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**Conference Hosts**

Consejo Nacional para la Cultura y las Artes (CONACULTA)  
Centro Nacional de las Artes de CONACULTA (CNA o Cenart-CONACULTA)  
Dirección General de Vinculación Cultural (DVC-CONACULTA)  
Dirección General de Vinculación Regional (DGR-CONACULTA)

Instituto Nacional de Bellas Artes (INBA)  
Centro Nacional de Investigación, Documentación e Información Musical del INBA (CENIDIM-INBA)  
Escuela Superior de Música del INBA (ESM-INBA)

Instituto Nacional de Antropología e Historia (INAH)  
Museo Nacional de Antropología del INAH (MNA-INAH)  
Museo Nacional de las Culturas del INAH (MNC-INAH)

Escuela Nacional de Música de la Universidad Nacional Autónoma de México (ENM-UNAM)  
Museo Nacional de Culturas Populares, de la Dirección de Culturas Populares (MNCP-DGCP)

Comisión Nacional para el Desarrollo de los Pueblos Indígenas (CDI)

Secretaría de Cultura del Distrito Federal (SC-DF)

Secretaría de Cultura del Estado de Puebla (SC-P)

Secretaría de Cultura del Estado de Oaxaca (SC-O)

Fondo Nacional para el Fomento de las Artesanías (FONART)

Welcome Reception refreshments co-sponsored by the Musical Instrument Museum, Phoenix, Arizona

**From the Program Chair**

Thank you for supporting this historic conference. It has been an exhilarating experience to work with so many dedicated individuals to make this year's program in Mexico City a reality. I am particularly grateful for the initial invitation, which was extended by Dr. Luis Alfonso Estrada, the director of the National School of Music of the Universidad Nacional Autónoma de México, in spring of 2001, as much as for Guillermo Contrera's running with the ball, and SEM Executive Director Stephen Stuempfle's unflinching command of the tasks in order. Moving past rhetoric to realizing a meeting in a space outside the U.S. / Canada implies that the Society for Ethnomusicology is committed to "borderless ethnomusicologies" in more ways than one. Due to a record breaking number of submissions, the program foregrounds the conference themes to a greater extent than usual. The amazing results are in the truly international spirit the program reflects, which includes 300 U.S. presentations; 43 from Mexico and 60 altogether from Latin America, representing Colombia (6), Brazil (5), Argentina (2) and Cuba, the Dominican Republic, Guadeloupe, and Peru (1 each); 23 from Canada; 30 from Europe, representing the UK (11), Germany (6); Portugal and Spain (3 each), Ireland (2), Slovenia (2), Macedonia, the Netherlands, and Finland (1 each); 11 from East Asia, representing China (8), Japan (2), South Korea (1); 1 from West Asia, Turkey; 1 from South Africa; 2 from Australia and 1 from New Zealand. For the first time in the history of the Society, there are a critical number of presentations on Latin American ethnomusicology. Also, since the majority working in New Media are younger scholars, there are many new names on the program all around. 2009 marks the Fiftieth Anniversary of the Society for Asian Music, and a special commemorative event will further enhance this important occasion. I wish you all a safe and intellectually stimulating conference, and ¡*muchos muy fuertes abrazos!*

Brenda M. Romero  
SEM 2009 Program Committee Chair (University of Colorado at Boulder)

**From the Local Arrangements Chair**

The special location of this year's SEM Annual Meeting in Mexico City represents a highly significant occurrence that will undoubtedly go down in history. The complexity of coordinating the meeting of different cultures, in different spaces, in several languages, and with the collaboration of various institutions has presented many challenges. I welcome you all with the hope that not only will our academic exchanges prove to be enjoyable and inspirational, but that the cultural activities planned over the course of the meeting will be truly memorable.

Guillermo Contreras Arias  
SEM 2009 Local Arrangements Chair (Escuela Nacional de Música de la Universidad Nacional Autónoma de México and Centro Nacional de Investigación, Documentación e Información Musical)

**SEM 2009 Board of Directors**

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Investigación, Documentación e Información Musical

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Rodolfo Palma Rojo  
Instituto Nacional de Antropología e Historia

José Luis Sagredo Castillo  
Conservatorio Nacional de Música del Instituto Nacional de las Artes

**SEM 2009 Program Committee**

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University of Colorado at Boulder

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Escuela Nacional de Música, Universidad Nacional Autónoma de  
México

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Stephen Stuempfle, Executive Director  
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**Indiana University Conferences**

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Karin Reece, Senior Conference Coordinator  
Tawana Green, Executive Assistant  
Melissa Kocias, Registrar  
José Celis-Schmidt, Special Services Manager  
Gema Powell, Hiring Administrator

**Special Thanks to:**

Consuelo Sáizar. CONACULTA.  
 Roberto Vázquez Díaz. CNA.  
 Benjamín Juárez Echenique. CNA.  
 Arturo I. Saucedo Gonzáles. DVC.  
 María Amparo Xochitl Sevilla Villalobos. DVR.  
 Betsabé Miramontes Vidal. Biblioteca de las Artes del CNA.  
 Alfonso Muñoz Güemes. Fonoteca del CNA.

Teresita Vicencio Álvarez. INBA.  
 Sergio Ramírez Cárdenas. INBA  
 Maricela Guadalupe Jacobo Heredia. INBA.  
 Eugenio Delgado Parra. CENIDIM.  
 Cuauhtémoc Rivera Guzmán. ESM.  
 Roberto Medina Esquivel. ESM.

Luis Alfonso de María y Campos Castelló. INAH.  
 Benito Adolfo Taibo Mahojo. INAH.  
 Luis Ignacio Sáinz Chávez. INAH.  
 Rodolfo Palma Rojo. INAH.  
 Leonel Durán Solís. MNC.  
 Luis Felipe Crespo. MNC.

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 José Antonio Mac Gregor Campuzano. SD-DF.

Alejandro E. Montiel Bonilla. Secretaría de Cultura del Gobierno del Estado de Puebla.  
 J. Helio Huesca Martínez. Secretaría de Cultura del Gobierno del Estado de Puebla.

Rafaela Luft Dávalos. FONART.  
 Margarita Rodríguez Malpica y Coll. FONART.

Bill De Walt. Musical Instrument Museum, Phoenix, Arizona.

**Translators**

Many thanks to the following individuals for providing translations of abstracts and other material for the annual meeting:

Javier León (Translations Coordinator)

Angela Attico

Sean Bellaviti

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Marc Gidal

Kariann Goldschmitt

Eduardo Herrera

João Junqueira

Alejandro L. Madrid

Hettie Malcomson

Michael S. O'Brien

Raquel Paraíso

Jake Rekedal

Jason Stanyek

Janet Sturman

Eduardo Wolf

Ketty Wong

Special thanks to Raquel Paraíso for also providing simultaneous translation of the Seeger Lecture and President's Roundtable.

**Exhibitors and Advertisers**

Alexander Street Press\*

Applied Ethnomusicology Section\*

A-R Editions, Inc.

Bedford/St. Martin's

CBMR/Columbia College Chicago

Emory University

EVIA Digital Archive Project\*

Indiana University Press\*

IU Press/Journals

Liverpool University Press

Oxford University Press

Pomona College

RILM Abstracts of Music Literature\*

Routledge\*

Routledge Journals

Routledge/Taylor &amp; Francis

Smithsonian Folkways\*

Temple University Press\*

The Kent State University Press\*

The Scholar's Choice\*

UCLA\*

UCLA/Apsara Media\*

University of Chicago Press\*

University of Illinois Press

University of Virginia

University Press of Mississippi

Wesleyan University Press

\* = table in book exhibit area

Tote bags sponsored by Smithsonian Folkways

**Meetings**

Unless otherwise indicated, all conference sessions and meetings take place at the Meliã México Reforma, phone: (52) 555-1285000; fax: (52) 555-1285027.

**Program Supplement**

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

**Disabled Persons**

The Meliã México Reforma hotel is adapted to the needs of the disabled. However, please note that the following meeting rooms are not wheelchair accessible: Gran Insurgentes, Insurgentes 1, Insurgentes 2A, Insurgentes 2B, Insurgentes 2C. We apologize for any inconvenience. The staff will be pleased to assist persons with special needs or inquiries.

**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!

**Pedestrian Safety**

Reforma Boulevard and the street intersections in front of the Meliã México Reforma hotel are among the busiest in Mexico City. Pedestrians should exercise extra caution in crossing these and other streets.

**In Case of Emergency**

Dial "0" on your room phone or go to the hotel front desk for assistance. The Meliã México Reforma staff is trained to assist with emergency procedures that may be necessary.

**Internet Access**

Wireless internet service is included in the room rate for those staying at the Meliã México Reforma. If you are not staying at the Meliã México Reforma, you may visit the Business Center to purchase an access code for \$17.00 (USD) for 24 hours or \$26.00 (USD) for 48 hours.

**Job Interviews**

Interview times and sign-ups are posted on the bulletin board at the registration desk. SEM Board of Directors discourages interviews from being conducted in sleeping rooms.

**Registration**

On-site conference registration will be held in the foyer, located on the Mezzanine level of the hotel.

Registration Hours are:

Wednesday, November 18	7:00am-5:00pm
Thursday, November 19	7:00am-6:00pm
Friday, November 20	7:00am-4:00pm
Saturday, November 21	7:00am-12noon
Sunday, November 22	7:00am-9:00am

**Book Exhibit**

The book exhibit will be in the Juárez Room, located on the Mezzanine level.

Book Exhibit Hours are:

Thursday, November 19	10am-5pm
Friday, November 20	8am-5pm
Saturday, November 21	8am-1pm

**Meals**

The Meliã México Reforma houses two restaurants and one bar & lounge.

The Meliã México Reforma is also within walking distance to many additional restaurants and sandwich places. Please refer to the Dining Guide provided in your conference packet for a list of restaurants.

**Business Center**

The Meliã México Reforma offers a full-service Business Center, located behind the Front Desk, in the lobby.

Business Center Hours:

Open Mon-Fri – 7am-10pm and Sat-Sun – 10am-6pm.

**Speaker Prep Room**

There will be a Speaker Prep Room available in Alameda 2, located on the Mezzanine level. This room will be set with all of the audio-visual equipment that will be in the paper session rooms. Presenters will have an opportunity to sign up for a short block of time to familiarize themselves with the equipment prior to giving their presentation. A trained audio-visual technician will be in the room during all open hours to assist presenters.

The Speaker Prep Room will be open as follows:

Wednesday, Nov. 18	9:00pm – 10:00pm
Thursday, Nov. 19	7:00am – 5:00pm and 7:00pm – 9:00pm
Friday, Nov. 20	7:00am – 12:15pm and 7:00pm – 9:00pm
Saturday, Nov. 21	7:00am – 1:00pm and 7:00pm – 9:00pm
Sunday, Nov. 22	CLOSED

**Silent Auction**

The Silent Auction is organized by the Student Concerns Committee and located just inside the book exhibit. Proceeds from the auction are used to subsidize student registration fees for annual meetings. The auction is open during book exhibit hours. The auction will end on Saturday at 12:15 pm. Items won must be paid for and retrieved on Saturday at 12:15 pm; the Student Concerns Committee will not be able to mail sold items. The Committee is unable to accept credit cards, but can accept cash and checks in U.S. dollars. Join in the fun and friendly competition for the worthwhile cause of supporting our student members.

**Seeger Prize Papers**

Student presenters who wish to have their papers considered for the Charles Seeger Prize must leave four copies in the box at the conference registration table in the foyer, located on the Mezzanine level, along with a completed application form. Guidelines for submission are posted on the SEM website ([www.ethnomusicology.org](http://www.ethnomusicology.org)).

**Welcome for First-Time Attendees & New Members**

A welcome event for first-time attendees of an SEM meeting and new SEM members will be held in the Auditorio Fray Bernardino de Sahagún of the National Museum of Anthropology on Thursday at 6:00 pm. Bus transportation will be provided from the Meliã México Reforma.

**Bus Transportation**

Bus transportation will be provided to all programmed events scheduled outside the Meliã México Reforma. Buses will depart from the front entrance of the hotel.

**Wednesday, November 18** (Pre-conference Symposium)

8:30am Buses depart Hotel Meliã for ENM-UNAM  
9:15pm Buses depart ENM-UNAM for Hotel Meliã

**Thursday, November 19**

5:30pm\* Depart Hotel Meliã for Museo Nacional de Antropología / National Museum of Anthropology (Buses circulate continuously between hotel and the museum)  
10:00pm Last stop at Museo Nacional de Antropología for Hotel Meliã

**Saturday, November 21**

5:30pm Depart Hotel Meliã for Museo Nacional de las Culturas/ National Museum of Cultures in the Zócalo  
10:00pm Depart Museo Nacional de las Culturas for Hotel Meliã

**Sunday, November 22**

12:30pm Depart Hotel Meliã for Centro Nacional de las Artes del Consejo Nacional para la Cultura y las Artes (CENART-CONACULTA) / National Center for the Arts of the National Council for Culture and the Arts, Coyoacán  
4:45pm Depart CENART for Museo Nacional de Culturas Populares / National Museum of Popular Cultures, Coyoacán Centro  
8:15 pm Buses depart Culturas Populares for Hotel Meliã

\*Please give priority boarding of buses to participants in the Welcome for First-Time Attendees & New Members.

## The Charles Seeger Lecture



**Friday, November 20**  
**5:15 – 6:45pm**  
**Reforma Ballroom**

**Acoustemologies**

*Steven Feld, Distinguished Professor of Anthropology and Music, University of New Mexico, and Professor of Music Anthropology, University of Oslo*

Introduction of the speaker by Louise Meintjes, Associate Professor of Music and Cultural Anthropology, Duke University.

The Society for Ethnomusicology is pleased to welcome Steven Feld as the 2009 Charles Seeger Lecturer for its annual meeting in Mexico City. Dr. Feld is Distinguished Professor of Anthropology and Music at the University of New Mexico and Professor of Music Anthropology at the University of Oslo. He previously held professorships at Columbia University, New York University, University of California at Santa Cruz, University of Texas at Austin, and University of Pennsylvania. During 2000-2006 he was Visiting Professor of World Music at the Grieg Music Academy at the University of Bergen in Norway. For the Spring 2009 semester, he was the Ernest Bloch Visiting Professor of Music at the Department of Music, University of California, Berkeley.

Feld's academic research principally concerns the anthropology of senses, sound, and voice, incorporating studies in linguistics and poetics, music and aesthetics, acoustics and ecology, and the globalization of "world" music. From 1975 to 2000 he studied the sound world—from environmental sounds and bird calls to language, poetry, and music—of the Bosavi rainforest region in Papua New Guinea. More recently he has studied the sound world of Greek Macedonia and Romani ("gypsy") instrumentalists. Currently he is producing a 5-CD, DVD, and book project on the worldwide history and culture of bells, with European research and recording in France, Finland, Norway, Greece, Italy, and Denmark, and a special non-European focus on Ghana and Japan. In 2004 he began new research on jazz in Accra, Ghana, focusing on the legacy of Ghanaba, the man who introduced talking drums to American jazz drummers in the 1950s; on Accra Trane Station, a group that plays music inspired by John Coltrane on African instruments; and Por Por, a jazz-inspired music for honking squeeze-bulb car horns performed by a union of bus and truck drivers.

Among his fellowships, honors, awards, and grants, Feld received a John D. and Catherine T. MacArthur Foundation fellowship in 1991. In 1994 he was elected a fellow of the American Academy of Arts and Sciences, and in 2003 he was named the 15<sup>th</sup> recipient of the Koizumi Fumio Prize for Ethnomusicology, an award for career achievement in the field. He is the youngest recipient of this prize.

