

Program

the joint meetings of the

American Musicological Society

Seventy-eighth Annual Meeting

Society for Ethnomusicology

Fifty-seventh Annual Meeting

Society for Music Theory

Thirty-fifth Annual Meeting

29 October-4 November 2012

Sheraton New Orleans Astor Crowne Plaza New Orleans

AMS/SEM/SMT 2012 Annual Meetings

Local Arrangements Committees

AMS: Alice V. Clark, Chair, Valerie Goertzen, William P. Horne SEM: Mark DeWitt, Chair, Chris Goertzen, Joyce Marie Jackson, Maureen Loughran, Matt Sakakeeny, Daniel Sharp, Chandler Moore, Student Volunteer Coordinator

SMT: Inessa Bazayev

Program Committees

AMS: Emma Dillon, Chair, Dana Gooley, 2013 Chair, Nadine Hubbs, Mary Hunter, Gayle Sherwood Magee, Giulio Ongaro, Jeffrey Sposato SEM: Bonnie C. Wade, Chair, Judah M. Cohen, Judith Gray, Paul Greene, Frank Gunderson, Eileen M. Hayes, David Novak, Jeff Packman, Tina K. Ramnarine SMT: Jocelyn R. Neal, Chair, Michael Buchler, Peter Martens, Jan Miyake, Stephen V. Peles, Philip Rupprecht, Harald Krebs, ex officio

AMS Performance Committee

Steve Swayne, *Chair*, Alice V. Clark, *ex officio*, Catherine Gordon-Seifert, 2013 *Chair*, Jeffery Kite-Powell

The AMS, SEM, and SMT would like to thank the following organizations for their generous support:

The Office of Academic Affairs and Provost, Tulane University New Orleans Center for the Gulf South, Tulane University The New Orleans Jazz Museum

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Guidebook (mobile app)

Contents

Introduction											iv
Program											
Monday–Wednesday											12
Thursday											13
Friday											32
Saturday											52
Sunday											74
AMS, SEM, and SMT a	dm	ini	istr	ati	ve	ini	for	ma	itic	n	85
Index of Exhibitors											89
Index of Advertisers											93
Advertisements											95
Maps											171

Introduction

General

Hotels. Meeting rooms are located in both the Sheraton and Astor Crowne Plaza Hotels; most events are in the Sheraton. Maps showing the hotel layouts and locations are located at end of both the Program and Abstracts Books.

In case of emergency: Sheraton tel. (504) 525-2500; Astor Crowne Plaza tel. (504) 962-0500.

Speaker Prep Room. The Speaker Prep Room is located in the Crescent Board Room on the Fourth Floor of the Sheraton Hotel. The room is set with the same AV equipment used in the program session rooms. Presenters may sign up for a short block of time to familiarize themselves with the equipment prior to their session.

Speaker Prep Room hours are Thursday, 7:30 a.m.–7 p.m.; Friday, 7:30 a.m.–6 p.m.; Saturday, 7:30 a.m.–5 p.m.; and Sunday, 7:30–10 a.m.

Joint Sessions. Over thirty Joint Sessions, with either two or all three societies participating, are scheduled. These were selected by the three program committees working together to evaluate proposals, about fifty of which were submitted. Society sponsorships for all sessions are identified in both the Program and the Abstracts listings.

Exhibits. Exhibits include about sixty booths, located on level 4 of the Sheraton Hotel. Complimentary coffee breaks are provided morning and afternoon, daily. Exhibit hours are Thursday 1–6 p.m., Friday and Saturday 8:30–6:00 p.m., and Sunday 8:30–12 noon.

Guidebook. For those with tablet computers or smart phones, the meeting has an app available for download: see http://guidebook.com/g/musicon12.

Twitter. The meeting hashtag is #musicon12.

American Musicological Society

AMS 2012 Program Committee

Emma Dillon, Chair (University of Pennsylvania)
Dana Gooley (Brown University)
Nadine Hubbs (University of Michigan)
Mary Hunter (Bowdoin College)
Gayle Sherwood Magee (University of Illinois, Urbana-Champaign)
Giulio Ongaro (University of the Pacific)
Jeffrey Sposato (University of Houston)

Introduction

AMS 2012 Performance Committee

Steve Swayne, Chair (Dartmouth College) Alice V. Clark (Loyola University New Orleans) Catherine Gordon-Seifert (Providence College) Jeffery Kite-Powell (Florida State University)

Latin American Musicologists in New Orleans

Session 2-30, Friday 2 November, 12:15–1:45 p.m., S-Gallier (Sheraton)

Building on the successful 2011 AMS initiative that brought Chinese musicologists to the AMS San Francisco Annual Meeting, The AMS has arranged for two Latin American musicologists to attend the New Orleans Annual Meeting. They will participate in a special session at noontime Friday 2 November. Liliana González Moreno (Cuba) teaches at the University of Havana and the Instituto Superior de Arte and is a researcher at CIDMUC (Centro de Investigación y Desarrollo de la Música Cubana). She works on Cuban urban popular music and transnationalism. In a forthcoming book, she examines Federico Smith, a US-born composer who migrated to Cuba after the 1959 revolution and influenced both avant-garde music and Nueva Trova, one element of the Pan-Latin American movement known as nueva canción and often linked to political protest. Omar Corrado (Argentina) teaches at the University of Buenos Aires and the National University of Rosario. He specializes in music of the twentieth century, addressing such issues as modernism and nationalism. In 2008, he received the Casa de las Américas prize in musicology for an extended essay on Juan Carlos Paz, Latin America's first serialist composer. His book Música y Modernidad en Buenos Aires (1920–1940) was published in 2010.

AMS By-laws: Proposed Change to our Object Statement

Friday 2 November, 6:00-7:00 p.m., S-Edgewood (Sheraton)

An important public meeting of the AMS membership to discuss a proposed change to the Object Statement of the Society to include a direct reference to teaching will be held this year. All members are encouraged to attend and voice their views. See www.ams-net.org/council/Bylaws-amendment.php and the August 2012 AMS Newsletter for background and full details.

Society for Ethnomusicology

SEM 2012 Program Committee

Bonnie C. Wade, Chair (University of California, Berkeley) Judah M. Cohen (Indiana University Bloomington) Judith Gray (American Folklife Center, Library of Congress) Paul Greene (Pennsylvania State University) Frank Gunderson (Florida State University) Eileen M. Hayes (Towson University) David Novak (University of California, Santa Barbara) Jeff Packman (University of Toronto) Tina K. Ramnarine (Royal Holloway, University of London)

SEM 2012 Local Arrangements Committee

Mark DeWitt, Chair (University of Louisiana at Lafayette) Chris Goertzen (University of Southern Mississippi) Joyce Marie Jackson (Louisiana State University) Maureen Loughran (*American Routes*, New Orleans) Matt Sakakeeny (Tulane University) Daniel Sharp (Tulane University)

Chandler Moore, Student Volunteer Coordinator (Tulane University)

2012 Annual Meeting Site Selection and the Louisiana Constitution

The Society for Ethnomusicology's "Guidelines for Annual Meeting Site Selection," which were passed at the Annual SEM Meeting of 2011, state that the Society strongly prefers "locales that have demonstrated a commitment to anti-discrimination policies in regard to the rights and privileges extended to LGBT communities and members of sexual minorities."

The Board of the Society notes that the 2012 Annual Meeting in New Orleans is in conflict with these guidelines. Article 12 section 15 of the Louisiana Constitution (the "Defense of Marriage" section) states that "Marriage in the state of Louisiana shall consist only of the union of one man and one woman . . . A legal status identical or substantially similar to that of marriage for unmarried individuals shall not be valid or recognized."

The choice of New Orleans as a meeting site by the three participating scholarly societies preceded the passage of the new Guidelines. In addition, that choice was informed by the strong interest amongst the societies in supporting the economy and the reconstruction of New Orleans in the wake of the flooding that followed Hurricane Katrina. The SEM Board would like to affirm that future meeting site selections will be determined in accordance with the guidelines.

The Society for Ethnomusicology, American Musicological Society, and Society for Music Theory affirm our respect for the rights of lesbian, gay, bisexual and transgender people.

Introduction vii

SEM Sessions: Video-Streaming Schedule

The Society for Ethnomusicology is offering live and archived video-streams of selected sessions at the 2012 Annual Meeting. These streams are provided as part of an effort to increase access, nationally and internationally, to the content of our meeting. For a list of sessions and viewing instructions, please visit the SEM website (www.ethnomusicology.org) and select Conferences/Current/Program.

SEM gratefully acknowledges Indiana University Bloomington Collaboration Technologies for providing video-streaming services for the 2012 Annual Meeting.

SEM Silent Auction

The SEM Silent Auction is located in the Exhibits Area and is organized by the SEM Student Concerns Committee. Proceeds from the auction are used to subsidize student registration fees at the Annual Meeting. The auction is open during Exhibit hours and will end at 12:00 pm on Saturday. Items won must be paid for and retrieved on Saturday between 12:00 and 1:00 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. Please join in supporting student participation in the Annual Meeting!

The 2012 SEM Charles Seeger Lecture



Friday, November 2 4:00–5:30 pm Sheraton Grand Ballroom C

"Everybody Wanna Sing My Blues . . . Nobody Wanna Live My Blues": Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship

Portia K. Maultsby, Laura Boulten Professor of Folklore and Ethnomusicology, Indiana University Bloomington

Introduction

Cheryl L. Keyes, Professor of Ethnomusicology, The UCLA Herb Alpert School of Music

When SEM meets this November in New Orleans with the American Musicological Society and the Society for Music Theory, our Charles Seeger Lecture will be presented by Portia K. Maultsby, the Laura Boulten Professor of Folklore and Ethnomusicology and Founding Director of the Archives of African American Music and Culture (AAAMC) at Indiana University, Bloomington. The title of her Seeger Lecture is "Everybody Wanna Sing My Blues . . . Nobody Wanna Live My Blues': Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship."

Introduction ix

Dr. Maultsby has made significant contributions to the field and beyond in the areas of popular music, the music industry, African American music, and public ethnomusicology. Recognized for her advancement of music, continuity and change via the processes of syncretism and reinterpretation, Dr. Maultsby's research and publications in this regard have centered on African American religious and popular music and its global impact and intersections. She is co-editor of African American Music: An Introduction (Routledge Press, 2006) and is currently writing a book titled From the Margins to the Mainstream: African American Popular Music (1945–2000). Other publications have appeared in numerous American and European journals, edited volumes, and as essays in music trade publications including Billboard and Rolling Stone.

In the area of public ethnomusicology, Dr. Maultsby has served as a researcher, curator, designer, and consulting scholar for museum exhibitions, film and radio productions. Among these include Black American Popular Music: Rhythm & Blues 1945–1955 (Museum for American Culture/Smithsonian Institution); Wade in the Water, a TWENTY-SIX-part series on Black gospel (National Public Radio/Smithsonian Institution); Something in the Water: Bridges and Boundaries: African Americans and American Jews [with Mark Slobin] (Jewish Museum of New York); The Sweet Flavor of Dayton Street Funk (The National Afro-American Museum and Cultural Center, Wilberforce, OH); *That Rhythm . . . Those Blues* produced by George Nierenburg; and *Record Row: The Cradle of Rhythm and Blues*, produced Mike McAlpin for PBS. Dr. Maultsby has served as music editor for the award-winning documentary Eyes on the Prize II, produced by Blackside Productions for PBS and has appeared in Record Row and "Southern Soul," program four of the BBC documentary series Soul Deep: The Story of Black Popular Music. Finally, her chart "The Evolution of African American Music" from the co-edited volume African American Music: An Introduction, became the basis of an interactive website for Honor! Festival Celebrating American Cultural Legacy (curated by Jessye Norman and presented by Carnegie Hall, 2009).

With such an eminent presence in the area of African American music studies, Dr. Maultsby has lectured on these topics throughout the US, and in Russia, Cuba, Zimbabwe, Malawi, England, Norway, and the Netherlands. Significantly, she is the recipient of many distinguished honors and awards such as the Belle van Zuylen Professor of African American Music in the Department of Musicology at the University of Utrecht in the Netherlands and her appointment as senior scholar in residence at the Smithsonian Institution/Museum of American History. She has also been the recipient of several grants and fellowships, including research fellowships awarded by the Indiana Committee for the Humanities and by the Ford Foundation and the National Research Council.

Her contributions to SEM are varied: Guest Editor for a special issue on Black Music in *Ethnomusicology*, Volume 19(3), former chair of the SEM Council, a former member of the Board of Directors, and a current member of the SEM Sound Future Campaign Committee. She is an Executive Board Member for the International Association for the Study of Popular Music (U.S.A. Branch) and currently serves on their Editorial Board (International Body and the U.S.A. Branch). Dr. Maultsby

studied at the University of Wisconsin at Madison, Mount St. Scholastica College, Atchison in Kansas, and University of Salzburg in Salzburg, Austria.

SEM is very fortunate to have a dynamic scholar and speaker as Portia K. Maultsby, whose research neatly dovetails with all three societies at this year's annual meeting in New Orleans. *Laissez Les Bon Temps Rouler!*

—Cheryl L. Keyes

Society for Music Theory

SMT 2012 Program Committee

Jocelyn R. Neal, Chair (University of North Carolina, Chapel Hill)
Harald Krebs, ex officio (University of Victoria)
Michael Buchler (Florida State University)
Peter Martens (Texas Tech University)
Jan Miyake (Oberlin College Conservatory)
Stephen V. Peles (University of Alabama)
Philip Rupprecht (Duke University)

2012 SMT Invited Session: Musical Dialogues with Carl Schachter Session 2-24, Friday, 10:00–12:00; S-Grand Ballroom D (Sheraton)

We are delighted to announce an invited session centering on the work and influence of Carl Schachter. Widely lauded as one of the foremost music theorists and music analysts of our time, Carl Schachter has profoundly influenced and guided several generations of scholars and musicians. His work is often cited for its contributions to the areas of Schenkerian theory, music theory pedagogy, rhythm and meter, and performance and analysis. Schachter is Distinguished University Professor Emeritus at Queens College and the Graduate Center of the City University of New York, and he also is on the faculty of Mannes College of Music, The New School.

Chaired by Poundie Burstein (Hunter College and Graduate Center CUNY/ Mannes), "Musical Dialogues with Carl Schachter" will feature presentations by three leading scholars. Wayne Petty (University of Michigan) will speak on "Interpreting Harmony and Voice Leading in the Six-Four Chord"; Elaine Sisman (Columbia University) will speak on "Form and Drama in *Don Giovanni*"; and William Rothstein (Queens College and the Graduate Center CUNY) will speak on "Hypermeter Reconsidered." Carl Schachter will act as respondent.

The 2012 SMT Saturday Plenary Session: Contemplating Cage at 100 Session 3-51, Saturday, 3:30–5:15; S-Grand Ballroom C (Sheraton)

The centennial of Cage's birth brings us together with questions of analysis, aesthetics, ethics, and process. In the spirit of theoretical inquiry, this session is built on fundamental explorations of how, why, if, and to what ends we should undertake analysis of Cage's music. The answers proposed by the session participants invite us into Cage's spirit of composition, into first-hand accounts of collaboration, and into contemplation of the complex and manifold relationships we collectively hold with American Experimentalism.

This session, chaired by Judith Lochhead (Stony Brook University), features a meditation on aesthetics composed in the spirit of Cage from various texts by David Nicholls (University of Maryland); consideration of different analytic approaches in light of the formidable yet intriguing challenges posed by Cage's music by David W. Bernstein (Mills College); contemplation of an ethic of musical analysis for Cage's music by Dora A. Hanninen (University of Maryland); and a talk on Cage's collaborative processes by Gordon Mumma (University of California, Santa Cruz), featuring rare recordings from his personal sound archive.

Program

MONDAY 29 October

5:00-9:00 Ecomusicologies 2012: AMS Ecocriticism SG* and SEM

Ecomusicology SIG* (Tulane University, Rogers Memorial Chapel)

Mid-day-4:30 Cancer Alley / River Road Reality Tour

5:00-6:00 Soundwalk: Environmental Listening & the

Tulane Soundscape, Tyler Kinnear

TUESDAY 30 October

8:00–9:00 p Ecomusicologies 2012: AMS Ecocriticism SG and SEM Ecomusicology SIG (Tulane University, Rogers Memorial Chapel)

WEDNESDAY 31 October

7:00-8:00	Registration (Tulane University)
7:30-3:00	Ethnomusicology Goes to Middle School: All-school assembly of participatory music-making and shorter indepth experiences of musical cultures with smaller classes of students: SEM Education Section in collaboration with DeeDee Johnson, St. George's Episcopal School
8:30–5:30	Crisis and Creativity: SEM Pre-Conference Symposium (Tulane University, Lavin-Bernick Center for University Life, McAllister Place and Freret Street)
9:00–12:00	Second New Beethoven Research Conference 2012 (session 1) (S: Bayside A)
9:00–12:00	Grove Music Editorial Board (S: Crescent Boardroom)
9:00–5:00	Music Encoding Initiative Workshop (S: Gallier A)
12:00-5:00	Swamp Tour Outing to Honey Island Swamp sponsored by the organizers of Ecomusicologies 2012 (Sheraton lobby)

Room key: S = Sheraton New Orleans, A = Astor Crowne Plaza,

■ = Video Streaming IG: Interest Group SIG: Special Interest Group SG: Study Group

7:00-7:00

12:30–5:00	Grove Music Editorial Board and Advisory Panel (S: Crescent Boardroom)
2:00-5:00	Second New Beethoven Research Conference 2012 (session 2) (S: Oak Alley)
2:00-8:00	AMS Board of Directors (S: Southdown)
2:00-6:00	SMT Executive Board (S: Edgewood)
5:00-10:00	Registration (S: Napoleon Exposition Hall)
5:00–10:00	SEM Board of Directors (SEM President's Suite)
6:15-7:30	SMT Dinner for Executive Board, Publications, Awards and Networking Committees (S: Nottoway)
7:30–11:00	SMT Awards Committee (S: Ellendale)
7:30–11:00	SMT Networking Committee (S: Crescent Boardroom)
7:30–11:00	SMT Publications Committee (S: Estherwood)

THURSDAY 1 November

All Day

Registration (S: Napoleon Exposition Hall Foyer)

7:30-7:00	Speaker Ready Room (S: Crescent Boardroom)
1:00-6:00	Exhibits (S: Napoleon Exposition Hall)
	Thursday Morning Meetings
7:15–8:30	Meeting Worker Orientation (S: Sheraton Grand E)
8:00-12:00	AMS Board of Directors (S: Cornet Room)
8:00-12:00	SEM Board of Directors (SEM President's Suite)
8:00-12:00	SMT Executive Board (S: Edgewood)
9:00–12:00	Second New Beethoven Research Conference 2012 (session 3) (S: Bayside A)
11:00–1:30	Society for Seventeenth-Century Music, Governing Board (S: Salon 817)

Session 1-1 SEM 8:30–10:30 A: Astor Ballroom I

THURSDAY MORNING SESSIONS

The Beautiful, The Good, and The Story: Aesthetics and Narrative in Religious Music

Jonathan Dueck (Duke University), Chair

Dorcinda Knauth (State University of New York, Dutchess), "Composing the Future by Listening to the Musical Past: Islamic Exegesis in Javanese Folksongs"

Ruth Davis (University of Cambridge), "The Pilgrimage to '*El-Ghriba*' and the Musical Aesthetics of a Muslim-Jewish Past"

Abigail Wood (University of Haifa, Israel), "Sound, Aesthetics, and the Narration of Religious Space in Jerusalem's Old City"

Jonathan Dueck (Duke University), "Musical Lives and Aesthetics in the Worship Wars"

Session 1-2 SEM 8:30–10:30 S: Southdown

Between Festival, Celebration, and Carnival: Reclaiming, Resignifying, and Performing Tradition and Identities in Mexico and Colombia

Sponsored by the Latin American and Caribbean Section (LACSEM)

Brenda M. Romero (University of Colorado, Boulder), Chair

Kim Carter Muñoz (University of Washington), "'iTodos somos huastecos!'We are all Huastecan!': Performance of the Democratization of Son Huasteco at El Festival de la huasteca (The Festival of the Huasteca)"

Raquel Paraíso (University of Wisconsin-Madison), "Festival *Son Raíz:* Building Community and Signifying Identity and Culture Ownership across Mexican Regions"

Ian Middleton (University of Illinois, Urbana-Champaign), "Identity, Peace, and Learning at Rural Music Festivals in Colombia's Caribbean Coast"

Brenda M. Romero (University of Colorado, Boulder), "'El Carnaval de Río Sucio No Es Festival' / "The Carnival of Río Sucio is Not a Festival"

Session 1-3 SEM 8:30–10:30 S: Grand Couteau

Crafting Art Music Worlds: The Hidden Work of Rehearsing

Michael O'Toole (University of Chicago), Chair Kaley Mason (University of Chicago), Discussant

Michael O'Toole (University of Chicago), "Rehearsing Publics in a 'Turkish Art Music' Ensemble in Berlin"

Suzanne Wint (University of Chicago), "Rehearsing the Social: Becoming a Performer in Kampala's Classical Music Scene"

Gregory Weinstein (University of Chicago), "Recording Rehearsing: The Hidden 'Process of the Classical Studio Session'"

l hursday

Cultural Authority and Music: Historical Questions from the Middle East and Central Asia

Sponsored by the Historical Ethnomusicology SIG

Ann E. Lucas (Brandeis University), Chair

Ann E. Lucas (Brandeis University), "Music and Authority: The Changing Function of Music under the Safavid Dynasty, 1501–1722"

Tess Popper (University of California, Santa Barbara), "The Cairo Opera House: Historical Perspectives on an Egyptian Cultural Landmark"

Hicham Chami (University of Florida), "Deconstructing a Medieval Legend: 'Guido d'Arezzo, the Arabian Influence,' and the Role of 'Historical Imagination'"

Gender Studies

Gillian Rodger (University of Wisconsin-Milwaukee), Chair

Heather Willoughby (Ewha Women's University), "S/he Sings Just like a Woman: Sonic Construction of Gender in East Asian Theater Arts"

Kara Attrep (Bowling Green State University), "Yoko Ono and the Gendered Global Voice"

Henry Spiller (University of California, Davis), "A Queer Organology of the Harp" Randy Drake (University of California, Santa Barbara), "A Journey of Identity: Jennifer Leitham's Challenge to Normative Gender Hierarchies of Jazz"

Hindustani Music as Social Life: Ethics, Lineage, Patronage, and Commerce

Sponsored by the South Asian Performing Arts Section (SAPA)

Max Katz (College of William and Mary), Chair

Matthew Rahaim (University of Minnesota), "Gestural Lineages and Embodied Ethics in Hindustani Vocal Music"

Max Katz (College of William and Mary), "The Search for the Lucknow *Gharana*" Justin Scarimbolo (University of California, Santa Barbara), "The Indirect 'Consequences of Colonialism for Indian Music"

Allen Roda (New York University), "Local Makers, Global Players: *Tabla* Design and Construction in an International Marketplace"

Innovation through Time: Latin America and the Jazz

Steven Loza (University of California, Los Angeles), Chair

James Newton (University of California, Los Angeles), Discussant

Steven Loza (University of California, Los Angeles), "New Orleans, the Latin Caribbean, and Louis Armstrong"

Session 1-4 SEM 8:30–10:30 S: Oakley

Session 1-5 SEM 8:30–10:30 A: Astor Grand C

Session 1-6 SEM 8:30–10:30 S: Bayside B

Session 1-7 SEM

8:30-10:30

Session 1-8 SEM 8:30–10:30 S: Maurepas Leon Garcia (University of California, Los Angeles), "El Trío Romántico y el Jazz': Romancing the Past, Disappointed with the Present"

Thursday

Alex W. Rodriguez (University of California, Los Angeles), "Urban Spaces and Jazz Improvisation: Hearing the Hang in the U.S., Chile, and Argentina"

Music and Disability Studies

Devin Burke (Case Western Reserve University), Chair

William Ellis (Saint Michael's College), "I Can't Make the Journey by Myself: Blindness as a Transformative Trope in the Music of Reverend Gary Davis"

Daniella Santoro (Tulane University), "The Dancing Ground: Embodied Knowledge, Health, and Visibility in New Orleans Secondlines"

Brian Hogan (University of California, Los Angeles), "Enemy Music: Blind Birifor Xylophonists of Northwest Ghana"

Elyse Marrero (Florida State University), "Staff Benda Bilili and the Need to Overcome the Ableist Trope of 'Overcoming Disability'"

Session 1-9 SEM 8:30–10:30 S: Estherwood

Revival and Renewal

Ricardo Trimillos (University of Hawai'i), Chair

Kimberly Cannady (University of Washington), "'We Had Great Books, but No Music': Iceland, with and without Music"

Alexander Cannon (Western Michigan University), "Emerging from the Ruin: The Production of Knowledge and Traditional Music in Southern Vietnam" Kumiko Uyeda (University of California, Santa Cruz), "Oki Kano's Dub Ainu

Susan Taffe Reed (Cornell University), "The Role of Music and Dance in Renewing Ancient Relationships between the Delaware and the Haudenosaunee"

Session 1-10 SEM 8:30–10:30 A: Astor Grand A

Studies of Musics in World History

Band as Ainu Tonkori Revival?"

