10:00 Discussant<br/> <i>Jocelyne Guilbault, University of California, Berkeley</i></p>  | <p><b>5F Santa Fe</b><br/> <b>Gospel Journeys: 21st Century Ethnomusicologies of Black American Religious Music</b><br/>           Chair: Matt Sakakeeny, Tulane University</p> <p>8:30 Roads to Zion: Holy Hip Hop's Diasporic Intimacies<br/> <i>Christina Zanfagna, Santa Clara University</i></p> <p>9:00 Spoken, Sung, and Instrumental Voicings in the Church of the Living God<br/> <i>Matt Sakakeeny, Tulane University</i></p> <p>9:30 “Her Sons are Steadfast, Her Daughters True”: Singing Fisk University’s Alma Mater<br/> <i>Marti Newland, Columbia University</i></p> <p>10:00 Evaluating Ethnomusicologies of Black American Religious Music<br/> <i>Guthrie Ramsey, University of Pennsylvania</i></p>   |
| <p><b>5E Lincoln</b><br/> <b>Conflict and Displacement</b><br/>           Chair: David McDonald, Indiana University</p> <p>8:30 When Loss Sounds: Forced Migration and the New German Sonic Homeland<br/> <i>Ulrike Praeger, Boston University</i></p> <p>9:00 Seeking Higher Ground: Internal Displacement, Belonging, and the Revival of Traditional Music in Post Genocidal Cambodia<br/> <i>Stephen Mamula, Providence College</i></p> <p>9:30 “My bull Is White Like the Paper at UNICEF”: Cattle, Kalashnikovs and the Poetics of Development in Dinka Songs in South Sudan<br/> <i>Angela Impey, School of Oriental and African Studies, University of London</i></p> <p>10:00 Civil War, Radio and Fairuz (Again): Musical Shifts in the Syrian Radioscape during the Crisis<br/> <i>Beau Bothwell, Columbia University</i></p> | <p><b>5G Marriott Ballroom 1</b><br/> <b>Ethical Listening and the Ethics of Listening: Musical Aesthetics, Style, and Public Piety in Contemporary Morocco</b><br/>           Chair: Christopher Witulski, University of Florida</p> <p>8:30 The Beautiful Voice Will Bring Them Home: Sufi Devotional Music and the Creation of Islamic Subjectivities<br/> <i>Philip Murphy, Jr., University of California, Santa Barbara</i></p> <p>9:00 Jedba for the Nation: Embodied Listening and the Ethics of Politics in Moroccan Hip Hop<br/> <i>Kendra Salois, University of Maryland</i></p> <p>9:30 Ritual and Entertainment: Permeable Ethics and Aesthetics at the Pilgrimage at Sidi Ali Morocco<br/> <i>Christopher Witulski, University of Florida</i></p> <p>10:00 Discussant<br/> <i>Philip Schuyler, University of Washington</i></p> |

- 5H Marriott Ballroom 2**  
**Songs Travel: Recordings and Repertory**  
 Chair: Travis Jackson, University of Chicago
- 8:30 Ghost Notes: Re-performing Duke Ellington's *Such Sweet Thunder*  
*Darren Mueller, Duke University*
- 9:00 Jazz Goes to the Disco: The Journey of “You've Got To Have Freedom”  
*Yoko Suzuki, University of Pittsburgh*
- 9:30 “Good, But, His Grunting and Groaning Don't Help”: Interpreting Lessons from a Connoisseur's Record Collection  
*Guy Obrecht, Mount Royal University*
- 10:00 The Big 6 Clothing Store “Once a Number, Now an Institution”: The Role of a Business Man's Musical Tastes in Shaping Irish-Newfoundland Repertoire  
*Evelyn Osborne, Independent Scholar*
- 5I Marriott Ballroom 3**  
**Beyond Revival: Re-Evaluating Modes of Music Transmission in Central Asia**  
 Chair: Robbie Behrs, University of California, Berkeley  
*\*Sponsored by Special Interest Group for the Music of Iran and Central Asia (SIGMICA)*
- 8:30 The Politics of *Khöömeizhi* Musical Competence and Professionalism in Post-Soviet Tuva  
*Robbie Behrs, University of California, Berkeley*
- 9:00 Learning *Küi*: Training, Transmission, and Knowledge in Kazakh Dombra Performance  
*Saida Daukeyeva, Kurmangazy Kazakh National Conservatory*
- 9:30 The Past, Present, and Future of Uyghur Muqam Pedagogy in Xinjiang, China  
*Elise Anderson, Indiana University, Bloomington*
- 5J Marriott Ballroom 4**  
**Dimensions of Dance**  
 Chair: Tomie Hahn, Rensselaer Polytechnic Institute
- 8:30 Ballet with Chinese Characteristics: Empowering Women through Dance  
*Yawen Ludden, University of Kentucky*
- 9:00 Joged Nakal: Balinese Social Dancing in the Age of Pornoaksi  
*Elizabeth Macy, Skidmore College*
- 9:30 Beyond Regionalism: National Sentiment, Rural Identity, and Chamamé in Southern Argentina  
*Gregory Robinson, George Mason University*
- 10:00 Contesting Urban Space and Generating Social Networks through Klopse Music and Dance  
*Francesca Inglese, Brown University*
- 5K Austin/Boston**  
**Organology and Instrument Specialists**  
 Chair: Eliot Bates, University of Birmingham
- 8:30 Limitation as Possibility: The ‘Ukulele in Women’s Hands  
*Kati Szego, Memorial University of Newfoundland*
- 9:00 The Social Impact of Technological Innovations in Turkish Instrument Making  
*Nicholas Ragheb, University of California, Santa Barbara*
- 9:30 Build Your Own Plague: Biological Modeling, Sound Technologies, and Experimental Musical Instruments  
*Lauren Flood, Columbia University*
- 10:00 Open Secret: Knowledge and Perception in the Interactions of Pianists and Piano Technicians  
*David Trasoff, Independent Artist/Scholar*
- 5L Book Exhibits Area**
- 8:30 Poster: The Spaces of Filk: Tradition and Technology in Fan Participatory Music  
*Jessica Getman, University of Michigan*

**6A** **Marriott Ballroom 5, *Live Video-Streaming***  
**President's Roundtable – Phenomenological Approaches to Ethnomusicology and the Study of Expressive Culture**  
 Chair: Harris M. Berger, Texas A&M University

10:45 **Deborah Justice**, Syracuse University  
 Deborah Kapchan, New York University  
 Matt Rahaim, University of Minnesota  
 Timothy Rice, University of California, Los Angeles  
 Ruth Stone, Indiana University  
 Jeff Todd Titon, Brown University

**6B** **Indiana Ballroom F**  
**Workshop: Eastern Arab Maqam in Performance: The Case of Maqam Hijaz**

10:45 *Scott Marcus, University of California, Santa Barbara*

**6C** **Indiana Ballroom G**  
**Film Screening: Visual Poptography: Documenting Gendered Performance in Mumbai's LGBTQ(HIA) Communities**

10:45 *Jeff Roy, University of California, Los Angeles*

**6D** **Indiana Ballroom A-B**  
**Workshop: India in the Caribbean: Fundamentals of Indo-Trinidadian Tassa Drumming**

Chair: Christopher Ballengee, University of Florida  
 \*Sponsored by South Asian Performing Arts (SAPA)

10:45 *Lenny Kumar, Trinidad & Tobago Sweet Tassa Band*

**12:30 – 1:30 pm**

Lunchtime Concert  
 Jiridón - Music of Colombia and the Ivory Coast  
 Local Arrangements Committee  
 Registration Area

SEM Liaisons  
 Indiana Ballroom G

SIG for European Music  
 Indiana Ballroom A-B

SIG for Jewish Music  
 Indiana Ballroom C-D

Section on the Status of Women  
 Lincoln

Applied Ethnomusicology Section  
 Santa Fe

Publications Advisory Committee  
 Austin/Boston

SIG for the Music of Iran and Central Asia  
 Marriott Ballroom 1

Open Workshop for SEM Website Groups  
 Marriott Ballroom 5

EVIA Digital Archives Project  
 Marriott Ballroom 3

Celtic Music SIG  
 Marriott Ballroom 4

**12:30 – 2:30 pm**

SEM Council  
 Marriott Ballroom 10



**7A Marriott Ballroom 5, Live Video-Streaming**  
**Music and Public Policy: The Political Economy of Musical Labor**

Chair: Anne K. Rasmussen, The College of William and Mary  
*\*Public Policy Session Organized by the SEM Board*