A prolific and award-winning writer, Feld has, in the last 30 years, contributed many essays to books and journals in the anthropology of media and the arts. His book *Sound and Sentiment* (University of Pennsylvania Press, 1982/1990), is winner of the 1991 J.I. Staley Prize from the School of American Research; and *Music Grooves* (with Charles Keil, University of Chicago Press, 1994) is winner of the 1995 Chicago Folklore Prize. His other books include *Senses of Place* (edited with Keith Basso, SAR Press, 1996); *Bosavi-English-Tok Pisin Dictionary* (with Bambi Schieffelin, ANU Press, 1998); and, most recently, *Jean Rouch: Ciné-Ethnography* (editor/translator, University of Minnesota Press, 2003). Feld's books and articles have been translated to French, Spanish, Italian, Portuguese, German, Greek, Russian, Turkish, and Japanese. He has lectured at more than 125 universities and museums throughout the world, and appeared on numerous radio and TV programs in the U.S., Canada, Europe, Asia, and the Pacific.

Equally prolific and innovative as a documentary sound artist, Feld's New Guinea CD recordings include *Voices of the Rainforest* (produced by Grateful Dead rock star Mickey Hart, Rykodisc, 1991); *Rainforest Soundwalks* (EarthEar, 2001); and the triple CD/book *Bosavi: Rainforest Music from Papua New Guinea* (Smithsonian Folkways, 2001). Popular both with academics and with radio audiences, these recordings have put New Guinea on the world music map. His European CDs from Greece and Italy include *Bells and Winter Festivals of Greek Macedonia* (Smithsonian Folkways, 2002); "Romani Soundscapes" in Dick Blau (photographs) and Charles & Angeliki Keil (texts), *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia* (Wesleyan University Press, 2002); *Primo Maggio Anarchico: Anarchist May Day in Carrara, Italy* (Umanita Nuova/FAI, 2002); and *Santi, animali e suoni, A Soundscape of Winter Festivals Featuring Bells and Bagpipes in Southern Italy* (Nota, 2005).

In 2003 Feld founded VoxLox Documentary Sound Art, a recording label focused on human rights and acoustic ecology; among its first titles are *Iraqi Music in A Time of War: Rahim AlHaj in New York* (2003); and, since 2004, four volumes of his soundscape composition series, *The Time of Bells*, as well as *Suikinkutsu: A Japanese Underground Water Chime*.

From his Africa work, Feld produced *Por Por: Honk Horn Music of Ghana* for Smithsonian Folkways Recordings, a gift to Ghana for the 50<sup>th</sup> anniversary of independence in 2007. He has also performed and toured in Africa, Europe, and the U.S. with Accra Trane Station, and produced and recorded with them on *Tribute to A Love Supreme* (2005), *Meditations for John Coltrane* (2006), *Another Blue Trane* (2007), and *Topographies of the Dark* (2008). *Bufo Variations* (2008) features Ghanaian percussionist Nii Otoo Annan. From the Africa work, he is now engaged in producing a trilogy of hour-long films about Jazz Cosmopolitanism in Accra.

In addition to his academic interests in sound, Feld has worked for many years in the fields of documentary photography and film, directing the Documentary Film Lab at the Annenberg School of Communications at the University of Pennsylvania, and producing work for festivals, galleries, and museums, most recently in Africa, Europe, and the U.S. in collaboration with the Australian/Italian artist Virginia Ryan, with whom he produced The Castaways Project, featured in the 2008 Spoleto Festival, and the photographic book and exhibit *Exposures: A White Woman in West Africa*.

**Thursday, November 19, 2009**

**6:00 – 6:45pm**      **Welcome for First Time Attendees & New Members**  
**National Museum of Anthropology**

Welcome event for first-time attendees of an SEM meeting and new SEM members.

**6:00 – 10:00pm**      **Welcome Reception**  
**National Museum of Anthropology**

The reception will include visits to selected galleries of this world-famous museum. Bus service will be provided from the Meliã Hotel.

**Friday, November 20, 2009**

**3:15 – 5:00pm**      **General Membership Meeting**  
**Reforma Ballroom**

**5:15 – 6:45pm**      **The Charles Seeger Lecture\***  
**Reforma Ballroom**      **Acoustemologies**

Steven Feld, Distinguished Professor of Anthropology and Music, University of New Mexico, and Professor of Music Anthropology, University of Oslo

\*Simultaneous translation into Spanish provided.

**7:00 – 8:30pm**      **SEM Banquet**  
**Revolución**

Join your colleagues for a delicious meal from the Meliã Hotel before the scheduled concert.

**9:00 – 11:00pm**      **Concert**  
**Reforma Ballroom**

Join us for a concert of a variety of traditional Mexican musics at the Meliã Hotel.

**Saturday, November 21, 2009**

**10:45 am – 12:15 pm**      **Saturday Plenary:**  
**Revolución 2**      **President's Roundtable\***

**Area Studies and Ethnomusicology: Culture/ Critique/ Community**

\*Simultaneous translation into Spanish provided.

**6:00 – 10:00pm**      **Celebration of the 50<sup>th</sup> Anniversary of the Museo Nacional de Cultura, Zócalo**  
**Society for Asian Music**

**Saturday Evening S.A.M. Special Event Announcement:**

Keynote Lecture, Society for Asian Music: Steve Blum, Professor at CUNY will deliver the keynote lecture for the 50th Anniversary Celebration of the Society for Asian Music. Join us at the Museo Nacional de las Culturas, Zócalo at 7:45 pm for his lecture entitled, "A Society and its Journal: Stories of Hybridity". Steve Blum will then join Peter Kvetko, Andy Sutton, Ric Trimillos, Andrew Weintraub, and Sarah Weiss for a roundtable discussion on issues of hybridity and postcoloniality.

Events to honor the occasion will begin at 6:00 pm, featuring an official event welcome and the opening of a photo exhibition by renowned Japanese photographer of world musicians, Koh Okabe, commissioned by the SEM Local Arrangements Committee Chair Guillermo Contreras Arias, in conjunction with the Museum director, Leonel Duran. A lecture / workshop on Japanese Nihon Buyo dance is scheduled from 6:45 - 7:30, featuring Mami Itasaka-Keister and Jay Keister, of the University of Colorado at Boulder. Bus service will be provided.

**Sunday, November 22, 2009**

**5:00 – 8:00pm**      **National Museum of Popular Cultures**  
**Musical Instrument Fair and Concert at Coyoacán Centro Stage**

Bus service will be provided

**Wednesday, November 18, 2009**

Registration	7:00am – 6:00pm	Meliã Hotel, Mezzanine
Pre-Conference	8:30am-9:15pm*	National School of Music (ENM-UNAM)
<i>*buses depart at 8:30am; program starts 10:00am</i>		
Speaker Prep	9:00 – 10:00pm	Alameda 2

**Thursday, November 19, 2009**

Registration	7:00am – 6:00pm	Mezzanine
Speaker Prep	7:00am – 5:00pm	Alameda 2
Paper Session 1	8:30 – 10:30am	Meeting Rooms
Exhibit Hall Open	10:00am – 5:00pm	Juárez Room
Paper Session 2	10:45am – 12:15pm	Meeting Rooms
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Paper Session 3	1:30 – 3:30pm	Meeting Rooms
Paper Session 4	3:45 – 5:15pm	Meeting Rooms
First-timers' Welcome	6:00 – 6:45pm	Museo Nacional de Antropología
Welcome Reception	6:00 – 10:00pm	Museo Nacional de Antropología
Speaker Prep	7:00 – 9:00pm	Alameda 2
Committee Meetings	9:30pm – 12:00am	Meeting Rooms

**Friday, November 20, 2009**

Registration	7:00am – 4:00pm	Mezzanine
Speaker Prep	7:00am – 12:15pm	Capitol Board Room
Committee Meetings	7:00 – 8:00 am	Meeting Rooms
Exhibit Hall Open	8:00am – 5:00pm	Juárez Room
Paper Session 5	8:30 – 10:30am	Meeting Rooms
Paper Session 6	10:45am – 12:15pm	Meeting Rooms
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Paper Session 7	1:30 – 3:00pm	Meeting Rooms
SEM General Membership Mtg.	3:15 – 5:00pm	Reforma Ballroom
Seeger Lecture	5:15 – 6:45pm	Reforma Ballroom
Speaker Prep	7:00 – 9:00pm	Alameda 2
SEM Banquet	7:00 – 8:30pm	Revolución
Concert	9:00 – 11:00pm	Reforma Ballroom

**Saturday, November 21, 2009**

Committee Meetings	7:00 – 8:00am	Meeting Rooms
Speaker Prep	7:00am – 1:00pm	Alameda 2
Registration	7:00am – 12noon	Mezzanine
Exhibit Hall Open	8:00am – 1:00pm	Juárez Room
Paper Session 8	8:30 – 10:30am	Meeting Rooms
Plenary Session 9	10:45am – 12:15pm	Revolución 2
Committee Meetings	12:30 – 1:30pm	Meeting Rooms
Paper Session 10	1:30 – 3:00pm	Meeting Rooms
Committee Meetings	3:15 – 6:30pm	Meeting Rooms
Paper Session 10K	6:45 – 7:30pm	MNC, Zócalo
Speaker Prep	7:00 – 9:00pm	Alameda 2
50 <sup>th</sup> Anniv. of the Society for Asian Music	6:00 – 10:00pm	Museo Nacional de Cultura, Zócalo

**Sunday, November 22, 2009**

Committee Meetings	7:00 – 9:00am	Meeting Rooms
Registration	7:00 – 9:00am	Mezzanine
Paper Session 11	8:30 – 10:30am	Meeting Rooms
Paper Session 12	10:45am – 12:15pm	Meeting Rooms
Paper Session 13	1:30 – 4:30pm	Cenart
Concert	5:00 – 7:00pm	Coyoacán Centro Stage
Musical Instrument Fair	5:00 – 8:00pm	Museo Nacional de Culturas Populares, Coyoacán

**Pre-Conference Symposium:**

*The Past, Present, and Future of Musical Research in Mexico*

**Simposio pre-congreso:**

*El pasado, presente, y futuro de la investigación musical en México*

Presenters:

*Antonio García de León, Instituto Nacional de Antropología e Historia*

*Rafael Ruiz, Universidad Nacional Autónoma de México*

*Miguel Olmos Aguilera, El Colegio de la Frontera Norte*

*Gonzalo Camacho, Universidad Nacional Autónoma de México*

*Xilonen Luna Ruíz, Dirección General de Investigación del Desarrollo y las Culturas de los Pueblos Indígenas*

*Rodolfo Palma Rojo, Instituto Nacional de Antropología e Historia*

*Alfonso Muñoz Güemes, Centro Nacional de las Artes*

*Rolando A. Pérez Fernández, Escuela Nacional de Música, Universidad Nacional Autónoma de México*

*José Luis Sagredo Castillo, Conservatorio Nacional de Música and Universidad Autónoma de Puebla*

*Fernando Hajar Sánchez, Dirección General del Museo de Culturas Populares*

*Guillermo Contreras Arias, Escuela Nacional de Música, Universidad Nacional Autónoma de México and Centro Nacional de Investigación, Documentación e Información Musical*

*Sponsored and hosted by the Escuela Nacional de Música, Universidad Nacional Autónoma de México / National School of Music, National Autonomous University of Mexico*

**Schedule:**

7:00 am – 5:00 pm	Registration	Hotel Meliã Mezzanine
8:30 am	Buses depart Hotel Meliã to	ENM-UNAM
10:00 am – 2:00 pm	<i>Program Sessions</i>	ENM-UNAM
2:00 – 4:00 pm	<i>Lunch in Coyoacán</i>	
	<i>SEM members are offered free guided visits at the Museo Frida Kahlo and Diego Rivera’s Museo Anahuacalli</i>	
4:00 – 8:00 pm	<i>Program Sessions</i>	ENM-UNAM
4:00 – 9:00 pm	<i>Tours of National School of Music</i>	ENM-UNAM
9:15 pm	Buses depart ENM-UNAM to Hotel Meliã	

**7:00am – 12noon Thursday, Morning Block**

7:00 am – 6:00 pm                      *Registration*                      **Mezzanine**

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

10:00 am – 5:00 pm                      *Exhibits*                      **Juárez**

**8:30 – 10:30am Thursday, Session 1**

**1A**    **Reforma 1**  
**8:30 – 10:30 Roundtable**  
**Ethnomusicologists at Work: Career Experiences in Applied Ethnomusicology**  
*(Co-sponsored by the Applied Ethnomusicology Section and the Student Concerns Committee)*

Chair: *Roberta Lamb, Queens University, Canada*

Presenters: *Amy Catlin-Jairazbhoy, University of California, Los Angeles*  
*Sarah Carle, Japanese American National Museum*  
*Maurice Mengel, Ethnological Museum, Berlin, German*  
*Jesse S. Wheeler, Independent Scholar*  
*Atesh Sonneborn, Smithsonian Folkways*

**1B**    **Reforma 2**  
**Crossing Borders: Mariachi in Mexico and the U.S. / Cruzando fronteras: Mariachi en México y los Estados Unidos**

Chair: *Katherine López, Arizona State University*

Discussant: *William Gradante, MENC: The National Association for Music Education*

- 8:30    Transcribing Mariachi Music / Transcribiendo en partituras la música de Mariachi  
*Lauryn C. Salazar, University of California, Los Angeles*
- 9:00    El desarrollo del mariachi moderno en Guadalajara y Jalisco / The Development of Modern Mariachi in Guadalajara and Jalisco  
*Anita Pelaggi, Universidad de Guadalajara, Mexico*
- 9:30    La tarima (tambor de pie) como “fonema cero” del mariachi /The Tarima [platform drum] as “Phoneme Zero” of Mariachi  
*Jesús Jáuregui, Instituto Nacional de Antropología e Historia, Mexico*

**1C**    **Revolución 1**  
**Beyond Easy Distinctions: Re-thinking Prevailing Binaries in South Asian Popular Music**  
*(Sponsored by the Popular Music Section)*

Chair: *Bradley G. Shope, University of North Texas*

- 8:30    "Coal Black Mammy" Costumes and Cosmopolitanism: Popular Culture and Musical Modernity among the British Establishment in North India, 1930s  
*Bradley G. Shope, University of North Texas*
- 9:00    Share, Steal, Transform and Mistranslate: The Circulation of Tamil Film Music in the New Media Era  
*Joseph Getter, Wesleyan University*
- 9:30    Toward a Cyclical Model of Musical Interaction in the Uttarakhand Himalayas  
*Stefan Fiol, Eastman School of Music*
- 10:00    New Sufi Trends in the Popular Music of India and Pakistan  
*Karim Gillani, University of Alberta, Canada*

**1D** **Revolución 2**  
**Music and (In)articulation: Public Performances and Circulations of the Intimate**

Chair: *Farzaneh Hemmasi, Columbia University*

Discussant: *Byron Dueck, The Open University, UK*

8:30 Porous Boundaries: Articulating the Sacred and the Erotic in Performance  
*Alessandra Ciucci, Columbia University*

9:00 Referential Opacity and the Power of Song  
*Joshua D. Pilzer, University of Toronto, Canada*

9:30 Intimating Dissent: Political Poetry and Popular Song in Pre-Revolutionary Iran  
*Farzaneh Hemmasi, Columbia University*

**1E** **Insurgentes 3**  
**Ethnomusicologies in Indigenous Northwestern Mexico**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *Helena Simonett, Vanderbilt University*

8:30 La sipiraka rarámuri. Un axis mundi musical / The Rarámuri Rasper: A Musical Axis Mundi  
*Carlo Bonfiglioli, Universidad Nacional Autónoma de México*