Barbara Hampton (Hunter College, City University of New York), Chair

Kristina Nielsen (University of California, Los Angeles), "Flowers, Butterflies, Music, Death: The Extended Meanings of Floral Imagery in Nahua Songs" James Revell Carr (University of North Carolina at Greensboro), "*The Death of Captain Cook:* Native Hawaiians and their Simulacra in a Late-Eighteenth

Century Pantomime"

Richard Miller (University of Wisconsin-Madison), "Dances with Samurai: Mimesis, Alterity, and the Tokugawa Roots of Blackface in Japanese Popular Culture"

Morgan Luker (Pood College), "Forteness Africance: The Spector of Poos in

Morgan Luker (Reed College), "Fantasmas Africanos: The Spector of Race in Argentine Tango"

Session 1-11 SEM 10:45–12:15 S: Grand Couteau

Analytical Studies

Matthew Rahaim (University of Minnesota), Chair

Matthew Campbell (Ohio State University) Niall Klyn (Ohio State University), "The Body Speaks: Filling the Gestural Gap in Ethnographic Analysis"

1 mursday

Jessica Swanston (University of Pennsylvania), "'Wutless' Music: Fastness and (Un)Interpretability in Kittitian and Nevisian Soca"

Michael Gardiner (University of Pittsburgh), "Chromatopes of Noh"

Analytical Studies of Indonesian Musics

Lisa Gold (University of California, Berkeley), Chair

Maho Ishiguro (Wesleyan University), "In Search of Refinement: Manifestation of *Alus* in *Genderan Pathetan* in Performances of Martopangrawit and Prajapangrawit"

Leslie A. Tilley (University of British Columbia), "Ethnotheory Unravelled: An Analytical Approach to Understanding Balinese 'Rules' for *Kendang Arja* Improvisation"

Andrew C. McGraw (University of Richmond), "Ensemble Micro-Timing in Balinese Gamelan: A Preliminary Analysis"

Film: "Kosovo Roma"

SEM Audiovisual Series No. 3

Svanibor Pettan (University of Ljubljana), Chair

Atesh Sonneborn (Smithsonian Institution), Cynthia Schmidt (Independent Scholar), Rebecca Miller (Hampshire College)

Session 1-13 SEM 10:45–12:15 A: Astor Grand A

Session 1-12 SEM/SMT

10:45-12:15

S: Bayside C

Music and Institutions I

Shalini Ayyagari (American University), Chair

Allan Mugishagwe (University of California, Berkeley), "Choreographing Productive Citizenship: On the Cultural Work of Music in NGOs in Uganda"

Bart Vanspauwen (Universidade Nova de Lisboa), "Administering Lusofonia through Musical Performance: Cultural Entrepreneurs in Lisbon since 2006"

Parmela Attariwala (University of Toronto), "Democratization, Representation, and Authenticity: Conflicting Values in Publicly-funded Canadian Music"

Music and Political Expression

Matthew Allen (Wheaton College), Chair

Yuanzheng Yang (University of Hong Kong), "Interpreting the *Qin* in Tokugawa Japan: Ogyu Sorai's Studies on Chinese Music"

Craig Russell (California Polytechnic State University), "Seeds, Barbs, Rats, and Panthers: SDS, Weatherman, and Radical Re-Contextualization of Beatles' Songs"

Nafisa Hasan (University of Toronto), "Popular Music and the Construction of National Identity in Post-War Bangladesh (1971–90)"

Session 1-14 SEM 10:45–12:15 S: Bayside B

Session 1-15 SEM 10:45–12:15 S: Southdown Session 1-16 SEM 10:45–12:15 A: Astor Ballroom I

Music for and against the Nation

Kwasi Ampene (University of Michigan), Chair

Scott Linford (University of California, Los Angeles), "The Curbside Sound Machine: Approaches to Musical Nationalism in Contemporary Nicaragua" Chuen-Fung Wong (Macalester College), "Singing Contemporary Uyghur Folk-

Thursday

songs in the Chinese Northwest"

Aja Wood (University of Michigan), "J. H. Kwabena Nketia as Musical Agent during the Independence Era in Ghana"

Session 1-17 SEM 10:45–12:15 S: Maurepas

Music, Public Discourse, and Affect in Truth and Reconciliation Processes

Sponsored by the Indigenous Music SIG

Carol Muller (University of Pennsylvania), Chair

Jonathan Ritter (University of California, Riverside), "Echoes of Violence: Music Post-Memory, and Indigenous Voice after the Truth Commission in Peru" Dylan Robinson (University of Toronto), "The 'Crude Empathy' of Song" Beverley Diamond (Memorial University of Newfoundland), "Music, Resilience, and an Uneven Distribution of Hope"

Session 1-18 SEM 10:45–12:15 A: Astor Grand C

Perspectives on Popular Music: Funk, Punk, and Dabke

Sean Williams (Evergreen State College), Chair

Benjamin Doleac (University of Alberta), "The Funk of History: Reclaiming a Nasty Word in Popular Music and Popular Discourse"

Shayna Silverstein (University of Chicago), "Public Bodies: Syrian *Dabke* and the Politics of Belonging"

Rebekah Moore (Indiana University), "Unwitting Dissidents: The Aceh, Indonesia Punk Case"

Session 1-19 SEM 10:45–12:15 S: Oakley

Sounding the Nation: Carving Out Difference in Turkey and Southeastern Europe

Sonia Seeman (University of Texas at Austin), Chair

Sonia Seeman (University of Texas at Austin), "Sonic Citizenry: Creating National Identity through Recorded Sound

Songul Karahasanoglu (Istanbul Technical University), "Contextual Divergence and the Development of the *Mey* in Turkey"

Rastko Jakovljević (Serbian Academy of Sciences and Arts), "Familiar yet Uncanny: Negotiating Cultural Identities within Serbian Bagpipe Musical Practice"

DSTDITT

Studies of Indigenous Music Practices

Janet Sturman (University of Arizona), Chair

Logan Clark (University of California, Los Angeles), "The Right to Rites: Religious Musical Practice and Cultural Agency in Indigenous Guatemala

Ryan Koons (University of California, Los Angeles), Film: "People of One Fire: Continuing a Centuries-Old Tradition"

Session 1-20 SEM 10:45–12:15 S: Estherwood

Thursday Noontime Meetings

12:00-2:00	AMS Membership and Professional Development Committee (S: Salon 828)
12:30-1:30	SEM SIG for the Study of Music and Violence (S: Oakley)
12:30-1:30	SEM Sound Studies SIG (S: Maurepas)
12:30-1:30	SEM Audio Visual Committee (S: Bayside B)
12:30-1:30	SEM Sound Future Campaign Committee (S: Estherwood)
12:30-1:30	SEM Dance, Movement, and Gesture Section (A: Grand A)
12:30-1:30	SEM Archiving SIG (S: Bayside C)
12:30-1:30	SEM Indigenous Music SIG (S: Southdown)
12:30–1:30	SEM Crossroads Project (S: Grand Couteau)
12:30–1:30	SEM SIG on Sacred and Religious Music (A: Astor Ballroom I)
12:30–1:30	SEM Student Concerns Committee (A: Grand C)
1:00-2:00	SMT Music Theory Spectrum Editorial Board (S: Salon 829)

THURSDAY AFTERNOON SESSIONS

Balkan Beats for a New Europe: Comparative Soundscapes of Social Difference

Donna Buchanan (University of Illinois, Urbana-Champaign), Chair

Brana Mijatovic (Christopher Newport University), "Mainstreaming Jazz in Serbia: Dixieland, Balkan Jazz Fusion, and the *Serbian Symphonic Jazz Suite*"

Donna Buchanan (University of Illinois, Urbana-Champaign), "Balkansky Beats and Mumming Bells in Bulgaria: Sonic Displays of Social Difference from Village Square to Video Screen"

Jane Sugarman (Graduate Center, CUNY), "The *Bal* and the *Kuller:* Slang, Stereotypes, and Popular Song in Postwar Kosova"

Carol Silverman (University of Oregon), "Balkan Beats, DJs, and Club Culture: Producing Gypsy Music"

Session 1-21 SEM 1:45-3:45 S: Grand Couteau Session 1-22 SEM 1:45-3:45 S: South-down

Cultural Politics from the Top Down

Donna Kwon (University of Kentucky), Chair

Byong Won Lee (University of Hawaiʻi), "Politics of 'Arirang': Tripartite Function of a Korean Folksong in the Republic of Korea, Democratic People's Republic of Korea, and the People's Republic of China"

Thursday

Lonán Ó Briain (University of Sheffield), "Incorporated Ethnicity: Music, Tourism, and Cosmopolitanism in Northern Vietnam"

Siv Lie (New York University), "Whose Hero? Django Reinhardt, French Patrimony, and Romani Self-Representation"

Brian Oberlander (Northwestern University), "'Patrimony of the Soul': Flamenco, UNESCO, and Andalusian Regional Identity"

Session 1-23 AMS/SEM/ SMT 1:45-3:45 A: Astor Grand C

Music and Ultraconservatism, Past and Present

Pamela Potter (University of Wisconsin-Madison), Chair

Jonathan Pieslak (City College of New York), "The Sound of (non)-Music: Anashid, Jihad, and al-Qa'ida Culture"

Joseph Lubben (Oberlin College), "Heinrich Schenker's Future"

Jane Fair Fulcher (University of Michigan), "From Hard to Soft Borders: Honegger's Fractured Self-Identity and Use as Icon by the Vichy and French Fascist Right"

Benjamin Teitelbaum (University of Colorado), "White Pride/Black Music: Rap, Reggae, and the Local in Swedish Radical Nationalism"

Session 1-24 SEM 1:45-3:45 S: Maurepas

New Orleanians Discuss Music and Their City's Future

Sponsored by the Applied Ethnomusicology Section

Matt Sakakeeny (Tulane University), Chair

Matt Sakakeeny (Tulane University), "New Orleans under Siege"

Jordan Hirsch (Founder, Sweet Home New Orleans), "New Orleans Music and the Cultural Economy"

Derrick Tabb (Executive Director, Roots of Music), "New Orleans Music and the State of Education"

Truth Universal (Founder, Grassroots Hip-Hop Collective), "New Orleans Music and the Problem of Hip-Hop"

Session 1-25 SEM 1:45-3:45 S: Estherwood

The Performance of Jewish Biblical Chant in North America

Sponsored by the Jewish Music SIG

Jeffrey A. Summit (Tufts University), Chair

Jeffrey A. Summit (Tufts University), "The Performance of Sacred Text and the Construction of Religious Experience in the Contemporary Jewish Community"

Gordon Dale (Tufts University), "Partnership *Minyanim:* The Envoicing of Orthodox Jewish Women"

Tiluisday

Yonatan Malin (University of Colorado, Boulder), "Eastern Ashkenazic Cantillation: Analytical Perspectives on Music, Text, and Liturgy"

Meredith Aska McBride (University of Chicago), "The Pedagogy of Torah Cantillation: A Case Study"

Roundtable: Publishing—A Dialogue for Young Scholars

Sponsored by the SEM Student Concerns Committee

Jessica Getman (University of Michigan, Ann Arbor), Chair

Mary Francis (University of California Press), J. Lawrence Witzleben (University of Maryland), Tim Rice (University of California, Los Angeles), Sean Williams (Evergreen State University)

Session 1-26 SEM 1:45-3:45 A: Astor Grand A

Repatriation and Reclamation

Lorraine Sakata (University of California, Los Angeles), Chair

Bradley Hanson (Brown University), "Heritage Extraction: Music and Memory in a Mining Town"

Carolyn Ramzy (University of Toronto), "'Repossessing the Land': A Spiritual Retreat with Maher Fayez and a Movement of Coptic Charismatic Worship" Noel Lobley (University of Oxford), "Recording the Networks of Sound in the Central African Republic"

Sally A. Treloyn (University of Melbourne), Matthew Dembal Martin (Mowanjum Art and Culture Centre), "Musical Analysis, Repatriation, and New Media: A New Strategy to Safeguard Endangered Aboriginal Australian Song Traditions Session 1-27 SEM 1:45–3:45 S: Bayside B

Ritual Music beyond Ritual

Gordon E. Smith (Queen's University, Canada), Chair

Christopher Witulski (University of Florida), "Pious performances: Assimilating the Gnawa into Islam through Moroccan Popular Culture"

Paul Austerlitz (Gettysburg College), "Music and Altered States in Vod(o)u: Talking Spirits and the Entranced Ethnomusicologist"

Ronald Conner (University of California, Los Angeles), "An Acoustemology of Struggle: Indigeneity, Land Conflict, and the *Toré* Ritual of the Brazilian Tapeba People

Jennifer Kyker (University of Rochester), "Outside the House There Are No Laws': Song, Sacred Space, and Social Relations at Shona Kurova guva Rituals"

Session 1-28 SEM 1:45-3:45 A: Astor Ballroom I

Shared Moments in Song

Joshua Duchan (Wayne State University), Chair

Sarah Bartolome (Louisiana State University), "'We Sing to Touch Hearts': South African Youth Choirs as Agents of Transformation and Preservation"

Andre de Quadros (Boston University), Lascia ch'io pianga: An Experimental and Experiential Community Building Project between Israeli and Palestinian Choirs"

Session 1-29 SEM 1:45–3:45 S: Oakley Vanessa Thacker (University of Toronto), "Shared Moments: The Experience of "Tuning In' at Irish Traditional Singing Sessions"

Gianpaolo Chiriacò (University of Salento, Italy), "Filling the Space: Field Hollers and the Social Role of Singers in African-American Communities"

Session 1-30 SEM 1:45–3:45 S: Bayside C Film session: Songs of the New Arab Revolutions: A
Collaborative Documentary Film by Members of the
Society for Arab Music Research and Members of the
Facebook Group "Songs of the New Arab Revolutions"

Thursday

Sponsored by the Society of Arab Music Research

Michael Frischkopf (University of Alberta, Edmonton), Organizer, Laith Ulaby (Independent Scholar), Jonathan Shannon (Hunter College, City University of New York)

Session 1-31 AMS 2:00–3:30 S: Edgewood

Memory, Space, and Religious Imaginary: Arvo Pärt in the Twenty-First Century

Andrew Shenton (Boston University), Chair

Laura Dolp (Montclair State University), "'stillspotting () nyc': Arvo Pärt and Cultures of Commemoration"

Jeffers Engelhardt (Amherst College), "Arvo Pärt and the Idea of a Christian Europe"

Session 1-32 AMS 2:00–3:30 S: Waterbury

Opera on the Move: Revolution and Reception from Contemporary China to South Africa

Judy Tsou (University of Washington), Chair

Naomi André (University of Michigan), "Adaptations of Bizet's *Carmen* in Millennial Africa: *Karmen Gei* and *U-Carmen eKhayelitsha*"

Yawen Ludden (University of Kentucky), "Propagandist or Prodigy? Yu Huiyong and the Cultural Revolution of Beijing Opera"

Session 1-33 SMT 2:00–5:00 S: Grand Chenier

Canon, Ricercare, and Fugue

Robert Gauldin (Eastman School of Music, University of Rochester), Chair

John S. Reef (Indiana University), "The Two F-Major Fugues from *The Well-Tempered Clavier:* Dance Subjects and Their Phrase-Rhythmic Implications"

Eric Wen (Mannes College of Music), "Drawing Parallels: Thirds and Sixths in Bach's Fugues in B-flat Minor and G Minor from Book 2 of *The Well-Tempered Clavier*"

Massimiliano Guido (McGill University), "Formal Issues in the Ricercari of Trabaci and Frescobaldi: Structures and Processes"

Clifton Callender (Florida State University), "Maximally Self-Similar Melodies and Canons with Infinite Solutions"

hursday

Chopin Revisited

Jeffrey Kallberg (University of Pennsylvania), Chair

Halina Goldberg (Indiana University), "Nationalizing the Kujawiak and Constructions of Nostalgia in Chopin's Mazurkas"

Erinn Knyt (University of Massachusetts), "Ferruccio Busoni and the 'Halfness' of Fryderyk Chopin: A Study about Gender Perception and Performance Interpretation"

Tony Lin (University of California, Berkeley), "The Institution of the International Chopin Piano Competition and Its Social and Cultural Implications"

Johannes Ciconia, ca. 1370-1412

Margaret Bent (All Souls College, Oxford), Chair

David Fallows (University of Manchester), "Ciconia before 1400"

Anne Hallmark (New England Conservatory of Music), "Johannes Ciconia of Padua—Johannes Ciconia of Liège"

Carolann Buff (Princeton University), "Johannes Ciconia and the Tenorless Motet" Michael Scott Cuthbert (Massachusetts Institute of Technology), "Ciconia, Zachara, and the Italianization of European Music around 1400"

Milieu and Identity in the Eighteenth Century: Violins, Anthems, Opera, and "Scots Songs"

Richard Will (University of Virginia), Chair

Andrew Greenwood (Southern Methodist University), "Haydn, Scots Songs, and Improvement in the Scottish Enlightenment"

Glenda Goodman (The Colburn School), "The Limits of Cultural Sovereignty: 'God Save the King' in Post-Colonial United States, 1788–1800"

Diane Oliva (University of South Carolina), "Madame Louise Gautherot: Violin Soloist in Haydn's First London Concert"

Anthony R. DelDonna (Georgetown University), "Opera and Lenten Tragedy in Late Eighteenth-Century Naples"

Modern Difficulties, Difficult Modernism

Philip Gentry (University of Delaware), Chair

S. Andrew Granade (University of Missouri, Kansas City), "Reconsidering the 'Maverick': Harry Partch and the Politics of Labeling"

Davinia Caddy (University of Auckland), "Representational Conundrums: Music and Early Modern Dance"

Kathryn Etheridge (Florida State University), "'Tonight I am Playing Madrigals from a Distant Country': Interwar Japanese Musical Modernism and Settings of Fukao Sumako's Poetry"

Christopher Chowrimootoo (Harvard University), "'I hear those voices that will not be drowned': Sentimentality under Erasure in *Peter Grimes*"

Session 1-34 AMS 2:00–5:00 S: Oak Alley

Session 1-35 AMS

2:00–5:00 S: Gallery

Session 1-36 AMS 2:00–5:00

S: Borgne

Session 1-37 AMS 2:00–5:00 A: Astor Ballroom III Session 1-38 AMS/SMT 2:00-5:00 A: Astor Ballroom II

New Digital Projects for the Study and Dissemination of Medieval and Renaissance Music

John Nádas (University of North Carolina, Chapel Hill), Chair

Josquin Research Project: Jesse Rodin (PI) (Stanford University), Clare Robinson (Stanford University)

The Marenzio Project: Mauro Calcagno (PI) (Stony Brook University), Laurent Pugin (Répertoire International des Sources Musicales), Giuseppe Gerbino (Columbia University)

SIMSSA: Ichiro Fujinaga (PI) (McGill University), Julie Cumming (McGill University)

Lost Voices/Du Chemin Project: Richard Freedman (PI) (Haverford College), Philippe Vendrix (CESR/Université de François Rabelais, Tours)

Susan Boynton (Columbia University), David Crook (University of Wisconsin-Madison), Robert Gjerdingen (Northwestern University), Anne Stone (Graduate Center, CUNY), Respondents

Session 1-39 SMT 2:00–5:00 S: Nottoway

New Orleans: Music, Time, and Place

Horace Maxile (Baylor University), Chair

Matthew W. Butterfield (Franklin and Marshall College), "Some Perspectives on Race in Early New Orleans Jazz"

David Smyth (Louisiana State University), "the subdudes and Their New Orleans Sound"

Philip Ewell (Hunter College / Graduate Center, CUNY), "Examining (Dis)Unity in Rap and Problems in Music Theory"

Emmett G. Price III (Northeastern University), "There's a Little Lagniappe in My Roux: Extending our Theoretical Rubrics to Include Spiritual Implications"

Session 1-40 AMS/SEM/ SMT 2:00–5:00 S: Bayside A

The North Atlantic Fiddle: Historical, Analytical, and Ethnographic Perspectives on Instruments and Styles in Motion

George Ruckert (Massachusetts Institute of Technology), Chair Byron Dueck (Open University), Chris Goertzen (University of Southern Mississippi), Respondents