1:45 Keynote Presenter: Kristin Thomson, Future of Music Coalition, Philadelphia, PA

SEM Contributors:

Michael Birenbaum Quintero, Bowdoin College

Jennifer Milioto Matsue, Union College

Jeremy Wallach, Bowling Green State University

**7B Indiana Ballroom F**  
**Practices of Desire: The Implications of Erotic Subjectivity in Ethnomusicological Field Research**

Chair: Sidra Lawrence, Bowling Green State University  
*\*Sponsored by African Music Section and Gender and Sexualities Taskforce*

1:45 Locating the Body: Mediating Desire, Race, Sexuality, and Gender in Field Research  
*Ama Aduonum, Illinois State University*  
*Sidra Lawrence, Bowling Green State University*

2:15 “Ana sa jëkkër (Where is Your husband?): Writing Gender Out of Ethnography  
*Catherine Appert, Cornell University*  
*Patricia Tang, Massachusetts Institute of Technology*

2:45 White Girls in the Field: Threats of Violence, Racial Privilege, and Gendered Listening in South Africa  
*Nicol Hammond, New York University*  
*Carol Muller, University of Pennsylvania*

3:15 Discussant  
*Michelle Kisliuk, University of Virginia*

**7C Indiana Ballroom G**  
**Raising Voices, Reclaiming Spaces: Antinuclear Soundscapes in Contemporary Japan and Korea**

Chair: Noriko Manabe, Princeton University  
*\*Sponsored by Popular Music Section, Japanese Music Special Interest Group, and Society for Asian Music*

1:45 The Spaces We'll Go: The Evolving Roles of Music in Antinuclear Demonstrations and Concerts in Post-Fukushima Japan  
*Noriko Manabe, Princeton University*

2:15 Sounding Against Nuclear Power in Post-Tsunami Japan  
*Marie Abe, Boston University*

2:45 Project Fukushima! Music, Sound, Noise, and the Public Perception of Nuclear Power in Post-3.11 Japan  
*David Novak, University of California, Santa Barbara*

3:15 Songs of Complaint and Speeches of Protest in a Grassroots Movement of South Korean Radiation Sufferers  
*Joshua Pilzer, University of Toronto*

**7D Indiana Ballroom A-B**  
**Imagining the Nation-state**

Chair: Gavin Douglas, University of North Carolina, Greensboro

1:45 Indian Beats: Shifting Imaginations of India through the Journeys of Bhangra in Bollywood Music  
*Gerlinde Feller, Georg-August-Universität Goettingen*

2:15 Reinterpreting Welshness: Songs and Choral Membership in Cultural Identity  
*Jennifer Johnstone, Anne Arundel Community College*

2:45 Music and/as Social Reform: Forming Canadian Citizens through Musical Practices in Toronto's Settlement Movement, 1910 - 1946  
*Deanna Yerichuk, University of Toronto*

3:15 Violence, Agency, and Self-Censorship in Palestine Hip-Hop  
*Ilana Webster-Kogen, University of London*

- 7E Indiana Ballroom C-D**  
**African-Brazilian Musical Traditions from Bahia, Brazil: Facing Contemporaneous Approaches to Research, Preservation and Performance of Samba de Roda of the Recôncavo**  
 Chair: Xavier Vatin, Universidade Federal do Recôncavo Baiano / Indiana University
- 1:45 Diasporic Memories: The Recordings of Lorenzo Dow Turner in Bahia, Brazil (1940/41)  
*Xavier Vatin, Universidade Federal do Recôncavo Baiano / Indiana University*
- 2:15 Cantador de Chula ? Long-life Music Practice of the Elder Sambadores in Bahia  
*Katharina Döring, Universidade do Estado da Bahia*
- 2:45 Samba as Happiness in Bahia, Brazil: Towards an Ethnomusicology of Emotion  
*Michael Iyanaga, University of California, Los Angeles*
- 3:15 The Viola Machete from Samba Chula, Bahia  
*Cassio Nobre, Fundação Cultural do Estado da Bahia*
- 7F Lincoln**  
**Performing the Bengal Borderlands**  
 Chair: Eben Graves, The University of Texas at Austin  
 \*Sponsored by South Asian Performing Arts Section (SAPA)
- 1:45 Big Talas, Shrinking Markets: Padavali-Kirtan in West Bengal's Cultural Economy  
*Eben Graves, The University of Texas at Austin*
- 2:15 Women, Voice, and the Great Media Divide  
*Carol Babiracki, Syracuse University*
- 2:45 Professionalization and the Persistence of Communal Music-Making: Baul-Fakir Music in Contemporary West Bengal  
*Ben Krakauer, The University of Texas at Austin*
- 3:15 Performing Baul-ness in Bangladesh  
*Bertie Kibreak, University of Chicago*

- 8A Marriot Ballroom – 5, Live Video-Streaming**  
**New Perspectives on Ethnomusicology**  
 Chair: Timothy Rice, University of California, Los Angeles
- 4:00 Quantum Ethnomusicology?: Meditations on “Objective Aesthetics” in World Music  
*Michael Tenzer, University of British Columbia*
- 4:30 Biography, an Emergent Genre in Ethnomusicology  
*Lois Wilcken, La Troupe Makandal, Inc.*
- 5:00 Placing the “Ethno” in Musicology: Reconsidering Disciplinary Lines through the Study of Vernacular Ritual in Classical Music Performance  
*Jennifer Hartmann, Memorial University of Newfoundland*
- 8B Indiana Ballroom G**  
**Sustainability, Social Policy, and Local Culture**  
 Chair: Angela Impey, School of Oriental and African Studies, University of London
- 4:00 Fortaleza's Two Forrós: Tradition, Capitalism, and Musical Sustainability in Northeastern Brazil  
*Michael Silvers, University of Illinois at Urbana-Champaign*
- 4:30 Rapping as Social Policy: Danish Immigrants and Århus Rap Akademiet  
*Leslie Gay, Jr., University of Tennessee*
- 5:00 Something in the Water: The Musical Shoals of Northwest Alabama  
*Christopher Reali, University of North Carolina at Chapel Hill*

- 8C Indiana Ballroom A-B  
Varieties of Popular Music II**  
Chair: Jennifer Matsue, Union College
- 4:00 Pussy Riot's Performance Art: A Cultural Production of Dissent  
*Randy Drake, University of California, Santa Barbara*
- 4:30 "I Want a Man Like Putin": Pussy Riot, Putin, and the Music and Social Media of the Russian Elections  
*Rachel Tollett, Northwestern University*
- 8D Indiana Ballroom C-D  
Sounding the Homeland**  
Chair: R. Anderson Sutton, University of Hawai'i at Mānoa
- 4:00 The Sounds of a Dynamic Korea  
*Katherine Lee, University of California, Davis*
- 4:30 "This is the Music of Contemporary China's Ethnic Unity": Sounding Configurations of Difference in Postsocialist China  
*Adam Kielman, Columbia University*
- 5:00 Sonic Expressions of Home and Returning in the Chinese Diaspora of Toronto  
*Yun Emily Wang, University of Toronto*
- 8E Lincoln  
Agency and Organizing**  
Chair: Deborah Wong, University of California, Riverside
- 4:00 "Idle No More" Meets #IdleNoMore: Music's Role in Physical and Virtual Organizing  
*Liz Przybylski, Northwestern University*
- 4:30 Agency through Technology: How Professional Irish Traditional Musicians are Adapting to (and Thriving in) the New Music Industry  
*Leah O'Brien Bernini, University of Limerick*
- 5:00 Agency and Creative Empowerment: Educational and Community Music Initiatives in South Africa  
*Juniper Hill, University of Cambridge/University College Cork*
- 8F Santa Fe  
Auto Sound in the Urban Space: Taipei, São Paulo, Bangkok**  
Chair: Leonardo Cardoso, University of Texas at Austin  
*\*Sponsored by Sound Studies Special Interest Group*
- 4:00 Sound-politics in São Paulo, Brazil: Youth and "Pancadões"  
*Leonardo Cardoso, University of Texas at Austin*
- 4:20 Filtered Soundscapes: The Translation of Sound into Urban Noise in Taipei, Taiwan  
*Jennifer Chia-Lynn Hsieh, Stanford University*
- 4:40 Audiophilia, Ideology, and the Automobile: Sound Installation Garages in Bangkok  
*Benjamin Tausig, New York University*
- 5:00 Discussant (and questions/comments)  
*David Novak, University of California, Santa Barbara*
- 8G Marriott Ballroom 1  
State and Institutional Interventions and the Authority of Euro-classical Music**  
Chair: T.M. Scruggs, TheRealNews.com
- 4:00 Venezuela's El Sistema: Euro-classical Music as the Tool for Social Transformation  
*T.M. Scruggs, TheRealNews.com*
- 4:30 The Rajkó Ensemble and the Training of Romani Musicians in State Socialist Hungary  
*Lynn Hooker, Indiana University*
- 5:00 Stealing Thunder From Down Under: a Tongan Band's Use of Anglo-Oceanic "Legit" Music to Establish "Legitimacy" within the World Wind Band Community  
*David Kammerer, Brigham Young University-Hawai'i*