9:00 The Color of Sound: Sensory Experience and Expression in Yoreme Ceremonial Music / Color del sonido: Experiencia sensorial y expresiva en música ceremonial yoreme  
*Helena Simonett, Vanderbilt University*

9:30 La lógica del sistema musical huichol en su contexto ritual / The Logic of the Huichol Musical System in Its Ritual Context  
*Arturo Gutiérrez del Ángel, El Colegio de San Luis, Mexico*

10:00 Agents of Assimilation, Acculturation, Enculturation, and Transculturation in the Guarijio Tubarado Ceremony and Its Participants / Agentes de asimilación, aculturación, enculturación, y transculturación en la ceremonia Guarijio tubarado y sus participantes  
*J. Richard Haefler, Arizona State University*

**1F** **Insurgentes 4**  
**Identities and National Imaginaries**

Chair: *David Locke, Tufts University*

8:30 Festivales en Indonesia: Celebrando fronteras musicales y nacionales / Festivals in Indonesia: Celebrating Musical and National Borders  
*Mayco Santaella, University of Hawai'i, Manoa*

9:00 Music, Nationalism & Indigeneity: The Case of the Sámi in Arctic Europe  
*Thomas Hilder, Royal Holloway, University of London, UK*

9:30 Ethnicity, Place, and Afrovenezuelan Culture: Local, National, and Diasporic Identities in San Millan's Musical Practices / Etnicidad, lugar, y la cultura Afrovenezolana: Identidades locales, nacionales, y de diáspora en las prácticas musicales  
*Daniel Nuñez, University of Colorado at Boulder*

10:00 "Une Nouvelle culture": Gérard Lockel, Nationalism, and the Legitimization of Gwoka in Guadeloupe  
*Jerome S. Camal, Washington University, St. Louis*

**1G** **Insurgentes 5**  
**Borderless WAM: Ethnographies of Western Art Musics**

Chair: *John Phippen, University of Tennessee*

8:30 Getting to the Music: Metaphor and Technology in New Art Music  
*John Phippen, University of Tennessee*

9:00 Tekeni – Two Worlds, Many Borders: A Look at Classical Native Music through Indigenous Eyes / Tekeni: Dos mundos, muchas fronteras. Una mirada a la música clásica nativa através ojos indígenas  
*Dawn Avery, University of Maryland*

9:30 Pianist/Singer Bows and the Embodiment of Relationship in Western Classical Art Song Recital  
*Michelle Swab, Memorial University of Newfoundland, Canada*

10:00 "A Window into a Performance": Global Ideologies of Classical Music Recording in Post-Industrial London  
*Gregory Weinstein, University of Chicago*

**1H Insurgentes 6**  
**The Politics of Participation**

Chair: *Andrew Connell, James Madison University*

- 8:30 Displaced Persons, (Re)placed Identities: The Mardi Gras Indians in Texas  
*Charlie Lockwood, University of California, Santa Barbara*
- 9:00 "Nobody Was Doing What We Were Doing, and Nobody Wanted To": The Godz and Performed Incompetence  
*Patrick Burke, Washington University, St. Louis*
- 9:30 Manipulating the Public Sphere: Discourse and Debate on Georgia's 2009 Eurovision Entry  
*Brigita Sebald, University of California, Los Angeles*
- 10:00 Brazilian Blackface: Maracatu Cearense and the Politics of Participation  
*Ron Conner, University of California, Los Angeles*

**1I Insurgentes 7**  
**Metrical Processes in Musics of the World / Procesos métricos en músicas del mundo**

Chair: *John Roeder, University of British Columbia, Canada*

- 8:30 Interpenetrating Calls and Responses: The Dialogic Nature of Rumba / Llamadas y respuestas entrepenetrantes: La índole dialógica de Rumba  
*Christopher Stover, Green River Community College*
- 9:00 Periodic Structures in Capoeira Angola Music: Setting the Scene for the *Roda* / Estructuras periódicas en la música de Capoeira Angola: Principio generativo de la *Roda*  
*Juan Diego Díaz Meneses, University of British Columbia, Canada*
- 9:30 Keeping Time: A Typology of Accompanimental Ostinatos in Balkan Brass Band Music / Manteniendo el tiempo: Una tipología de acompañamiento con ostinatos en las bandas de metales balcánicas  
*Daniel Goldberg, University of British Columbia, Canada*
- 10:00 Time as Process: Hasty's Cross-Cultural Paradigm / El tiempo como proceso: El paradigma intercultural de Hasty  
*Brian Hulse, College of William and Mary*

**1J Gran Insurgentes**  
**Collections, Restudy, and Transmutation**

Chair: *Shanna Lorenz, Occidental College*

- 8:30 Cambio musical a partir de las investigaciones folklóricas: 70 años después de Roberto Téllez Girón en la Sierra Norte de Puebla / Musical Change from Folkloric Investigations: 70 Years after Roberto Téllez Girón in the Sierra Norte of Puebla  
*Jessica Gottfried, Fondo Nacional para la Cultura y las Artes and Instituto Nacional de Antropología, Veracruz, Mexico*
- 9:00 In and Out of the Archive: Hugh Tracey's The Sound of Africa Series and The International Library of African Music  
*Noel Lobley, Institute of Social and Cultural Anthropology, University of Oxford, UK*
- 9:30 – 10:30 **Lecture / Demonstration**  
 Transmutación del Folclore: Conversión de Transcripciones Originales de Música para la Mejorana Panameña en Composiciones Modernas  
*Emiliano Pardo-Tristán, New York University*

10:45am – 12:15pm

Thursday, Session 2

**2A** **Reforma 1**  
**Reconceptualizing Musical Identities**

Chair: *Jane Florine, Chicago State University*

10:45 Looking Backwards, Stepping Forward: The Role of Tradition in Tango's Current Revival  
*Alberto Munarriz, York University, Canada*

11:15 El tiple puertorriqueño: Su revitalización y reconceptualización / The Puerto Rican *Tiple*: Its Revitalization and Reconceptualization  
*Noraliz Ruíz Caraballo, Kent State University*

11:45 "...But Beethoven is Black History:" Theorizing Blackness in Western Classical Music Today  
*Aja Wood, University of Michigan*

**2B** **Reforma 2**  
**Underworlds/Undergrounds**

Chair: *Andrew N. Weintraub, University of Pittsburgh*

10:45 Playing the Numbers: Toba Palm Liquor Music in the Urban Underbelly  
*Julia Byl, University of Illinois*

11:15 La Música y el Myspace: un acercamiento / Music and Myspace: An Approach  
*Jean Khalil Maroun, Escuela Nacional de Música, Universidad Nacional Autónoma de México*

11:45 Discipline and Reward: *Tocadas* in Mexico City's Anarchopunk Scene / Disciplina y recompensa: *Tocadas* en la escena anarcopunk de la Ciudad de México  
*Kelley Tatro, Duke University*

**2C** **Revolución 1**

10:45 – 12:15 **Workshop**  
**Yup'ik (Alaska Native) Traditional Song and Dance**

Chair and Presenter:  
*Theresa Arevgaq John, University of Alaska, Fairbanks*

**2D** **Revolución 2**  
**Emerging Organologies in China and Japan**

Chair: *Lois Anderson, University of Wisconsin, Madison*

10:45 – 11:45 **Poster Session**  
 Instruments and Metaphors: A Research Project on the Musical Instruments Collection at the Chinese University of Hong Kong – Non-Western Collection

Co-presenters:  
*Xinxin Guo, The Chinese University of Hong Kong, China*  
*Chi Chun Chan, The Chinese University of Hong Kong, China*

11:45 Sounding Japan: Cultural Nationalism and the Revitalization of Traditional Japanese Musical Instruments  
*Henry Johnson, University of Otago, New Zealand*

**2E** **Insurgentes 3**  
**Traducción y recontextualización (I): problemas epistemológicos en Latinoamérica / Translation and Recontextualization (I): Epistemological Problems from South America**

Chair: *Carolina Santamaría Delgado, Pontificia Universidad Javeriana, Bogotá, Colombia*

10:45 Conflictos en el debate entre oralidad y escritura en la música andina colombiana / Conflicts in the Debate between Orality and Writing in Andean Music from Colombia  
*Carolina Santamaría Delgado, Pontificia Universidad Javeriana, Bogotá, Colombia*

11:15 Las lógicas de apropiación y transmisión del conocimiento de las músicas tradicionales y populares colombianas y su compatibilidad con ámbitos académicos / The Logics of Appropriation and Transmission of Knowledge about Colombian Traditional and Popular Musics and their Compatibility with Academic Frameworks  
*Leonor Convers, Pontificia Universidad Javeriana, Bogotá, Colombia*

11:45 “Wonder Stories “(del grupo Yes): el descubrimiento de la pentofonía andina y la invención de la música incaica / Wonder Stories (by the group Yes): The Discovery of Andean Pentatonicism and the Invention of Inca Music  
*Julio Mendívil, Universidad de Colonia, Germany*

**2F** **Insurgentes 4**  
**Relocating the Reproduction of Musical Knowledge in Modernity**

Chair: *Anthony Guest-Scott, Indiana University*

10:45 Pedagogical Institutions and Beyond: Contemporary Leisure and the Selection of Middle Eastern Music and Dance Learning Events in the United States  
*Anthony Guest-Scott, Indiana University*

11:15 The Association as a Mediating Institution in Algerian Andalusí Musical Practice  
*Jonathan Glasser, College of William and Mary*

**2G** **Insurgentes 5**  
**Reflections on the Cold War**

Chair: *Louise Wrazen, York University, Canada*

10:45 Culture and the Cold War: Music, Identity, and Modernity in Guinea  
*Nomi Dave, University of Oxford, UK*

11:15 Memory, Music, and the Latin American Cold War: Frederic Rzewski and Nueva Canción Chilena  
*Carol Hess, Michigan State University*

11:45 U.S. Military Music Institutions and South Korean Popular Music in the Transnational Space of the Korean War  
*Heejin Kim, University of Illinois, Urbana-Champaign*

**2H Insurgentes 6**  
**Sustaining Collective Solidarities**

Chair: *Wayne Marshall, Massachusetts Institute of Technology*

10:45 Hiding or Harmonizing: Turkish Synagogue Music in Political Perspective Today  
*Maureen Jackson, University of Washington*

11:15 Peer-to-Peer Microfinance and the Materiality of Music: Examples from East Africa and Beyond  
*Jeffers Engelhardt, Amherst College*

11:45 Waves of Change: The Case of Radio, Soundscapes, and the Mobilization of a Migrant Farmworker Community  
*Laura E. Soltis, Emory University*

**2I Insurgentes 7**  
**Music and Devotion**

Chair: *Ricardo D. Trimillos, University of Hawai'i, Manoa*

10:45 Los Peregrinos [Pilgrims]: Economy, Culture, and Spirituality in Music of Transmigrant Mennonites  
*Kathleen Wiens, University of California, Los Angeles*

11:15 Is it Filipino Music? Philippine-ness in Spanish-era Roman Catholic Liturgy  
*David Kendall, University of California, Riverside*

11:45 Madre Josefa and her Relación: Music in the Lives and Literature of Religious Women in Colonial Peru  
*Cristina Cruz-Uribe, Yale University*

**2J Gran Insurgentes**  
**The Ironies of Cultural Policy**

Chair: *Dan Sharp, Tulane University*

10:45 The Irony of the Post-colonial Cultural Policy: A Case Study of the Performance of *Chongmyo-cheryeak*, the Korean Royal Ancestral Shrine Ritual Music / Ironía de la política cultural pos-colonial: Enfocado en los casos de interpretaciones de *Jongmyojeryeak*, música ritual del santuario real de Corea  
*Hye Young Lee, Ewha Womans University, South Korea*

11:15 Finding the Popular in *música popular*: The Argentine Music School as a Field of Cultural Production  
*Michael S. O'Brien, University of Texas, Austin*

11:45 Said in Ramallah  
*Rachel Beckles Willson, Royal Holloway, University of London, UK*

**12:30 – 1:30 pm Thursday, Lunch Block**

**Sound Studies SIG Insurgentes 3**

**Audio Visual Committee Insurgentes 5**

**Long-Range Planning Committee and Development Committee Revolución 2**

**SIG for the Study of Music and Violence Insurgentes 7**

**Dance Section Gran Insurgentes**

**1:30 – 2:30 pm Extended Meeting Time**

**SIG for the Study of Music and Violence Insurgentes 1**

1:30 – 3:30 pm Thursday, Session 3

3A Reforma 1

1:30 – 3:30 Roundtable  
**Toward a Mexican Ethnomusicology: Past as Prologue**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *Gonzalo Camacho, Escuela Nacional de Música, Universidad Nacional Autónoma de México*

Presenters: *Xilonen Luna Ruíz, Dirección General de Investigación del Desarrollo y las Culturas de los Pueblos Indígenas*  
*Marina Alonso Bolaños, Instituto Nacional de Antropología e Historia*  
*Sergio Navarrete Pellicer, Centro de Investigaciones y Estudios Superiores en Antropología Social, Oaxaca*  
*Miguel Olmos Aguilera, El Colegio de la Frontera Norte*

3B Reforma 2

1:30 – 3:30 pm Roundtable  
**Theorizing Sound Writing I: Experimental Ethnography**

Chair: *Deborah A. Kapchan, New York University*

Presenters: *Katherine Hagedorn, Pomona College*  
*Tomie Hahn, Rensselaer Polytechnic Institute*  
*David Henderson, St. Lawrence University*  
*Michelle Kisliuk, University of Virginia*  
*Anne Rasmussen, College of William and Mary*  
*Jonathan Shannon, Hunter College, City University of New York*

3C Revolución 1  
**Contested Musical Mobilities: Ethnomusicologies of Portable Listening and Technology / Movilidades musicales contestadas: Etnomusicologías del escuchar portátil y la tecnología**  
*(Sponsored by the Sound Studies SIG and the Popular Music Section)*

Chair: *Tyler Bickford, Columbia University*

1:30 Tinkering and Tethering: Children's MP3 Players as Material Culture / Enredando y encadenando: Los reproductores de MP3 de niños como cultura material  
*Tyler Bickford, Columbia University*

2:00 Blasting the Ghetto: Boomboxes and the Spilling Over of Portable Audio / Blasting the Ghetto [A toda maquina al barrio]: Boomboxes y el “derrame” de tecnologías móviles de audio  
*Bill Bahng Boyer, New York University*

2:30 The Co-Motion of Bangkok / La con-moción de Bangkok  
*Benjamin Tausig, New York University*

**3D** **Revolución 2**  
**The Tropical in East Asia: Appropriation, Location, and Circulation of Caribbean and Island Musics / Lo tropical en Asia Oriental: Apropiación, localización, y circulación de la música caribeña e insular**  
*(Sponsored by the Society for Asian Music and the Popular Music Section)*

Chair: *Noriko Manabe, Princeton University*

- 1:30 Dreadlocks and *Dajare*: Localization and Globalization in Japanese Reggae/Dancehall / Con dreadlocks y *dajare*: Localización y globalización en el reggae y el dancehall en Japón  
*Noriko Manabe, Princeton University*
- 2:00 The Place of Genre: Locating Reggae in Taiwan / El lugar del género: Localización de reggae en Taiwán  
*Donald J. Hatfield, Berklee School of Music*
- 2:30 Walking on the Border between Folk and Pop: "*Shima-Uta*," an Okinawan Inspired Song in Argentina. Entre lo folclórico y lo popular: "*Shima-Uta*," una canción de inspiración Okinawense en la Argentina  
*Ana María Alarcón Jiménez, Graduate Center, City University of New York*