Nikos Pappas (University of Kentucky), "'Eck' Robertson's 'Sallie Goodin' and the Cultivation of the American Old-Time Division Style"

Joti Rockwell (Pomona College), "Analyzing Gestural Rhythm in Appalachian Fiddle Music: A Study of Bowing and Syncopation in the Music of Clark Kessinger"

Aileen Dillane (Irish World Academy of Music and Dance, University of Limerick), "Playing with Identity, Fiddling with Post-Ethnicity? Liz Carroll and the Turtle Island String Quartet"

Colin Quigley (Irish World Academy of Music and Dance, University of Limerick), "Instrument Morphology and Innovation: Hardanger Fiddle Inspiration in North Atlantic Fiddling"

nursday

Politics and Subjectivities of Soundtracks: New Approaches to Classic Film Scores

Carolyn Abbate (University of Pennsylvania), Chair

Nathan Platte (University of Iowa), "Fighting for the Enemy? Musical Duplicity as Propaganda in *The Iron Curtain* (1948)"

Stephan Prock (New Zealand School of Music), "Music and the Modern Subject in Hitchcock's *Psycho*"

Anna Nisnevich (University of Pittsburgh), "A Stalinist Retro-Musical: *Mises-en-abyme* of *Muzykal'naia istoriia* (1940)"

Reforming Ideas of Sixteenth- and Seventeenth-Century Music

Kate van Orden (University of California, Berkeley), Chair

Paul Harris (University of Puget Sound), "Arcadelt's Bemban Legacy: 'Quand' io pens' al martire'"

Erika Supria Honisch (University of Missouri, Kansas City), "Saving Songs in Imperial Prague, 1576–1612"

Christopher Phillpott (Florida State University), "Gilles Hayne and the Jesuit Imagination"

Rose Pruiksma (University of New Hampshire), "Of sarabandes, courantes, and Gravity in Seventeenth-Century French Keyboard Music"

Singers: Practices, Roles

Gabriela Cruz (University of Michigan), Chair

Robert Gjerdingen (Northwestern University), "Solfeggi Were Not What You Might Think"

Kimberly White (McGill University), "Retrospection and Nostalgia: Creating the Perfect Ending"

Juliet Forshaw (Columbia University), "Russian Opera Rebels: Fyodor Komissarzhevsky, Nikolai Figner, and the Rise of the Tenor Antihero"

Hilary Poriss (Northeastern University), "Pauline Viardot and The Viardot-Turgenev Collection, Houghton Library"

On Bells, Bugs, and Disintegrating Tape: Listening for Metaphysics in Ambient Sound

Mitchell Morris (University of California, Los Angeles), Chair

Paul Chaikin (University of Southern California), "Clattering Bells as a Field of Experience and Cognition"

James Edwards (University of California, Los Angeles), "Nature and the Metaphysics of Voice in Edo Period Aesthetics"

Joanna Demers (University of Southern California), "The Ethics of Apocalypse"

Session 1-41 AMS 2:00–5:00 S: Gallier

Session 1-42 AMS 2:00–5:00 A: Iberville

Session 1-43 AMS

2:00-5:00

A: Astor

Grand D

Session 1-44 AMS/SEM 3:30–5:00 S: Edgewood Session 1-45 AMS/SEM 3:30–5:00 S: Waterbury

Race and Class in Early Twentieth-Century American Opera

Larry Hamberlin (Middlebury College), Chair

Carolyn Guzski (SUNY, College at Buffalo), "New Evidence on Artists of Color at the Metropolitan Opera"

Daniela Smolov Levy (Stanford University), "'Cheap Opera' in America, 1895 to 1910"

Session 1-46 AMS/SEM/ SMT 4:00-5:30 A: Astor

Grand C

SEM

down

Session 1-47

4:00-5:30

S: South-

AMS-SEM-SMT Mentoring Panel

Patricia Hall (University of Michigan), Chair

Carol Oja (Harvard University), Ellen Koskoff (Eastman School of Music, University of Rochester), Michael Cherlin (University of Minnesota)

Cultural Politics from the People Up (East Asia)

Joseph S. C. Lam (University of Michigan), Chair

Anthony Law (University of Maryland), "Contextualizing the 1743 Reform of the Music for the Sacrificial Rite at the Royal Ancestral Shrine"

Adam Kielman (Columbia University), "Aural Governmentality and Minority Discourse in China"

Meng Ren (University of Pittsburgh), "The Revival of 'Red Songs' in 2011 Singing in Praise of the Chinese Communist Party"

Session 1-48 SEM 4:00–5:30 S: Oakley

Workshop: Exploring, Experiencing, and Embodying Music through Dance: A Workshop in East Javanese Masked Dance

Christina Sunardi (University of Washington), Presenter

Session 1-49 SEM 4:00–5:30 S: Bayside C

The Lifecycles of Research: A Roundtable Reimagining of Field Recording, Publication, Preservation, and Access in the Digital Era

Sponsored by the Archiving SIG

Anthony F. Guest-Scott (Indiana University), Chair

Alan R. Burdette (Indiana University), Clara Henderson (Indiana University), John Fenn (University of Oregon), Laurel Sercombe (University of Washington), Jonathan Lederman (University of Oregon)

Session 1-50 SEM 4:00–5:30 S: Bayside B

Modes of Music Circulation and Their Effects

Hilary Finchum-Sung (Seoul National University), Chair

Katie Graber (Otterbein University), "Nation and Incivility in the Domain of Sheet Music Opera"

Brigita Sebald (University of California, Los Angeles), "Music Circulation and the Informal Economy in Tbilisi, Georgia"

Eun-Young Jung (University of California, San Diego), "Planet YouTube: New Social Media and the Globalization of K-pop"

Session 1-51

SEM 4:00–5:30 A: Astor Ballroom I

Music and Conflict

Sarah Weiss (Yale University), Chair

Colleen Bertsch (University of Minnesota), "Music before Mosques: Reasons for the April 1926 Riots in Calcutta"

Erica Haskell (University of New Haven), "Applied Ethnomusicology in Post-Conflict and Post-Catastrophe Communities"

Joseph Toltz (University of Sydney), "Cadenza, or Just an Ambiguous Fermata: the Position and Reading of the Musical Experience in Holocaust Narrative and Testimonial Studies"

Musically Meaningful Soundscapes

Tom Porcello (Vassar College), Chair

Alison Furlong (Ohio State University), "Sound, Space, and Social Practice in the Zionskirche"

Kate Galloway (Memorial University of Newfoundland), "Sounding and Composing the Harbour: Performing Landscape and Re-contextualizing the Soundscape of Place in the Harbour Symphony (St. John's, Newfoundland)"

Jessamyn Doan (University of Pennsylvania), "'Bringin' Back the Roots': Rearticulating a Creole Sound in Southern Louisiana"

Session 1-52 SEM 4:00–5:30 S: Maurepas

Resignification of Musical Meaning I

Melvin Butler (University of Chicago), Chair

Divine Gbagbo (Kent State University), "Constant Repertoire in Varying Performance Contexts: The Case of *Djama* Songs among the Youth in Ghana"

Ulrike Praeger (Boston University), "Refugee Music Divided Within: 'Sacred' Anthem or Commercial Folk Pop"

Maren Haynes (University of Washington), "Heaven, Hell, and Hipsters: Attracting Young Adults to Megachurches through Hybrid Symbols of Religion and Popular Culture in the Pacific Northwest"

Sampling Black Atlantic Memory in the Postcolony

Christina Zanfagna (Santa Clara University), Chair

J. Griffith Rollefson (University of California, Berkeley), "'He's Callin' His Flock Now': Sefyu's Postcolonial Critique and the Sound of Double Consciousness"

Catherine Appert (University of California, Los Angeles), "Modernities Remixed: Music as Memory in Rap Galsen"

Kendra Salois (University of California, Berkeley), "'El Madi Fate' ('The Past is Gone'): Moroccan Hip Hop, Urban Nostalgia, and Nass el-Ghiwane"

Session 1-53 SEM 4:00–5:30 S: Estherwood

Session 1-54 SEM 4:00-5:30 A: Astor Grand A

Where the Other Black Girls Rock, Thrash, and Grind!: Black Women Challenging Limitations in Performance and Fandom in Popular Music

Birgitta Johnson (University of South Carolina), Chair

Mashadi Matabane (Emory University), "'All the Women Are White, All the Blacks Are Men, But Some of Us Are Brave': The Cultural Politics of Black Women Musicians with an 'Axe' to Grind"

Laina Dawes (Independent Scholar), "'Black Metal is not for n@#\$s, stupid b@#h!': Black Female Metal Fans' Inter/External Culture Clash"

Birgitta Johnson (University of South Carolina), "Women of the L.A. 'Undergrind': Female Artists Creating Alternatives to Mainstream Hip-hop's Plastic Ceiling"

Thursday Evening Meetings

4:30-5:30	AMS Development Committee (S: Salon 821)
5:00-7:00	Mozart Society of America Board (S: Salon 817)
5:00-5:30	SMT Conference Guides (S: Sheraton Grand B)
5:15–6:15	AMS Committee on Career-Related Issues Conference Buddy Introduction (S: Sheraton Grand B)
5:30–6:30	SEM First-Time Attendees and New Members Reception (S: Sheraton Grand B)
5:30–6:30	AMS Ecocriticism SG* and SEM Ecomusicology SIG Joint Business Meeting (S: Oak Alley)
5:30-7:30	Opening Reception (S: Sheraton Grand A-C-D)
6:00-7:30	AMS Popular Music SG Business Meeting (S: Gallier)
6:00-7:30 6:00-8:00	AMS Popular Music SG Business Meeting (S: Gallier) Journal of Seventeenth-Century Music Editorial Board (S: Salon 825)
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6:00-8:00	Journal of Seventeenth-Century Music Editorial Board (S: Salon 825) Zydeco Dance Lesson and Evening at Rock'n'Bowl Dance Lesson at Sheraton Grand E (no ticket required), 7:30–8:30 p.m., Evening at Rock'n'Bowl. Bus Departs Sheraton: 8:45 p.m. Bus Departs Rock'n'Bowl for Sheraton: 12:00 midnight Organized by the SEM 2012 Local Arrangements Committee
6:00–8:00 7:30–12:00	Journal of Seventeenth-Century Music Editorial Board (S: Salon 825) Zydeco Dance Lesson and Evening at Rock'n'Bowl Dance Lesson at Sheraton Grand E (no ticket required), 7:30–8:30 p.m., Evening at Rock'n'Bowl. Bus Departs Sheraton: 8:45 p.m. Bus Departs Rock'n'Bowl for Sheraton: 12:00 midnight Organized by the SEM 2012 Local Arrangements Committee and the SEM Dance, Movement, and Gesture Section

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8:00-9:00	SEM Education Section Forum (S: Grand Couteau)
8:00-9:00	SEM Investment Advisory Committee (S: Oakley)
8:00-9:00	SEM Latin American/Caribbean Studies Music Section (S: Bayside C)
8:00-11:00	AMS Music and Philosophy SG Session (A: Astor Ballroom III)
9:00–10:00	SEM Latin American/Caribbean Studies Music Section Dance Workshop (S: Bayside C)
9:00–10:30	SEM (2012/2013) Local Arrangements Committees and Program Committees (S: Oakley)

Thursday

THURSDAY EVENING SESSIONS

The Art of War: American Popular Music and Sociopolitical Conflict, 1860–1945

Student Reception (S: Cornet)

Albin Zak (University at Albany, SUNY), Chair

Sponsored by the AMS Popular Music SG

Program

9:30-11:00

Devin Burke (Case Western Reserve University), "Goodbye, Old Arm: Civil War Veterans' Disabilities in Popular Songs"

Jim Davis (SUNY Fredonia), "Maryland, My Maryland: Regionalism, Patriotism, and the Song of a Divided Nation"

Dan Blim (University of Michigan), "Musical Comedy Meets Musical Nationalism: Rodgers and Hart's On Your Toes and WPA America"

Charles Ives's Fourth Symphony and the Past, Present, and Future of Ives Scholarship

J. Peter Burkholder (Indiana University), Geoffrey Block (University of Puget Sound), Christopher Bruhn (Denison University), Dorothea Gail (University of Michigan), David C. Paul (University of California, Santa Barbara), Wayne Shirley (Library of Congress), James B. Sinclair (Charles Ives Society)

Session 1-57 AMS 8:00–11:00 S: Gallery

Session 1-56

S: Gallier

AMS 8:00–11:00

Fantasy, Cinema, Sound, and Music

Mark Brill (University of Texas at San Antonio)

James Deaville (Carleton University), J. Drew Stephen (University of Texas at San Antonio), Jamie Lynn Webster (Portland, Ore.)

Session 1-58 AMS 8:00–11:00 S: Oak Alley Session 1-59 AMS/SEM/ SMT 8:00–11:00 S: Bayside A

Fifty Years of Bossa Nova in the United States

Frederick Moehn (Universidade Nova de Lisboa), Jason Stanyek (University of Oxford), Co-Chairs

Carla Brunet (University of California, Berkeley), Larry Crook (University of Florida), Christopher Dunn (Tulane University), Kariann Goldschmitt (New College of Florida), Sumanth Gopinath (University of Minnesota), Charles Kronengold (Stanford University), Darien Lamen (University of Pennsylvania), Charles Perrone (University of Florida), Irna Priore (University of North Carolina, Greensboro), Marc Gidal (Ramapo College of New Jersey)

Session 1-60 SMT 8:00–11:00 S: Waterbury

French Music, Ancient and Modern

Marianne Wheeldon (University of Texas at Austin), Chair

Byron Sartain (Stanford University), "Composing with Ornaments: Couperin, Brahms, and Ravel"

Stephen C. Grazzini (Indiana University), "Hearing Improvisation in the French Baroque Harpsichord Prelude"

Timothy B. Cochran (Westminster Choir College), "Messiaen and the Composer's Eye: Analyzing Debussy in the *Traité*"

Douglas Rust (University of Southern Mississippi), Takemitsu's Dialogue with Debussy: What Quotation of Dream Can Teach Us About La mer"

Session 1-61 AMS/SEM 8:00–11:00 S: Edgewood

Method in Collaboration

Combined Meeting of the AMS Jewish Studies and Music SG and SEM SIG for Jewish Music

Judah Cohen (Indiana University), Moderator

Session 1-62 SMT 8:00–11:00 S: Grand Chenier

Methodology In Mathematical Music Theory: A Panel Discussion-Special Session

Sponsored by the Mathematics of Music Interest Group

Jason D. Yust (Boston University), Chair

Rachel Wells Hall (Saint Joseph's University), Guerino Mazzola (University of Minnesota), Steven Rings (University of Chicago), Dmitri Tymoczko (Princeton University)

Session 1-63 AMS 8:00–11:00 A: Iberville

Moving Roots of Music: The Many Worlds within New Orleans

Bruce Raeburn (Tulane University), Chair

William Buckingham (University of Chicago), Shane Lief (Tulane University), Robin Moore (University of Texas at Austin), Ned Sublette (New York, N.Y.)

Music and Nature: Relations, Awareness, Knowledge

Sponsored by the AMS Ecocriticism SG

Aaron Allen (University of North Carolina, Greensboro), Chair

Kevin Dawe (University of Leeds), "RELATIONS—A Social and Environmental History of Small Guitar Workshops in England"

Sabine Feisst (Arizona State University), "AWARENESS—'Hello, the Earth is Speaking': Four Case Studies of Ecological Composition, Performance, and Listening"

David E. Cohen (Columbia University), "KNOWLEDGE—Nature, Culture, and the First Principle(s) of Music: Two Myths of Theoretical Revelation"

Schumann and Chopin

Michael Klein (Temple University), Chair

Jeffrey Swinkin (University of Michigan), "Acting Art Song: Musical Structure(s) as Subtext"

Emily Gertsch (University of Georgia), In Modo d'una Tragedia: Narrative Reversal and Failed Transcendence in the Second Movement of Schumann's Piano Quintet"

Andrew I. Aziz (Eastman School of Music, University of Rochester), "Sonata Form in Chopin: An Evolutionary Perspective"

James Bungert (University of Wisconsin-Madison), "Modeling a Physical Dominant Transformational Relation in Chopin—the *Handnetz*"

Session 1-64 AMS 8:00–11:00 S: Borgne

Session 1-65 SMT 8:00–11:00 S: Nottoway

FRIDAY 2 November

All Day

7:00–6:00	Registration (S: Napoleon Exposition Hall Foyer)		
7:30–6:00	Speaker Ready Room (S: Crescent Boardroom)		
8:30–6:00	Exhibits (S: Napoleon Exposition Hall)		
Friday Morning Meetings			
7:00-8:00	SEM Chapters (S: Bayside B)		
7:00–8:00	SEM SIG for Analysis of World Music (S: Southdown)		
7:00–8:00	SEM SIG for Voice Studies (S: Estherwood)		
7:00–8:30	SMT Committee on the Status of Women (S: Roux Bistro Private)		
7:00–8:30	SMT MTO Editorial Board (S: Salon 829)		
7:00–8:30	SMT Ad Hoc Sustainability Issues Committee (S: Salon 828)		
7:00-8:45	AMS Chapter Officers (S: Cornet)		
7:00-8:45	AMS Committee on Career-Related Issues (S: Salon 816)		
7:00-8:45	AMS Committee on Communications (S: Salon 821)		
7:00-8:45	AMS History of the Society Committee (S: Salon 825)		
7:15–8:30	SMT Breakfast Reception for Students hosted by the Professional Development Committee (S: Sheraton Grand E)		
7:30-8:45	Alvin H. Johnson AMS 50 Dissertation Fellowship Committee (S: Salon 820)		
7:30–8:30	Journal of Music Theory Editorial Board (S: Evergreen)		
7:30–8:45	AMS Graduate Education Committee (S: Ellendale)		
7:30–8:45	AMS Student Representatives to Council (S: Sheraton Grand B)		
7:30–9:00	American Brahms Society Board (S: Salon 801)		
8.00-8.45	AMS Program Committees for the 2012 and		

2013 Annual Meeting (S: Salon 824)

TITUAY

FRIDAY MORNING SESSIONS

Beethoven

Edward Pearsall (University of Texas at Austin), Chair

William Guerin (Indiana University), "The Aesthetics of Fragility in Stylistic Signification: A 'Gnostic' Encounter with Beethoven's 'Heiliger Dankgesang'" Janet Bourne (Northwestern University), "Perceiving Irony in Music: A View from Beethoven"

Session 2-1 SMT 8:30–10:00 S: Grand Chenier

Carter and Ligeti

Amy Bauer (University of California, Irvine), Chair

Ève Poudrier (Yale University), "Multiple Temporalities in Elliott Carter's Instrumental Music: Speeds, Beat Cues, and Beat Tracking"

Stephen Taylor (University of Illinois, Urbana-Champaign), "Hemiola, Maximal Evenness, and Metric Ambiguity in Late Ligeti"

Session 2-2 SMT 8:30–10:00 S: Nottoway

Late Nineteenth Century Form

Seth Monahan (Eastman School of Music, University of Rochester), Chair

Nicholas Betson (Yale University), "Bruckner's Formal Principle as Beyond the Sonata Principle"

Stephen Gosden (University of North Florida), "Rachmaninoff's Branch on the Russian Oak: Rotational Form and Symmetrical Harmony in *The Isle of the Dead* and the 'Intermezzo' of the Third Piano Concerto"

Session 2-3 SMT 8:30–10:00 A: Astor Ballroom II

Sentences with and without Words

William Caplin (McGill University), Chair

David Forrest (Texas Tech University), Matthew Santa (Texas Tech University), "A Taxonomy of Sentence Structures"

Stephen Rodgers (University of Oregon), "Sentences with Words: Text and Theme-Type in Schubert's *Die schöne Müllerin*"

Session 2-4 SMT 8:30–10:00 S: Bayside A

Roundtable: Biographies, Theories, Contexts, and Women Singers—An Exploration of Tensions, Boundaries, and Necessities

Sponsored by the Section on the Status of Women

Ruth Hellier-Tinoco (University of California, Santa Barbara), Chair

Carol Muller (University of Pennsylvania), Louise Wrazen (York University), Amanda Villepastour (Cardiff University) Session 2-5 SEM 8:30–10:30 A: Astor Grand C Session 2-6 SEM 8:30–10:30 S: Oakley

Celtism and Celtic Music: Cross-Border Cultural Flows from Galicia to Northern Portugal

Salwa Castelo-Branco (Universidade Nova de Lisboa, Portugal), Chair

Salwa Castelo-Branco (Universidade Nova de Lisboa, Portugal), "Música Celta: Concept, Practice, and Imaginary"

Ana María Alarcón Jiménez (Universidade Nova de Lisboa, Portugal), "Listening to People Listening: Memories of the International Festival of the Celtic World of Ortigueira"

Susana Morena Fernàndez (Universidad de Valladolid, Spain), "Celtic and Traditional Music as Development Resources in Contemporary Northeastern Portugal"

Dulce Simões (Universidade Nova de Lisboa, Portugal), "The Repercussions of the Galician Celtic Music Movement in Northern Portugal: A Case Study of Bagpipe Bands"

Session 2-7 SEM 8:30–10:30 A: Astor Grand A

Jazz's Changing Configurations in the New Europe

Kristin McGee (University of Groningen, the Netherlands), Chair

Kristin McGee (University of Groningen), "Popular Jazz, Digital Aesthetics, and Transnational Networks in the New Europe"

Therese Smith (University College Dublin), "Jazz in Ireland: Historicity versus Intermusicality"

Barbara Rose Lange (University of Houston), "Multiethnic Femininity and Hungarian 'Gypsy Jazz'"

Thomas Zlabinger (York College, CUNY), "Free From Jazz': The Jazz and Improvised Music Scene in Vienna (1971–2011)"

Session 2-8 SEM 8:30–10:30 S: Bayside C

Local Musics on World Stages

Mark Slobin (Wesleyan University), Chair

Aleysia Whitmore (Brown University), "'Cuban Music is African Music': Negotiating Africa and Its Diaspora on the World Music Stage"

Sarah Politz (Harvard University), "Jazz and Vodun in Beninois Brass Bands"

Candida Jaquez (Scripps College), "Writing across Histories: Mariachi Mujer 2000 and the 2008 Beijing Olympics"

Andy Hillhouse (University of Toronto), "Reaching Out, Turning Home, and a Glocal Sense of Place: The Musical Projects of Filippo Gambetta, Genoese Organetto Player"

Session 2-9 SEM 8:30–10:30 S: Estherwood

Music and Indigenous Language Revitalization

Sponsored by the Indigenous Music SIG

Nate Renner (University of Toronto), Chair

Suzanne Urbanczyk (University of Victoria), "Two Music and Language Revitalization Projects on Vancouver Island"