- 8H Marriott Ballroom 2**  
**In or Out? “Uchi” and “Soto” in Japanese Musical Worlds**  
 Chair: Anne Prescott, Five Colleges, Incorporated  
*\*Sponsored by Japanese Performing Arts Special Interest Group*
- 4:00 Out of the “Ie” and into the Doghouse: Challenging the Authority of a Koto School  
*Anne Prescott, Five Colleges, Incorporated*
- 4:30 Songs Unsung: Censorship of Popular Song in Occupied Japan  
*Nathanial Gailey-Schiltz, University of Maryland*
- 5:00 Koto in Translation: Exoticism and Authenticity of the Japanese Koto in Western New York  
*Julia Topper, University of Maryland, College Park*
- 8I Marriott Ballroom 3**  
**Transnational Flows in Senegambia**  
 Chair: Marie Agatha Ozah, Duquesne University
- 4:00 O'teck Akonting: Ethnography of a Senegambian Folk Lute  
*Scott Linford, University of California, Los Angeles*
- 4:30 The Cosmopolitanism of Senegaleseness through Urban Dance Music  
*Timothy Mangin, City College of New York*
- 5:00 Claiming Creation: Hip Hop Aesthetics and Copyright Reform in Senegal  
*Juan Carlos Melendez-Torres, University of Pennsylvania*

- 8J Marriott Ballroom 4**  
**Death, Trauma, and Commemoration**  
 Chair: John O'Connell, Cardiff University
- 4:00 Beti Esana: Music, Death and the Politics of Belonging in a Cameroonian Funeral Rite  
*Dennis Rathnaw, Bowling Green State University*
- 4:30 Moving Memories: Disaster Songs as Vernacular Commemorations of Death  
*Heather Sparling, Cape Breton University*
- 5:00 Witnessing through Song: David Boder's 1946 Musical Testimony from the European Displaced Persons Camps  
*Joseph Toltz, University of Sydney*
- 8K Austin/Boston**  
**Voice and Narrative**  
 Chair: Sean Williams, Evergreen State University
- 4:00 Hard Work: Punk Vocal Performance in Mexico City  
*Kelley Tatro, Duke University*
- 4:30 The Race of Bel Canto  
*Katie Graber, Otterbein University*
- 5:00 Minangkabau Sung Narratives - from Wedding Room to YouTube: Finding an Audience in West Sumatra, Indonesia  
*Megan Collins, Independent researcher*

**4:00 – 5:00 pm**

Ethnomusicology Multimedia Project Reception  
Exhibit Hall

**4:30 – 5:30 pm**

Investment Advisory Committee  
Columbus

**5:30 – 6:30**

BFE High Tea  
Marriott Ballroom 10

**5:30 – 6:30**

“Speed Mentoring” Session  
Section on the Status of Women  
Marriott Ballroom 4

**5:30 – 8:30 pm**

Stevenson Prize Concert Rehearsal  
Indiana Ballroom E

**6:00 pm – 12:00 am**

Student Lounge  
Austin/Boston

**6:30 – 7:30 pm**

The 3<sup>rd</sup> Annual Fabulous GST/SSW Networking Cocktail Party  
Section on the Status of Women & Gender and Sexualities Taskforce  
Marriott Ballroom 4

**6:30 – 8:00 pm**

Oxford University Press Reception  
Indiana Ballroom F

**7:30 – 8:30 pm**

Concert: Sogbety Diomande’s West African Drum and Dance Company  
Local Arrangements Committee and African Music Section  
Marriott Ballroom 6

**7:30 – 9:30 pm**

Popular Music Section  
Keynote Lecture: “How the Smart Kids Study Popular Music, or Why Are There No Papers on Katy Perry?”  
*Elijah Wald, Independent Writer and Musician*  
Marriott Ballroom 3

Society for Asian Music Membership Meeting  
Marriott Ballroom 2

**8:00 – 10:00 pm**

University of Illinois Reception  
Lincoln Room

**8:30 – 9:30 pm**

African Music Section Business Meeting  
Marriott Ballroom 6

**9:00 – 11:00 pm**

Stevenson Prize Concert with SEM Orchestra  
Indiana Ballroom E

**9:30 – 10:30 pm**

Roundtable Discussion with Sogbety Diomande’s West African Drum and Dance Company  
Local Arrangements Committee and African Music Section  
Marriott Ballroom 6

**9:30 – 11:00 pm**

Harvard University Reception  
Santa Fe

**9:30 – 11:00 pm**

University of Pittsburgh and University of Hawai’i Reception  
Santa Fe Room

**9:30 – 11:00 pm**

Wesleyan University Reception  
Florida/Illinois Room

**7:30 – 8:30 am**

Alexander Street Press Breakfast  
Michigan-Texas

**8:30 am – 12:30 pm**

Education Section Teacher Workshop  
Marriott Ballroom 10

Repatriating Teachers: Walking the Lomax Collection Back to the  
Mississippi Hill  
*Patricia Shehan Campbell, University of Washington*

Ka Pilina: Community and Connection  
*Sarah Watts, Independent Scholar*

Afro-Cuban Culture Bearers  
*Matt Swanson, University of Washington*

Music & Inclusivity: Supporting Youth through Afro-Brazilian Pedagogy  
Colleen Haas, Indiana State University  
Amy Smith, Brown County Middle School

Singing Revolution of Estonia and Latvia  
Ramona Holmes, Seattle Pacific University  
Sarah Bartolome, Louisiana State University

Gospel Singing with Sheri Garrison, Eastern Star Church, Indianapolis  
*Mellonee Burnim, Indiana University Bloomington*

**9A Indiana Ballroom F, Live Video-Streaming  
Revolution and Song: Exploring Martyr Music of the  
Egyptian Spring**

Chair: Carolyn Ramzy, University of Toronto  
\* *Sponsored by Society for Arabic Music Research (SAMR)*

8:30 The Social Power of “Shahid” (Martyr) Metaphors in Music Videos  
Produced by Football Fan-activists in Egypt’s 2011-12 Revolution:  
A Durkheimian Perspective  
*Michael Frishkopf, University of Alberta*

9:00 To Die is Gain: Singing a Heavenly Citizenship among Egypt’s  
Coptic Christians  
*Carolyn Ramzy, University of Toronto*

9:30 The Martyr Pop Moment  
*Daniel Gilman, DePauw University*

10:00 Women and Music in the New Arab Revolutions: Bereavement,  
Pride, and Empowerment  
*Guilnard Moufarrej, Defense Language Institute*

**9B Indiana Ballroom G  
Roundtable – Navigating Multifaceted Mentorships**  
Chair: Maressa McCall, University of Maryland, College Park  
\* *Sponsored by Student Union*

8:30 *Maressa McCall, University of Maryland, College Park*  
*Ellen Koskoff, Eastman School of Music*