**3E** **Insurgentes 3**  
**Musical Borderlands in North India: Social, Sonic, Discursive**

Chair: *Matt Rahaim, St. Olaf College*

Discussant: *Dard Neuman, University of California, Santa Cruz*

- 1:30 The Harmonium in the Margins of India and the West  
*Matt Rahaim, St. Olaf College*
- 2:00 At the Crossroads of Sitar Performance and Sitar Production in 20th-Century Lucknow  
*Max Katz, College of William and Mary*
- 2:30 Singing Between the Head and the Heart: Ambivalent Stereotypes of Muslims in the Musical Play *Katyar Kaljat Ghusli*  
*Justin Scarimbolo, University of California, Santa Barbara*

**3F** **Insurgentes 4**  
**Musicólogas/ías Encontradas: Diverse Perspectives on Border Crossings in Contemporary Cuban Music**  
*(Sponsored by the Latin American/Caribbean Section)*

Co-chairs:

*Lara E. Greene, Florida International University*  
*Rebecca Bodenheimer, University of California, Berkeley*

- 1:30 ¡*Olé asere!* Cuban-Flamenco Hybridities  
*Susan Thomas, University of Georgia*
- 2:00 Reggaetón and Timba in Cuba's Contemporary Dance Music Scene / Reggaetón y timba en la contemporánea escena musical cubana  
*Neris González, Centro de Investigación y Desarrollo de la Música Cubana, Cuba*
- 2:30 Strategic Hybridity: A Consideration of Recent *Timba* Productions in Miami  
*Lara E. Greene, Florida International University*
- 3:00 Localizing Hybridity: Rumba Innovations and the Politics of Place  
*Rebecca Bodenheimer, University of California, Berkeley*

**3G** **Insurgentes 5**  
**Beyond Westernization: Southeast Asian Appropriations of the Romantic Pop “Ballad” in Transnational Perspective**

Chair: *R. Anderson Sutton, University of Wisconsin, Madison*  
 Discussant: *Ethan Lechner, University of North Carolina*

1:30 Music and the Muslim Separatist Movement: Magindanaon Songs of Love and Rebellion during Martial Law in the Philippines  
*Mary Talusan, Tufts University*

2:00 “Myself, I simply accept all.” Fatalism, Social Status, and Toraja Power Ballads  
*Andy Hicken, University of Wisconsin, Madison*

2:30 An “Old Recipe” Put to New Use: The Indonesian Sufi Devotional Pop Ballad  
*Dorcinda Knauth, University of Pittsburgh*

**3H** **Insurgentes 6**  
**1:30 – 3:30 pm Film Session**  
***The Warriors of the Sun / Los Guerreros del Sol***

Cancelled

**3I** **Insurgentes 7**  
**Periodicity and Comparative Temporalities / Periodicidad y temporalidades comparativas**

Chair: *Michael S. Tenzer, University of British Columbia, Canada*

Discussants: *Michael S. Tenzer, University of British Columbia, Canada*  
*John Roeder, University of British Columbia, Canada*

1:30 Coordinated Asynchrony: Conflicting Temporalities / Asincronía coordinada: Temporalidades conflictivas  
*Benjamin Brinner, University of California, Berkeley*

2:00 Musical Markers of American Pop in Shakira and RBD / Las marcas de la música popular americana en Shakira y RBD  
*Robin Attas, University of British Columbia, Canada*

2:30 Refining Concepts of Repetition Through Comparative Musical Analysis / Refinando conceptos de repetición a través de análisis musical comparativo  
*Leslie Tilley, University of British Columbia, Canada*

**3J** **Gran Insurgentes**  
**Cultural Reproduction for Sustainable Development**

Chair: *Chad Hamill, Northern Arizona University*

1:30 International Politics and Intangible Heritage: UNESCO, Religion, and the Brazilian *Samba de Roda*  
*Michael Iyanaga, University of California, Los Angeles*

2:00 – 3:30 pm **Lecture / Workshop**  
*Samba-de-roda and Candomblé Rhythms*  
*João Junqueira, University of Colorado at Boulder*

3:45 – 5:15pm Thursday, Session 4

**4A Reforma 1**  
**Eretz Tropit Yafah (A Beautiful Tropical Land): Jews, Music, and the Latin American/Caribbean Experience**  
*(Sponsored by the Jewish Music SIG)*

Chair: *Judah Cohen, Indiana University*

3:45 *Matok hatapuach: Soundscapes and Nostalgia in Israeli Folk Music*  
*Alfredo C. Colman, Baylor University*

4:15 *Between Diaspora and New Homeland: Jewban Musicians' Challenges in Miami*  
*Mitsuko Kawabata, Indiana University*

4:45 *Layers of Musical Heritage: The Production of Caribbean Jewish Liturgical Sound*  
*Judah Cohen, Indiana University*

**4B Reforma 2**  
**Crossing Over: On Style, Race, and Form in Afro-Cuban Drumming**

Chair: *David Font-Navarrete, York University, Canada*

3:45 *Jola Bougarabou and Cuban Güarapachanguero: Towards a Theory of Open Forms in Two Virtuoso Dance Drumming Styles*  
*David Font-Navarrete, York University, Canada*

4:15 *Crossing Over: Afro-Cuban Religious Musicians as Innovators of Popular Music*  
*Kenneth Schweitzer, Washington College*

4:45 *Crossing Diaspora's Borders: Musical Roots Experiences and the Euro-American Presence in Afro-Cuban Religious Music*  
*Nolan Warden, University of California, Los Angeles*

**4C Revolución 1**  
**Race, Empire, and the Singing Body**

Chair: *Angeles Sancho-Velázquez, California State University, Fullerton*

3:45 *Science, Race, and the Singing Body: Voice Culture in the Nineteenth Century*  
*Scott Carter, University of Wisconsin, Madison*

4:15 *"Del cante jondo": Race, Voice and Nation in the Work of Manuel de Falla and Federico García Lorca*  
*Anna Reidy, New York University*

4:45 *"A Reformer in the Garb of a Singer:" Music in the Discourse of National Identity in Colonial Egypt*  
*Tess J. Popper, University of California, Santa Barbara*

**4D Revolución 2**  
**3:45 – 5:15 Lecture / Workshop**  
**Garibaldi Plaza: A Mariachi Sub-culture in Mexico City / La Plaza Garibaldi: Una sub-cultura mariachi en la Ciudad de México**

Chair: *J. Richard Haefler, Arizona State University*

Presenter:  
*Katherine López, Arizona State University*

**4E Insurgentes 3**  
**Did Alan Lomax Invent Applied Ethnomusicology?: Lomax's Encounters with Media**

*(Sponsored by the Applied Ethnomusicology Section)*

Chair: *Maureen Loughran, American Routes/Tulane University*

3:45 Como Now: Updating the Lomax Model for Today's World of Commercial Music  
*Lester Feder, Independent Scholar*

4:15 A "New" New Deal: Alan Lomax and the Radio Research Project  
*Maureen Loughran, American Routes/Tulane University*

**4F Insurgentes 4**  
**Ethnomusicology, International Development, and Identity Politics**

*(Sponsored by the Applied Ethnomusicology Section)*

Chair: *Svanibor Pettan, University of Ljubljana, Slovenia*

3:45 Applied Ethnomusicology in Slovenia; Activist Ethnomusicology in Canada  
*Svanibor Pettan, University of Ljubljana, Slovenia*  
*Klisala R. Harrison, Columbia University*

4:15 Songs of Mobility and Belonging: Gender, Spatiality, and the Local in Southern Africa's Transfrontier Conservation Development  
*Angela M. Impey, School of Oriental and African Studies, University of London, UK*

4:45 Creating Something Out of Nothing: The Office of Inter-American Affairs Music Committee (1940/1) and the Inception of a Policy for Musical Diplomacy  
*Jennifer Campbell, Central Michigan University*

**4G Insurgentes 5**  
**Music and/as Resistance**

Chair: *Gavin Douglas, University of North Carolina, Greensboro*

3:45 Medios de comunicación, medios de resistencia musical: Radio Insurgente la voz de los sin voz / Media Outlets, Outlets for Musical Resistance: Rebel Radio, the Voice of Those Without Voice  
*Tannya Fabiola Peralta Hernández, Universidad Nacional Autónoma de México*

4:15 Resistance through Revival: The Politics of *Kapa Haka*  
*Lauren E. Sweetman, New York University*

4:45 *P'ungmul*, Politics, and Protest: Drumming during South Korea's Democratization Movement / *P'ungmul*, la política y protesta: la percusión durante el movimiento democrático en Corea del Sur  
*Katherine In-Young Lee, Harvard University*

**4H Insurgentes 6**  
**3:45 – 5:15 pm Roundtable**  
***Los Voladores*: Exploring the Music, Dance, and Symbolism of a Living Legend**

Session will continue with presenter, film demos, and audience interaction

Chair: *W. Gerard Poole, The Society for the Study of Music, Ritual, and Experience*

**4I Insurgentes 7**  
**Mexican Musics in the United States**

Chair: *James R. Ruchala, Brown University*

- 3:45 Migrant Music Making in the Borderlands of the *Nuevo South*  
*Daniel S. Margolies, Virginia Wesleyan College*
- 4:15 Building Community and Identity Through Mexican Music – The  
 Confluence of Mariachi, Norteño, Vallenato, and Cumbia among  
 Central American Immigrants in Massachusetts and Maryland  
*Clifford Murphy, Maryland State Arts Council*
- 4:45 Mexican Music as Roots Music  
*James R. Ruchala, Brown University*

**4J Gran Insurgentes**  
**3:45 – 5:15 pm Film Session**  
*Beautiful Journey: Daisy Stri dartzse Demientieff*

Chair and Presenter: *Maria Williams, University of New Mexico*

**4:00 – 5:00 pm Juárez, Booth 10**  
**RILM Book Release Reception**

**5:30pm – 12 midnight Thursday, Evening Block**

**5:30 – 10:00 pm Buses circulate continuously between Hotel  
 Meliã and the Museo Nacional de Antropología / National  
 Museum of Anthropology**

**6:00 – 10:00 pm Museo Nacional de Antropología  
 Bienvenida / Welcome Reception**

**6:00 – 6:45 pm Auditorio Fray Bernardino de Sahagún  
 First-Time Attendees and New Members Welcome**

**7:00 – 7:30 pm Auditorio Jaime Torres Bodet  
 Official Opening Ceremony**

*Francisco Barriga, Assistant Director of the Museo Nacional de  
 Antropología, Mexico*

*Guillermo Contreras Arias / Brenda Romero, SEM LAC & PC Chairs  
 Deborah Wong, SEM President 2007 - 2009*

**7:30 – 8:30 pm Visits to Museum Galleries**

**8:30 – 10:00 pm General Reception, Drinks and Food**

**10:00 pm Last buses leave museum**

**Hotel Meliã:**

**9:30 – 10:30 pm Insurgentes 6**  
**SEM Liaisons to Other Societies**

**9:30 – 11:30 pm Insurgentes 3**  
**Latin American/Caribbean Music Section**

**Association for Chinese Music Research Insurgentes 4**

**10:00 pm – 12:00 am Insurgentes 5**  
**Society for Arab Music Research**

**7:00 – 8:15am**      **Friday, Morning Block**

**7:00 – 4:00 pm**      **Registration**                      **Mezzanine**

**7:00 – 8:00 am**      **SEM Chapters**                              **Insurgentes 1**

**7:00 – 8:00 am**  
**Careers and Professional**  
**Development Committee**                      **Alameda 4 & 5**

**7:00 – 8:15 am**                                      **Alameda 3**  
**Section on the Status of Women Book Reading**  
**(Coffee, tea, and juice compliments of SSW)**

**8:30 – 10:30 am**      **Friday, Session 5**

**5A**    **Reforma 1**  
**8:30 – 10:30**                      **Roundtable**  
**Theorizing Sound Writing II: Modes of Listening**

Chair: *Jonathan Shannon, Hunter College, City University of New York*

Presenters: *Gage Averill, University of Toronto, Canada*  
*Martin Daughtry, New York University*  
*Deborah Kapchan, New York University*  
*Carol Muller, University of Pennsylvania*  
*David Samuels, New York University*  
*Jason Stanyek, New York University*

**5B**    **Reforma 2**  
**Babylons, Motherships, Nightclubs: Sound, Space, and Time in**  
**the City**

Chair: *Patrick Burke, Washington University, St. Louis*

Discussant: *Josh Kun, University of Southern California*

8:30      "*Chilanga Banda*": The Megalopolis and the Urban Idioms of  
Café Tacvba / *Chilanga banda*": La megalópolis y los idiomas  
urbanos de Café Tacvba  
*Ana Sánchez-Rojo, University of Texas, Austin*

9:00      Big City Nights: "Going Out" as Survival in Mexico City and New  
York City  
*Kate Levitt, University of California, San Diego*

9:30      A Walk with God Through the City: Gospel Rap, Urban Rapture,  
and Geographies of Conversion  
*Christina Zanfagna, University of California, Los Angeles*

**5C**    **Revolución 1**  
**Jewish Music and Its Others in the Southern Mediterranean**  
*(Sponsored by the Jewish Music SIG)*

Chair: *Philip V. Bohlman, University of Chicago*

8:30      From Andalusia to Oran to Marseille – Jewish Musicians and the  
"Musique Orientale" Algeria  
*Tony Langlois, Mary Immaculate College, University of Limerick,*  
*Ireland*

9:00      Telling Tales: How Musical Aesthetics Show Cultural Differences  
among Jews in Istanbul  
*John Morgan O'Connell, Cardiff University, UK*

9:30      Performing the City: Sound, Place and Identity in Jerusalem  
*Abigail Wood, School of Oriental and African Studies, University*  
*of London, UK*

**5D** **Revolución 2**  
***La noche de los mayas* de Silvestre Revueltas y la industria cultural / Silvestre Revueltas's *La noche de los mayas* and Cultural Industry**

Chair: *Eugenio Delgado Parra, Centro Nacional de Investigación, Documentación e Información Musical, Mexico*

Discussant: *Leonora Saavedra, University of California, Riverside*

8:30 Dirigiendo al ritmo de tambores: de señales de identidad a comodidades de la cultura / Conducting to the Rhythm of Drums: From Markers of Identity to Cultural Commodities  
*Roberto Kolb, Escuela Nacional de Música, Universidad Nacional Autónoma de México*

9:00 La noche de los mayas: su fortuna crítica y su difusión en el mercado discográfico y en las salas de concierto / *La noche de los mayas*: Critical Reception and Diffusion in the Discographic Market and Concert Halls  
*Leticia Soto, University of California, Los Angeles*

9:30 “Las tendencias estéticas e ideológicas de Silvestre Revueltas y *La noche de los mayas* / The Aesthetic and Ideological Tendencies of Silvestre Revueltas and *La noche de los mayas*”  
*Eugenio Delgado Parra, Centro Nacional de Investigación, Documentación e Información Musical, Mexico*

**5E** **Insurgentes 3**  
**Multiple Takes on the African Diaspora in the Americas**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *T.M. Scruggs, University of California at Davis, Hemispheric Institute on the Americas*

8:30 Musical “*Café con leche*”: Music of the African Diaspora in Supposedly Non-racist Venezuela  
*T.M. Scruggs, University of California at Davis, Hemispheric Institute on the Americas*

9:00 Los Ararás en Cuba, dos siglos después / The Ararás in Cuba Two Centuries Later  
*Miguel Angel García, Universidad de Sevilla, España*

9:30 Music, "Race" and Nation in the Port of Veracruz, Mexico  
*Hettie Malcomson, Cambridge University, UK*

10:00 When Vocables Become Language: Transatlantic *Bata* Vocables as Identity Markers  
*Amanda Villepastour, The Musical Instrument Museum, Phoenix*