DITET

Keola Donaghy (University of Hawai'i at Hilo), "I Ke Mele Ke Ola: Hawaiian Language Lives Through Song"

Kimberly Marshall (University of Oklahoma), "'Háálá Ayóó Diyin' and Other Paradoxes of Navajo-Language Christian Music"

Nate Renner (University of Toronto), "Ainu-Language Popular Music and Standard Language Ideology"

Music and Institutions II

Alejandro L. Madrid (University of Illinois, Chicago), Chair

Min Yen Ong (University of London), "The Role of the Amateur Group in the Theory and Practice of Safeguarding *Kunqu* in the PRC Post-2001"

Ana Alonso-Minutti (University of North Texas), "Configuring Mexico City's Intellectual Elite: Music at El Colegio Nacional"

Gillian Rodger (University of Wisconsin-Milwaukee), "Cultural Rivalry in the Crescent City: The Development of New Orleans's Social and Cultural Life during the Antebellum Golden Era"

Nasser Al-Taee (Royal Opera House-Muscat), "Opera in Oman: Identity, Creativity, and the Self"

Music and the Modern Festival

Timothy Storhoff (Florida State University), Chair

Timothy Storhoff (Florida State University), "International Music Festivals as a Zone of Awkward Engagement in U.S.-Cuban Relations"

Jane Piper Clendinning (Florida State University), "Cultural Representation in Cape Breton's Celtic Colours International Festival"

Sara Black Brown (Florida State University), "An Invitation to Bliss: Negotiating Faith and Culture through the New York City *Rath Yatra* Parade"

Todd Rosendahll (Florida State University), "Negotiating Marginality through Musical Discourse at Pride Festivals"

Prison Music: Ethnography between the Bars

Gage Averill (University of British Columbia), Chair and Discussant

Maria Mendonca (Kenyon College), "Music Interventions, Structural Violence, and Self-Harming in Women's Prisons in Britain"

Benjamin J. Harbert (Georgetown University), "Politics and Privacy of Talent: Music at the Louisiana Correctional Institute for Women"

John Runowicz (Independent Scholar), "The Missing String Incident: Social Tension and Release in an Upstate New York Prison Music Room"

Putting a Genre to Work I

Kathryn Metz (Rock and Roll Hall of Fame and Museum), Chair

Julia Day (University of Washington), "Reimagining the 'African Success Story' through Ivorian Coupé-Décalé"

Session 2-10 SEM 8:30-10:30 S: Southdown

Session 2-11 SEM 8:30–10:30

S: Grand

Couteau

Session 2-12 SEM 8:30–10:30 S: Maurepas

Session 2-13 SEM 8:30–10:30 S: Bayside B Session 2-14

SEM/SMT

Kathleen Hood (University of California, Los Angeles), "Dancing the Body Politic: The Adoption of *Dabka* by Jordanian Bedouins"

Friday

Gregory D. Booth (University of Auckland), "Rock 'n' Roll in 'Bollywood'? Oppositional Strategies in Mumbai's Post-Colonial Music Culture and Industry, 1960-1980"

Niyati Dhokai (University of Alberta), "Negotiating Identities in Gendered Public Spaces: Examining Garba in Gujarat, India"

Subjectivity and Method in the Analysis of World Music

Marion A. Guck (University of Michigan), Chair

Michael Tenzer (University of British Columbia) and John Roeder (University of British Columbia), Respondents

Lawrence Shuster (Skidmore College), "Spectral Spaces, Transformations, and Morphologies in Tuvan Multiphonic Throat Singing"

Rob Schultz (University of Massachusetts, Amherst), "Melodic Contour and Collective Individuality in Aka Vocal Polyphony"

Ellen Koskoff (Eastman School of Music, University of Rochester), "Analyzing the Four-Tone Universe of Balinese Gamelan Angklung Music"

Kalin Kirilov (Towson University), "Tradition and Innovation in Bulgarian Concert Wedding Music: Analysis of Petar Ralchev's Bulgarian Suite"

Session 2-15 AMS/SEM 9:00-10:30 A: Iberville

Pan-Americanism vs. Latin America —Historical Perspectives on Musical Practices

Donald Henriques (California State University, Fresno), Chair

Hermann Hudde (Brandeis University), "Pan-Americanism in Action: Serge Koussevitzky, Aaron Copland, and Latin American Music and Composers at Tanglewood from 1941 to 1965"

Andres Amado (University of Texas at Austin), "The Fox Trot in Guatemala: Importing the Sounds of Modernity in the Early Twentieth Century"

Session 2-16 **AMS** 9:00-12:00 S: Oak Alley

Censorship and Cultural Policies in Soviet Music after World War II

Kevin Bartig (Michigan State University), Chair

Patrick Zuk (University of Durham), "Dmitriy Shepilov and the Campaign against Musical Formalism of the Late Stalinist Period"

Meri Herrala (University of Helsinki), "Soviet Musicians as Cultural Diplomats" Vladimir Orlov (University of Cambridge), "Prokofiev's Surprise Stalin Prize: How On Guard for Peace Trumped Its Critics"

Leah Goldman (University of Chicago), "The Heart of the Matter: Censorship and Cultural Politics in Zhukovskii's With All My Heart"

The Ecomusicology Listening Room

Co-Sponsored by the SEM Sound Studies Interest Group and the AMS Popular Music Study Group

Mark Pedelty (University of Minnesota), Chair

Robert Fallon (Carnegie Mellon University), Ellen Waterman (Memorial University of Newfoundland), Tyler Kinnear (University of British Columbia), Aaron Allen (University of North Carolina, Greensboro), Denise Von Glahn (Florida State University), Kate Galloway (Memorial University of Newfoundland), Naomi Perley (CUNY), William Bares (Harvard University), Rachel Mundy (Columbia University), Jeremy Woodruff (University of Pittsburgh), Justin D. Burton (Rider University), Michael Austin (University of Texas at Dallas), Michael B. Silvers (University of California, Los Angeles), Miki Kaneda (Museum of Modern Art), Zeynep Bulut (Berlin Institute for Cultural Inquiry)

Gershwin and Bernstein as Composers and Performers Session 2-18 **AMS**

Howard Pollack (University of Houston), Chair

Jonathan Bellman (University of Northern Colorado), "Performance Practice Methodology and Its Limits: The Case of George Gershwin"

Ryan Raul Bañagale (Colorado College), "Who Really Composed Rhapsody in Blue?"

Emily Abrams Ansari (University of Western Ontario), "Leonard Bernstein and the New York Philharmonic in Moscow: Educational Television, Diplomacy, and the Politics of Tonal Music"

Daniel Callahan (University of Chicago), "Serenade to 'Somewhere': Pre-Stonewall Structures of Feeling in West Side Story's 'Love Ballet'"

Historiographies of Jewish Music Research

Philip V. Bohlman (University of Chicago), keynote introduction

Pamela Potter (University of Wisconsin-Madison), Tina Frühauf (Columbia University), Florian Scheding (University of Southampton), Kevin Karnes (Emory University), Assaf Shelleg (University of Virginia), Edwin Seroussi (Hebrew University), Mark Kligman (Hebrew Union College)

Session 2-19 AMS/SEM 9:00-12:00 S: Edgewood

Session 2-20

9:00-12:00 A: Astor

Grand D

AMS

9:00-12:00

S: Gallery

Session 2-17

AMS/SEM

9:00-12:00 S: Gallier

Identity, Effect, and Affect in Seventeenth- and **Eighteenth-Century Music**

Martha Feldman (University of Chicago), Chair

Christine Getz (University of Iowa), "Canonizing San Carlo: Preaching, Meditation, and Memory in the Small Sacred Concerto"

Arne Spohr (Bowling Green State University), "'This Charming Invention Created by the King': Christian IV and His Invisible Music"

Zoey M. Cochran (McGill University), "Serious Tuscans or Ridiculous Foreigners? Revisiting Multilingualism and Musical Characterization in the commedeja pe 'mmuseca'"

Pierpaolo Polzonetti (University of Notre Dame), "Tartini's Violin and the Tongue of Saint Anthony"

Maps showing room locations are found at the end of the Program Book.

Session 2-21

AMS 9:00-12:00

A: Astor

Ballroom III

Session 2-22 **AMS**

9:00-12:00

S: Borgne

Looking Back/Looking Forward: New Perspectives on Medieval Topics

Mark Everist (University of Southampton), Chair

Makiko Hirai (Tokyo University of the Arts), "The Concept of Copula Reconsidered"

Lawrence Earp (University of Wisconsin-Madison), "The Beginnings of the Motet: A New Hypothesis"

Margaret Bent (All Souls College, Oxford), "Jacobus de Ispania?"

Lisa Colton (University of Huddersfield), "Negotiating Identity in Medieval English Music: Anxiety and Ethnicity"

Riffs, Revisions, and Revisitings in Jazz

Scott DeVeaux (University of Virginia), Chair

Katherine Maskell (Ohio State University), "Who Wrote Those 'Livery Stable Blues'? Authorship Rights in Jazz and Copyright Law as Evident in Hart et al. v. Graham"

Jeremy Yudkin (Boston University), "'Flamenco Sketches' or 'All Blues'? The Last Two Tracks on Miles Davis's Classic Album Kind of Blue"

Charles Carson (University of Texas at Austin), "Dear Old Stockholm, Revisited: Jazz, Scandinavian Design, and the Imagined Soundscapes of Sweden"

Melissa Ursula Dawn Goldsmith (Nicholls State University), "Kindred Riffs, Rival Banter: Kenneth Rexroth's and Lawrence Lipton's Jazz and Poetry Experiments"

Session 2-23 AMS 9:00-12:00 S: Waterbury

Wagner and His Afterlives

Annegret Fauser (University of North Carolina, Chapel Hill), Chair

Gundula Kreuzer (Yale University), "Wagner as Venus"

Flora Willson (King's College London), "Listening to the Future: Wagner and 'la musique de l'avenir' in Paris 1860"

Micaela Baranello (Princeton University), "Never Ask the Merry Nibelungs: Wagner in Operetta from Critique to Aspiration"

Julie Hubbert (University of South Carolina), "Loathsome Deutschtum? Wagner, Propaganda, and the American Documentary Film of the 1930s and '40s"

Session 2-24 SMT 10:00-12:00 S: Sheraton Grand D

Musical Dialogues with Carl Schachter

Poundie Burstein (Hunter College and Graduate Center, CUNY / Mannes College), Chair

Carl Schachter (Mannes College, The New School for Music, and The Juilliard School), respondent

Wayne Petty (University of Michigan), "Interpreting Harmony and Voice Leading in the Six-Four Chord"

Elaine Sisman (Columbia University), "Form and Drama in Don Giovanni" William Rothstein (Queens College / Graduate Center, CUNY), "Hypermeter Reconsidered"

Beyond Hearing: Soundscapes and Ideoscape in Early Nineteenth-Century America

Deane Root (University of Pittsburgh), Chair

Sarah Gerk (University of Michigan), "Love, Loyalty, and Fear: American Reception of Thomas Moore's *Irish Melodies*"

Bonnie Gordon (University of Virginia), "Mr. Jefferson's Ears"

Workshop: The Candombe Drumming of Uruguay—Contextualizing Uruguayan Identity Through Afro-Uruguayan Rhythm

Clifford Sutton (University of Miami), Presenter

Workshop: Eastern Arab *Maqam* in Performance— The Case of *Maqam Hijaz*

Sponsored by the Society for Arab Music Research and the Improvisation SIG Scott Marcus (University of California, Santa Barbara), Presenter

SEM President's Roundtable: Music and Power—Ethnomusicological Contributions to the Study of Politics and Culture

Harris Berger (Texas A&M University), Chair

Jayson Beaster-Jones (Texas A&M University), Jocelyne Guilbault (University of California, Berkeley), Maureen Mahon (New York University), Henry Spiller (University of California, Davis), Deborah Wong (University of California, Riverside)

Lecture-Demonstration: "There's an App for That": Technological Mediation in the Live Performance of Hip-hop

Michael D'Errico (University of California, Los Angeles), Presenter

Session 2-25 AMS/SEM 10:30–12:00 A: Iberville

Session 2-26 AMS/SEM 10:45–12:15 S: Bayside A

Session 2-27 SEM 10:45–12:15 S: Southdown

Session 2-28 SEM 10:45–12:15 S: Sheraton Grand C

Session 2-29 SEM 10:45–12:15 S: Bayside C

Friday Noontime Meetings

Friday

12:00–1:30	AMS Committee on Cultural Diversity: Current and Former Recipients of the Eileen Southern Travel Fund (S: Cornet)
12:00-2:00	AMS/SMT Music and Philosophy SG/IG (S: Sheraton Grand A)
12:00-2:00	SMT Diversity Committee Travel Grant Recipients Lunch (S: Sheraton Grand E)
12:00-2:00	SMT Mathematics of Music Analysis IG (A: Astor Ballroom II)
12:00-2:00	SMT Music Theory Pedagogy IG (S: Sheraton Grand B)
12:00–2:00	How to get published, How to get read (S: Nottoway) Join Routledge, Taylor & Francis to learn more about publishing your research in our books and journals
12:15–1:15	AMS Committee on Career-Related Issues (S: Edgewood) Master Teacher Session: "Teaching the Discipline, Disciplining the Teacher" Jim Cassaro (University of Pittsburgh), Chair, Maureen Carr (Pennsylvania State University), Charles Youmans (Pennsylvania State University), Michael Scott Cuthbert (Massachusetts Institute of Technology), Rebecca G. Marchand (Longy School of Music of Bard College and Boston Conservatory)
12:15–1:45	JAMS Editorial Board (S: Ellendale)
12:15–1:45	Mozart Society of America Meeting (S: Oak Alley)
12:15–1:45	SIMSSA: Single Interface for Music Score Searching and Analysis (S: Salon 817)
12:15–1:45	SMT Jazz Theory and Analysis IG (S: Grand Chenier)
12:15–1:45	Society for Seventeenth-Century Music Business Meeting (S: Waterbury)
12:30-1:30	EVIA Digital Archives Project (S: Estherwood)
12:30-2:00	Friends of Stony Brook Reception (S: Salon 821)
12:30–1:30	Internship Possibilities in The Library of Congress Collections (A: Astor Ballroom III)
12:30-1:30	SEM Applied Ethnomusicology Section (A: Astor Ballroom I)
12:30–1:30	SEM Medical Ethnomusicology SIG (A: Astor Grand A)
12:30–1:30	SEM Publications Advisory Committee (S: Oakley)

Program	Friday	41
12:30–1:30	SEM Section on the Status of Women (S: Bayside C)	
12:30–1:30	SEM SIG for European Music (S: Maurepas)	
12:30-1:30	SEM SIG for Jewish Music (S: Grand Couteau)	
I2:30-I:30	SEM SIG for the Music of Iran and Central Asia (S: Southdown)	

FRIDAY NOON CONCERTS & SESSIONS

Current Trends in Latin American Musical Scholarship

Susan Thomas (University of Georgia), Chair

Liliana González Moreno (CIDMUC / Universidad de La Habana), "To 'be a Musicologist' in Cuba: Traditional Approaches and New Trends

Omar Corrado (University of Buenos Aires/National University of Rosario), "Historical Musicology in Latin America: Trends and Perspectives"

Lecture-Recital: An Eighteenth-Century Manuscript from New Orleans

Mark McKnight (University of North Texas)

Denton Bach Players: Andrew Justice, viola and artistic director, Director, Jennifer Carpenter, recorder, Heidi Klein, soprano, Lenora McCroskey, harpsichord, Eric Smith, violoncello, Jenelle West, flute

Concert: Jazz Band Music by Sam Morgan (1895–1936)

Louisiana Repertory Jazz Ensemble, John J. Joyce, Jr. (Tulane University), Director

New Orleans Jazz Museum, Old US Mint, Louisiana State Museum, 400 Esplanade Ave.

SMT CV Review

Sponsored by the Professional Development Committee

Session 2-30 AMS

12:15-1:45 S: Gallier

Session 2-31

12:15-1:45 S: Borgne

AMS

Session 2-32 AMS 12:15-1:45

Offsite

SMT

1:00-3:00 S: Salon 829

FRIDAY AFTERNOON SESSIONS

SEM 1:45–3:45 S: Sheraton Grand C

SEM General Membership Meeting

Followed at 4:00 p.m. by the 2012 SEM Charles Seeger Lecture

SMT 2:00–5:00 S: Bayside A

SMT Graduate Student Workshop: Harmony and Voice Leading in Rock and Pop Music

Walt Everett (University of Michigan), Instructor

Session 2-33 AMS/SMT 2:00–3:30 A: Astor Grand C

New Perspectives on Beethoven's "Eroica" Sketchbook

William Kinderman (University of Illinois, Urbana-Champaign), Chair

Lewis Lockwood (Harvard University), "From Heiligenstadt to *Leonore:* Beethoven's 'Eroica' Sketchbook"

Alan Gosman (University of Michigan), "The Persistence of Several Early Sketches in the 'Eroica' Symphony"

Session 2-34 AMS 2:00–3:30 A: Iberville

The Soviet Genius and the Russian Self

Olga Haldey (University of Maryland), Chair

Natalie Zelensky (Colby College), "Performing à la Russe: Russian Folk Songs, Gypsy Romances, and the Russian Émigrés in 1920s New York"

Judith Kuhn (University of Wisconsin-Milwaukee), "Shostakovich and the Idea of 'Late Style'"

Session 2-35 AMS 2:00–5:00 S: Maurepas

American Musical Theater: New Sources, New Readings

Geoffrey Block (University of Puget Sound), Chair

Jonas Westover (University of St. Thomas), "Reviewing the Revue: Unpacking the Textual and Musical References in *The Passing Show of 1914*"

Marian Wilson Kimber (University of Iowa), "Grecian Urns in Iowa Towns: Delsarte, Gender, and Cultural Aspirations in *The Music Man*"

Elizabeth Titrington Craft (Harvard University), "'You Can't Deny You're Irish': From Nationalism to Irish American Pride in the Musicals of George M. Cohan"

Kim Kowalke (Eastman School of Music, University of Rochester), "'Give Me Time': Sondheim, a Clever Maid, and 'The Miller's Son'"

Session 2-36 AMS/SMT 2:00-5:00 S: Waterbury

Ars Nova

Jennifer Bain (Dalhousie University), Chair

Justin Lavacek (University of North Texas), "Contrapuntal Confrontation in the Motets of Machaut"

Sarah Fuller (Stony Brook University), "Contrapunctus Theory and Dissonance Regulation in Fourteenth-Century French Polyphony"

Karen Desmond (University College, Cork), "Texts in Play: The *Ars Nova* Textual Tradition and Its Hypertextual Representation"

Katherine Hutchings (Eastman School of Music, University of Rochester), "What's So New about *Nova Musica*? Johannes Ciconia and Early Quattrocento Theories of Imitation"

Eighteenth-Century Musical Topics as an Interface Between Structure and Expression

Danuta Mirka (University of Southampton), Chair

Joel Galand (Florida International University), Vasili Byros (Northwestern University), William Caplin (McGill University), Stephen Rumph (University of Washington), Robert Hatten (University of Texas at Austin), Melanie Lowe (Vanderbilt University), Dean Sutcliffe (University of Auckland)

Session 2-37 AMS/SMT 2:00–5:00 S: Gallier

Embodiment and Gesture

Arnie Cox (Oberlin College), Chair

Margaret Britton (University of Texas at Austin), "Four Gestural Types in Chopin's Mazurka in C-sharp Minor, Op. 50, no. 3"

Drew Massey (Binghamton University), "Thomas Adès's Glossary"

Meghan Goodchild (CIRMMT / McGill University), "Towards a Perceptually-Based Theory of Orchestral Gestures"

Zachary Wallmark, Marco Iacoboni (University of California, Los Angeles), "Embodied Listening and Musical Empathy: Perspectives from Mirror Neuron Research"

Session 2-38 AMS/SMT 2:00-5:00 S: Oak Alley

Five New Early Songs of Debussy: History, Style, Analysis, and Performance

Ralph P. Locke (Eastman School of Music, University of Rochester), Chair Elizabeth Calleo, Soprano

Carolyn Abbate (University of Pennsylvania), David Grayson (University of Minnesota), Marianne Wheeldon (University of Texas at Austin), Respondents

Marie Rolf (Eastman School of Music, University of Rochester), Denis Herlin (Centre National de Recherche Scientifique / Institut de Recherche sur le Patrimoine Musical en France), Jonathan Dunsby (Eastman School of Music, University of Rochester)

Session 2-39 AMS/SMT 2:00–5:00 S: Gallery

Jazz and Blues

Lisa Barg (McGill University), Chair

Roberta Schwartz (University of Kansas), "How Blue Can You Get? 'It's Tight Like That' and the Hokum Blues Tradition"

Christopher Wells (University of North Carolina, Chapel Hill), "'A Dreadful Bit of Silliness': Feminine Frivolity and the Early Reception of Ella Fitzgerald"

Session 2-40 AMS 2:00–5:00 A: Astor Ballroom III James O'Leary (Oberlin College), "From Left to *Gauche* and 'In Between': The Politics of Duke Ellington's *Beegar's Holiday* (1946)"

Friday

Mark Burford (Reed College), "Mahalia Jackson Meets the Wise Men: Defining Jazz at the Music Inn"

Session 2-41 AMS 2:00–5:00 A: Astor Grand D

Musical Deployments and Initiatives: World War II and After

Karen Painter (University of Minnesota), Chair

Patricia Josette Moss (University of Oregon), "The Road to *Friedenstag:* Politics, Strauss, and Stefan Zweig"

Christopher Brent Murray (Université Libre de Bruxelles), "General Huntziger's Centre théâtral et musical: Music-Making on the Frontline of the 'drôle de guerre'"

Martha Sprigge (University of Chicago), "Rudolf Mauersberger's *Dresdner Requiem* (1947/48), East German Reconstruction, and Communities of Bereavement" Ulrike Petersen (University of California, Berkeley), "Aftershocks of Operetta in Early Post-War Vienna"

Session 2-42 AMS 2:00–5:00 A: Astor Grand A

New Perspectives and Sources for Italian Music ca. 1600

Alexandra Amati-Camperi (University of San Francisco), Chair

Barbara Swanson (Case Western Reserve University), "Old Chant, New Songs: Plainchant and Monody in Early Modern Rome"

Marica Tacconi (Pennsylvania State University), "'On the Knowledge of Oneself': The Soul, the Senses, and Subjectivity in the Musical Aesthetic of Late Renaissance Florence"

Chadwick Jenkins (City College, CUNY), "Che sconsolata sei: The Phenomenology of Echo in Seventeenth-Century Opera"