*Tomie Hahn, Rensselaer Polytechnic Institute*

*Fernando Rios, University of Maryland, College Park*

*Heather MacLachlan, University of Dayton*

- 9C Indiana Ballroom A-B**  
**Disability, Neurodiversity, and Healing**  
 Chair: Gregory Barz, Vanderbilt University
- 8:30 This is Drums, This is Your Brain on Drums, Any Question? West African Drumming and Healing  
*Jennifer Davis, University of Oklahoma*
- 9:00 Music as Memory in Post-Genocide Rwanda: a Survivor Listens to the Songs of Simon Bikindi  
*Jason McCoy, Dallas Baptist University*
- 9:30 Watching the Words Dance: Intersensory Interpreting and the Hearing Impaired Concertgoer  
*Lauren Ninoshvili, New York University*
- 10:00 Don't Go Changing to Try and Please Me: Combating Essentialism through Ethnography in the Ethnomusicology of Autism  
*Michael Bakan, Florida State University*
- 9D Indiana Ballroom C-D**  
**Music and Cultural Policy in Latin America**  
 Chair: Amanda Minks, University of Oklahoma  
 \*Sponsored by Applied Ethnomusicology Section
- 8:30 From Indigenous Folklore to Intangible Heritage: Inter-American Cultural Policy Henrietta Yurchenco, and P'urhépecha Music of Mexico  
*Amanda Minks, University of Oklahoma*
- 9:00 Reviving the Checo and the Golpe 'e Tierra: Music, Cultural Policy, and Zaña's Afro-Peruvian Museum  
*Javier León, Indiana University*
- 9:30 He Sings Better Every Day: Cultural Heritage, Urban Development, and the Values of Music History in Buenos Aires, Argentina  
*Morgan Luker, Reed College*
- 10:00 Discussant  
*Daniel Sheehy, Smithsonian Institution*
- 9E Lincoln**  
**Situating Islam, Gender, and Performance in Cross-Cultural Perspectives**  
 Chair: Shalini Ayyagari, American University
- 8:30 A Solo Voice: The Story of Rukma Bai, the Lone Female Manganiyar Muslim Musician in Rajasthan, India  
*Shalini Ayyagari, American University*
- 9:00 Complicating Senses of Gender and Islam in East Java  
*Christina Sunardi, University of Washington*
- 9:30 Acts of Allocation: Music and a Feminization of Mevlevi Authority  
*Denise Gill-Gürtan, Washington University in St. Louis*
- 10:00 Discussant  
*Anne Rasmussen, The College of William & Mary*
- 9F Santa Fe**  
**Performing the New Diasporas: Music and Ritual Performances of Africanness in North America**  
 Chair: Austin Okigbo, University of Colorado at Boulder  
 \*Sponsored by African Music Section
- 8:30 Festival, Music, and the Performance of Nigerian Igbo Identity in a North American City  
*Austin Okigbo, University of Colorado at Boulder*
- 9:00 Black Power Borrowed Power: Race and Cultural Identity in Contemporary Afrobeat Music  
*Oyebade Dosunmu, Williams College*
- 9:30 Come to My Kwe-Kwe: African Guyanese Ritual Performance and Rediasporization in New York City  
*Gillian Richards-Greaves, Indiana University*
- 10:00 An Ivorian Wedding in an Indiana Cornfield: "Ballet" as (New) Diasporic Discourse  
*Daniel Reed, Indiana University*

**9G Marriott Ballroom 1**  
**Value, Meaning, and Place in Contemporary Indian Musics**  
 Chair: Jayson Beaster-Jones, Texas A&M University  
*\*Sponsored by South Asian Performing Arts Section (SAPA)*

8:30 Bollywood's Mediation of Flamenco Sounds  
*Jayson Beaster-Jones, Texas A&M University*

9:00 Mallu Rock: Cooking with Marx and Urban Folk in Neoliberal Kerala  
*Kaley Mason, University of Chicago*

9:30 In Search of the Creators of True Folk Wealth?: A Tale of Two Folk Revivals in Uttarakhand  
*Stefan Fiol, University of Cincinnati*

10:00 What Tablas Do: An Exploration of Non-Human Agency in Human Relationships in Banaras  
*Allen Roda, New York University*

**9H Marriott Ballroom 2**  
**The Black, South American Pacific**  
 Chair: Kimasi Browne, Azusa Pacific University

8:30 Discourses of Vergüenza and Projects of Revalorización: Music and the Performance of Identities in Esmeraldas, Ecuador  
*Jud Wellington, University of Illinois at Urbana-Champaign*

9:00 Bullerengue Street Performance and Communitas: Social Contestation through Pleasure and Community Construction  
*Juan Rojas, Indiana University*

9:30 Abject Cosmopolitans: Black Music under Slavery in the Colombian Pacific  
*Michael Birenbaum Quintero, Bowdoin College*

10:00 Complementary Duality and Meaning in Highland Afro-Ecuadorian Bomba  
*Francisco Lara, University of Memphis*

**9I Marriott Ballroom 3**  
**Exploring “Japaneseness”: Global Conceptions of Japanese Music, Identity, and the Politics of Performance**  
 Chair: Justin Hunter, University of Hawai'i at Mānoa  
*\*Sponsored by Japanese Performing Arts Special Interest Group*

8:30 Rocking Out Ainu: Reasserting Indigenous Identity through New/Old Music and Grassroots Movements  
*Justin Hunter, University of Hawai'i at Mānoa*

9:00 Exotic Essence and Contested Boundaries: Traditional Music and Being Japanese in Colorado  
*Jay Keister, University of Colorado*

9:30 Discussant  
*Jennifer Matsue, Union College*

**9J Marriott Ballroom 4**  
**Roundtable – Pentecostalism and Its Others: Navigating Religious and Cultural Difference through Musical Performance**  
 Chair: Monique Ingalls, University of Cambridge

8:30 *Michael Webb, University of Sydney*  
*Tanya Riches, Fuller Theological Seminary*  
*Birgitta Johnson, University of South Carolina*  
*David Perkins, Vanderbilt University*

**9K Austin/Boston**  
**Roundtable – Perspectives on Teaching Central Asian and Iranian Music**  
 Chair: Megan Rancier, Bowling Green State University  
*\*Sponsored by Special Group for the Music of Iran and Central Asia (SIGMICA)*

8:30 *Tanya Merchant, University of California, Santa Cruz*  
*Razia Sultanova, Cambridge University*  
*Inna Naroditskaya, Northwestern University*  
*Evan Rapport, The New School, Eugene Lang College*  
*Shahyar Daneshkar, Indiana University*

**9L Book Exhibits Area**

8:30 Poster: Pedagogy, Nationalism, and Complex Reciprocity in a Tibetan Refugee Hostel School  
*Beau Hilton, Brigham Young University*



**10A Indiana Ballroom F, *Live Video-Streaming***  
**Indigenous Movement, Sound Activism**  
 Chair: Dylan Robinson, Royal Holloway, University of London  
*\*Sponsored by Indigenous Music Special Interest Group*

10:45 The Sensory Politics of Hope and Shame: Being Idle No More  
*Dylan Robinson, Royal Holloway, University of London*

11:15 The Round Dance as Spiritual and Political Vortex  
*Elyse Carter Vosen, The College Of St Scholastica*

11:45 Ear Cleaning and Throat Clearing: Aurality and Indigenous  
 Activism in Canada  
*Lee Veeraraghavan, University of Pennsylvania*

**10B Indiana Ballroom G**  
**Games and Digital Technology**  
 Chair: Christi-Anne Castro, University of Michigan

10:45 Dance Games, Listening Bodies, and Multisensory Musicality  
*Kiri Miller, Brown University*

11:15 Kefka's Laugh, Celes's Cry  
*William Cheng, Harvard University*

11:45 Digital Technology in the Music Classroom: Developing an iPad  
 Game about East African music  
*Rachel Muehrer, York University*

**10C Indiana Ballroom A-B**  
**Nature, Ecotourism, and Soundscape**  
 Chair: Jennifer Post, University of Western Australia

10:45 Parks as Musical Playgrounds: Co-Performance, Ecotourism, and  
 the Sonic Geographies of National Parks Arts Initiatives  
*Kate Galloway, Memorial University*

11:15 Thoreau's Ear  
*Jeff Titon, Brown University*

11:45 Walking to Tsuglagkhang: Exploring the Function of a Tibetan  
 Soundscape in Northern India  
*Danielle Adomaitis, independent scholar*

**10D Indiana Ballroom C-D**  
**Music Analysis**  
 Chair: Michael Tenzer, University of British Columbia

10:45 From Stride to Regional Pride: An Analysis of Cape Breton's  
 "Glocal" Piano Style  
*Christopher McDonald, Cape Breton University*

11:15 The Sound of Stretched Time: Meter and Hypermeter in Central  
 Javanese Gamelan Music  
*Christopher Miller, Cornell University/Wesleyan University*

11:45 The Sound That Sells: The Participatory Music of the American  
 Auctioneer  
*Nicole Malley, Knox College*