**5F** **Insurgentes 4**  
**8:30 – 10:30 am Roundtable**  
***Dancing across Borders, New Dance Ethnography in Greater Mexico***

Chair: *Brenda M. Romero, University of Colorado at Boulder*

Presenters: *Adriana Cruz Manjarrez, Universidad de Colima, Mexico*  
*Chris Goertzen, University of Southern Mississippi*  
*Olga Nájera-Ramírez, University of California, Santa Cruz*  
*Alberto Zárate Rosales, Universidad Autónoma de la Ciudad de México*

**5G** **Insurgentes 5**  
**Re-Imagining Nation and Region: Music of Central America and Its Margins**

Chair: *Melissa González, Columbia University*

- 8:30 The Marimba's Feminine Voice: The Place of All-Female Marimba Ensembles in Guatemala's National Discourse  
*Andrés Amado, University of Texas, Austin*
- 9:00 Isthmian Imaginaries: Panamanian Cultural Policy Development and the Making of *Música Típica*  
*Melissa González, Columbia University*
- 9:30 The Limits of National Identity, or “Contramarea,” a Tragic Song of Love on the Border between Costa Rica and Nicaragua  
*Tania Camacho, University of Texas, Austin*
- 10:00 Musical Regionalism, Nationalism and Ethnic Politics in Post-Revolutionary Nicaragua  
*Amanda G. Minks, University of Oklahoma*

**5H** **Insurgentes 6**  
**Interdependence and Independence in South Asian Genre Cultures**

Chair: *Matthew Allen, Wheaton College*

Discussant: *Gordon Thompson, Skidmore College*

- 8:30 Private Albums in the Public Sphere: Decoding Indipop Music Videos  
*Peter Kvetko, Salem State College*
- 9:00 British Bangladeshi Popular Music as a Parallel Subculture  
*Nilanjana Bhattacharjya, Colorado College*
- 9:30 Stable Instability: Fusion and Genre in South India  
*Niko Higgins, Columbia University*

**5I** **Insurgentes 7**  
**Carving Out and Shaping Centers and Peripheries: Constructions of Mexicanness through Tradition and Folklore**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *Ruth Hellier-Tinoco, University of Winchester and University of California, Santa Barbara*

- 8:30 Tourism, Transmission and Mexicanness: The Legacy of Nicolás Bartolo Juárez of Lake Pátzcuaro  
*Ruth Hellier-Tinoco, University of Winchester and University of California, Santa Barbara*
- 9:00 “¡Sigá el Huapango! ¿con canción ranchera?”: Conflicting Definitions of *Huapango/Huapangueada* through Genre Selection  
*Kim Carter Muñoz, University of Washington*
- 9:30 “*Fuimos nubes que el viento apartó*” / “We Were Clouds that the Wind Parted”: Regional Tradition and Mexican *música norteña* in Aisén, Chile  
*Gregory Robinson, George Mason University*

**5J** **Gran Insurgentes**  
**8:30 – 10:30 Roundtable**  
**Visualizing Music: A Discussion on the Role of Audio-Visual in Ethnomusicology**

Chair: *Ruth Stone, Indiana University*

Presenters: *Shalini R. Ayyagari, Dartmouth College*  
*Andrea Emberly, University of Washington*  
*Robert Garfias, University of California, Irvine*  
*Ruth Stone, Indiana University*

10:45am – 12:15pm

Friday, Session 6

**6A** **Reforma 1**  
**Listening As Social Technology: Ethnographies of New Media**  
*(Sponsored by the Sound Studies SIG)*

Chair: *Justin Burton, Rider University*

- 10:45 Rhythm Heaven: Cultural Nationalism, Desiring Bodies, and Videogame Play  
*Miki Kaneda, University of California, Berkeley*
- 11:15 Big Apple, Little Apple: The iPod and Contested Identity in New York  
*Justin Burton, Rider University*
- 11:45 From Jamaica to the World: Social Technology and Musical Identity in Jamaican Music Studios  
*Larisa Mann, University of California, Berkeley*

**6B** **Reforma 2**  
**New Perspectives on Festival Music in Latin America: Cultural Policy and the Manipulation of Local, National, and Transnational Senses of Place and Belonging**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *Gage Averill, University of Toronto, Canada*

- 10:45 Cultural Policy from Below: The Making of Music, Dance, and Locality in Dominican Carnival  
*Sydney Hutchinson, Berlin Phonogram Archive, Germany*
- 11:15 “Joga Bonito Pelo Mundo”: Curumin and Transnational Brasilidade in the 2006 World Cup  
*Kariann Goldschmitt, Colby College*
- 11:45 *En diálogo*: Cuban Cultural Exchanges: Negotiating the Local within the International  
*Marysol Quevedo, Indiana University*

**6C**  
**Music Learning and Transmission**

Revolución 1

Chair: *Andrea Emberly, University of Washington*

- 10:45 Giving Voice to the Past: Negotiating Tradition and Innovation in the Sacred Harp Community  
*Jessamyn Doan, University of Pennsylvania*
- 11:15 Relaciones intergeneracionales y aprendizaje musical en el sur de los Andes colombianos: ¿socialización y transmisión cultural? / Intergenerational Relationships and Musical Learning in the Southern Colombian Andes: Socialization and Cultural Transmission?  
*Carlos Miñana, Universidad Nacional de Colombia*
- 11:45 Musical Bodies in Bali  
*Ellen Koskoff, Eastman School of Music, University of Rochester*

**6D** **Revolución 2**  
**Traducción y recontextualización (II): Casos de estudio en Suramérica / Translation and Recontextualization (II): Case Studies from South America**

Chair: *Christian Spencer, Universidad Nova de Lisboa - Universidad Complutense de Madrid, España*

- 10:45 Músicos blancos, sonidos negros. Redes identitarias en la apropiación urbana de la música tradicional del sur del Pacífico colombiano / White Musicians, Black Sounds: Identity Networks in the Urban Appropriation of the Traditional Music of the Southern Colombian Pacific Coast  
*Oscar Hernández, Pontificia Universidad Javeriana, Bogotá, Colombia*
- 11:15 El “folklore pampeano” y la construcción de identidades no-centrales en el interior de la Argentina / “Pampeano Folklore” and the Construction of Noncentral Identities in the Argentine Interior  
*Ana María Romaniuk, Conservatorio Superior de Música Manuel de Falla, Argentina*
- 11:45 Lógicas comunitarias, sujetos contra hegemónicos: La nueva cueca urbana chilena y la recuperación de la memoria histórica de la cultura popular / Communal Logic, Counter Hegemonic Subjects: The New Chilean Urban Cueca and the Recuperation of the Historical Memory of Popular Culture  
*Christian Spencer, Universidad Nova de Lisboa, Portugal and Universidad Complutense de Madrid, España*

**6E** **Insurgentes 3**  
**In Defense of Heritage: Challenging Exscription**

Chair: *Denise Steumpfle, Indiana University*

- 10:45 Music and "Empire Rollover": Indian Ocean Case Studies Regarding Diego García and Seychelles  
*Jerry Wever, Spelman College*
- 11:15 Canadian Compositions for *Katajjaq* Players: Exscribing First Nations Voices  
*Dylan Robinson, University of Sussex, UK / University of Victoria, Canada*
- 11:45 Defending One's Own Cultural Heritage: Indian Musicological Writing in the Wake of British Orientalism / Defendiendo la herencia cultural propia: escritura musicological en la India durante el orientalismo británico  
*Diana Brenscheidt, Institute for Advanced Study in the Humanities, Essen / University of Cologne, Germany*

**6F** **Insurgentes 4**  
**Marginal Access and Music-cultural Identities**

Chair: *Marina Alonso Bolaños, Instituto Nacional de Antropología e Historia, Mexico*

- 10:45 *El Candombe*: Afro-Musical Agency in the River Plate / El Candombe: Agencia Afro-musical en el Río de la Plata  
*Sakinah Davis, Spelman College and University of Cincinnati*
- 11:15 Other Modernities: The Renovation of Afro-Dominican Religious Music / Otras modernidades: La renovación de música religiosa afro-dominicano  
*Daniel Piper, Brown University*

**6G** **Insurgentes 5**  
**10:45am – 12:15pm Roundtable**  
**Crossroads Project: SEM and Diversity**  
*(Sponsored by the Crossroads Project on Diversity, Difference, and Underrepresentation)*

Chair: *Steven Loza, University of California, Los Angeles*

Presenters: *Lei Ouyang Bryant (Co-Chair Crossroads Project), Skidmore College*  
*Patricia Campbell, University of Washington*  
*Lester Monts, University of Michigan*  
*Steven Loza (Co-Chair Crossroads Project), University of California, Los Angeles*  
*Boden Sandstrom, University of Maryland*  
*Amy Stillman, University of Michigan*

**6H** **Insurgentes 6**  
**Indigenous Contexts, Repertoires, and Social Meanings in Brazil and Mexico**

Chair: *Chris Goertzen, University of Southern Mississippi*

10:45 **Sonidos del Rafue: Función de la música en una comunidad Uitoto del Amazonas / Sounds of Rafue: Function of Music in an Amazonian Uitoto Community**  
*Marcela García, Escuela Nacional de Música, Universidad Autónoma de México*

11:15 **Sons, ações e performances das entidades femininas do culto da Jurema (Pernambuco, Brasil) / Sounds, Actions, and Performances of Feminine Entities of the Jurema Cult (Pernambuco, Brazil)**  
*Laila Rosa, Universidade Federal da Bahia/Fundação Pierre Verger, Brazil*

11:45 **Encountering Indigeneity: Mexico City Virgen de Guadalupe Basilica Celebrations**  
*Candida Jaquez, Scripps College*

**6I** **Insurgentes 7**  
**Circulating Repertoires I**

Chair: *Eric Hung, Rider University*

10:45 **Reggaetón and Salsa – Musical Cultivations of Pan-latino Identity in the United States / Reggaetón y Salsa – Promoción de la identidad pan-latina en Estados Unidos a través de la música**  
*Kim Kattari, University of Texas, Austin*

11:15 **Hucklebucking across the Atlantic: Irish Showbands in Ireland, in Diaspora, and in Dialogue**  
*Rebecca S. Miller, Hampshire College*

**6J** **Gran Insurgentes**  
**Gender Contradictions**

Chair: *David Novak, University of California, Santa Barbara*

10:45 **A Lullaby for Africanness: Popular Music, Gender, and Swahili Cultural Identity**  
*Andrew Eisenberg, Stony Brook University*

11:15 **What do Men Sing in "the Women's Kingdom"? Matriarchal Culture and Gender Equality among the Mosuo**  
*Chia-Yu Joy Lu, Wesleyan University*

11:45 **"I'm Ugly but I'm Trendy:" Funkeiras in Rio de Janeiro**  
*Patricia Vergara, University of Maryland*

## 12:30 – 1:30 pm Friday, Lunch Block

Society for Asian Music	Revolución 1
SIG for European Music	Revolución 2
SIG for Jewish Music	Insurgentes 1
Section on the Status of Women	Insurgentes 3
Applied Ethnomusicology Section	Insurgentes 4
Publications Advisory Committee	Insurgentes 5
Ethics Committee	Insurgentes 6
Medical Ethnomusicology SIG	Insurgentes 7
SIG for the Music of Iran and Central Asia	Gran Insurgentes
EVIA Digital Archive Project	Alameda 3

## 12:30 – 2:30 pm SEM Council

Alameda 4 &amp; 5

## 1:30 – 3:00pm Friday, Session 7

7A Alameda 2  
North American Indians in Contemporary SoundscapesChair: *Victoria Lindsay Levine, Colorado College*1:30 Crossing Over: Christian and Indigenous Identity on the Nez Perce Reservation  
*Chad Hamill, Northern Arizona University*2:00 “It’s Lonesome, It’s Lonesome”: Imprisonment and Liberation in Fort Sill Apache Song  
*T. Chris Aplin, University of California, Los Angeles*2:30 One Hundred Years Later: The “Indian” Indianist Movement of the Twenty-first Century  
*James E. Cunningham, Florida Atlantic University*7B Revolución 1  
Performing the “Hot” and “Wicked” in EuropeChair: *Salwa El-Shawan Castelo-Branco, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal*1:30 *Heiße Waren* [Hot Commodities]: Blackness and Musical (African) Americanization in “Aggro Berlin”  
*J. Griffith Rollefson, University of Wisconsin, Madison / Chapman University*2:00 Cultural Policy, Danish Subjectivities, and the Boundaries of *Rytmask Musik*  
*Leslie C. Gay, Jr., University of Tennessee*2:30 Wicked Jazz Sounds: Amsterdam's Cosmopolitan and Mixed-Mediated Jazz Collectivity  
*Kristin A. McGee, University of Groningen, Netherlands*

**7C** **Revolución 2**  
**Migrated Musics: Exploring African Identities Across Borders**

Chair: *Suzanne Wint, University of Chicago*

- 1:30 African Choral Modernity and the Micro-migrations of Joshua Pulumo Mohapeloa  
*Christine Lucia, University of Stellenbosch, South Africa*
- 2:00 Migrated Music, Transnational Identity: Yorùbá Influence on Drumming Traditions at Oyotunji Village, South Carolina  
*Colin Townsend, University of South Carolina*
- 2:30 From Migration to Generation: Kampala (Uganda) in the Global Classical Network  
*Suzanne Wint, University of Chicago*

**7D** **Insurgentes 3**  
**UNESCO, Intangible Cultural Heritage, and the Redefinition of Heritage**

Chair: *Javier León, Indiana University*

- 1:30 The Bored and the Charismatic in *nha nhac* and *nha tai tu*:  
 Routinization, Creativity and Mimesis in Contemporary  
 Vietnamese Traditional Music  
*Alexander M. Cannon, University of Michigan*
- 2:00 The Armenian *Duduk* and the Impact of Cultural Policy from  
 Soviet Times to Present Day / El duduk armenio y el impacto de  
 la política cultural desde la época soviética hasta el presente  
*Jonathan McCollum, Armenian Library and Museum of America*
- 2:30 Cultural Memory and Intangible Heritage in the Dominican  
 Republic  
*Karoline Bahrs, University of Pittsburgh*

**7E** **Insurgentes 4**  
**Mapping Gesture and Meaning**

Chair: *Sarah Morelli, University of Denver*

- 1:30 Melodies for the Unseen: Exploring Musical Events in Trance  
 Possession Rituals of Morocco  
*Maisie Sum, University of British Columbia, Canada*
- 2:00 3D Notation in Music and Dance Scholarship  
*June Lam, The University of British Columbia, Canada*
- 2:30 Energetic Shaping in Spanish *Flamenco*: Movement Analysis and  
 Music  
*Steven K. Mullins, University of Colorado at Boulder*

**7F** **Insurgentes 5**  
**1:30 – 3:00 Roundtable**  
**Alternativas etnomusicológicas en la cercana vecindad de  
 Estados Unidos / Alternative Ethnomusico-logics in the  
 Neighborhood Near to the United States**

Chair: *Daniel E. Gutiérrez Rojas, Instituto Nacional de Antropología e Historia, Mexico*

Presenters: *Patricia J. García López, Pasatono*  
*Daniel E. Gutiérrez Rojas, Instituto Nacional de Antropología e Historia, Mexico*  
*Montserrat Palacios Prado, Independiente / Independent Scholar, Mexico*  
*Rolando A. Pérez Fernández, Escuela Nacional de Música, Universidad Nacional Autónoma de México*  
*Carlos Ruíz Rodríguez, Instituto Nacional de Antropología e Historia, Mexico*

**7G** **Insurgentes 6**  
**Ethnomusicological Histories and Contemporary Expressions in the Son Jarocho: Identities, Traditions, and Renewals / Historias etnomusicológicas y expresiones contemporáneas en el son jarocho: identidades, tradiciones y renovaciones**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *Randall Kohl, Universidad Veracruzana, Mexico*