Valerio Morucci (University of California, Davis), "Rethinking *Cori Spezzati:* A New Source from Central Italy"

Session 2-43 SMT 2:00–5:00 S: Grand Chenier

New Vernaculars

Shaugn O'Donnell (City College / Graduate Center, CUNY), Chair

Frank Samarotto (Indiana University), "The Trope of Expectancy/Infinity in the Music of the Beatles and Others"

Kyle Adams (Indiana University), "A Preliminary Study of Articulation and Affect in Rap"

Dave Easley (Oklahoma City University), "'It's not my imagination, I've got a gun on my back!': Riff Schemes, Form, and Energy and Aggression in Early American Hardcore Punk Rock (1978–83)"

Brad Osborn (Ohio University), "*Kid* Algebra: Radiohead's Euclidean and Maximally Even Rhythms"

Nineteenth-Century Opera: Habits and Habitats

Rachel Cowgill (Cardiff University), Chair

Marian Smith (University of Oregon), "The Cortège at the Opéra from *La Muette* to *Le Prophète*"

Roger Parker (King's College London), "Opera, Repertory, Place: London in the 1830s"

William Weber (California State University, Long Beach), "Theatrical Canon at the Opéra-Comique: *le vieux répertoire* in the Nineteenth Century"

Matthew Franke (University of North Carolina, Chapel Hill), "'How is it possible to speak ill of a Frenchman's work?' The Reception of Massenet's *Thais* in Milan, 1903"

Pop-Rock Production and Aesthetics

Albin Zak (University of Albany, SUNY), Chair

Jason Hanley (Rock and Roll Hall of Fame and Museum), "'The Purest Feeling': Re-constructing the Creative Process and Revealing Stylistic Boundaries within Nine Inch Nails' *Pretty Hate Machine*"

Christopher Reali (University of North Carolina, Chapel Hill), "A Shot of Rhythm and Blues: Defining the Muscle Shoals Sound"

Alexandra Grabarchuk (University of California, Los Angeles), "Semiotic Pandemonium: An Exploration of the Soviet Art Rock Aesthetic"

Poster Session

Evan Jones (Florida State University), Chair

Nancy Rogers (Florida State University), "The Best of Both Worlds: Combining Improvisation and Composition Beyond the Minuet"

Peter Schubert (McGill University), "The Combinatorics of Stretto Fuga"

Katelyn Horn (Ohio State University), "A Diachronic Study of Changing Mode Use in the Classical/Romantic Transition"

Yuri Broze, David Huron (Ohio State University), "Does Higher Music Tend to Move Faster? Pitch-Speed Relationships in Western Music"

Benjamin R. Levy (Arizona State University), "'A Theory about Shapes': Clouds and Arborescence in the Music of Xenakis"

Aaron Einbond (CeReNeM, University of Huddersfield), "Timbre Spaces: New Graphical Models for Analysis and Composition"

Angeleisha L. Rodgers (North Carolina Central University), "'Trumpetiste' Clora Bryant: The Missing Link"

Leigh Van Handel, Michael Callahan (Michigan State University), "What Happens at the Beginning Should Stay at the Beginning: The Role of Phrase Beginnings, Middles, and Ends in Key-Finding Models"

Session 2-44 AMS 2:00–5:00 A: Astor Ballroom I

Session 2-45 AMS 2:00–5:00 S: Borgne

Session 2-46 AMS/SMT 2:00–5:00 S: Napoleon Exposition Foyer Session 2-47 SMT 2:00–5:00 S: Bayside C

Schoenberg as Composer and Theorist

Severine Neff (University of North Carolina), Chair

Áine Heneghan (University of Washington), "What Is 'Developing Variation'?"
Gordon Root (SUNY Fredonia), "The Continuity of Schoenberg's Pedagogy: A
Reevaluation of Models for Beginners in Composition on the Eve of Its Seventieth
Anniversary

Steven Vande Moortele (University of Toronto), "The Traumatized Tonic: Murder and the Half-Diminished Seventh Chord in Schoenberg's *Song of the Wood Dove*"

Julie Pedneault-Deslauriers (University of Ottawa), "Dominant Tunnels, Form, and Program in Schoenberg's *Verklärte Nacht*, Op. 4"

Session 2-48 SMT 2:00–5:00 S: Nottoway

Twentieth-Century Modernisms

Gretchen Horlacher (Indiana University), Chair

James N. Bennett (University of Wisconsin-Madison), "Representations of Key Species in the Music of Béla Bartók"

Joseph N. Straus (Graduate Center, CUNY), "Harmony and Voice Leading in the Music of Stravinsky"

David Heetderks (Oberlin Conservatory), "From Uncanny to Marvelous: Poulenc's Hexatonic Pole and the Creation of Musical Surrealism"

Kevin Holm-Hudson, Karen M. Bottge (University of Kentucky), "Segmentation and Process in Post-Pitch Music: Rhetoric and Gesture in David Tudor's Recording of John Cage's *Variations II*"

Session 2-49 SEM 4:00–5:30 S: Sheraton Grand C

SEM Charles Seeger Lecture

Portia Maultsby (Indiana University), "Everybody Wanna Sing my Blues . . . Nobody Wanna Live My Blues': Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship"

Cheryl L. Keyes (University of California, Los Angeles), Introduction

Friday Afternoon/Evening Meetings & Receptions

Friday

3:30–5:00	AMS/MLA Joint RISM Committee (S: Ellendale)
3:30–5:00	Oxford Bibliographies: Music Editorial Board Meeting (S: Salon 817)
5:00–6:00	Claire Brook Memorial (S: Gallery)
5:00-6:00	The Symphonic Repertoire, Volume I: Indiana University Press Book Release Reception (Booth 505 Exhibit Hall)
5:00–6:30	AMS Graduate Education Committee Reception for Prospective Graduate Students (S: Sheraton Grand B)
5:00–6:30	Journal of Musicology Editorial Board (S: Estherwood)
5:00–6:30	Rice University Alumni Reception (S: Evergreen)
5:00-7:00	Center for Black Music Research Hospitality Reception (A: Astor Grand C)
5:00-7:00	Eastman School of Music Alumni Reception (S: Sheraton Grand E)
5:00-7:00	SMT Ad-hoc Demographics Committee (S: Salon 824)
5:15-7:15	SMT Queer Resource IG (S: Salon 817)
5:00-7:00	SMT Work and Family IG (S: Salon 821)
5:00-7:00	University of Illinois Reception for Alumni and Friends (S: Salon 828)
5:00-7:00	University of Iowa Reception (S: Oakley)
5:15–6:15	AMS Committee on Career-Related Issues, Session II: "How Publishing Works: Music Journal Editors Explain It All For You" (S: Gallier) James Zychowicz (A-R Editions), Chair; Michael Cherlin (University of Minnesota) [Music Theory Spectrum]; Annegret Fauser (University of North Carolina, Chapel Hill) [JAMS]; Jane Gottlieb (Juilliard School) [MLA Notes]; Larry Witzleben (University of Maryland, College Park) [Ethnomusicology]
5:30–6:30	Singing from Renaissance Notation, directed by Valerie Horst and hosted by Early Music America (S: Oak Alley)
5:30-7:30	University of North Carolina, Chapel Hill Alumni Reception (S: Salon 816/820)
5:45-7:15	SEM Banquet (S: Cornet)
6:00-7:00	AMS By-laws Changes Plenary Meeting (S: Edgewood)

48	Friday AMS/SEM/SMT New Orleans 2012
6:00-7:30	W. W. Norton Reception (S: Sheraton Grand A)
6:00-8:00	Boston University Alumni Reception (S: Salon 825)
6:00-8:00	Florida State University College of Music Alumni Reception (A: Astor Grand D)
6:00-8:00	Reception for Society for Eighteenth-Century Music, American Bach Society, Haydn Society of North America, Mozart Society of America (The Counting House, 533 Royal Street)
6:30-8:00	Oxford University Press Reception (S: Waterbury)
6:45-7:45	AMS Committee on Career-Related Issues, Session III: "Heigh Ho The Adjunct's Life" (S: Gallier) Mona Kreitner (Rhodes College), Chair; Beth Glixon (University of Kentucky); Giulio Ongaro (University of the Pacific); Christopher Williams (University of Toledo)
7:30-9:30	SEM African Music Section (S: Grand Couteau)
7:30-9:30	SEM Popular Music Section (S: Gallery)
7:30-9:30	Society for Asian Music Membership Meeting (S: Maurepas)
7:30–10:00	Perspectives of New Music Meeting (S: Salon 821)
8:00-10:00	Indiana University Department of Folklore and Ethnomusicology Reception (A: Astor Grand C)
9:00-11:00	Bowling Green State University Reception (S: Salon 817)
9:00-11:00	University of Michigan Alumni Reception (S: Bayside C)
9:00-12:00	University of Chicago Alumni Reception (S: Sheraton Grand A)
9:30–12:00	University of Pittsburgh and University of Hawaii Alumni and Friends Reception (S: Waterbury)
10:00-11:00	AMS Pedagogy SG Business Meeting (S: Edgewood)
10:00-12:00	AMS LGBTQ SG Party (S: Sheraton Grand E)
10:00-12:00	Case Western Reserve University Reception (S: Bayside B)
10:00-12:00	Columbia University Department of Music Reception (S: Salon 816/820/824)
10:00–12:00	Harvard Music Reception (S: Sheraton Grand B)
10:00-12:00	Forum on Music and Christian Scholarship Reception (S: Salon 825/829)

Friday

FRIDAY EVENING SESSIONS

Ariadne at 100: La folle soirée, Revisited

Sponsored by the Lyrica Society

Paul-André Bempéchat (Center for European Studies, Harvard University), Chair

Bryan Gilliam (Duke University), "Memory and Trauma in Strauss's and Hofmannsthal's *Elektra* and *Ariadne auf Naxos*"

Timothy Jackson (University of North Texas), "Dessau's *Einstein, Ariadne auf Naxos*, and the Failure of Humanism"

Scott Warfield (University of Central Florida), "'When all the stupidities and irrelevances of a thousand critics have hardened, it is of no use at all': Hofmannsthal and *Ariadne*'s Critics"

Charles Youmans (Pennsylvania State University), "'A very serious trifle': The Revised Ending of *Ariadne auf Naxos*"

Darmstadt Serialism and After

Eric Drott (University of Texas at Austin), Chair

C. Catherine Losada (University of Cincinnati), "Complex Multiplication, Structure, and Process in the Music of Boulez"

Christoph Neidhöfer (McGill University), "'Freeing of Constrictions:' The Reception of Bruno Maderna's Serialism in the Music of Norma Beecroft"

Alexander Sanchez-Behar (Ashland University), "Creation and the Unknowable: Symmetry and Contingency in John Adams's *China Gates*"

Christopher Segall (University of Alabama), "Alfred Schnittke's Triadic Practice"

A Discussion on Mentoring and Being Mentored

Sponsored by the AMS Committee on Career-Related Issues and the SMT Professional Development Committee

James P. Cassaro (University of Pittsburgh), Alfred Cramer (Pomona College), Moderators

Christi-Anne Castro (University of Michigan), Andrew Dell'Antonio (University of Texas at Austin), Robert S. Hatten (University of Texas at Austin), Timothy A. Johnson (Ithaca College), Denise Von Glahn (Florida State University), Andrew N. Weintraub (University of Pittsburgh)

A Graduate Student Forum for New Research

Sponsored by the AMS LGBTQ SG

Nina Treadwell (University of California, Santa Cruz) and Emily Wilbourne (Queens College / Graduate Center, CUNY), Co-Chairs

Sarah Hankins (Harvard University) "Size and Shape are Approximate, and Subject to Change: Queer Arousal and the State of Musicology's Search for Meaning"

Session 2-50 7:00–9:00 S: Southdown

Session 2-51 SMT 8:00-11:00 S: Bayside A

Session 2-52 AMS/SMT 8:00–II:00 A: Astor Ballroom II

AMS 8:00–10:00 S: Sheraton Grand D

Session 2-53

Way': Popular Music and Gay Visibility"

Session 2-54 **AMS** 8:00-11:00 S: Oak Alley

The Lied in Performance: Text and Context

Jennifer Ronyak (University of Texas at Arlington), Chair

Friday

Laura Tunbridge (University of Manchester), Benjamin Binder (Duquesne University), Wayne Heisler (College of New Jersey), Kira Thurman (University of Rochester)

Jarek Paul Ervin (University of Virginia) "From 'You Better Work' to 'Born this

Jonathan Dunsby (Eastman School of Music, University of Rochester), Mary Ann Smart (University of California, Berkeley) Respondents

Session 2-55 **AMS** 8:00-11:00 S: Gallier

Music and Video Games: History, Theory, Ethnography

William Cheng (Harvard University), Moderator

Mark Katz (University of North Carolina, Chapel Hill), Respondent

Neil Lerner (Davidson College), "Musicological Contributions to Early Video Game Studies"

Roger Moseley (Cornell University), "Digital Analogies"

William Gibbons (Texas Christian University), "Framing Devices for Gaming Devices: Applying Film Music Theory to Video Games"

Elizabeth Medina-Gray (Yale University), "Modularity and Dynamic Play: Video Game Music and Its Avant-garde Antecedents"

Kiri Miller (Brown University), "Dance Central and the Listening Body"

Session 2-56 **AMS** 8:00-11:00 A: Iberville

Music and War

Gwyneth Bravo, Moderator

Johnathan Pieslek (City College of New York), James Deaville (Carleton University), Benjamin J. Harbert (Georgetown University), Golan Gur (Humboldt University of Berlin), Guilnard Moufarrej (University of California, Santa Cruz), Alexander Stewart (University of Vermont), Cornelia Nuxoll (University of Göttingen), Margaret Kartomi (Monash University), James Sykes (University of Chicago/King's College London)

Session 2-57 AMS/SEM 8:00-10:00 S: Edgewood

The Music Course in General Education: Eliciting Student Enthusiasm and Investment

Sponsored by the AMS and SEM Pedagogy Study Groups

James R. Briscoe (Butler University), Chair

Julia Chybowski (University of Wisconsin-Oshkosh), Patrick K. Fairfield (Saginaw State University); Ramona Holmes (Seattle Pacific University); Marjorie Roth (Nazareth College), Sarah Watts (Bucknell University)

Rhythm and Dance

Marianne Kielian-Gilbert (Indiana University), Chair

David Kaminsky (University of California, Merced), "The Mechanics of Multiplanar Polyrhythm: How a Single Melody-Playing Musician Can Generate, Coordinate, and Manipulate Complex Three-Dimensional Motion in a Room Full of Dancing Couples"

Nicole Biamonte (McGill University), "Clave-Based Rhythms in Pop-Rock Music" Chris Stover (New School University), Rebecca Simpson-Litke (University of Georgia), "In the Heat of the Moment: Rhythmic Interaction Between Salsa Music and Dance"

Brett Pyper (Klein Karoo National Arts Festival, South Africa), "Listening Made Visible: Dance as Kinetic Listening within South African Jazz Appreciation Societies"

Schenker: History And Analysis

Peter H. Smith (Notre Dame), Chair

Rodney Garrison (University at Buffalo/SUNY Fredonia), "Unraveling Schenker's Ideas of Musical 'Unfolding'"

Diego Cubero (Indiana University), "The Fifth-Third-Root Paradigm and Its Prolongational Implications"

John Koslovsky (Amsterdam Conservatory of Music / Utrecht University), "Walter Dahms and *Der Wille zu Schenker*"

Karen M. Bottge (University of Kentucky), "Lessons in 'Pure Visibility' (reine Sichtbarkeit): Victor Hammer's Correspondence with Heinrich Schenker"

Session 2-58 SEM/SMT 8:00–11:00 S: Grand Chenier

Session 2-59 SMT 8:00–11:00 S: Nottoway

SATURDAY 3 November

All Day

7:00-5:00	Registration (S: Napoleon Exposition Hall Foyer)
7:30–5:00	Speaker Ready Room (S: Crescent Boardroom)
8:30–6:00	Exhibits (S: Napoleon Exposition Hall)
	Saturday Morning Meetings
7:00-8:00	SEM Education Section Business Meeting (S: Cornet)
7:00-8:30	SMT Diversity Committee (S: Salon 824)
7:00-8:30	SMT Regional and Affiliate Societies (S: Ellendale)
7:00-8:30	SMT Music and Disability IG (S: Salon 828)
7:00-8:45	AMS Committee on Women and Gender (S: Salon 825)
7:00-8:45	AMS Publications Committee (S: Salon 816)
7:00–9:00	A-R Recent Researches Series Editors (S: Salon 801)
7:00-9:00	Journal of Music History Pedagogy Editorial Board (S: Salon 817)
7:00–9:00	Web Library of Seventeenth-Century Music Editorial Board (S: Salon 821)
7:30-8:30	American Institute for Verdi Studies Board (S: Salon 829)
7:30-8:45	AMS Committee on Cultural Diversity (S: Salon 820)
7:30-9:00	Alexander Street Press Reception (S: Sheraton Grand B)
7:30–9:00	Society for Eighteenth-Century Music Board of Directors (S: Roux Bistro Private)
7:30-9:30	Journal of Musicological Research Editorial Board (S: Roux Bistro 1&2)
7:45-8:45	American Bach Society Editorial Board (S: Evergreen)

SATURDAY MORNING SESSIONS

SEM Education Section Teacher Workshop

SEM 8:30-12:30 S: Cornet

AMS Committee on Career-Related Issues, CV and Cover Letter Workshop

AMS 9:00-12:00 S: Napoleon Foyer

SMT Graduate Student Workshop: A Corpus-**Based Approach to Tonal Theory**

Ian Quinn (Yale University), Instructor

SMT 9:00-12:00 S: Salon 821

Beyond the Solo: Jazz, Gender, and Collaboration

Sherrie Tucker (University of Kansas), Chair

Tammy Kernodle (Miami University, Ohio), "Black Women Working Together: Negotiating Gendered Contexts in Jazz Collaboration"

Lisa Barg (McGill University), "Gender, Arranging, and Collaboration in Jazz: The Weston-Liston Partnership"

Dee Spencer (San Francisco State University), "Melba Liston Filmscore Composer: Crossing Events"

Monica Hairston (Columbia College Chicago), Sherrie Tucker (University of Kansas), "Not One to Toot Her Own Horn: Melba Liston's Oral Histories and Presentations"

Session 3-1 SEM 8:30-10:30 S: Grand Couteau

Emergent Forms of Music Tourism, I: Music Tourism in the Aftermath of Rupture in New Orleans, Berlin, Bali

Daniel Sharp (Tulane University), Chair

Elizabeth Macy (University of California, Los Angeles), "Music and Cultural Tourism in Post-Disaster Economies"

Luis-Manuel Garcia (Tulane University), "Consuming Atmospheres and Social Worlds: 'Techno-Tourismus' and Post-Tourist Tourism in Berlin's Electronic Dance Music Scenes"

Daniel Sharp (Tulane University), "Dithyrambalina: A Shantytown Sound Installation in Post-Katrina New Orleans"

SherriLynn Colby-Bottel (University of Virginia), "Authenticity Seekers: Music Post-Tourists and the Shifting Sound-Scapes of New Orleans"

Session 3-3 SEM 8:30–10:30 S: Oakley

Enchanting Time and Space: Musical Performance in Latin American and Caribbean Communities

Sponsored by the Latin American and Caribbean Section (LACSEM)

Ryan Bazinet (Graduate Center, CUNY), Chair Suzel Ana Reily (Queen's University, Belfast), Discussant

Rob Carroll (University of Washington), "Enchanting the State as Religious Congregation: *Gaita* Music as Popular Prayer in Maracaibo, Venezuela"

Ryan Bazinet (Graduate Center, CUNY), "Singing for *Shango*, Enchanting the Diaspora: Trinidadian *Orisha* Music in Brooklyn"

Helena Simonett (Vanderbilt University), "Enchanted World: Sacred Ecology and Indigenous Music-Making in Northwest Mexico"

Session 3-4 SEM 8:30–10:30 S: Estherwood

Modern Margins in East Asia: Musical Re/Construction of Self and the Politics of Identity

Justin Hunter (University of Hawai'i), Chair

Justin Hunter (University of Hawai'i), "Tourism off Center: Ainu Ethnic Tourism as Identity Construction and Artistic Expression in Modern Japan"

Sunhee Koo (University of Auckland), "The Politics of Identity and Cultural Negotiation of North Korean Refugee Musicians in South Korea"

Charlotte D'Evelyn (University of Hawai'i), "Negotiating Otherness: Creation and Reception of the Mongolian 'Grassland Song' in China"

Yuan-Yu Kuan (University of Hawai'i), "Gender Representation and Identity Reconstruction in Music of the Amis People in Contemporary Taiwan"

Session 3-5 SEM 8:30–10:30 S: Maurepas

Music and Nuclear Experience

Gregory Barz (Vanderbilt University), Chair and Discussant

Jessica Schwartz (New York University), "Singing Towards a Cure: The Role of Marshallese Music in Local and Transnational Anti-Nuclear Movement" Joseph Pilzer (University of Toronto), "Music in 'Korea's Hiroshima"

Maria Sonevytsky (Columbia University), "Chornobyl Songs: Musical Heritage and the Challenges of Environmentalism in Post-Soviet Ukraine"

Session 3-6 SEM 8:30–10:30 S: Southdown

Music and Place

Pirkko Moisala (University of Helsinki), Chair

Jennie Gubner (University of California, Los Angeles), "This Bar is Not-For-Export!: The Politics of Locality in the Neighborhood Tango Scenes of Buenos Aires"

Jacob Barsky (University of Hawai'i), "Musical Pilgrimage to Aomori: Searching for the True 'Scent' of Tsugaru *Shamisen*"

Hans Utter (Ohio State University), "Gharana as Emplacement: The Social and Symbolic Geography of the Imdad Khan Gharana"

Saturday

Guilnard Moufarrej (University of California, Santa Cruz), "Music, Liturgy, and Media Technologies as vehicles of Transmission and Continuity among the Maronite Christian Immigrants in the United States"

Online Musical Communities

Marc Gidal (Ramapo College of New Jersey), Chair

Tara Browner (University of California, Los Angeles), "Bach Culture: Performers, Scholars, and Bachfreunde in the Twenty-First Century"

Olga Panteleeva (University of California, Berkeley), "Für Kenner und Liebhaber 2.0: Modes of Expertise in Online File-Sharing Communities"

Tom Artiss (University of Cambridge), "Solitary Socialities: Music Surf-Sharing in Nain, Labrador"

Charles Hiroshi Garrett (University of Michigan), "Joking Matters: Music, Humor, and the Digital Revolution"

Popular Music and Protest

Sponsored by the AMS Popular Music SG, the Popular Music Section of SEM, and the SMT Popular Music IG