- 10E Lincoln**  
**Divas: Sex, Politics, and Feminisms**  
 Chair: Gillian Rodger, University of Wisconsin, Milwaukee
- 10:45 Contesting the Love Song in the 1980s: Madonna Sings “Like a Virgin”  
*Ross Fenimore, Davidson College*
- 11:15 The Politics of R.E.S.P.E.C.T. in Aretha Franklin's Vocal Craft  
*Nina Ohman, University of Pennsylvania*
- 11:45 Sourcing Beyoncé's Crowd: Power and Play in 'Run the World (Girls)'  
*Martin Scherzinger, New York University*  
*Wills Glasspiegel, Yale University*
- 10F Santa Fe**  
**Boundaries of Voice: Geography, Genre, Rhetoric, and Time in Early Country and Bluegrass Music**  
 Chair: Mark Miyake, Empire State College, State University of New York
- 10:45 “Something Different Yet Tasteful”: Japanese Bluegrass and the American Traditional Bluegrass Community  
*Mark Miyake, Empire State College, State University of New York*
- 11:15 The Birthplace of Country Music Museum: Exploring Boundaries of Genre Region, and Rhetoric in 12,000 Square Feet  
*Jessica Turner, Virginia Intermont College*
- 11:45 Place, Space, and Genre: Making Bluegrass Boundaries Czech  
*Lee Bidgood, East Tennessee State University*
- 10G Marriott Ballroom 1**  
**Issues of Music and Race**  
 Chair: Kara Attrep, Bowling Green State University
- 10:45 The Son “San Miguel Chicaj”: Stylistic and Theoretical Considerations of Mayan Marimba Music and Discourses of Racialization in Guatemala  
*Andrés Amado, University of Texas-Pan American*
- 11:15 On Music, “Race,” and the Sociality of Research: Listening to Jazz in a Transitioning South Africa  
*Brett Pyper, Kuns Onbeperk NPC*
- 11:45 “Gimme the Knee-Bone Bent and the Arms Akimbo”: Street Dance and “Rough Music” as Social Rebellion in Antebellum North America  
*Christopher Smith, Texas Tech University*
- 10H Marriott Ballroom 2**  
**Transmission and Negotiation**  
 Chair: Juniper Hill, University of Cambridge/University College Cork
- 10:45 Passing Traditions: Lullabies and Cultural Change in Metropolitan India  
*Andrew Pettit, University of California, Los Angeles*
- 11:15 Negotiating National Identity in Swedish Kulturskolor  
*Charles Carson, University of Texas at Austin*
- 11:45 A Serbian Jewish Perspective on Media and Transmission  
*Kathleen Wiens, Musical Instrument Museum, Phoenix*

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| <p><b>10I</b>    <b>Marriott Ballroom 3</b><br/> <b>Linguistics and Speech Studies in Africa</b><br/> Chair: Jean Kidula, University of Georgia</p> <p>10:45    The Dúndún Tradition as Heritage Enterprise<br/> <i>Jesse Ruskin, University of California, Los Angeles</i></p> <p>11:15    Semblant Motion in Nigerian Praise Music<br/> <i>Aaron Carter-Cohn, Ohio State University</i></p> <p>11:45    Song as Speech: Modeling the Linguistic Features of Zulu<br/> Tonality<br/> <i>Thomas Pooley, University of South Africa</i></p>   | <p><b>10K</b>    <b>Austin/Boston</b><br/> <b>The Reception of Jazz in Portugal: Discourses, Mediators,<br/> and Practices</b><br/> Chair: Katherine Brucher, DePaul University</p> <p>10:45    The Reception of Jazz in Portugal and Discourses on Black Racial<br/> Otherness under the Portuguese Dictatorship<br/> <i>Pedro Roxo, Universidade Nova de Lisboa</i></p> <p>11:15    “The Jazzes Have Nothing to Do With Jazz”: Reinterpreting Jazz<br/> in Portugal<br/> <i>Katherine Brucher, DePaul University</i></p> <p>11:45    Luís Villas-Boas and the Institutionalization of Jazz in Portugal<br/> <i>Salwa Castelo-Branco, Universidade Nova de Lisboa</i></p> |
| <p><b>10J</b>    <b>Marriott Ballroom 4</b><br/> <b>Poetry and Memory</b><br/> Chair: Margaret Sarkissian, Smith College</p> <p>10:45    Commemorating the Shir: How Israeli Music Gives Hebrew<br/> Poetry Its Teeth<br/> <i>Michael Figueroa, University of Chicago</i></p> <p>11:15    Courtesans’ Songs by Another Name: Ca Trù in Modern Vietnam<br/> <i>Bretton Dimick, University of Michigan</i></p> <p>11:45    Music, Diaspora and the Politics of Memory: Interpreting the<br/> Songs and Narratives of Cape-Verdean Indentured Workers and<br/> Musicians in São Tomé and Príncipe<br/> <i>Rui Cidra, University of California, Berkeley</i></p> |  |

**12:30 – 1:00 pm**

Lunchtime Concert: SEM Gospel Choir  
Directed by Sheri Garrison, Eastern Star Church, Indianapolis  
Marriott Ballroom 10

**12:30 – 1:30 pm**

Lunchtime Concert: Wamidan World Music Ensemble  
Local Arrangements Committee and Wabash College  
Registration Area

South Asian Performing Arts Section  
Indiana Ballroom A-B

Historical Ethnomusicology SIG  
Indiana Ballroom C-D

Association for Korean Music Research  
Lincoln

Gender and Sexualities Taskforce  
Santa Fe

Journal Editorial Board  
Austin/Boston

SIG on Improvisation  
Marriott Ballroom 1

Japanese Performing Arts SIG  
Marriott Ballroom 2

Ethics Committee  
Marriott Ballroom 3

Medical Ethnomusicology SIG  
Marriott Ballroom 4

**1:45 – 3:45 pm**

**General Membership Meeting**  
Marriott Ballroom 5-6

**4:00 – 5:30 pm**

**Seeger Lecture**  
The Cultural Production of a Field of Cultural Production  
*Sherry Ortner, University of California, Los Angeles*  
Marriott Ballroom 5-6

**5:45 – 7:15 pm**

**SEM Banquet**  
With Bernard Woma and Ensemble  
Marriott Ballroom 7-9

**6:00 pm – 2:00 am**

Student Lounge  
Austin/Boston

**6:30 – 7:30 pm**

Neal-Marshall Alumni Association, Indiana University Reception  
Michigan/Texas Rooms

**8:00 – 9:30 pm**

**IU Soul Revue Dance Party**  
Local Arrangements Committee  
Indiana Ballroom E, F, G

**9:00 – 11:00 pm**

University of California, Berkeley Reception  
Florida/Illinois

**9:00 pm – 12:00 am**

University of Pennsylvania Reception  
Marriott Ballroom 4

**9:30 – 11:00 pm**

Florida State University Reception  
Lincoln

**9:30 – 11:30 pm**

New York University Reception  
Michigan/Texas

**10:30 pm – 1:00 am**

Open Mic Jam Session  
Local Arrangements Committee  
Marriott Ballroom 7-9

**7:00 – 9:00 am**  
SEM Council  
Marriott Ballroom 10

**8:00 am – 12:30 pm**  
Board of Directors  
President’s Suite

- 11A Indiana Ballroom F, Live Video-Streaming Cultural Policy, Heritage Protection, and the Performing Arts: Perspectives from Haiti, Mexico, and the Republic of Korea**  
Chair: Jeff Titon, Brown University  
*\*Sponsored by Applied Ethnomusicology Section*
- 8:30 From Occupation to Earthquake: The Challenging Terrain for Intangible Cultural Heritage Protection in Haiti  
*Rebecca Dirksen, Massachusetts Institute of Technology*
- 9:00 Cultural Policy or Cultural Consumption?: Early Stages of Mariachi Music as Intangible Cultural Heritage in Mexico  
*Leticia Isabel Soto Flores, Escuela de Mariachi Ollin Yoliztli en Garibaldi*
- 9:30 Staging the Elderly: The Impact of Cultural Policy on the Age of Performers  
*CedarBough Saeji, Hankuk University of Foreign Studies*
- 10:00 Discussant  
*Daniel Atesh Sonneborn, Smithsonian Institution*

- 11B Indiana Ballroom G Roundtable – More than Just Bollywood: The Logic of Popular Music in India**  
Chair: Gregory Booth, The University of Auckland  
*\*Sponsored by South Asian Performing Arts (SAPA)*
- 8:30 *Anna Schultz, Stanford University*
- Bradley Shope, Texas A&M Univerisity - Corpus Christi*
- Natalie Sarrazin, The College at Brockport, State University of New York*
- Peter Kvetko, Salem State University*
- Niko Higgins, Columbia University and The New School, Eugene Lang College*
- 11C Indiana Ballroom A-B Gender II**  
Chair: Sarah Weiss, Yale University
- 8:30 “He Looks Just Like a Girl”: Historical Authenticity and Gender Transgression in the Sea Music Revival  
*James Revell Carr, University of North Carolina at Greensboro*
- 9:00 “Vande Mataram” Music for the Motherland: Constructions of Gender and Nationalism in India  
*Andre Elias, University of Washington*
- 9:30 Analysing Gender in North Indian Classical Music  
*Chloe Zadeh, School of Oriental and African Studies, University of London*
- 10:00 Lift Up Your Skirt: Race, Gender, and the Sexualization of Women in Capoeira Song  
*Ashley Humphrey, University of Pittsburgh*