- 1:30 *Ecos de “La Bamba”. An Ethnomusicological History of the Veracruz Son Jarocho, 1946-1959 / Ecos de “La Bamba”. Una historia etnomusicológica sobre el son jarocho de Veracruz, 1946-1959*  
*Randall Kohl, Universidad Veracruzana, Mexico*
- 2:00 *Music and the Mexico / United States Border: The Changing Face of the Mexican Son Jarocho*  
*Jorge Herrera, University of California, Los Angeles*
- 2:30 *Bridging Past and Present: Jarocho Ethos, Identity, and Tradition at the Encuentro de Jaraneros [Jaranero Gathering] in Tlacotalpan, Veracruz*  
*Raquel Paraíso, University of Wisconsin, Madison*

**7H** **Insurgentes 7**  
**Ecomusicological Perspectives**

Chair: *John Murphy, University of North Texas*

- 1:30 *Territorialidades Nomades: uma perspectiva comparada / Nomadic Territorialities: A Comparative Perspective*  
*Rosângela R. Pereira de Tugny, Universidade Federal de Minas Gerais, Brazil*
- 2:00 *Class, Climate, and Canção: Forró Music and Drought in Ceará, Brazil*  
*Michael Silvers, University of California, Los Angeles*
- 2:30 *Land Management, Musical Instrument Construction, and Evolving Local Sounds: Ecology and Instrument-making Industries in South, East and Central Asia*  
*Jennifer C. Post, Musical Instrument Museum, Phoenix*

**7I** **Gran Insurgentes**  
**When East Meets West and South Meets North: Mapping Real and Imaginary Musical Borderlands in the Balkans**

Chair: *Alma Bejtullahu, Institute Pjeter Bogdani, Macedonia*

- 1:30 *YUROPE: Sounding Mobility and Dislocation in Serbia*  
*Ana Hofman, Scientific Research Centre of Slovenian Academy of Sciences and Arts, Slovenia*
- 2:00 *Beyond Nation? A Thrice-Told Tale from Bulgaria's Postsocialist Soundstage*  
*Donna Buchanan, University of Illinois, Urbana-Champaign*
- 2:30 *The Antiheroes of the Anti-world: Hip-hop as an Alternative Means of Establishing Social Control in Borderlands*  
*Alma Bejtullahu, Institute Pjeter Bogdani, Macedonia*

**7J** **Alameda 3**  
**1:30 – 3:00 Film Session**  
***Sones de a pie y a caballo / Standing Sones and Sones on Horseback***

Chair: *Mariana de Jesús Vargas Mendoza, Universidad Autónoma de Tamaulipas, Mexico*

Presenters: *Mariana de Jesús Vargas Mendoza, Universidad Autónoma de Tamaulipas, Mexico*  
*María del Carmen Vergara de los Ríos, Universidad Autónoma de Tamaulipas, Mexico*  
*José Edgar Zaragoza Loya, Universidad Autónoma de Tamaulipas, Mexico*

**3:15 – 11:00pm** *Friday, Evening Block*

**3:15 – 5:00 pm** Reforma  
*General Membership Meeting*

**5:15 – 6:45 pm** Charles Seeger Lecture Reforma  
*Simultaneous translation into Spanish provided*

**Acoustemologies**  
*Steven Feld, Distinguished Professor of Anthropology and Music, University of New Mexico and Professor of Music Anthropology, University of Oslo*

**7:00 – 8:30 pm** *SEM Banquet* Revolución

**9:00 – 11:00 pm** *Concert* Reforma  
**Indigenous Music of Mexico / Música indígena del México Profundo**

**Evening Hosts:** *Guillermo Contreras Arias / Brenda Romero*

**7:00 – 10:00am** *Saturday, Morning Block*

**7:00 – 8:15 am** Revolución 2  
*Alexander Street Press Breakfast*

**7:00 – 8:00 am** Alameda 5  
**Education Section Business Meeting**

**8:00 – 10:00 am** Education Section Forum Alameda 5

## 8:30 – 10:30am Saturday, Session 8

**8A** **Revolución 1**  
**Female Masculinities in Cross-Cultural Perspective**  
*(Sponsored by the Section on the Status for Women and the Gender and Sexualities Taskforce)*

Chair: *Henry Spiller, University of California, Davis*

8:30 "You Gotta Have Faith": Popular Music, "Inappropriate" Bodies, and Authenticity in North American Drag Kinging  
*Rachel Devitt, University of Washington*

9:00 Looking Beautiful and Sounding Hip: Transforming Male Role Performance in Taiwanese Opera  
*Pattie Hsu, University of California, Berkeley*

9:30 Redefining Gender Through Male-Style Dance in Reformation Era East Java  
*Christina Sunardi, University of Washington*

10:00 Flirting with *Kebyar*: The Intrigue of Dynamic Gender in Balinese Dance  
*Sonja Downing, Lawrence University*

**8B** **Insurgentes 1**  
**Intercambios Transfronterizos / Transborder Exchanges: Toward a Chican@ Ethnomusicology**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *Estevan Azcona, University of Houston*

8:30 *Chicanos en las Américas: Protest Song in the Borderlands of Social Movements / Chicanos en las Américas: La canción de protesta en las fronteras de los movimientos sociales*  
*Estevan Azcona, University of Houston*

9:00 *¡Qué suene el son!: Huapango Arribeño as Social History / ¡Qué suene el son!: Huapango arribeño, un proceso de historia social*  
*Alex E. Chávez, University of Texas, Austin*

9:30 Is That Mariachi Singing in English?: Chicana/o Influences on Mariachi Music / ¡Oye! ¿Está cantando en inglés ese mariachi?: La influencia chicana sobre la música del mariachi  
*Russell Rodríguez, University of California, Santa Barbara*

**8C** **Insurgentes 2b**  
**Reinvention, Rejuvenation, and Revival: Uses of Cultural Memory in Contemporary South Asian Music and Dance**

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

8:30 Reinvention or Restoration? Placing *Kathak* Dance in India's Nationalist Revival  
*Margaret E. Walker, Queen's University, Kingston, Canada*

9:00 Revival or Plagiarism? Remix Controversies in India  
*Jayson Beaster-Jones, Texas A&M University*

9:30 Revivalist Ideologies in Hindi Film's Folk Songs  
*Natalie R. Sarrazin, The College at Brockport, State University of New York*

10:00 Djembe Alongside Sarangi - Musical Instruments in Today's Nepal  
*Pirkko Moisala, Helsinki University, Finland*

**8D** **Insurgentes 3**  
**Sonic Mediation and Studio Technology**  
*(Sponsored by the Popular Music Section)*

Chair: *Alex Perullo, Bryant University*

Discussant: *Louise Meintjes, Duke University*

8:30 Mediated Compositions: Recording Studios and Engineered Performances in Tanzania's Neoliberal Economy  
*Alex Perullo, Bryant University*

9:00 Love Songs and the Global Sound of Pop Romance  
*Jeremy Wallach, Bowling Green State University*

9:30 Production and Circulation at the Speed of Wired Sound: Remixing in North India  
*Paul D. Greene, Pennsylvania State University*

**8E** **Insurgentes 4**  
**Reading the Past in the Present: Multiple Interpretations of African Music**

*(Sponsored by the African Music Section)*

Chair: *Kwasi Ampene, University of Colorado at Boulder*

8:30 Spiritualism, Holism, and Unity in Asante Royal Funeral Music  
*Joseph S. Kaminski, Long Island University, Brooklyn*

9:00 Port of Call Cape Verde: A Discussion of Musical Forms from the Crossroads of the Luso-African Triangle  
*Susan Hurley-Glowa, University of Alaska, Fairbanks*

9:30 The *Odurugya* Flute: Recalling the Past, Articulating Cultural Values and Experience in Akan Court Music  
*Kwasi Ampene, University of Colorado at Boulder*

**8F** **Insurgentes 5**  
**Musical Performance of, against, and with Violence**  
*(Sponsored by the Study of Music and Violence SIG)*

Chair: *Joshua Pilzer, University of Toronto, Canada*

Discussant: *Jonathan Ritter, University of California, Riverside*

8:30 "You are the one at fault!": A Study of Music as a Discursive Practice in Violent Conflicts in Two Sudanese Communities  
*Ellen Hebden, Independent Researcher*

9:00 Partying to Protest: *Henoko* Peace Music Festa and Geographies of Violence in Okinawa, Japan  
*Marié Abe, University of California, Berkeley*

9:30 New Media Platforms for International Debate: Contesting the Political Dimensions of Musical Aesthetics in War-torn Lebanon  
*Rana El Kadi, University of Alberta, Canada*

**8G** **Insurgentes 6**  
**8:30 – 10:30 Roundtable**  
**What Part of “Lost Forever” Don’t You Understand? Issues and Strategies for Integrated Field Documentation and Archiving**

Chair: *Virginia Danielson, Harvard University*

Presenters: *Gregory Barz, Vanderbilt University*  
*Alan Burdette, Indiana University*  
*Laurel Sercombe, University of Washington*  
*Anthony Seeger, University of California, Los Angeles*  
*Virginia Danielson, Harvard University*

**8H** **Insurgentes 7**  
**Disputed Ideals: Music and Dance in Mexico City, 1869–1930 / Ideales en disputa: Música y baile en la Ciudad de México, 1869–1930**

Chair: *Anna Ochs, University of North Carolina, Chapel Hill*

Discussant: *Alejandro L. Madrid, University of Illinois Chicago*

8:30 La música de las pelonas en *Revista de Revistas* (1920-1930) / The Music of the *Pelonas* [*Flappers*] in *Revista de Revistas* (1920-1930)  
*Guadalupe Caro Cocotle, Universidad Nacional Autónoma de México*

9:00 “*Contorsiones lascivas y provocadoras*” [“Lascivious and Provocative Contortions”]: *Cancanomanía* [Cancanomania] and Female Morality in 1869 Mexico City / “*Contorsiones lascivas y provocadoras*”: *Cancanomanía* y la moralidad de mujeres en la Ciudad de México en 1869  
*Anna Ochs, University of North Carolina, Chapel Hill*

9:30 La obra musical de Antonio de Maria y Campos / The Musical Works of Antonio de Maria y Campos  
*Aurea Maya Alcántara, Centro Nacional de Investigación, Documentación e Información Musical, Mexico*

**8I** **Gran Insurgentes**  
**8:30 – 10:30 Roundtable**  
**New Approaches to Teaching Latin American Music**

Chair: *Robin Moore, University of Texas at Austin*

Presenters: *John Koegel, California State University, Fullerton*  
*Cristina Magaldi, Towson University*  
*Daniel Party, Saint Mary's College*  
*Deborah Schwartz-Kates, University of Miami*

**8J** **Alameda 4**  
**Musical Borderlands: Mediating Communities and Musical Expression in Christian Worship**  
*(Sponsored by the Popular Music Section)*

Chair: *Herbert G. Geisler, Concordia University Irvine*

- 8:30 Mediated Sound and Sentiment: "Praise" and "Worship" among Canadian Mennonites  
*Jonathan M. Dueck, Duke University*
- 9:00 The Praise Project: Convergences of African and African American Religious Music in Faith Communities in Prince George's County, Maryland  
*Harold A. Anderson, Bowie State University and Goucher College*
- 9:30 Let's Sing Like Sister Act: Evolution and Development of Gospel Music Communities in Japan  
*Chie Naganuma, University of Minnesota and Akita International University, Japan*
- 10:00 "Asian" or "Global"? Chinese American Identity and Musical Expression in Christian Worship  
*Herbert G. Geisler, Concordia University Irvine*

**10:45 – 12:15pm Saturday, Session 9**

**9A** **Revolución 2**  
**10:45 – 12:15 Plenary\***  
**President's Roundtable**

**Area Studies and Ethnomusicology: Culture/Critique/Community**

Chair: *Deborah Wong, SEM President 2007 - 2009*

Presenters: *Harry Berger, Texas A & M University*  
*Suzanne Cusick, New York University*  
*Martin Daughtry, New York University*  
*T.M. Scruggs, University of California at Davis*  
*Jane Sugarman, City University of New York*

\*Simultaneous translation into Spanish provided.

<b>12:30 – 1:30pm</b>	<b>Saturday, Lunch Block</b>
<b>Long-Range Planning Committee and Development Committee</b>	<b>Revolución 2</b>
Implementation of SEM's Strategic Plan (meeting open to all conference attendees)	
<b>SIG on Irish Music</b>	<b>Insurgentes 1</b>
<b>Student Concerns Committee</b>	<b>Insurgentes 3</b>
<b>South Asian Performing Arts Section</b>	<b>Insurgentes 4</b>
<b>Historical Ethnomusicology SIG</b>	<b>Insurgentes 5</b>
<b>Association for Korean Music Research</b>	<b>Insurgentes 6</b>
<b>Gender and Sexualities Taskforce</b>	<b>Insurgentes 7</b>
<b>Journal Editorial Board</b>	<b>Gran Insurgentes</b>

<b>1:30 – 3:00pm</b>	<b>Saturday, Session 10</b>
<b>10A</b>	<b>Revolución 1</b>
<b>1:30 – 3:00</b>	<b>Workshop</b>
<b>The Three Dimensions of the Argentine Tango: A Case Study in the Pedagogy of Sound, Gesture, and Word</b>	
Co-chairs and Presenters: <i>Kacey Q. Link, University of California, Santa Barbara</i> <i>Kristin Wendland, Emory University</i>	
<b>10B</b>	<b>Revolución 2</b>
<b>1:30 – 3:00</b>	<b>Roundtable</b>
<b>Parenting in the Field: An Ethnomusicology Careers Roundtable</b>	
<i>(Co-sponsored by the Section on the Status of Women, Gender and Sexualities Taskforce, and Latin American/Caribbean Section)</i>	
Chair: <i>Susan Thomas, University of Georgia</i>	
Presenters: <i>Judith Cohen, York University, Canada</i> <i>Denise Dalphond, Indiana University</i> <i>Barbara L. Hampton, Graduate Center and Hunter College, City University of New York</i> <i>Sean Williams, Evergreen State College</i>	
<b>10C</b>	<b>Insurgentes 1</b>
<b>Emerging Nationalist Discourses in Art Music</b>	
Chair: <i>David Hebert, Sibelius Academy, Finland</i>	
1:30	In the Realm of the Uncanny: The Film Music of Takemitsu Toru <i>Kumi Uyeda, University of California, Santa Cruz</i>
2:00	Golijov's Passion and Dudamania: Latin Americans in Classical Music <i>Mina Yang, University of Southern California</i>
2:30	Leo Brouwer and the Creation of the Havana Avant-garde (1962-1970) <i>Elizabeth Batiuk, University of Michigan</i>

**10D  
Social Dimensions of New Media****Insurgentes 3**Chair: *Kiri Miller, Brown University*

- 1:30 The Edge of the Internet: Chilean Music Websites and the International World of Indie Music  
*Shannon Garland, Columbia University*
- 2:00 The Work of Reproduction in the Age of Mechanical Art: Performance Practice and Walter Benjamin's "Aura" in the Context of the Club DJ  
*Sheena Hyndman, York University*
- 2:30 Creative Listening: Playlists, Mixtapes, and the Virtual Ethnography of Virtual Music  
*Jonathan Piper, University of California, San Diego*

**10E  
Performing the Therapeutic: Medical Ethnomusicology in Action**  
(Sponsored by the Medical Ethnomusicology SIG)**Insurgentes 4**Chair: *Gregory Barz, Vanderbilt University*