S. Alexander Reed (University of Florida), Chair

Griffin Woodworth (MakeMusic, Inc.), "Synthesizers as Social Protest in Early 1970s Funk"

Noriko Manabe (Princeton University), "Remixing the Revolution: A Typology of Intertextuality in Protest Songs, as Evidenced by Antinuclear Songs of Post-Fukushima Japan"

Holly Holmes (University of Illinois, Urbana-Champaign), "'With a Voice Like a Gun': Brazilian Popular Music, Censorship, and Strategies of Resistance during the Military Dictatorship, 1964–85"

Barbara Milewski (Swarthmore College), "Peace, Love and . . . Concentration Camp Music? Aleksander Kulisiewicz and His Concerts of Prisoners' Songs at the West German Protest Song Festivals of the 1960s"

Contemporary Jazz

Fred Maus (University of Virginia), Chair

Justin Williams (University of Bristol), "Maria Schneider, Digital Patronage, and Composer/Fan Interactivity"

Daniel Arthurs (University of North Texas), "Revisiting Thematic Improvisation and Form in Jazz: Goal-Orientation in Brad Mehldau's *Unrequited*"

Session 3-7 AMS/SEM 8:30–10:30 A: Astor Ballroom I

Session 3-8 AMS/SEM/ SMT 8:30–10:30 S: Bayside C

Session 3-9 AMS/SMT 9:00–10:30 S: Oak Alley Session 3-10 AMS/SMT 9:00–10:30 S: Edgewood

Language and the Senses

TBA (TBA), Chair

Charles Dill (University of Wisconsin-Madison), "Le Cerf's Epistemology of Music"

Amy M. Cimini (University of Pennsylvania), "René Descartes' Unfinished Compendium of Music: Rethinking Music and the Politics of Sensation after the Thirty Years' War"

Session 3-II SMT 9:00-I0:30 A: Astor Ballroom II

Microtiming Concepts and Demonstrations

Fernando Benadon (American University) and Mitchell Ohriner (Shenandoah Conservatory), Co-Chairs

Mitchell Ohriner (Shenandoah Conservatory), "Generation and Visualization of Timing Data for Music and Performance Analysis"

Fernando Benadon (American University), "Disentangling the Rubato-Groove Continuum"

Daphne Leong (University of Colorado, Boulder), "Performance of the Asymmetrical Meters in the Trio of Bartók's Fifth String Quartet Scherzo"

David Fossum (Brown University), "Possibilities for Expressive Timing Analysis in Ethnomusicological Research: The Case of Turkmen Dutar Performance" Ève Poudrier (Yale University), "Using Tapping Data to Study Musicians' Percep-

tion of Rhythmic Structures"

Session 3-12 AMS 9:00–10:30 A: Iberville

Music and Gaming

Kiri Miller (Brown University), Chair

Christopher Tonelli (Memorial University of Newfoundland), "The Chiptuning of the World"

Neil Lerner (Davidson College), "Investigating the Origins of Video Game Music Style, 1977–1983: The Early Cinema Hypothesis"

Session 3-13 AMS 9:00-10:30 S: Gallier

Transmission and Historiography: the Mass

David Rothenberg (Case Western Reserve University), Chair

Kenneth Kreitner (University of Memphis), "Spain Discovers the Mass" Michael Alan Anderson (Eastman School of Music, University of Rochester), "Mass Propers for the Mother of the Renaissance"

Session 3-14 SMT 9:00–12:00 S: Grand Chenier

Brahms

Samuel Ng (University of Cincinnati), Chair

Daniel Barolsky (Beloit College), "The Merging Aesthetics of Composition and Performance: Brahms, Levy, and the Handel Variations"

Joan Campbell Huguet (Eastman School of Music, University of Rochester), "Rethinking the 'Unthinkable': Defining Closure in Brahms's Sonata Forms"

aturday

Kyle Jenkins (University of Arizona), "Expositional Trajectories Gone Awry: S-C Complications in Brahms's Sonata Movements"

Boyd Pomeroy (University of Arizona), "Brahms, the 'Tonic-Heavy' Sonata, and Deep-Level Developing Variation"

Discourses of Theory

Joseph Dubiel (Columbia University), Chair

Anna Gawboy (Ohio State University), "What Do Music Theorists Talk about When They Talk about Gender?"

Gregory Barnett (Rice University), "Musical Polemics and the Modal Ideal, 1600–1788"

Judith Lochhead (Stony Brook University), "What Is Musical Structure Anyway?" Thomas Christensen (University of Chicago), "Fragile Texts, Hidden Theory"

Envisioning a "Relational Musicology": A Dialogue with Georgina Born

Tamara Levitz (University of California, Los Angeles), Chair and participant

Georgina Born (University of Oxford), Brigid Cohen (New York University), Ryan Dohoney (University of Kansas), Marion A. Guck (University of Michigan), Ruth Rosenberg (University of Illinois, Chicago), Benjamin Steege (Columbia University), Matthew D. Morrison (Columbia University)

Session 3-16 AMS/SEM/ SMT 9:00–12:00 A: Astor Grand A

Session 3-15

AMS/SMT 9:00–12:00

S: Nottoway

Guido Adler's The Scope, Method, and Aim of Musicology

Sponsored by The SEM Section on Women, the SMT Committee on the Status of Women, and the AMS Committee on Women and Gender

Bonnie Gordon (University of Virginia), Chair

Suzannah Clark (Harvard University), Suzanne Cusick (New York University), Maya Gibson (University of Missouri), Elizabeth Keenan (Fordham University), Harald Kisiedu (Columbia University), Deborah Wong (University of California, Riverside)

Session 3-17 AMS/SEM/ SMT 9:00–12:00 A: Astor Grand C

Orchestral Revolutions of the Twentieth- and Twenty-First Centuries

Jeongwon Joe (University of Cincinnati), Chair

Michael Broyles (Florida State University), "The American Symphony Orchestra as Political Metaphor"

Danielle Fosler-Lussier (Ohio State University), "Classical Music as Cold War Development Aid: William Strickland's Asian and European Pilgrimages"

Hon-Lun Yang (Hong Kong Baptist University), "From Colonial Modernity to Global Identity"

Geoffrey Baker (Royal Holloway, University of London), "El Sistema: Venezuela's Youth Orchestra Program"

Session 3-18 AMS 9:00–12:00 A: Astor Grand D Session 3-19 AMS/SEM/ SMT 9:00–12:00 S: Bayside A

Performing Music, Performing Disability

Joseph Straus (Graduate Center, CUNY), Chair

Michael Bakan (Florida State University), Michael Beckerman (New York University), Stefan Honisch (University of British Columbia), Blake Howe (Louisiana State University), Stephanie Jensen-Moulton (Brooklyn College, CUNY), Bruce Quaglia (University of Utah)

Session 3-20 AMS 9:00–12:00 A: Astor Ballroom III

Politics, Propaganda, and Mourning: Twentieth-Century French Topics

Carlo Caballero (University of Colorado), Chair

Jillian Rogers (University of California, Los Angeles), "Mourning at the Piano: Marguerite Long, Maurice Ravel, and the Performance of Grief in Interwar France"

Rachel Moore (Royal Holloway, University of London/New College, Oxford), "Patriotic Rhetoric on the Parisian Home-Front, 1914–1918: Saint-Saëns's *Germanophilie* as a Propaganda Prototype"

Keith Clifton (Central Michigan University), "'Une utopique évocation'? Competing Narratives in Honegger's *Symphonie liturgique*"

xHélène Benoit-Otis (University of North Carolina, Chapel Hill), Cécile Quesney (Université de Montréal/Université Paris-Sorbonne), "'Un pèlerinage encore plus nazi que mozartien': French Musicians at the Viennese *Mozart-Woche des Deutschen Reiches* (1941)"

Session 3-21 AMS 9:00–12:00 S: Waterbury

Romantics at Work: Mendelssohn and Schumann

Laura Tunbridge (University of Manchester), Chair

Siegwart Reichwald (Converse College), "An Emerging Credo of Absolute Music—The Evolution of Mendelssohn's Piano Trio, Op. 49"

Angela R. Mace (Duke University), "The Mendelssohns and the Mystery of the 'Easter Sonata"

Don Randel (Andrew W. Mellon Foundation), "Listening to Schumann Listening to Heine"

Alexander Stefaniak (Washington University in St. Louis), "Schumann, Virtuosity, and the Rhetoric of the Sublime"

Session 3-22 AMS 9:00–12:00 S: Borgne

Sound, Language, and Mysticism from Vienna to L.A.

Brian Kane (Yale University), Chair

Clara Latham (New York University), "The Impact of Sound and Voice on the Invention of Psychoanalysis"

Sherry Lee (University of Toronto), "'Still, o schweige': Music, Language, *Opern-Krise* (Schoenberg's *Die glückliche Hand*)"

Nicholas Attfield (Edinburgh University), "A Medieval Model for the 1920s: Anton Bruckner as Mystic"

J. Daniel Jenkins (University of South Carolina), "I Care If You Listen: Schoenberg's 'School of Criticism' and the Role of the Amateur"

Room key: S = Sheraton New Orleans, A = Astor Crowne Plaza,

■ = Video Streaming IG: Interest Group SIG: Special Interest Group SG: Study Group

Vox Americana

Josephine Wright (College of Wooster), Chair

Scott Carter (University of Wisconsin-Madison), "Vox Americana: Song, Race, and Nation at the Turn of the Twentieth Century"

Aaron Ziegel (University of Illinois, Urbana-Champaign), "'Gloria in Excelsis' America: Commingling of the Spiritual and the Patriotic in American Operas of the 1910s"

Michael Baumgartner (Cleveland State University), "Der Kuhhandel/A Kingdom for a Cow: Kurt Weill's Gateway to America"

Grant Olwage (University of the Witwatersrand), "Accompanying Paul Robeson"

Making a Musical Living in Baroque Germany

Alexander Fisher (University of British Columbia), Chair

Gregory Johnston (University of Toronto), "'He subsists like a sow in a pig-sty': Court Musicians and Strategic Debt in Seventeenth-Century Germany"

Andrew Talle (Peabody Conservatory, Johns Hopkins University), "The Daily Life of an Organist in Bach's Germany"

Session 3-24 AMS 10:30–12:00 S: Edgewood

Session 3-23

S: Gallery

AMS 9:00–12:00

Making Sense of Thirteenth-Century Music

Jennifer Saltzstein (University of Oklahoma), Chair

Sarah Johnson (University of Cambridge), "'Porque trobar é cousa en que jaz entendimento': Pattern and Melody in the *Cantigas de Santa Maria*"

Anna Grau (DePaul University), "Hearing Voices: Heteroglossia and Estates Satire in an Old French Motet"

Session 3-25 AMS 10:30–12:00 S: Gallier

Schema and Topic

Vasili Byros (Northwestern University), Chair

James Symons (Northwestern University), "Temporal Regularity as a Key to Uncovering Statistically Significant Schemas in an Eighteenth-Century Corpus" Elizabeth Hellmuth Margulis (University of Arkansas), "Musical Topics and the Phenomenology of Surprise"

Session 3-26 SMT 10:30–12:00 A: Astor Ballroom II

Sgt. Pepper's Lonely Hearts Club Band: Historical Context, Cultural Interpretations, and Musical Legacy

Walter Everett (University of Michigan), Chair

Albin Zak (University at Albany, SUNY), "Sgt. Pepper's Lonely Hearts Club Band: A Phonographic Landmark"

Gordon Thompson (Skidmore College), "'A Day in the Life': The Beatles, the BBC, and Competing Constructions of Meaning"

Mark Spicer (Hunter College/Graduate Center, CUNY), "'A Day in the Life' and the Anxiety of the Beatles' Influence"

Session 3-27 AMS/SEM/ SMT 10:30–12:00 S: Oak Alley Session 3-28 AMS 10:30–12:00 A: Iherville

Twentieth-Century Music and Advertising

Jason Hanley (Rock and Roll Hall of Fame and Museum), Chair

Paul Christiansen (University of Southern Maine), "'It's Morning Again in America': How the Tuesday Team Revolutionized the Use of Music in Political Ads" Jonathan Waxman (New York University), "I Went to the New York Philharmonic and Came Home with a Cadillac: The Alliance Between Business and the Arts in the Early Twentieth Century"

Session 3-29 SEM 10:45–12:15 S: Grand Couteau

Anthologies and Archives

Alan R. Burdette (Indiana University), Chair

Dan Blim (University of Michigan), "Updating the Records: Reissuing Harry Smith's Anthology of American Music"

Maurice Mengel (Syracuse University), "Political Modes of Musical Representation: Folk Music Anthologies in Romanian Ethnomusicology"

Jesse Johnston (University of Michigan), "Old-Fashioned and Outmoded? An Ethnographic Assessment of Sound Archives in Ethnomusicologies"

Session 3-30 SEM 10:45–12:15 S: Southdown

Homecomings and Cultural Tourisms in Music

Margaret Sarkissian (Smith College), Chair

Robbie Beahrs (University of California, Berkeley), "Transnational *Khöömeizhi* Circuits: Advocacy, Authority, and Tourism in Post-Soviet Tuvan Throat-Singing

Corinna Campbell (Massachusetts Institute of Technology), "The Politics of Participation: Dilemmas in Cultural Consumption among the Surinamese Maroons"

Shalini Ayyagari (American University), "Revamping *Ragas*: Production and Distribution of Recordings in Cultural Tourism Contexts among the Manganiyar of Rajasthan, India"

Session 3-31 SEM 10:45–12:15 S: Estherwood

Instrumental Agency and Invention: Musical Instruments in Modern Anatolia

Sponsored by the Anatolian Ecumene SIG

Eliot Bates (Cornell University), Chair

Eliot Bates (Cornell University), "The Crying Saz: A Meditation on Instrumental Agency"

Nicholas Ragheb (University of California, Santa Barbara), "From *Dümbelek* to *Darbuka:* The Invention of a Turkish Drum"

Eric Ederer (University of California, Santa Barbara), "Ideal and Instrument"

More than Silly Love Songs: Subversive Ideologies in Latin American Romantic Songs (1950-90)

Sponsored by the Latin American and Caribbean Section (LACSEM)

Daniel Party (Saint Mary's College), Chair

Fred Maus (University of Virginia), Discussant

Daniel Party (Saint Mary's College), "Latin American *Bolero* Crooning and the Technological Mediation of Sentimentalism"

Martha Ulhôa (Universidade Federal do Estado de Rio de Janeiro), "'*Detalhes tão pequenos . . .*': Romantic Music as Mediation"

Alejandro L. Madrid (University of Illinois, Chicago), "Masculine, Feminine, and Queer Sensibilities in Mexican *Balada*"

Music and Arctic Imagination

Jeffrey van den Scott (Northwestern University), Chair

Paul Krejci (University of Alaska, Fairbanks), "'Oogie Oogie Wa Wa' in the Land of Ice and Snow: Early Southern Perceptions of the 'Eskimo' in Music"

Jeffrey van den Scott (Northwestern University), "Arctic Dreams: Contemporary Musical Imaginings of the Canadian Arctic"

Tom Gordon (Memorial University of Newfoundland), "Re-imagined in Northern Timbre: The Morayian Music of the Labrador Inuit"

Music and the Media for Political Agency

Michael Largey (Michigan State University), Chair

Sam Cronk (Scripps College), "Reclaim Your Voice: Music and the Occupy Movements"

Kamran Hooshmand (University of Texas at Austin), "Digital Tears: Shajarian's *Rebbena* Prayer Chant as a Catalyst for Online Political Debate"

Marc Rice (Truman State University), "'C'mon, Get Out Bashar': YouTube, Rap, and the Arab Spring"

Popular Musics in New Orleans

Cheryl L. Keyes (University of California, Los Angeles), Chair

Sarah Geller (University of California, Davis), "I am New Orleans Like Carnival': Production of Locality in the Music of Lil Wayne"

Holly Hobbs (Tulane University), Alison Fensterstock (Independent Scholar), "Hiphop in New Orleans: Genre and Archiving"

Ari Ben Mosha Gagné (University of Colorado, Boulder), "Big Freedia, 'The Queen Diva': Bouncing Safe Spaces in Hip Hop"

Session 3-32 SEM 10:45–12:15 S: Bayside B

Session 3-33 SEM 10:45–12:15 S: Oakley

Session 3-34 SEM 10:45–12:15 S: Bayside C

Session 3-35 SEM 10:45–12:15 S: Maurepas Session 3-36 SEM 10:45–12:15 A: Astor Ballroom I

Varying Takes on Improvisation

Ben Brinner (University of California, Berkeley), Chair

Carlos Odria (Florida State University), "Social Improvisation and the Ethics of Innovation: Performing Urban *Pasacalles* in the Wastelands of Lima"

Mark Laver (University of Guelph), "Improvise!™: Ethics and the Improvising Business"

Jason Robinson (Amherst College), "Thomas Mapfumo and Wadada Leo Smith: Improvisation and Transdiasporic Collaboration"

Saturday Noontime Meetings

12:00-2:00	American Bach Society Advisory Board (S: Salon 829)
12:00-2:00	American Handel Society, Board (S: Ellendale)
12:00-2:00	SMT Professional Development Committee (S: Salon 817)
12:00-2:00	SMT Committee on the Status of Women Brown Bag Open Lunch (S: Salon 828)
12:00-2:00	SMT Graduate Student Workshop Participant Lunch (S: Sheraton Grand B)
12:00–5:00	AMS Committee on the Publication of American Music (S: Evergreen)
12:15–1:45	AMS Committee on Career-Related Issues, Session: "Putting Your Ph.D. To Work" (S: Edgewood) Kathryn Welter (Wellesley, Mass.), Chair; Paul Corneilson (Packard Humanities Institute); Mark Risinger (St. Bernard School); Suhnne Ahn (Peabody Conservatory, Johns Hopkins University)
12:15–1:45	AMS Council (S: Gallier)
12:15–1:45	Haydn Society of North America General Meeting (A: Astor Ballroom III)
12:15–1:45	North American British Music Studies Association Meeting (A: Iberville)
12:15–1:45	SMT Music Cognition IG (S: Grand Chenier)
12:15–1:45	SMT Performance and Analysis IG (S: Nottoway)
12:30-1:30	SEM Editorial Board (S: Oakley)
12:30-1:30	SEM Ethics Committee (A: Astor Grand C)
12:30-1:30	SEM Japanese Performing Arts SIG (A: Astor Grand A)

Program	Saturday
12:30–1:30	American Council of Learned Societies (ACLS) Fellowship Opportunities (S: Southdown) Nicole Stahlmann (ACLS)
12:30-1:30	Association for Korean Music Research (S: Bayside B)
12:30–1:30	SEM Gender and Sexualities Taskforce (S: Bayside C)
12:30–1:30	SEM Historical Ethnomusicology SIG (S: Estherwood)
12:30–1:30	SEM SIG on Irish Music (S: Grand Couteau)
12:30–1:30	SEM South Asian Performing Arts Section (S: Maurepas)
12:30–1:30	SEM/SMT Music Improvisation SIG/ IG (A: Astor Ballroom I)
12:30-2:30	SEM Council (S: Cornet)

SATURDAY NOON CONCERTS

Concert: Bringing His Audience to Tears: Frederick the Great as Composer and Performer

Mary Oleskiewicz (University of Massachusetts), flute, David Schulenberg (Wagner College/Juilliard School), harpsichord

Session 3-37 AMS 12:15–1:45 S: Borgne

63

Lecture-Recital: Stolen Time: Temporal Shaping through Musical Markings in the Nineteenth Century

Sezi Seskir (Bucknell University), piano

Session 3-38 AMS 12:15–1:20 S: Gallery

SATURDAY AFTERNOON SESSIONS

Acoustics and Experiences of the Limit

Louise Meintjes (Duke University), Chair

Louise Meintjes (Duke University), "Pushing at the Edge of the Social"
Jairo Moreno (University of Pennsylvania), "Signatures of the Audible"
Ana Maria Ochoa (Columbia University), "South American Acoustics: Amerindian Perspectivism and Non-Linear Musical Histories"
Gary Tomlinson (Yale University), "Singing at the Limit of the Human"

Session 3-39 SEM I:45-3:45 S: Maurepas Session 3-40 SEM 1:45-3:45 S: Bayside C

Afro-Cuban Arts in Transnational Dialogue

Sponsored by the Latin American and Caribbean Section (LACSEM)

Robin Moore (University of Texas at Austin), Chair

Robin Moore (University of Texas at Austin), "The *Danzon* and Cuban Musical Influence on Early Jazz"

David Garcia (University of North Carolina, Chapel Hill), "Contested Histories: Esteban Baro and the Fieldwork of William Bascom and Richard Waterman, Cuba, 1948"

Berta Jottar (Independent Scholar), "The Gender Politics of *Bata* Drumming in Havana and New York City"

Rebecca Bodenheimer (Independent Scholar), "Conciencia de Caribenidad': Eastern Cuban Folklore and the Caribbean Connection"

Session 3-41 SEM 1:45–3:45 A: Astor Grand A

Christian Popular Music as Cultural Liturgy

Sponsored by the Sacred/Religious Music SIG

Will Boone (University of North Carolina, Chapel Hill), Chair

Will Boone (University of North Carolina, Chapel Hill), "'Souled Out': Rituals of Worship and Consumerism in the Musical Practices of One African American Congregation"

Joshua Busman (University of North Carolina, Chapel Hill), "'Greater things are yet to come': Evangelical Worship Music and Prophetic Imagination"

Alisha Jones (University of Chicago), "This Prayer is UnSpoken': Breaking Silence and Negotiating Queerness in Black Gospel Performance"

Anna Nekola (Denison University), "Longing after God: Popular Christian Worship Music, Marketing Discourses, and the Modern Technological Sublime"

Session 3-42 SEM 1:45-3:45 S: Southdown

Cultural Revolution beyond China's Border

Tsan-huang Tsai (Chinese University of Hong Kong), Chair

Hsin-chun Lu (Institute of Ethnology, Academia Sinica, Taiwan), "Recollecting the Red Past, Glorifying the New Present: Musical Narratives and Performances among the Pro-CCP Burmese Chinese in Rangoon"

Anna Stirr (University of Hawai'i), "Revolutionary Performance, Revolutionary Lives: Concepts of Progressive Change"

Nomi Dave (University of Oxford), "Voice and Silence in the Guinean Cultural Revolution"

Tsan-huang Tsai (Chinese University of Hong Kong), "Claiming Orthodox China: The Institutionalization of Chinese Music and Its Political Implications during the 'Cultural Renaissance' Movement in Taiwan"

Emergent Forms of Music Tourism, II: Multimedia, Spectacles and Memorials

Sponsored by the Popular Music Section (PMSSEM)

Lynda Paul (Yale University), Chair

Elizabeth Whittenburg Ozment (University of Georgia), "Elvis Presley and the Reanimation of Robert E. Lee"

Lynda Paul (Yale University), "Las Vegas and Virtual Tourism: Sonic Shaping of Simulated Worlds"

Michael Heller (Harvard University), "Deployments of Deadness at the Louis Armstrong House Museum"

Nicol Hammond (New York University), "'The History Is in the Music'? Music, Museums, and the Politics of Presence in Post-Apartheid Cultural Tourism"

Four Takes on Musical Instruments

Jennifer Post (Victoria University, Wellington), Chair

Rogerio Budasz (University of California, Riverside), "On the Trail of the *Nsambi:* Pluriarcs and Their Players in Nineteenth-Century Brazil"

Bahram Osqueezadeh (University of California, San Diego), Roshanak Nouri (University Gilan at Rasht, Iran), "Karna, Symbol of Ancient Heritage: How this Ancient Instrument Survives in Isolation of a Small Village in North Iran, through Religious Rituals"

George Murer (Graduate Center, CUNY), "The Elektrosaz as a Subculture in North Kurdistan/Southeastern Anatolia"

Lillie Gordon (University of California, Santa Barbara), "Everyone Plays Both': The Institutionalization of Arab Violin at Egypt's Higher Institute for Arab Music"

Gwoka, from Traditional Expression to Intangible Cultural Heritage

Dominique Cyrille (Rèpriz-CMDT), Chair

Jerome Camal (University of California, Los Angeles), "Gwoka and Identity in Guadeloupe"

Dominique Cyrille (Rèpriz-CMDT), "Gwoka Doesn't Need UNESCO: Contesting the Inscription of Gwoka on the Representative List"

Florabelle Spielmann (École des Hautes Études en Sciences Sociales, Paris), "Gwoka: From Tradition to Intangible Cultural Heritage"

Session 3-44

Session 3-43

S: Grand

Chenier

SEM 1:45–3:45

1:45–3:45 S: Bayside B

SEM

Session 3-45 SEM

1:45–3:45 S: Estherwood Session 3-46 SEM I:45-3:45 S: Nottoway

Roundtable: Hip Hop, Gospel, and Reggae Becoming African

Sponsored by the African Music Section

Eric Charry (Wesleyan University), Chair

Jean Kidula (University of Georgia), Daniel Reed (Indiana University), Stephanie Shonekan (University of Missouri), Patricia Tang (Massachusetts Institute of Technology)

Session 3-47 SEM I:45–3:45 A: Astor Ballroom I

Improvisation as Embodied Cultural Practice: Thinking About Ethnomusicology Through Improvisation

Sponsored by the Improvisation SIG

Ellen Waterman (Memorial University of Newfoundland), Chair

Ellen Waterman (Memorial University of Newfoundland), "Improvising Subjectivity: Negotiation and the Audibility of Difference in Canadian Experimental Music"

Mark Lomanno (University of Texas at Austin), "Taganana, Alabama, and Improvising Near-Rhyme: Translating Canarian Dixieland Jazz"

David Borgo (University of California, San Diego), "Agency in Coaction: A Material-Semiotic Approach to Understanding Electro-acoustic Improvisation" Judith Olson (American Hungarian Folklore Centrum), "Improvising Hungarian *Legenyes* in a New Age: How Far Can You Go?"