**11D Indiana Ballroom C-D  
Roundtable – Improvisation: Powering and Empowering Pedagogy**

Chair: Mark Laver, University of Guelph

*\*Sponsored by Improvisation Special Interest Group*

8:30 *Mark Laver, University of Guelph*

*Richard Mook, Arizona State University*

*Alex Rodriguez, University of California*

*Ted Solís, Arizona State University*

*Tom Zlabinger, York College/City University of New York*

**11E Lincoln  
Roundtable – Exploring Music in China's New African Diaspora--An Innovative U.S.-China Team Research Project**

Chair: Su Zheng, Wesleyan University

8:30 *Yinbei Li, Shanghai Conservatory of Music*

*Chengcheng Ma, Shanghai Conservatory of Music*

*Yan Sun, Shanghai Conservatory of Music*

*Kay Shelemay, Harvard University*

**11F Santa Fe  
Inside Voice/Outside Voice: Disjunctures of Embodiment in Singing**

Chair: Katherine Meizel, Bowling Green State University

*\*Sponsored by Voice Studies Special Interest Group*

8:30 Familiar Voices in Unexpected Bodies: New Dimensions of Celebrity Impersonation  
*Katherine Meizel, Bowling Green State University*

9:00 "I Shall Get Home Someday": Black Countertenors, Bio-Musicality, and Gendered Gospel Performance  
*Alisha Jones, University of Chicago*

9:30 "You Need Equal Measures of Extreme Joy and 'Don't Fuck With Me'": An Embodied Approach to the Ethnography of Singing"  
*Nadia Chana, University of Chicago*

10:00 Unspoken yet Heard: Navigating Outsider/Insider Voice Roles in the Study of Turkish Classical Genres  
*Eve McPherson, Kent State University at Trumbull*

**11G Marriott Ballroom 1  
Singing for Jesus to "Our Generation": Comparative Ethnographies in Post-denominational Evangelicalism**  
Chair: Joshua Busman, University of North Carolina at Chapel Hill  
*\*Sponsored by Sacred/Religious Music Special Interest Group*

8:30 Worship As Corporate Sound: Group Singing and Mass Mediation at Passion 2013  
*Joshua Busman, University of North Carolina at Chapel Hill*

9:00 Our Vision Is Carved in Stone, Our Strategy Is Written in Pencil: The Shifting Musics and Spaces of Emergent Evangelicalism  
*Deborah Justice, Yale University*

9:30 The Sacred is the Profane: Paradox and Confluence between Seattle-based Indie Rock and Mars Hill Megachurch's Music Ministry  
*Maren Haynes, University of Washington*

10:00 I "Like" Hillsong: Branding, Value, and the Facebook Model of Worship Music  
*Tom Wagner, Royal Holloway, University of London*

**11H Marriott Ballroom 2  
Roundtable – For More than One Field: Ethnomusicology and Voice Studies**

Chair: Gianpaolo Chiriaco, University of Salento  
\*Sponsored by Voice Studies Special Interest Group

8:30 *Gianpaolo Chiriaco, University of Salento*

*Amanda Weidman, Bryn Mawr College*

*Nina Eidsheim, University of California, Los Angeles*

*Susan Thomas, University of Georgia*

**11I Marriott Ballroom 3  
Roundtable – On the Orisha of the Drum: Tracking a Transatlantic God through Narrative**

Chair: David Font-Navarrete, Duke University

8:30 *David Font-Navarrete, Duke University*

*Kevin Delgado, San Diego State University*

*Kenneth Schweitzer, Washington College*

*Michael Spiro, Indiana University*

**11J Marriott Ballroom 4 **\*\*Please note later start time Music, Multiculturalism and the Politics of Belonging in the Eastern Mediterranean****

Chair: Yona Stamatis, University of Illinois, Springfield  
\*Sponsored by Anatolian Ecumene Special Interest Group

9:00 Resisting Europe through Rebetiko Song: A Greek Case Study  
*Yona Stamatis, University of Illinois, Springfield*

9:30 Sonic Multiculturalism: The Music of the Alevi Arabs in Neoliberal Islamic Turkey  
*Nikolaos Michailidis, Princeton University*

10:00 “Corporations I Don’t Understand”: Eclecticism and Standardization in Contemporary Turkish Cable Music Television  
*Victor Vicente, University of Michigan*

**11K Austin/Boston Class, Conversion and Cultures in Native American Country Music**

Chair: Kimberly Marshall, University of Oklahoma  
\*Sponsored by Indigenous Music Special Interest Group

8:30 “There’s No Wisdom in Country and Western”: Country Music and the “Mixing” Discourse of Navajo Pentecostals  
*Kimberly Marshall, University of Oklahoma*

9:00 “Miss Navajo Shouldn’t Attend Country Dances”: Country Music, Generation, and Class on the Diné Nation  
*Kristina Jacobsen, Northern Arizona University*

9:30 The Old Time Country and Gospel Music of the Arnie Strynadka, the Uke-Cree Fiddler  
*Marcia Ostashevski, University of Alberta*

10:00 Discussants  
*David Samuels, New York University*  
*CedarBough T Saeji, University of California, Los Angeles*

- 12A Indiana Ballroom F, *Live Video-Streaming***  
**Discourses, Histories, and Transpositions in East African Music and Expressive Culture**  
 Chair: Matthew Morin, Dixie State University  
*\*Sponsored by African Music Section Special Interest Group*
- 10:45 Permutating Development Discourses: Music Initiatives, Musicians, and Entrepreneurs in East Africa’s NGO Sector  
*Matthew Morin, Dixie State University*
- 11:15 Musical Regalia, Kingship, and Oral History in Buganda, Uganda  
*Damascus Kafumbe, Middlebury College*
- 11:45 The Benga Boom and Role of Luo Musicians in Transforming Kenya’s Ethnically Fractured Recording Market  
*Ian Eagleson, Central Connecticut State University*
- 12B Indiana Ballroom G**  
**Diaspora, Representation, and Globalization**  
 Chair: Judah Cohen, Indiana University
- 10:45 Om Shanti Om: Diasporic Dialogues Between Trinidad and India  
*Vivek Virani, University of California, Los Angeles*
- 11:15 Arab Music in Latin America: Music and Representation in Buenos Aires, Argentina  
*Andrea Shaheen, University of Texas, El Paso*
- 11:45 From Luanda to Lisboa: Globalization, Hybridity and Identity in Kuduro  
*Garth Sheridan, Royal Melbourne Institute of Technology*

- 12C Indiana Ballroom A-B**  
**Historical Ethnomusicology, India**  
 Chair: Meilu Ho, University of Michigan
- 10:45 Ragas for Reading, Ragas for Singing: On the Social History of a Contested Term  
*David Dennen, University of California, Davis*
- 11:15 The “Real Pioneers” of Indian Music Studies in the West  
*Nalini Ghuman, Mills College*
- 11:45 Mother Ireland and Bharat Mata in the Big Apple: Irish- and Indian-American Musical Encounters in the 1930s  
*Tes Slominski, Beloit College*
- 12D Indiana Ballroom C-D**  
**Music, Ethics, and Whiteness**  
 Chair: Jeremy Wallach, Bowling Green State University
- 10:45 At the Edge of Ethnographic Ethics: Collaboration, Reciprocity, and Care in the Study of White Power Music  
*Benjamin Teitelbaum, University of Colorado, Boulder*
- 11:15 “An Enchanting Place Apart”: Imagining Appalachia in Indie Folk  
*Hilary Johnson, University of Washington*
- 11:45 “The Paul Whiteman of the East”: Music and Race in Colonial Southeast Asia  
*Fritz Schenker, University of Wisconsin at Madison*



- 12E Lincoln**  
**Power and Identity in Vocal Performance**  
 Chair: Eric Charry, Wesleyan University
- 10:45 “Cause this is Africa”: African Topics and Power Relations in the Official Songs of the 2010 South African World Cup Games  
*Julia Day, University of Washington*
- 11:15 Songs of Discontent: The Kabyle Voice in Post-Colonial Algeria  
*Christopher Orr, Penn State University*
- 11:45 “Iraq is the New Black”: Asserting and Realigning Arab-American Identity in Music through an African-American Paradigm  
*Michael Srouji, University of Washington*