- 1:30 The Democratic as Therapeutic: Sketching a Democratic Music Therapy Concept in a Rehabilitative *Gamelan* Program for Prisoners  
*Rodrigo Caballero, University of British Columbia, Canada*
- 2:00 Destigmatizing HIV: Music in AIDS Awareness Initiatives in South Africa  
*Laryssa K. Whittaker, University of Alberta, Canada*
- 2:30 Musician Survivors of Breast Cancer: Case Studies in Self-Healing and Advocacy  
*Sarah Schmalenberger, University of St. Thomas*

**10F  
Music on the Frontiers of U.S. Empire****Insurgentes 5**Chair: *Jesse A. Johnston, University of Michigan, Dearborn*

- 1:30 Marches of Empire: John Philip Sousa's Musical Borderlands  
*Katherine M. Brucher, DePaul University*
- 2:00 Songs of Race and Empire During the Philippine-American War  
*Christi-Anne Castro, University of Michigan*
- 2:30 Instilling "True American Spirit": The Culion Leper Colony Band  
*Jesse A. Johnston, University of Michigan, Dearborn*

**10G  
Indigenous Musical De-contextualization and Entextualization in Mexico and Guatemala****Insurgentes 6**Chair: *B. Georgina Flores Mercado, Universidad Autónoma Metropolitana, Iztapalapa, Mexico*

- 1:30 Marimbas in Guatemala - Musical Change and Indigenous Identities / Marimbas en Guatemala - Cambio musical y identidades indígenas  
*Sven Kirschlager, Freie Universität Berlin, Germany*
- 2:00 Cusinela: Cocinando relaciones a través de la música regional wixárika / Cusinela: Cooking Relationships through the Regional Music of the Wixárika  
*Rodrigo de la Mora, Centro de Investigaciones y Estudios Superiores en Antropología Social, Occidente, Mexico*
- 2:30 Rompiendo/creando paradigmas: Rock indígena y el ser indígena en el México del Siglo 21 / Breaking/Creating paradigms: Indigenous Rock and the Indigenous Self in 21<sup>st</sup> Century Mexico  
*Mintzi Martinez-Rivera, Indiana University*

**10H** **Insurgentes 7**  
**Politics of Representation**

Chair: *Daniel Party, Saint Mary's College*

- 1:30 "Los Ilegales" by Los Tucanes de Tijuana: In the Borderline of Utopia and Dystopia / "Los Ilegales" por Los Tucanes de Tijuana: En la frontera de utopia y dystopia  
*Natalia Bieletto Bueno, University of California, Los Angeles*
- 2:00 I Listened and It Made Me Cultured: Parodies of Andean Music in South Park / Escuché y me hizo sentir culturado: Parodias de música andina en South Park  
*Jessie M. Vallejo, University of California, Los Angeles*
- 2:30 A Legacy of Aboriginal/Ukrainian Relations in Canada: Mixed Music?  
*Marcia Ostashevski, University of Regina, Canada*

**10I** **Gran Insurgentes**  
**Identity Construction and Representation**

Chair: *Timothy Cooley, University of California, Santa Barbara*

- 1:30 Representing Identity in Contemporary American Jewish Music  
*Jeff Janeczko, University of California, Los Angeles*
- 2:00 Innovation and Tradition in the Performance of Minority Ethnicity in 21<sup>st</sup>-Century China  
*Man Yang, University of Hawaii, Manoa*
- 2:30 Why *Parai*? Why Shouldn't We Call it Drumset?: Changing Identity among Untouchable (*Dalit*) Drummers of India  
*Zoe Sherinian, University of Oklahoma*

**10J** **Alameda 4**  
**Close Listening: Theory and Analysis**

Chair: *Alexander Stewart, University of Vermont*

- 1:30 The Rhythm of Roots: Temporal Symmetries in Early Country and Blues Recordings  
*Joti Rockwell, Pomona College*
- 2:00 Supergenre, Genre, Subgenre: Mexican *Son* and the *Chilena* Complex / Supergénero, género, subgénero: El son mexicano y el complejo de la chilena  
*Alexander Stewart, University of Vermont*

**3:15 – 11:00pm** **Saturday, Evening Block**

**Excursions / Free Time**

- 3:15 - 4:15 pm** **Insurgentes 6**  
**Journal Editors**
- 3:15 - 4:15 pm** **Insurgentes 7**  
**Crossroads Project on Diversity, Difference, and Underrepresentation**
- 3:15 – 4:45 pm** **Insurgentes 4**  
**Archiving SIG**
- 3:15 – 5:15 pm** **Insurgentes 3**  
**2009 and 2010 Local Arrangements and Program Committees**
- 5:00 – 6:00 pm** **Alameda 4 & 5**  
**Oxford University Press Reception**



**7:00am – 12:15pm Sunday, Morning Block**

- 7:00 – 9:00 am *SEM Council* Alameda 4 & 5
- 8:00 am – 12:15 pm *SEM Board of Directors* President's Suite

**8:30 – 10:30 am Sunday, Session 11**

**11A Revolución 1  
Authentication and Cultural Memory**

Chair: *Anthony Perman, Bowdoin College*

- 8:30 En busca de los orígenes, Autenticidad y etnicidad en las grabaciones de flamenco / In Search of Origins, Authenticity and Ethnicity in *Flamenco* Recordings  
*Javier González Martín, Universidad de Almería, España*
- 9:00 “His-Story, My-Song”: *Antihaitianismo* and *Dominicanidad* in the Songs of the Dominican Republic / “Su cuento, mi canto”: El antihaitianismo y la dominicanidad en las canciones de la República Dominicana  
*Jessica Hajek, University of Illinois, Urbana-Champaign*
- 9:30 “That There Not Pass to the Indies”: Examining the Trans-Atlantic Slave Trade and the Music of Cuba  
*William LeGrand, University of Northern Iowa*
- 10:00 *Ang musikang kastila: the rondalla* in the Philippine national imaginary / *Ang musikang kastila: la rondalla* en el imaginario nacional de Las Filipinas  
*Ricardo D. Trimillos, University of Hawai'i, Manoa*

**11B Revolución 2  
Conflating the Sacred and Profane: Theorizing Present-Day Christian Popular Musical Practices**  
*(Sponsored by the Popular Music Section)*

Chair: *Richard Keeling, Independent Scholar*

Discussant: *Philip V. Bohlman, University of Chicago*

- 8:30 *Lost in the Sound of Separation: Mainstreams and Alternatives at a Christian Rock Festival*  
*Andrew Mall, University of Chicago*
- 9:00 “Disillusioned in the Right Way”: Creating Alternatives to the Worship Music “Mainstream”  
*Monique Ingalls, McMaster University, Canada*
- 9:30 Is Christian Rock an Oxymoron?: Struggling with Longstanding Ideological Tensions Over the Practice of Religion in a Media Age  
*Anna Nekola, Independent Scholar*

**11C Insurgentes 3  
Music, Ethics, and Value**

Chair: *Ryan Skinner, Columbia University*

- 8:30 Fighting About “Cats and Dogs.” Regimes of Value and Artists’ Responsibilities in the Nepali *Dohori* Scene  
*Anna M. Stirr, Columbia University*
- 9:00 Artists, the Nation-State, and the “Use” of Cultural “Value” in Postcolonial Mali  
*Ryan Skinner, Columbia University*
- 9:30 Women’s Songs and Intimate Transgressions in Ukraine’s Government-sponsored Ivana Kupala (St. John’s Eve) Revivals  
*Adriana Helbig, University of Pittsburgh*
- 10:00 Tango Among the Nonprofit Arts  
*Morgan Luker, University of Wisconsin, Madison*

**11D Insurgentes 4**  
**Transatlantic Flows in the Lusophone World / Corrientes**  
**transatlánticos en el mundo lusofónico**

Chair: *Frederick J. Moehn, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal*

- 8:30 Music, “*Mulatismo*,” and Transatlantic Flows in Colonial Minas Gerais  
*Suzel A. Reily, Queens University, Belfast, Ireland*
- 9:00 Shaping Portuguese Identity through Music and Oral History: The *Cavallhada* in Morro Vermelho (Minas Gerais, Brazil)  
*Barbara Alge, Hochschule für Musik und Theater, Rostock, Germany*
- 9:30 The Multiple Cosmopolitanisms of Cape Verde's Expressive Practices: Race and Diaspora in the Lusophone and Creole Atlantic  
*Rui Cidra, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal*
- 10:00 New Dialogues, Old Routes: Emergent Collaborations between Brazilian and Angolan Music Makers  
*Frederick J. Moehn, Instituto de Etnomusicologia, Universidade Nova de Lisboa, Portugal*

**11E Insurgentes 5**  
**Music, Devotion and Morality in Islam: New Issues and Perspectives from the Middle East and Central Asia**

Chair and Discussant: *Tanya Merchant, University of California, Santa Cruz*

- 8:30 Gendered Discourses in the Performance of *Maddoh* in Badakhshan, Tajikistan  
*Shumaila Hemani, University of Alberta, Canada*
- 9:00 Islam and Morality in Music: A New View from Persian Sufi Treatises  
*Ann Lucas, University of California, Los Angeles*
- 9:30 Modern *Nasheed Deeni* for Muslims Amid Globalization  
*Takahiro Aoyagi, Gifu University, Japan*

**11F Insurgentes 6**  
**No somos lo que dicen. / We are not what they say we are.**  
**Transnational and Regional Latina/o Musics as Decolonizing Practices in the (Neo) Colonial Borderlands**

Chair: *Peter J. García, California State University, Northridge*

- 8:30 *Bailando para San Lorenzo / Dancing for San Lorenzo: Nuevo Mexicano Popular Sacred Musics and Ritual Activism in Bernalillo Fiesta Time*  
*Peter J. García, California State University, Northridge*
- 9:00 Music beyond Boundaries: Exploring Choral Religious Music among the Huaves of San Mateo del Mar, Oaxaca, Mexico / Música más allá de las fronteras: Explorando música coral religiosa de los Huaves de San Mateo del Mar, Oaxaca, México  
*Veronica S. Pacheco, University of California, Los Angeles*
- 9:30 The Hammond B3 Organ: Development of the “Chicana/o Sound” in California during the Late 1960’s and 1970’s / El Órgano Hammond B3: Desarrollo del “Sonido Chicana/o” en California durante los últimos de 1960’s y 1970’s  
*Juan Zaragoza, Independent Researcher*

**11G Insurgentes 7**  
**Sensible Musical Objects: Music, Instrument, Musician, and Performance Practice**

Chair: *Tsanhuang Tsai, The Chinese University of Hong Kong*

- 8:30 Music, Instrument and Sense: Changing Sensory Receptions in Modern Chinese Seven-stringed Zither *Qin* Practices  
*Tsanhuang Tsai, The Chinese University of Hong Kong, China*
- 9:00 Ghosts in the Machine: Church Organs and Voices, Past and Present  
*Michael McClellan, The Chinese University of Hong Kong, China*
- 9:30 *Erhu* (Chinese Bowed Lute): My Instrument and My Voice  
*SiuWah Yu, The Chinese University of Hong Kong, China*
- 10:00 Vehicles to the Divine: The *Ney* and the *Bendir* as Sacred and Sensuous Objects in Sufi Islam  
*Victor A Vicente, The Chinese University of Hong Kong, China*

**11H** **Gran Insurgentes**  
**8:30 – 10:30** **Lecture / Demonstration**  
**“Keriba Wakai (Our Voice)– Keriba Sagul (Our Dance)” –**  
**Strategies for Torres Strait Islander Cultural Production and**  
**Education in the South Australian Diaspora Community**

Co-presenters:

*Jennifer Newsome, Centre for Aboriginal Studies in Music,  
 University of Adelaide, Australia*  
*Eddie Peters, Centre for Aboriginal Studies in Music, University of  
 Adelaide, Australia*

**11I** **Alameda 1**  
**Gendering and Regendering**

Chair: *Zoe Sherinian, University of Oklahoma*

- 8:30 Playing Out and Creating *jaww*: The Work of Contemporary Women’s Wedding Ensembles in Tunisia  
*Alyson E. Jones, University of Michigan*
- 9:00 Making Men with/of *Muhabbet*: Melancholy, Turkish Classical Music, and Masculinity on a Street in Istanbul  
*Denise Gill, University of California, Santa Barbara*
- 9:30 Re-gendering *vir rasa* in Marathi Nationalist Performance  
*Anna Schultz, University of Minnesota*
- 10:00 Las que cantan “El Rey”: Feminizing the Narrator in the Songs of José Alfredo Jiménez / The Women Who Sing “El Rey” / “The King”: Afeminando el narrador en las canciones de José Alfredo Jiménez  
*Sally Hawkridge, Independent Scholar*

**11J** **Insurgentes 1**  
**Pedagogies for Transnational Flows**

Chair: *Janet Sturman, University of Arizona*

- 8:30 "I love Hannah Montana and Selena!": Mexican and Mexican American Children’s Bimusical Identities in a Bilingual-Bicultural School  
*Amanda C. Soto, University of Washington*
- 9:00 *Parado en el puente del mundo* / Standing on the Bridge of the World: Movement and Cosmopolitanism in Panamanian *Música Típica* Performance Practice  
*Sean Bellaviti, University of Toronto, Canada*
- 9:30 Politics of Pedagogy: Digital Representations of Hindustani Music in the 21<sup>st</sup> Century  
*Nasir Syed, University of California, Santa Barbara*

10:45am – 12:15pm

Sunday, Session 12

**12A** **Revolución 1**  
**Ethnopedagogy and Applied Ethno/musicology: Social Responsibility, Vulnerability, Justice, and Identity in Music Education / Etnopedagogía y musicología aplicada: Responsabilidad social, vulnerabilidad, justicia, e identidad en educación musical**

Chair: *Muriel Swijghuisen Reigersberg, Independent Scholar, London, UK*

10:45 Migrant Musics in a German Classroom: Ethnomusicology and Intercultural Music Education / Músicas de inmigrantes en una clase alemana de música: Etnomusicología y educación musical intercultural

*Britta Sweers, Hochschule für Musik und Theater Rostock, Germany*

11:15 Sustainability and Transmission: Empowering Communities to Forge their Own Musical Futures

*Huib Schippers, Queensland Conservatorium Research Center, Australia*

11:45 Applied Ethnomusicology, Advocacy, Music Education and the Structuring of Indigenous Identities: Acknowledging Professional Responsibility and Vulnerability / Etnomusicología, concienciación, educación musical y la estructuración de identidades indígenas: Reconociendo responsabilidad profesional y vulnerabilidad

*Muriel Swijghuisen Reigersberg, Independent Scholar, London, UK*

**12B** **Revolución 2**  
**The Megalopolis and the Multiculturalist Village**

Chair: *Joshua Tucker, University of Texas, Austin*

10:45 Sungura Stories: Zimbabwean Popular Music at the Margins  
*Anthony Perman, Bowdoin College*

11:15 Shanghai: Still the "Center" of "Modern" Culture in China  
*Stephanie Ng, University of Notre Dame*

11:45 Bringing It Home: Multicultural Policy, British Identity, and the Imagined Village

*Caroline Bithell, University of Manchester, UK*

**12C** **Insurgentes 3**  
**Operas and Negotiations**

Chair: *Joseph Lam, University of Michigan*

10:45 Globalizing and Negotiating *Kunqu*, the Classical Opera of China: Gains and Losses since 1980s  
*Joseph Lam, University of Michigan*

11:15 Western Opera and the Muslim Orient in Oil Driven Azerbaijan  
*Inna Naroditskaya, Northwestern University*

11:45 "Down to Earth and from the Heavens at the Same Time": Beverly Sills and Her Negotiation of the American Class Divide  
*Nancy Guy, University of California, San Diego*