Session 3-48 AMS/SEM I:45-3:45 A: Astor Grand C

Jazz and Nationalism: Global Narratives of Identity

Zbigniew Granat (Nazareth College), Chair

Carol Muller (University of Pennsylvania), "Spontaneity and South African Jazz in Exile (1960–70): The Makings of a New Nation"

Andrew Raffo Dewar (University of Alabama), "Hot and Cool from Buenos Aires to Chicago: Guillermo Gregorio's Transnational Jazz Aesthetics"

Zbigniew Granat (Nazareth College), "Crossing the Curtain: Polish Jazz Meets Poetry in the 'europaische Heimat'"

William Bares (University of North Carolina, Asheville), "Way Out East: Cowboys and Pioneer Women on Berlin's Jazz Frontier"

Session 3-49 SEM 1:45–3:45 S: Grand Couteau

Re-envisioning Discourses and Theories

Tamara Roberts (University of California, Berkeley), Chair

Michael Iyanaga (University of California, Los Angeles), "Why Saints Love Samba: A Historical Perspective on Afro-Brazilian Agency and the Africanization of Catholicism in Bahia, Brazil"

Barbara Taylor (University of California, Santa Barbara), "The Contested Terrain of Creations and Continuities: The Banjo in Diaspora"

Gibb Schreffler (Pomona College), "'Grog Time o' Day': Southern Ports, Multiethnnic Labor, and the Development of Sailors' Chanties"

Kim Kattari (Texas A&M University), "Cumbia-billy and Raza-billy: Rockabilly's Latino Roots and Routes"

Room key: S = Sheraton New Orleans, A = Astor Crowne Plaza, S = Video Streaming IG: Interest Group SIG: Special Interest Group SG: Study Group

Saturday

Symbiosis between Composition and Scholarship: The Legacies of African Art Music Composers-Ethnomusicologists or Theorists

George Dor (University of Mississippi), Chair

Bode Omojola (Mount Holyoke College/Five Colleges), "Creative Ethnomusicology as a Form of Representation: A Study of the Works of Samuel Akpabot"

Charles Lwanga (University of Pittsburgh), "Mu Kkubo Ery'Omusaalaba: Bridging Ethnomusicological Research and Composition in Justinian Tamasuza's String Quartet"

Marie Agatha Ozah (Duquesne University), "Building Bridges between Traditional and Western Art Idioms in Joshua Uzoigwe's Music"

George Dor (University of Mississippi), "Exploring the Ontology and Application of the Nketia Dominant Seventh Chord"

SMT Business Meeting

SMT Awards Presentation

SMT Plenary Session: Contemplating Cage At 100

Judith Lochhead (Stony Brook University), Chair

David Nicholls (University of Southampton), "aesthetiCage"

David W. Bernstein (Mills College), "The Future of Cage Research: Taking a Chance"

Dora A. Hanninen (University of Maryland), "Asking Questions: Of Music, Analysis, Ego, Experience"

Gordon Mumma (University of California, Santa Cruz), "Structural Disciplines of Collaborative Composition and Performance with John Cage 1960-75"

Music and Fascism: Interwar Germany and Italy

Brigid Cohen (University of North Carolina, Chapel Hill), Chair

Davide Ceriani (Columbia University), "The Anti-La Scala: Mussolini, the Teatro Reale dell'Opera di Roma, and the Politics of Opera in Italy during the Fascist Period"

Kirsten Yri (Wilfrid Laurier University), "Lebensreform and Wandervogel Ideologies in the Medievalism of Carl Orff's Carmina Burana"

Popular Crossovers

Peter Mercer-Taylor (University of Minnesota), Chair

Kelly Hiser (University of Wisconsin-Madison), "From 'Cloying' to 'Cornerstone': Changes in Meanings and Contexts for the Theremin"

Jennifer Trowbridge (Chicago, Ill.), "From Berio to Bernstein: Beatles Songs to Legitimize and Promote 'Serious' Music"

Session 3-50 SEM 1:45–3:45 S: Oakley

SMT 2:00–3:15 S: Sheraton

Grand D

Session 3-51 SMT 3:30-5:15 S: Sheraton Grand D

Session 3-52 AMS 2:00–3:30

S: Edgewood

Session 3-53 AMS 2:00-3:30 S: Bayside A Session 3-54 AMS 2:00-5:00 S: Borgne

Back to the Source: Early Music and Manuscript Studies

Anna Zayaruznaya (Princeton University), Chair

Travis Yeager (Indiana University), "The *Quaestiones in musica*, Rudolph of St. Truiden, and the Medieval Classroom"

Monica Roundy (Cornell University), "Music Writing/Musical Writing: Lyric, Song, and Law in Douce 139"

Christopher Macklin (Mercer University), "The Making of a 'Plague Mass': Clement VI and the Ecclesiastical Response to the Black Death"

Honey Meconi (University of Rochester), "The Unknown Alamire: Lost Manuscripts Reclaimed"

Session 3-55 AMS 2:00–5:00 S: Waterbury

Borderlines of French Music, 1870–1910

Karen Henson (Columbia University), Chair

Fanny Gribenski (École des hautes études en sciences sociales/Conservatoire national supérieur de musique et de danse), "The Church as Concert Hall: A Study of the Sainte-Cécile Feast's Celebration by the Association des artistes musiciens at Saint-Eustache, Paris (1847–70)"

Sarah Gutsche-Miller (Barnard College/Columbia University), "Mme Mariquita's Forgotten Ballet Revolution at the Opéra-Comique"

Rachana Vajjhala (University of California, Berkeley), "Staging Beauty in *Belle Époque* Paris: Trouhanova's 1912 Ballet Evening"

Steven Huebner (McGill University), "Saint-Saëns: Classic, Romantic, Eclectic"

Session 3-56 AMS/SEM 2:00-5:00 A: Iberville

Indigeneity, Ethnicity, and Sacred Music-Making in the Americas

Sponsored by the Indigenous Music SIG

Victoria Levine (Colorado College), Chair

Richard Haefer (Arizona State University), Respondent

Peter J. Garcia (California State University, Northridge), "Transnational Ritualized Performance in La Fiesta de San Francisco in Magdalena, Sonora"

Jesus Ramos-Kittrell (Southern Methodist University), "Social Constructions of Ethnicity in New Spanish Sacred Music"

Margaret Cayward (University of California, Davis), "Music and Mastery in the *Los Pastores* Nativity Play of Mission-Era Spanish California"

Sarah Quick (Winthrop University), "Sacred Music-Making at the Lac Ste. Anne Pilgrimage in Alberta, Canada"

Oral History and Cold War Studies: Methodological Perspectives and Notes from the Field

Sponsored by the AMS Cold War and Music SG

Joshua Pilzer (University of Toronto), Chair

Laura Silverberg (University of Wisconsin-Madison), Jennifer Abraham Cramer (Louisiana State University), Jonathan Yaeger (Indiana University), Nicholas Tochka (Stony Brook University)

Amy Wlodarski (Dickinson College), Jeffers Engelhardt (Amherst College), Respondents

Post-War Modernisms: Performance and/ as Composition, and the Avant-garde

Amy Bauer (University of California, Irvine), Chair

Jamuna Samuel (Stony Brook University), "The Politics of Musical Language: A Gramscian Reading of Dallapiccola's Greek Lyrics and Settings by Postwar Composers"

Delia Casadei (University of Pennsylvania), "Maderna's Laughter"

Vincent P. Benitez (Pennsylvania State University), "Illuminations of the Beyond: Improvisation, Composition, and Olivier Messiaen's Last Organ Concert at La Trinité"

Sight, Sound, and Suffering: Film and TV Music

Daniel Goldmark (Case Western Reserve University), Chair

Julie Brown (Royal Holloway, University of London), "Finding the Modern in a Silent Film Score: the *Morozko* Case (1925)"

Danielle Ward-Griffin (Christopher Newport University), "Thinking Outside the Box: Britten's *Owen Wingrave* as the Television Event Experienced Around the World"

Paul Attinello (Newcastle University), "Who Dies? Musical/Dramatic Transformations in Derek Jarman's Last Films"

Maria Cizmic (University of South Florida), "The Vicissitudes of Listening: Music, Empathy, and Escape in *Breaking the Waves*"

Staging Eighteenth-Century Music and Musicians

Emily Dolan (University of Pennsylvania), Chair

Alison Clark DeSimone (University of Michigan), "England's Safety in Italian Airs: Mrs. Tofts, Signora de l'Epine, and the Politics of Rivalry on the London Stage, 1703–9"

Vanessa Rogers (Rhodes College), "Carnival, Culture, and the Commercialization of Leisure: Music in the Early Eighteenth-Century London Fair Theatres"

Session 3-57 AMS/SEM 2:00–5:00 A: Astor Ballroom III

Session 3-58 AMS 2:00–5:00 S: Oak Alley

Session 3-59 AMS 2:00–5:00 A: Astor Grand D

Session 3-60 AMS 2:00–5:00 S: Gallery Caryl Clark (University of Toronto), Thomas Tolley (University of Edinburgh), "The Soul of the Philosopher: Haydn, Orpheus, and the French Revolution" Annette Richards (Cornell University), "Portraying the Past: Anecdotes, Faces, and the Founding of Music History"

Session 3-61 AMS 3:30–5:00 S: Bayside A

Rethinking Folk

Jann Pasler (University of California, San Diego), Chair

Julius Reder Carlson (University of California, Los Angeles), "Beyond 'Invented Tradition': Andrés Chazarreta and the Imagining of Argentine Folk Music" Sindhumathi Revuluri (Harvard University), "French Folksongs and Contested Histories"

Session 3-62 AMS/SEM 3:30–5:00 S: Edgewood

What Does the Study of Religion Bring to the Study of Music?

Peter Jeffery (University of Notre Dame), Chair

Kay Kaufman Shelemay (Harvard University), Carolyn Landau (King's College London), Melvin L. Butler (University of Chicago), Stephen A. Marini (Wellesley College), Cara Polk (University of Notre Dame)

Session 3-63 SEM 4:00–5:00 S: Bayside C

Dance, Music, and Meaning

Tomie Hahn (Rensselaer Polytechnic Institute), Chair

Paul Schauert (Oakland University), "Staging the State: Performing Hidden Transcripts in Ghana's National Dance Ensembles"

Panayotis League (Harvard University), "Living the Dance in Tarpon Springs"

Session 3-64 SEM 4:00–5:30 S: Maurepas

Music and Modern Life in Contemporary China

Frederick Lau (University of Hawai'i), Chair

Frederick Lau (University of Hawai'i), "Rise Up and Dream: New Work Songs for the New China"

Hon-Lun Yang (Hong Kong Baptist University), "Patrolling the Chinese Internet: Song Censorship in 2011"

Siuwah Yu (Chinese University of Hong Kong), "Music Meets Technology in the Survival of Twenty-First Century Cantonese Opera Production"

Session 3-65 SEM 4:00–5:30 S: Estherwood

Music and Nineteenth-Century India

Meilu Ho (University of Michigan), Chair

Kanniks Kannikeswaran (University of Cincinnati), "The North Indian Dhrupad Musical Form and the South Indian Kritis of Muttusvami Dikshitar: A Comparative Study"

David Trasoff (Independent Scholar), "Sourindro Mohun Tagore, Hindustani Music, and the Colonization of the European Mind"

Matthew Pritchard (University of Cambridge), "Between 'East' and 'West': Rabindranath Tagore's Aesthetics of Song"

Musical Acts of Sovereignty

Sponsored by the Indigenous Music SIG

Chad Hamill (University of Oklahoma), Chair

Paula Conlon (University of Oklahoma), "AIM for Sovereignty: Native Activism through Powwow Music and Dance"

Klisala Harrison (University of British Columbia), "Staging Sustainability: Musical Performances of Loss and Survival in Indigenous Theatre"

Chad Hamill (Northern Arizona University), "Asserting Sovereignty through Song: The Medicine Dance and Seven Drum Religion of the Columbia Plateau"

Practices of Musical Production and Their Effects

David Pruett (University of Massachusetts, Boston), Chair

Sheena Hyndman (York University), "Reordered Listening: Studying the Effect of the Remix on Patterns of Music Consumption"

Alan Williams (University of Massachusetts, Lowell), "Slave to the Rhythm: Click Tracks and Drum Machines in Recording Studio Practice"

Chris Wilson (University of Toronto), "The Imposition of Co-writing Practices on Music Row and the Strategic Responses of Nashville Songwriters"

Resignification of Musical Meaning II

Larry Crook (University of Florida), Chair

Erin Walker (University of Kentucky), "Under the Kilt: The Pipe Band as a Tool of Cultural Transmission"

Danielle Brown (New York University), "'We Are Not Spanish, We Are Creole': Reinterpreting *la parranda* in Trinidad"

Krista Kateneva (University of Texas), "Bailes black and bailes nostalgia in São Paulo"

Roundtable: The Role of the Collecting Plan in Music Museums and Musicological Research

Mark DeWitt (University of Louisiana at Lafayette), Chair

Greg Lambousy (Louisiana State Museum), Laurence Libin (Oxford University Press), Robert Garfias (University of California, Irvine)

Uses and Effects of Technology

Leslie Gay (University of Tennessee), Chair

Ketty Wong (University of Kansas), "Ángel Guaraca, el Indio Cantor de América: Contesting the Ecuadorian 'White-Mestizo Nation'"

Mia Gormandy (Florida State University), "The Emergence of the Electronic Steelpans within the Steelpan Community: Descriptions, Reactions, and Dramas"

Jessica Wood (Duke University), "Period Whispers: Staging the Harpsichord's Disadvantage in Postwar Exotica Recordings"

Session 3-66 SEM 4:00–5:30 S: Oakley

Session 3-67 SEM 4:00–5:30 A: Astor

Grand C

Session 3-68 SEM 4:00–5:30 S: Southdown

Session 3-69 SEM 4:00–5:30

S: Bayside B

Session 3-70 SEM 4:00–5:30 A: Astor Grand A Session 3-71 SEM 4:00–5:30 S: Grand Couteau

Women in Music Finding New Voices

Virginia Danielson (University of New York-Abu Dhabi), Chair

Ilana Webster-Kogen (University of London), "Feminist Perspectives on Ethiopian Music and Migration"

Regula Qureshi (University of Alberta), "To Sing or Not to Sing: Three Divas Resisting Erasure in Lucknow"

Saturday Evening Meetings and Receptions

4:30-5:30	Pendragon Press reception for David Fuller (Booth 101, Exhibit Hall)		
5:30-6:30	BFE High Tea (S: Sheraton Grand B)		
5:30-7:00	AMS Business Meeting and Awards Presentation (S: Sheraton Grand C)		
5:30-7:30	SMT Analysis of World Music IG (S: Bayside A)		
5:30-7:30	SMT Music Informatics IG (S: Salon 824)		
5:30-7:30	SMT Popular Music IG (S: Nottoway)		
6:00-7:00	Second Annual Fabulous GST/SSW Networking Cocktail Party (S: Sheraton Grand E)		
6:00-7:00	Music Word Media: Roundtable for Authors and Editors (S: Salon 816)		
7:30-9:30	North American British Music Studies Association Reception and Musicale (S: Grand Chenier)		
8:00-10:00	AMS Organizational Meeting for a Music and Dance Study Group (S: Estherwood)		
8:00-10:00	College of William and Mary and University of Virginia Alumni and Friends Reception (S: Salon 817)		
8:00-10:00	LSU Party (S: Grand Couteau)		
8:00-10:00	University of Texas at Austin Reception (S: Salon 829)		
8:00-11:00	University of British Columbia Alumni Reception (S: Sheraton Grand D)		
9:00-11:00	Indiana University Reception (S: Sheraton Grand E)		
9:00–12:00	NYU Reception (S: Maurepas)		
9:00–12:00	University of California, Berkeley Alumni Reception (S: Oak Alley)		
9:30–12:00	McGill University Reception (S: Sheraton Grand B)		
10:00-12:00	University of Western Ontario Reception (S: Salon 828)		
10:00-1:00	College-Conservatory of Music, University of Cincinnati Reception (S: Edgewood)		

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10:00-1:00	Cornell Reception (S: Bayside Ballroom C)	
10:00-1:00	Duke University Alumni Reception (S: Salon 816)	
10:00-1:00	Princeton University Department of Music Reception (S: Southdown)	
10:00-1:00	Stanford University Reception (S: Salon 820)	
10:00–1:00	UCLA Musicology and Ethnomusicology Alumni Reception (S: Waterbury)	
10:00-1:00	University of North Texas Alumni Reception (S: Salon 821/825)	
10:00-1:00	University of Pennsylvania Party (S: Sheraton Grand A)	
10:00-1:00	Yale Party (S: Gallery)	

SATURDAY EVENING SESSIONS

Cage Studies

Laura Kuhn (John Cage Trust, Bard College), Rebecca Kim (Northeastern University), Gordon Mumma (University of California, Santa Cruz), David W. Bernstein (Mills College), Paul Cox (Oberlin College/Case Western Reserve University), Richard Brown (University of Southern California)

Session 3-72 AMS 8:00-II:00 S: Nottoway

Session 3-73 AMS

8:00-11:00

A: Iberville

Jazz Dialogues between Ibero-America and the United States

Sponsored by the AMS Ibero-American SG

Alejandro L. Madrid (University of Illinois, Chicago), Chair

Alejandro L. Madrid (University of Illinois, Chicago), "Transnational Reinventions of the Danzón in Latin Jazz and Latin Rap"

Jason Stanyek (University of Oxford), "Brazil in the Lofts: Brazilian Jazz(mania) in New York City, ca. 1980"

Antoni Pizà (Graduate Center, CUNY), "Modernism, Nationalism, and Race in the Early Jazz of Barcelona, 1900–36"

Music and Disability: Works in Progress Seminar

Sponsored by the AMS Disability SG and SMT Disability IG

Michael Bakan (Florida State University), James Deaville (Carleton University), Stefan Honisch (University of British Columbia), Jeanette Jones (Boston University), Anabel Maler (University of Chicago), Julie Saiki (Stanford University), Joseph Straus (Graduate Center, CUNY)

AMS/SMT 8:00-11:00 S: Bayside A

Soul Music Studies

Andrew Flory (Carleton College), Mark Burford (Reed College), Moderators

Annie Randall (Bucknell University), Robert Fink (University of California, Los Angeles), Maureen Mahon (New York University), David Brackett (McGill University)

Session 3-74 AMS 8:00-11:00 S: Borgne

SUNDAY 4 November

All Day

7:30–10:00	Speaker Ready l	Room (S: Crescent Boardroom)
8:00-12:00	Registration (S: Napoleon Exposition Hall Foyer)
8:30-12:00	Exhibits (S: N	Japoleon Exposition Hall)

Sunday Morning Meetings

7:00-8:45	AMS Board of Directors (5: Salon 829)		
7:00-8:45	AMS Performance Committee (S: Salon 801)		
7:00–9:00	SEM Council (S: Cornet)		
7:00–9:00	SMT 2012/2013 Program Committees (S: Salon 817)		
8:00-9:00	SMT Interest Groups and Standing Committees (S: Salon 82		
8:00-12:30	SEM Board (President's Suite)		

Sunday Afternoon

2:00-6:00 AMS Ecocriticism SG and SEM Ecomusicology SIG Outing: Barataria Preserve Hike

SUNDAY MORNING SESSIONS

Applied Ethnomusicology and Sustainable Futures

Sponsored by the Applied Ethnomusicology Section

Robin Harris (Graduate Institute of Applied Linguistics), Chair

Robin Harris (Graduate Institute of Applied Linguistics), "Transmission and Innovation: Keys to a Sustainable Future for the Siberian Epos *Olonkho*"

Brian Schrag (SIL International), "Cocreation for Continuity: A Methodology that Ethnomusicologists Can Follow to Help Good Things Last Longer"

Keith Howard (University of London), "The Korean SamulNori Legacy: Transformation or Fossilization?"