- 12F Santa Fe**  
**New Issues in Transcription and Analysis**  
 Chair: Michael Largey, Michigan State University
- 10:45 Cultural Translations of Ottoman/Turkish Music in Byzantine Neumes: Documenting Musical Evolution of Makam and Usul  
*Mehmet Sanlikol, College of the Holy Cross*
- 11:15 Unwrapping Meaning: Rapgenius.com and Why Collaborative Analysis Matters  
*Annie Greenwood, University of British Columbia*

- 12G Marriot Ballroom 1**  
**Children: Displacement and Groove**  
 Chair: Rana El Kadi, University of Alberta
- 10:45 Exploring the Impact of Music on Refugee Children  
*Andrea Emberly, York University*
- 11:15 Creating New Communities: Performance among Displaced Children of Abidjan  
*Ty-Juana Taylor, University of California Los Angeles*
- 11:45 Children's Experience of Groove  
*Matt Swanson, University of Washington*
- 12H Marriott Ballroom 2**  
**“Innovation is Our Tradition”: Indigenous Perspectives on Music Revitalization**  
 Chair: Victoria Lindsay Levine, Colorado College  
*\*Sponsored by Indigenous Music Special Interest Group*
- 10:45 *Qanukiaq Ililuta: How Shall We Proceed?*  
*Heidi Aklaseaq Senungetuk, Wesleyan University*
- 11:15 Innovating Tradition: The Spiritual Significance of Powwows in Appalachian Pennsylvania  
*Susan M. Taffe Reed, Bowdoin College*
- 11:45 Modern/Traditional: What's the difference? Indigenous Composition Performance and Methodology  
*Dawn (Ieriho:kwats) Avery, Montgomery College*

- 12I Marriott Ballroom 3**  
**Aesthetics and Connectivity**  
 Chair: Janet Sturman, University of Arizona
- 10:45 Reimagining the Zimbabwean Marimba: A Case for Connectivity  
*Jocelyn Moon, University of Washington*
- 11:15 The Representing Robot: The Gamelatron and the Ethical-Aesthetics of Performance  
*Andrew McGraw, University of Richmond*
- 11:45 *¡Ke chida rola!*: Style, Genre, and Aesthetics in Guatemalan Marimbas Orquestas  
*Jack Forbes, University of Florida*
- 12J Marriott Ballroom 4**  
**Identity, Wellbeing, and the Sacred**  
 Chair: Max Katz, The College of William and Mary
- 10:45 Deterritorializing Place, Negotiating Identity - The Lagos Chorales and the Translocation and Touristic Valorization of Nigerian Art Music  
*Emmanuel Nnamani, University of Cambridge*
- 11:15 Performing with the Sacred: Exploring Music and Emotions in the Nahua Religious Ceremonies  
*Veronica Pacheco, University of California, Los Angeles*
- 11:45 Mantra Chanting and Wellbeing among Hare Krishna Devotees in Lisbon  
*Debora Baldelli, New University of Lisbon*

- 12K Austin/Boston**  
**Imagining the “Homeland”: Music of the Acadian Diaspora in the Twenty-first Century**  
 Chair: Meghan Forsyth, Memorial University of Newfoundland
- 10:45 *Comment Ça Phil?* Homage and Pan-Identity in Acadian Music  
*Meghan Forsyth, Memorial University of Newfoundland*
- 11:15 *Acadie, patrie sans frontières*: Folksong's Role in Constructing a “Borderless” Sense of Acadian National Identity  
*Jeanette Gallant, University of Windsor*
- 11:45 Learn What They Live: Crafted Cosmopolitanism in Acadian and Cajun Revivals  
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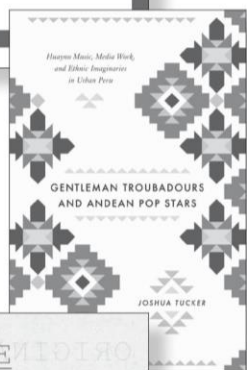


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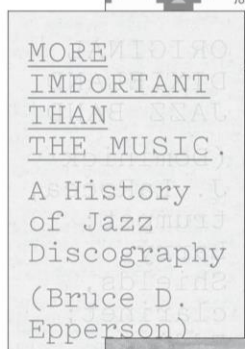


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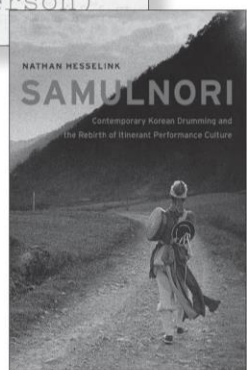
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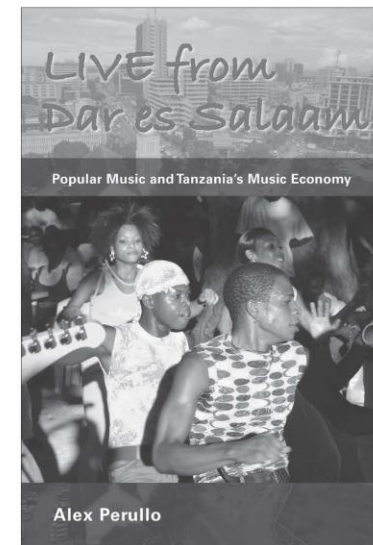
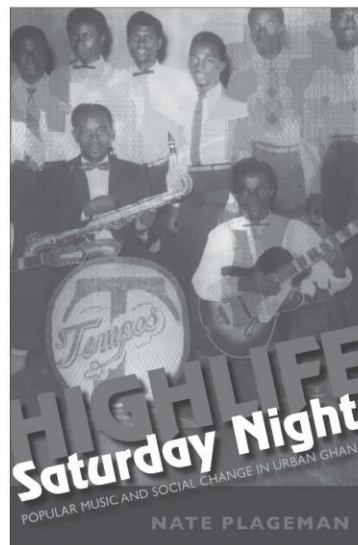
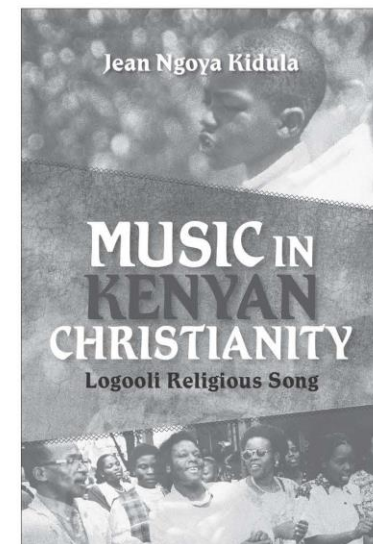
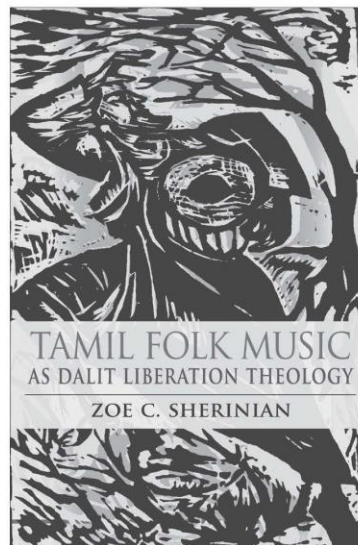
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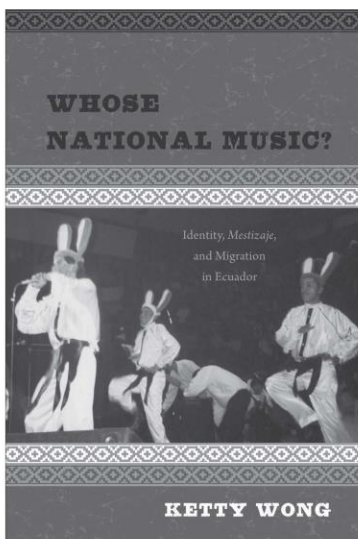