**12D** **Insurgentes 4**  
**Transmission of Spontaneity**

Chair: *Juniper Hill, University College Cork, Ireland*

10:45 Analyzing *Upaj*: The Transmission of Spontaneity in North Indian Kathak  
*Sarah Morelli, University of Denver*

11:15 am – 12:15 pm **Lecture / Demonstration**

Improvisation in *Flamenco*  
*Kevin Romero, University of Colorado at Boulder*

**12E** **Insurgentes 5**  
**10:45 – 12:15** **Film Session**  
**Portrait of a Lisu Musician: Observing Music through Movie Camera Lenses**

Chair and Presenter: *Yan Chun Su, Independent Scholar*

**12F** **Insurgentes 6**  
**Circulating Repertoires II**

Chair: *Anne Rasmussen, College of William and Mary*

10:45 Guanxi Grows: Meaning and Matrix in Alberta's Chinese Orchestras  
*Kim Chow-Morris, Ryerson University, Toronto, Canada*

11:15 *Nisei* Politics of Identity and American Popular Music of the 1930s and 1940s  
*Susan M. Asai, Northeastern University*

11:45 Crónica Musical de una ceremonia de Yagé en Bogotá / Musical Chronicle of a Yagé Ceremony in Bogotá  
*Mónica Sofía Briceño Robles, Universidad Nacional de Colombia*

**12G** **Insurgentes 7**  
**10:45 – 12:15** **Workshop**  
**Muestra de música del Pacífico Sur colombiano / Demonstration of Music of the Southern Pacific [Coast] of Colombia**

Chair and Presenter:  
*Juan Sebastián Ochoa, Pontificia Universidad Javeriana, Bogotá, Colombia*

**12H** **Gran Insurgentes**  
**Appropriation, Cosmopolitanism, and Cultural Translation**

Chair: *Charles Sharp, California State University, Fullerton*

10:45 From "Sombrero" to "Tequila, Guerilla": Imagining Mexico in Songs of Former Yugoslavia  
*Brana Mijatovic, Christopher Newport University*

11:15 Wild Music: A Case Study in the Ukrainian Borderlands  
*Maria Sonevsky, Columbia University*

11:45 "Why the fiddle?": Style, Alterity, and "Old Time" String Band Performance in the Czech Republic  
*Lee B. Bidgood, University of Virginia*

**12I** **Alameda 1**  
**Indigenous Musical Heritage in Mexico**

Chair: *Emiliano Pardo-Tristán, New York University*

10:45 La representación de la mujer zapoteca en el cancionero istmeño / Representations of the Zapotec Woman in the Repertoire of the Isthmus of Tehuantepec  
*Alejandra Flores Tamayo, Escuela Nacional de Música, Universidad Nacional Autónoma de México*

11:15 Viento arremolinado: La flauta de mirlitón entre los nahuas de la Huasteca hidalguense / Whirling Wind: The Mirlitón Flute among the Nahuas of the Hidalgo Huasteca  
*Lizette Alegre, Escuela Nacional de Música, Universidad Nacional Autónoma de México*

11:45 Los nuevos cantos del Maíz. Reflexiones en torno al trabajo etnomusicológico en una comunidad nahua de la Huasteca / New Corn Songs: Reflections on Ethnomusicological Work in a Nahua Community in the Huasteca  
*Gonzalo Camacho, Escuela Nacional de Música, Universidad Nacional Autónoma de México*

**12J Insurgentes 1**

**Andean Musical Identities**

Chair: *Francesca Rivera, University of San Francisco*

10:45 Modes and Musico-Historical Identity in the *Banda* Repertoire of the Mantaro Valley, Peru / Escalas e identidad músico-histórica en el repertorio de banda de músicos, Valle Mantaro, Perú

*Joshua Katz-Rosene, Graduate Center, City University of New York*

11:15 La tecnocumbia en el Perú. De la expectativa al desencanto: integración y discriminación cultural / The *Technocumbia* in Peru. From Expectation to Enchantment: Cultural Integration and Discrimination

*Arturo Quispe Lázaro, Director and Editor of Construyendo Nuestra Interculturalidad, Peru*

11:45 "Putting on the Feather": The Indigenization of Andean Brass Bands in Arica, Chile / "Ponerse la Pluma:" la Indigenización de las bandas de bronce andinas en Arica, Chile

*Juan Eduardo Wolf, Indiana University*

**12:30 – 1:30 pm Insurgentes 1**

**Popular Music Section Guest Speaker**

*Julia Palacios (Mexican rock music authority), Universidad Iberoamericana, Ciudad de México*

**12:30 – 1:30 pm Sunday Lunch Block**

**Box lunches for advance purchase**

**12:30 pm Buses depart Hotel Meliã for the Centro Nacional de las Artes del Consejo Nacional para la Cultura y las Artes (Cenart-CONACULTA) / National Center for the Arts of the National Council for Culture and the Arts, Coyoacán**

**1:30 – 4:30 pm Cenart**

**1:30 Bienvenida / Welcome Cenart – 1**

*Humberto Chávez Mayol, Assistant Director of Cenart*

*Eugenio Delgado Parra, Director of the Centro Nacional de Investigación, Documentación e Información Musical of the Instituto Nacional de Bellas Artes / National Center of Musical Research, Documentation and Information of the National Institute of Fine Arts*

*Guillermo Contreras Arias / Brenda Romero, SEM LAC & PC Chairs*

*Gage Averill, SEM President 2009 - 2011*

2:30 – 4:00pm Sunday, Session 13

**13A** **Cenart – 1**  
**Critical Appraisals of the African Musical Diaspora**  
*(Sponsored by the Latin American/Caribbean Section)*

Chair: *Robin Moore, University of Texas at Austin*

- 2:30 Retentionists or Activists? A Reinterpretation of Fernando Ortiz's and Melville Herskovits's Contributions to African Diasporic Studies in Music  
*David García, University of North Carolina Chapel Hill*
- 3:00 Musical Tactics of Diaspora and Modernity on the Margins of the Black Atlantic  
*Michael Birenbaum Quintero, Bowdoin College*
- 3:30 Leveraging Diasporas Locally: Musical Innovation and Race Politics in Umbanda Celebrations from Southern Brazil  
*Marc Gidal, Harvard University*
- 4:00 Black Music and Diaspora: Reflections on Genres From the Hispanic Caribbean  
*Robin Moore, University of Texas at Austin*

**13B** **Cenart - 2**  
**Intellectual Music Histories, Politics, and Epistemology: A View from Other Conceptualizations of America**

Chair and Discussant: *Ana María Ochoa, Columbia University*

- 2:30 Criticismo e instituciones en los estudios de la música popular de Argentina / Criticism and Institutions in Studies of Argentine Popular Music  
*Miguel García, Universidad de Buenos Aires y Conicet, Argentina*
- 3:00 Uma perspectiva pragmática da música em Mário de Andrade e Fernando Ortiz / A Pragmatic Perspective on Music in Mário de Andrade and Fernando Ortiz  
*Elizabeth Travassos, Universidade Federal do Estado do Rio de Janeiro (UNIRIO), Brazil*
- 3:30 Dependency Theory and Musical Militancy: Joining the Cosmopolitan Avant-Garde from an Argentinean Perspective  
*Eduardo Herrera, University of Illinois at Urbana-Champaign*

**13C** **Cenart - 3**  
**New Media, Spaces and Boundaries in Virtual Space**  
*(Sponsored by the Popular Music Section)*

Chair: *J. Meryl Krieger, Indiana University*

- 2:30 Virtual Recording: Communities, Connections and Virtual Place  
*J. Meryl Krieger, Indiana University*
- 3:00 Virtual Imaginaries: *Métis* Fiddling as a Window into the Past  
*Sarah Quick, Winthrop University*
- 3:30 Another Northern Exposure: NishTV and Native HipHop in Canada  
*Michael MacDonald, University of Alberta, Canada*
- 4:00 Visit Mexico Virtually: Musical Constructions of a Tourist Place in Second Life  
 Co-presenters:  
*Trevor S. Harvey, Middle Tennessee State University*  
*Robert W. Fry II, Vanderbilt University*

**13D** **Cenart - 4**  
**2:30 – 4:30 pm Roundtable**  
**Smithsonian/Folkways: Ethnomusicology and New Media**

Chair: *Atesh Sonneborn, Smithsonian Folkways*

Presenters: *Leon Garcia, Smithsonian Folkways*  
*Patricia Campbell, University of Washington*  
*Daniel Sheehy, Smithsonian Folkways*

**13E** **Cenart – 5**  
**Roundtable - Musical Traditions and Cultural Policy in the Caribbean: Past, Present, and Potential / Tradiciones musicales y política cultural en el Caribe: Pasado, presente, y futuro**

Chair: *Lois Wilcken, La Troupe Makandal, Inc.*

Presenters: *Martha Ellen Davis, University of Florida and National Archives, Dominican Republic*  
*Dominique Cyrille, Université des Antilles et de la Guyane & Centre des Musiques et Danses Traditionnelles et Populaire, Guadeloupe*  
*Rebecca Sager, Independent Scholar, USA*  
*Lois Wilcken, La Troupe Makandal, Inc.*  
*Sunni Witmer, University of Florida*

**13F** **Cenart – 6**  
**Recordings of Traditional Music as Sites of Contestation: Issues of Ownership**

Chair: *Marc Perlman, Brown University*

- 2:30 Framing and Claiming Authentic Indigeneity: Recording, Representation, and Cultural Ownership of Traditional Andean Music  
*Joshua Tucker, University of Texas at Austin*
- 3:00 Rumors of Exploitation: The Symbolic Economy of Traditional Music Recordings  
*Marc Perlman, Brown University*
- 3:30 Property Rights and Social Responsibilities: Conflicting Ideas About Song Ownership in the Powwow Recording Industry  
*Chris Scales, Michigan State University*
- 4:00 Controversy and the Saami Contingencies of Copyright  
*Beverley Diamond, Memorial University of Newfoundland, Canada*

**13G** **Cenart – 7**  
**Ethnomusicologists, Composition, and Musical Instruments in Cross-Cultural Encounter**

Chair: *Dale A. Olsen, Emeritus, Florida State University*

- 2:30 Musical Instruments, Exchange, and Meaning  
*Marion Jacobson, Albany College of Pharmacy*
- 3:00 José Maceda: Nativism and Native Ethnomusicology in the Philippines  
*Neal Matherne, University of California, Riverside*
- 3:30 – 4:30 **Lecture / Demonstration**  
 Explorers and Explainers: Ethnomusicologists as Composers  
*Jody Diamond, Dartmouth College/Harvard University*

**13H** **Cenart – 8**  
**Vocality in Musical Transmission**

Chair: *Paul Humphreys, Loyola Marymount University*

- 2:30 Vocal Anthropology and the Musicology of Buddhism: Drum Languages, Sacred Speech and Sonic Felicities in Sri Lanka's *Sinhala Yak Tovil*  
*Jim Sykes, University of Chicago*
- 3:00 The Oral and Written Dimensions of Javanese *Gamelan* Music in the 21<sup>st</sup> Century  
*R. Anderson Sutton, University of Wisconsin, Madison*
- 3:30 – 4:30 **Lecture / Demonstration**  
*Maqam* as a Second Language: Using Arabic Music as a Lens for Music and Language Cognition  
*Sami Abu Shumays, Independent Scholar*

**13I Poster Session Cenart – 9**  
**2:30 – 3:30 El Proyecto Sonidero / The Mexican DJ Project**  
 Chair: *Cathy Ragland, University of Texas, Pan American*

Co-presenters:  
*Cathy Ragland, University of Texas, Pan American*  
*Mariana Delgado, Independent Scholar*  
*Marco Antonio Ramírez Cornejo, Centro Cultural Lagunilla-Tepito-Peralvillo, Mexico*

**4:45 – 8:00 pm Sunday Evening Block**

**4:45 pm Buses depart Cenart for Museo Nacional de Culturas Populares / National Museum of Popular Cultures, Coyoacán Centro**

**5:00 – 7:00 pm Coyoacán Centro**  
**Macroconcierto de música tradicional de México organizado por la Dirección General de Vinculación Regional / Macroconcert of Traditional Mexican Musics organized by the Office of Regional Linkage to coincide with the SEM Annual Meeting**

**5:00 – 8:00 pm National Museum of Popular Cultures**  
***Musical Instrument Fair***

**5:30 – 6:30 pm Patio Jacaranda**  
**Bienvenida / Welcome**  
*Fernando Hajar Sánchez, Member of the Local Arrangements Committee, for Aarón R. Mejía Rodríguez, Director, Museo Nacional de Culturas Populares*  
*Ámparo Sevilla, Dirección General de Viculación Regional*

**Clausura de exposición / Official Closing of Musical Instrument Fair**  
*Rafaela Luft Dávalos, Directora, Fondo Nacional Para El Fomento De Las Artesanías (FONART)*

**Clausura de congreso / SEM Annual Meeting Closing**  
***Guillermo Contreras Arias / Brenda Romero, SEM LAC & PC Chairs***

**8:15 pm Buses depart Culturas Populares for Hotel Meliá**

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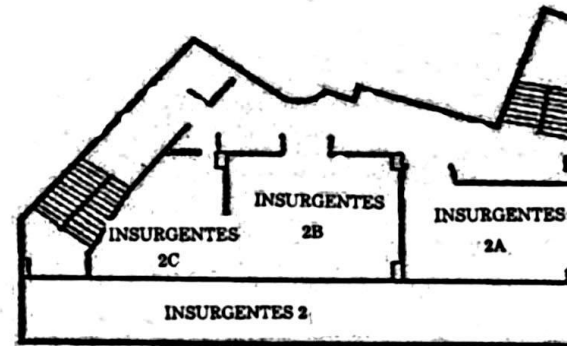
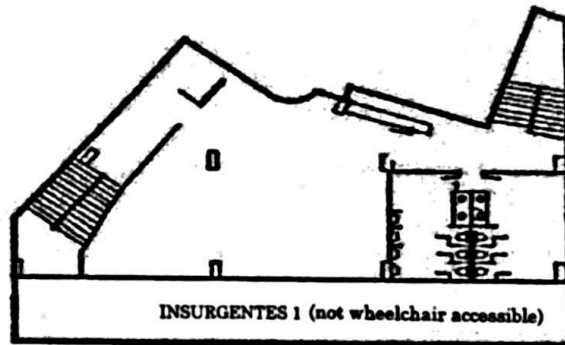
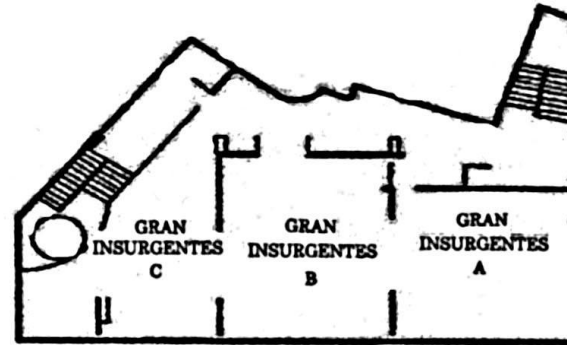
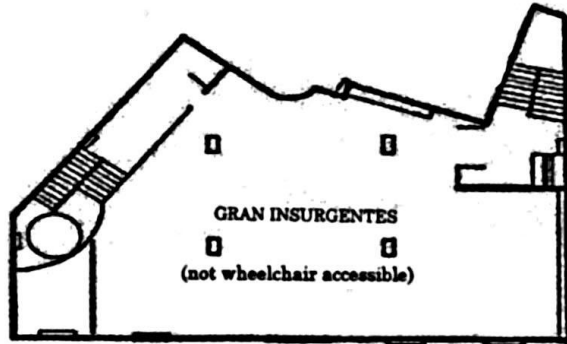
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