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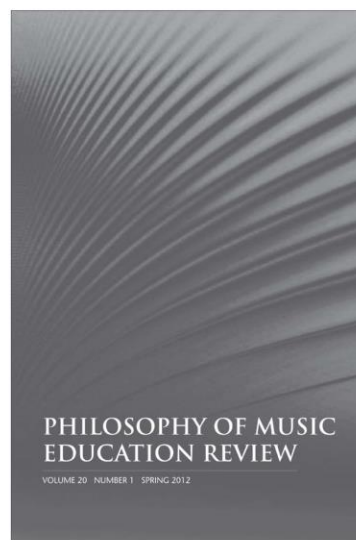
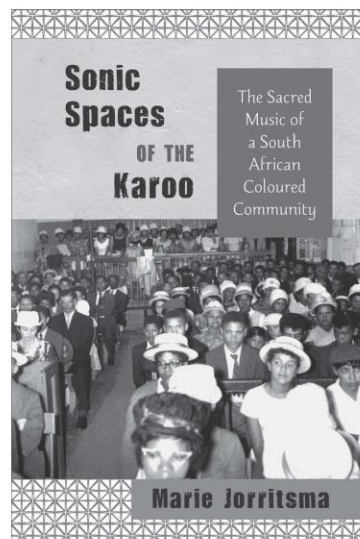
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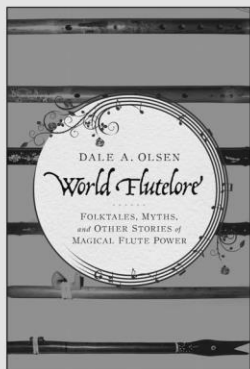




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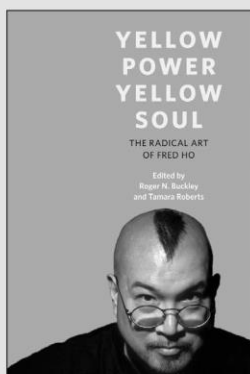
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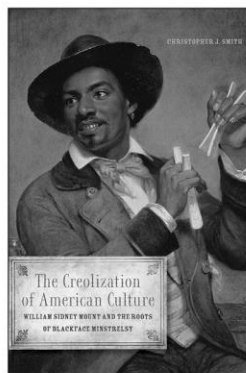
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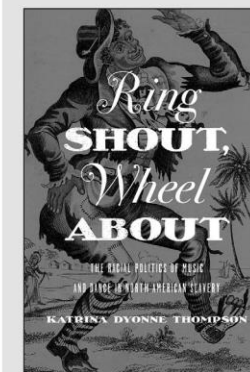
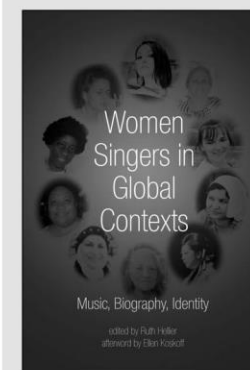
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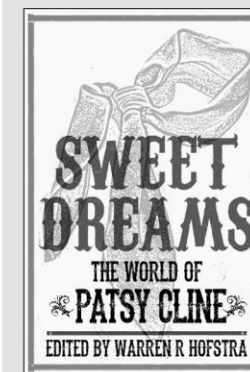
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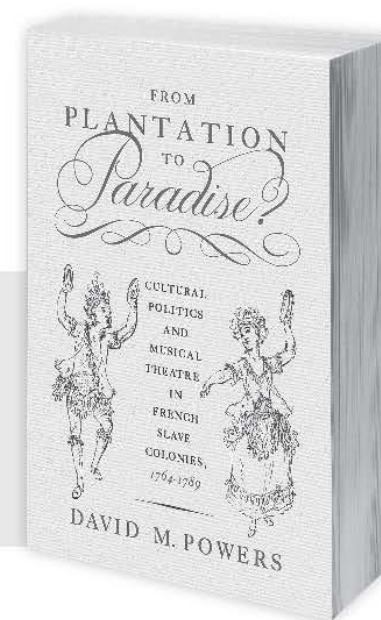
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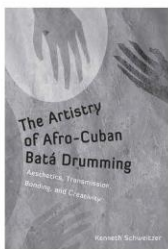
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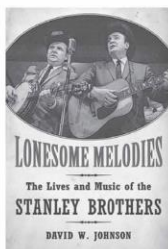
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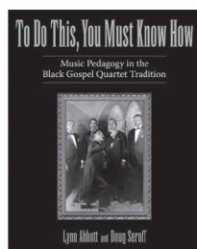
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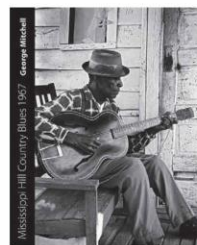
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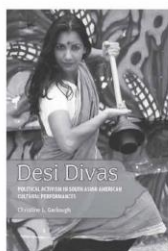
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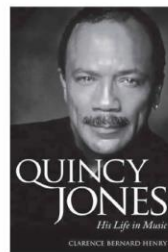
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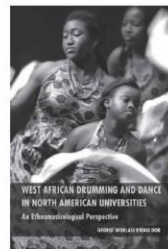
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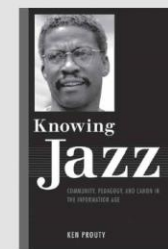


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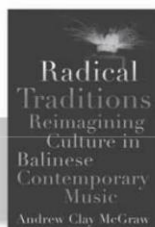


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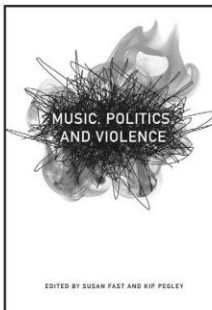
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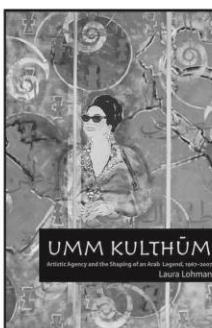


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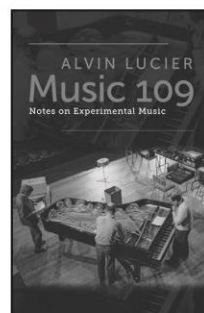
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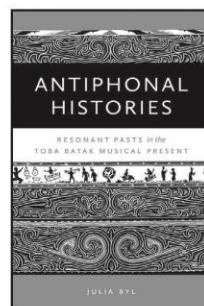
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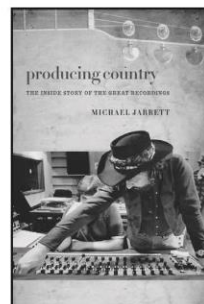
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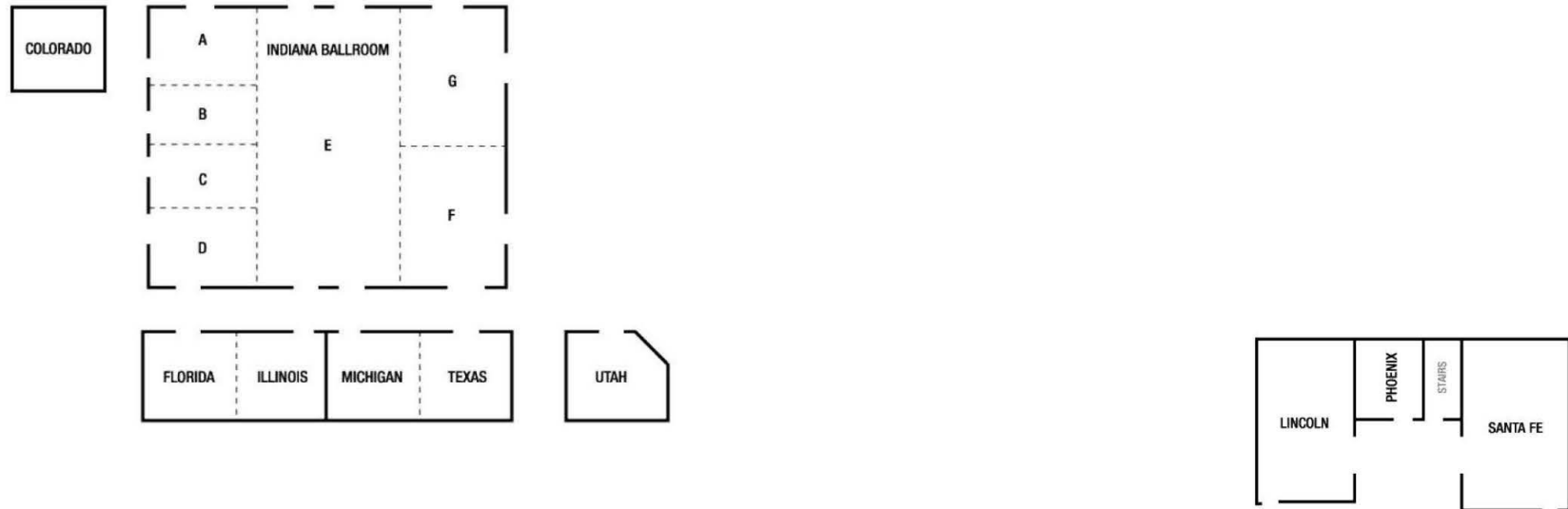




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