Holly Wissler (Independent scholar, Cusco, Peru), "Andes and Amazon, Peru: The Sustainable Futures of the Music of the Quechua Q'eros and Harkmbut Wachiperi Groups"

Children as Cultural Agents: Informed or Unformed?

Trevor Wiggins (University of London), Chair

Hope Smith (California State University, Chico), "Fueling the Creative Spirit of the Nation's Youth"

Sonja Downing (Lawrence University), "Children's Roles in Gender Construction through Musical Participation in Bali"

Andrea Emberly (York University, Canada), "Who Gets to Hold the Camera? Children Documenting Musical Cultures"

Tyler Bickford (Columbia University), "United States Children, Music Technology, and Discourses of the Digital Native"

Trevor Wiggins (University of London), "Performing Culture Every Day and Once a Year?"

A Critical Reappraisal of Centers and Peripheries in Indonesian Music Studies

Andrew Weintraub (University of Pittsburgh), Chair

R. Anderson Sutton (University of Wisconsin-Madison), "Centripetal and Centrifugal Fusions in Indonesia: Dwiki Dharmawan's Cosmopolitan Regionalism" Indra Ridwan (University of Pittsburgh), "Ethnomusicology at Home': A Study

of Indonesian Etnomusikologi"

Etnnomusicology at Home : A

Andrew Hicken (University of Pittsburgh), "Center and Periphery in Indonesian Regional Pop"

Andrew Weintraub (University of Pittsburgh), "Musical Expressions of Regional Nationality in Indonesia: A Case Study of *Koplo*"

Session 4-1 SEM 8:30–10:30 S: Bayside C

Session 4-2 SEM 8:30–10:30 S: Esther-

wood

Session 4-3 SEM 8:30–10:30 S: Grand Couteau

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Session 4-4 SEM 8:30–10:30 S: Southdown

Music and Music Making in Neoliberal Times

Javier Leon (Indiana University), Chair

Javier Leon (Indiana University), "We Are All a Part of This: Novalima, Afro-Peruvian Electronica, and Neoliberalism"

Alex Perullo (Bryant University), "Attacking the Airwaves: Radio Performance and Conflict in Tanzania's Neoliberal Music Economy"

Amanda Weidman (Bryn Mawr University), "Neoliberal Logics of Voice: Playback Singing and Public Femaleness in South India"

L. Shane Greene (Indiana University), "Fujishock Totally Fucked Us: Punk, Peru, and the Neoliberal Turn"

Session 4-5 SEM 8:30–10:30 A: Astor Grand A

Session 4-6 SEM

8:30-10:30

S: Maurepas

Music and YouTube: Sound, Media, and Sociality

Sponsored by the Popular Music Section (PMSSEM)

Monique M. Ingalls (University of Cambridge), Chair

Fabian Holt (Roskilde University, Denmark), "Social Media Video and the Festivalization of Electronic Dance Music in Europe"

Monique M. Ingalls (University of Cambridge), "Worship on the Web: Building Online Religious Community through Christian Devotional Music Videos"

Patricia G. Lange (California College of the Arts), "In Synch with Lip-Synching: A Riff on Teen Sociality"

Trevor S. Harvey (University of Iowa), "Dulcimerica: Mediating a Musical Community through Video Podcasts"

Musical Modernities

Brian Diettrich (New Zealand School of Music), Chair

Benjamin Steege (Columbia University), "Max Weber's Musical Modernity and the History of Aurality"

Gabriel Solis (University of Illinois, Urbana-Champaign), "Artisanship, Innovation, and Indigenous Modernity in the Eastern Highlands, Papua New Guinea: Ataizo Mutahe's Vessel Flutes"

Sylvia Alajaji (Franklin and Marshall College), "'We'll Make Our History': Performing the Past, Producing the Present in the West Bank"

Yuanyuan Voelkl (University of Maryland, College Park), "From Unison to Harmony: Old Order Amish Church and Youth Singings in Lancaster, Pennsylvania"

Session 4-7 SEM 8:30–10:30 A: Astor Ballroom I

Musical Propertization in the Digital Age: From "Piracy" to Ontological Politics

Andrew Eisenberg (University of Oxford), Chair

Andrew Eisenberg (University of Oxford), "M-Commerce and the (Re)making of the Music Industry in Kenya"

Aditi Deo (University of Oxford), "Folk Music in the Digital Realm: Public Commons or Cultural Property?"

Room key: S = Sheraton New Orleans, A = Astor Crowne Plaza, ≤ = Video Streaming IG: Interest Group SIG: Special Interest Group SG: Study Group

Alexandrine Boudreault-Fournier (University of Victoria), "Pirates of the Caribbean: Music Circulation in Late Socialist Cuba"

Henry Stobart (Royal Holloway, University of London), "Shifting Properties: Ownership, Informality, and the Digital Music Video in Bolivia"

Stance and the Phenomenology of Fieldwork

Deborah Justice (Yale University), Chair

Deborah Justice (Yale University), "Collaborative Fieldwork, Stance, and Ethnography"

Fredara Hadley (Indiana University), "Disruption and Dialogue in Fieldwork" Dan Bendrups (Queensland Conservatorium), "Professionalizing the Personal: Towards the Theorization of Domesticity in Ethnomusicological Fieldwork" Andrew Mall (DePaul University), "'We are called here to worship together':

Ethnographic Outsiderness and Insiderness in Religious and Popular Culture"

Teaching and Learning

David Hebert (Grieg Academy, Bergen University College), Chair

Susan Hurley-Glowa (University of Texas at Brownsville), "Brownsville *Banda Sinaloense*: Brass Bands, Border Towns and Bimusicality"

Bryan Powell (Giving Open Access Learning – GOAL-NY), Radio Cremata (Aspira of Florida), "Democratizing Music with Free Technology"

Vahideh Eisaei (University of Western Australia), "Cross-Media Communications: An Investigation in the Art of Teaching and Learning Persian Classical Music, *Radif*, via Skype and Recorded Tutorials"

Jeffrey Cupchik (University of Rochester), "Exploring Ritual Transmission in an Interdisciplinary Context: Musical and Spiritual Apprenticeship in Tibetan Chöd Ritual Music Studies

Centennial Perspectives on Samuel Coleridge-Taylor (1875–1912): Twenty-four Negro Melodies and the African Diaspora

Horace Maxile (Baylor University), Chair

Everett N. Jones III (Wilberforce University), Piano

Gayle Murchison (College of William and Mary), "Perspectives on Coleridge-Taylor's *Twenty-four Negro Melodies*"

John L. Snyder (University of Houston), "Tonal Materials and Formal Processes in the *Twenty-four Melodies*"

The Critical Edition in the Digital Age

Ronald Broude (Broude Brothers Publ.), Moderator

Philip Gossett (University of Chicago), Johannes Kepper (Deutsche Forschungsgemeinschaft), Eleanor Selfridge-Field (Stanford University/Center for Computer Assisted Research in the Humanities), Douglas Woodfull-Harris (Bärenreiter Verlag)

Session 4-8 SEM 8:30–10:30 S: Bayside B

Session 4-9 SEM 8:30–10:30 S: Oakley

Session 4-10 AMS 9:00–10:30 S: Gallery

Session 4-11 AMS 9:00–10:30 S: Gallier Session 4-12 AMS 9:00–10:30 A: Astor Ballrrom III

Music and Apartheid

Gavin Steingo (University of Pittsburgh), Chair

Janie Cole (Music Beyond Borders), "Soiled by Black Lips: Music against Apartheid"

Thomas Pooley (University of Pennsylvania), "'Never the twain shall meet': Africanist Art Music and the End of Apartheid"

Session 4-13 SMT 9:00–10:30 A: Astor Ballroom II

Rhythm and Texture ca. 1800

Frank Heidlberger (University of North Texas), Chair

Tomas McAuley (King's College London), "Rhythmic Accent and the Absolute: Sulzer, Schelling, and the *Akzenttheorie*"

Ben Duane (Columbia University), "Virtual Dialogue and Information Tradeoff in String-Quartet Textures"

Session 4-14 AMS/SMT 9:00–12:00 S: Grand Chenier

Apocalyptic Visions and Regressive Modernism: Pan-German Opera beyond the Fin-de-siècle

Walter Frisch (Columbia University), Chair

Christopher Hailey (Philadelphia, Pa.), Peter Franklin (University of Oxford), Sherry D. Lee (University of Toronto), Andrew Mead (University of Michigan), Alexandra Monchick (California State University, Northridge)

Session 4-15 AMS 9:00–12:00 S: Borgne

Cantus

Thomas Kelly (Harvard University), Chair

Barbara Haggh-Huglo (University of Maryland, College Park), "Psalmody as Mode"

Elaine Hild (University of Colorado, Boulder), "From Psalter to Antiphoner: Re-examining St. Gallen's Office Manuscripts and Scribal Practices"

Alison Altstatt (Indiana University), "Recovering a Lost Office for St. Blaise: An Investigation of Tenth-Century Compositional Process"

James V. Maiello (Vanderbilt University), "Politics, Power, and . . . Plainchant? The Formation of a Musico-Liturgical Identity at San Zeno, Pistoia"

Session 4-16 AMS/SEM/ SMT 9:00-12:00 S: Edgewood

The City is a Medium

Alexander Rehding (Harvard University), Chair Veit Erlmann (University of Texas at Austin), Respondent

Benjamin Tausig (New York University), "The City is Burning: Informal Musical Commerce at Urban Protest Movements"

Tiffany Ng (University of California, Berkeley), "An Instrument of Urban Planning: Bells and the Sonic Remediation of Community Space in the Southeastern United States"

John Melillo (University of Arizona), "Phatic Emphatic: Listening to New York City in Downtown Poetry and Punk"

Peter McMurray (Harvard University), "Heterophony of a Metropolis: Rites of Passage and Contestation Turkish Berlin"

Harmony and Its Histories

Jairo Moreno (University of Pennsylvania), Chair

Megan Kaes Long (Yale University), "First Impressions: Generic Opening Formulas in the English Madrigal"

Gabe Fankhauser (Appalachian State University), "Deviant Cadential Six-Four Chords"

Ryan C. Jones (Graduate Center, CUNY), "Cadence in Mahler: Principles, Types, and Transformations"

David E. Cohen (McGill University), "Ramis to Rameau: Toward the Origins of the Modern Concept of Harmony"

Improvisation: Object of Study and Critical Paradigm

Scott Currie (University of Minnesota), Chair

Julie Cumming (McGill University), Roger Moseley (Cornell University), Bruno Nettl (University of Illinois, Urbana-Champaign), Laudan Nooshin (City University London), August Sheehy (University of Chicago), Paul Steinbeck (Washington University in St. Louis)

George E. Lewis (Columbia University), Respondent

Music and National Identities, 1850–1930

Lynn Hooker (Indiana University), Chair

Eva Branda (University of Toronto), "Speaking German, Hearing Czech, Claiming Dvořák"

Joanne Cormac (University of Birmingham), "Liszt, Language, and Identity: A Multi-National Chameleon "

Kelly St. Pierre (Case Western Reserve University), "Revolutionizing Czechness: Smetana and Propaganda in the Umělecká beseda"

Noel Verzosa (Hood College), "The French Reception of Hanslick"

Music Criticism in France During the Interwar Period (1918–39): Advocacy, Authority, and the Shaping of French Music

Leslie Sprout (Drew University), Chair

Barbara Kelly (Keele University), "The Battle over New Music: Publicity and Patronage in Post-World War I France"

Danick Trottier (Université de Montréal), "Creating a Canon: Émile Vuillermoz and French Musical Modernism"

Christopher Moore (University of Ottawa), "Nostalgia and Violence in the Music Criticism of *L'Action française* (1929–39)"

Nigel Simeone (Sheffield), "André Coeuroy and La Jeune France"

Session 4-17 SMT 9:00–12:00 S: Bayside A

Session 4-18 AMS/SEM/ SMT 9:00–11:00 S: Oak Alley

Session 4-19 AMS 9:00–12:00 A: Astor Grand D

Session 4-20 AMS 9:00–12:00 S: Waterbury Session 4-21 AMS 9:00–12:00 A: Iberville

Musical Migrations

Craig Russell (California Polytechnic State University), Chair

Dawn De Rycke (University of Chicago), "Colonial Hymnscape: Tune Usage and Liturgical Identity in Mexico City Cathedral, 1530–1800"

David Kendall (La Sierra University/University of California Riverside), "International Repertories, Locally Interpreted: Variants and Local Performance Practices in Mass Settings in the Spanish Colonial Philippines"

Basil Considine (Boston University), "The Rise and Fall of Classical Music in Colonial Mauritius, 'The Little Paris' and Pirates' Nest of the Indian Ocean" Kim Pineda (University of Oregon), "A New World Order: The Ursulines and Music from the Court of Louis XIV in Eighteenth-Century New Orleans"

Session 4-22 SMT 9:00–12:00 S: Nottoway

Sonata, Sonata-Rondo, Rondò

James Webster (Cornell University), Chair

Graham G. Hunt (University of Texas at Arlington), "How Much is Enough? Structural and Formal Ramifications of the Abbreviated Second A Section in Rondo Finales from Haydn to Brahms"

Timothy R. McKinney (Baylor University), "Break-offs and Broken Records: Formal Functions and Haydn's Impulsive and Compulsive Themes"

Nathan John Martin (Harvard University), "Mozart's Rondòs"

Richard Porterfield (Mannes College, New York University), "Invariance under Transposition in Sonata-Form Arias of Mozart"

Session 4-23 AMS/SEM 9:00–11:00 A: Astor Grand C

Transcription and Proto-Ethnography in the Eighteenth Century

Olivia Bloechl (University of California, Los Angeles), Chair

David R. M. Irving (King's College London), Jed Wentz (Conservatorium van Amsterdam), Adeline Mueller (University of Oxford), Glenda Goodman (The Colburn School)

Matthew Gelbart (Fordham University), Respondent

Session 4-24 AMS 10:30–12:00 S: Gallery

Liszt and His Predecessors

James Deaville (Carleton University), Chair

Kenneth Hamilton (Cardiff University), "'Après une Lecture du Czerny'? Liszt's Musical Models"

Elizabeth Perten (Brandeis University), "Liszt as Critic: 'On John Field's Nocturnes' and the War of the Romantics"

Session 4-25 AMS 10:30–12:00 S: Gallier

New Contexts for Two Early English Musicians

Robert Shay (University of Missouri), Chair

Michael Gale (University of Southampton), "Music, Verse, and Community in a Provincial Elizabethan Town: Re-Reading Richard Mynshall's Lutebook" JoAnn Taricani (University of Washington), "Apprehending John Playford: Warrants, Ledgers, and Ciphers"

Room key: S = Sheraton New Orleans, A = Astor Crowne Plaza,

■ = Video Streaming IG: Interest Group SIG: Special Interest Group SG: Study Group

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Sustain: Twentieth-Century Organ in the U.S.

Todd Decker (Washington University in St. Louis), Chair

Esther Morgan-Ellis (Yale University), "Picture Palace Community Singing and the 'Class House'"

Matthew Mihalka (University of Arkansas, Fayetteville), "From Town Hall to 'Play Ball!': The Origins of the Baseball Organ"

Session 4-26 AMS 10:30–12:00 A: Astor Ballroom III

Tunings and Voices

Robert T. Kelley (Lander University), Chair

Jonathan Wild (McGill University), "Enacting Vicentino's Provocative Suggestion: From Chromatic to Enharmonic in Madrigals by Luzzasco Luzzaschi"
Jeffrey Levenberg (Princeton University), "O Me Misere, Amore! Gesualdo's Mean-Tones and the Seconda Prattica"

Session 4-27 SMT 10:30–12:00 A: Astor Ballroom II

Addressing Issues through Analysis

Travis Jackson (University of Chicago), Chair

Gavin Douglas (University of North Carolina, Greensboro), "The *Dhamma Gita* of *Maung Ko Ko:* Sacred and Secular Musical Fusion in Buddhist Myanmar" Chris Van Rhyn (University of Stellenbosch, South Africa), "Ethics in the Analysis of African Intercultural Art Music"

James Morford (University of Washington), "Stylistic Trends and African Influence in John Coltrane's Stellar Regions"

Session 4-28 SEM 10:45–12:15 S: Grand Couteau

Feminist Approaches to Music and Sound Technologies: History, Theory, and Practice

Sponsored by the Section on the Status of Women (SSW)

Tara Rodgers (University of Maryland), Chair

Tara Rodgers (University of Maryland), "Feminist Approaches to Electronic Music and Sound Historiography"

Charity Marsh (University of Regina), "Reluctant Hip Hop Warriors": Feminist Approaches to Hop Hop Community Projects"

Session 4-29 SEM 10:45–12:15 A: Astor Ballroom I

Hip-Hop at Work

Lei Ouyang Bryant (Skidmore College), Chair

Triin Vallaste (Brown University), "'We can drink ourselves to death but I'm a guy with money and I will take that risk': Hip-Hop, Reality TV, and Alcoholism in Estonia"

Jacob Rekedal (University of Calfornia, Riverside / Universidad de la Frontera, Chile), "Hip-Hop Mapuche and the Fronteras of Expression and Activism" Meredith Schweig (Harvard University), "That's a Rap? Imagining the Multiple Origins of Taiwan Hip-Hop" Session 4-30 SEM 10:45–12:15 A: Astor Grand A Session 4-31 SEM 10:45–12:15 S: Bayside B

Intersections of Ethnomusicology with Other Fields

Theresa Allison (University of California, San Francisco), Chair

Francesca R. Sborgi Lawson (Brigham Young University), "Has Ethnomusicology Met Its Calling? An Ethnomusicologist's Response to Biomusicology"

Monique McGrath (University of Toronto), "What Does Ethnomusicology Have to Say to Music Therapy?"

Jeremy Day-O'Connell (Knox College), "'Motherese' and Universals of Musical Pitch"

Session 4-32 SEM 10:45–12:15 S: Bayside C

Moving Voices: Singers Challenging Boundaries of Place, Race, and Genre

Katherine Meizel (Bowling Green State University), Chair

Katherine Meizel (Bowling Green State University), "Finding a Voice: Negotiating Multivocality"

Marti Newland (Columbia University), "The Contemporary Matters: Diction in Fisk Jubilee Singers' Concert Spiritual Singing"

Jorge Arévalo Mateus (Center for Traditional Music and Dance, Wesleyan University), "Los caminos de la voz de Lucía Pulido! The Pathways of Lucía Pulido's Voice: Colombian cantos de vaquería at the Transnational Crossroads"

Session 4-33 SEM 10:45–12:15 S: Oakley

New Perspectives on "Old" Musical Texts

Scott Marcus (University of California, Santa Barbara), Chair

Kenneth Habib (California Polytechnic State University), "Lebanese Cosmopolitanism and Eastern Arab Art Song: Melodic and Metric Ingenuity in the Music of Fairouz and the Rahbani Composers"

Su Yin Mak (Chinese University of Hong Kong), "Topical Uses of Opera in Television Commercials: A Cross-Cultural Comparison"

Joshua Brown (University of California, Riverside), "Cassettes and Community: The Life of Morón's 'Fiesta Tapes'"

Session 4-34 SEM 10:45–12:15 S: Estherwood

Putting a Genre to Work II

T. M. Scruggs (University of Iowa), Chair

Francisco D. Lara (Independent Scholar), "Somos Negros (We are Blacks): Race, Nation, and Transformation in Highland Afro-Ecuadorian Bomba and Identity, 1980-2008"

Rebecca Dirksen (University of California, Los Angeles), "Haiti's Young Musicians on *Zafe Fatra* (The Affair of Trash): Engaged Music and Engaged Research for a Cleaner Port-au-Prince"

Beth Hartman (Northwestern University), "Hearing the Bump and Grind: Musical Labor and the Burlesque Revival in the Midwest"

Sounds and Space in New Orleans

Marié Abe (Boston University), Chair

Danielle Adomaitis (Florida State University), "Sonic Fixtures and Drifting Buskers: Soundmarks of New Orleans and the Street Musicians Who Construct Them"

Zarah Ersoff (University of California, Los Angeles), "Treme's Aural Verisimilitude"

Julie Raimondi (Tufts University), "Music, Agency, and the Social Construction of Space in New Orleans"

Where the Powwow Meets the Road: Defining Urban Indigenous Identity through Dance

Sponsored by the Indigenous Music SIG

Stephanie Thorne (Florida State University), Chair

Stephanie Thorne (Florida State University), "Raqs Sharqi and Tsalagi: Finding Native American Identity in Bellydance"

Melody McKiver (Memorial University, Newfoundland), "'Of course I'll be at the Electric Pow Wow': Electronic Music Shaping Urban Aboriginal Communities"

Session 4-35 SEM 10:45–12:15 S: Maurepas

Session 4-36 SEM IO:45–II:45 S: Southdown Maps 171

Napoleon Exposition Hall (level 4)

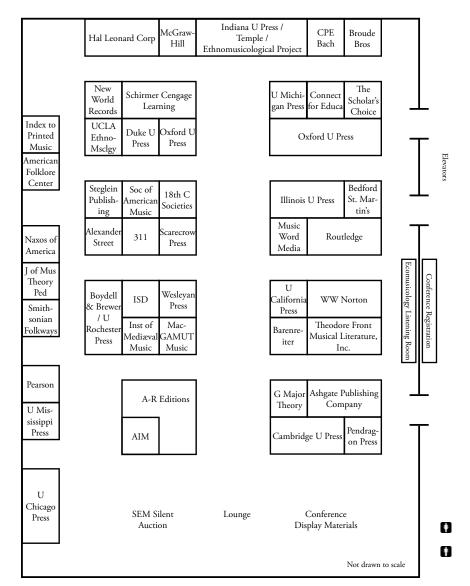


Exhibit Hours:

Thursday, 1 p.m. to 6 p.m. Friday and Saturday, 8:30 a.m. to 6 p.m. Sunday, 8:30 a.m. to noon

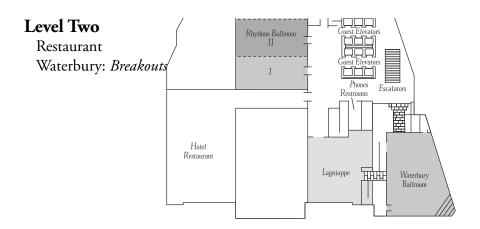
coffee breaks in the lounge morning and afternoon daily

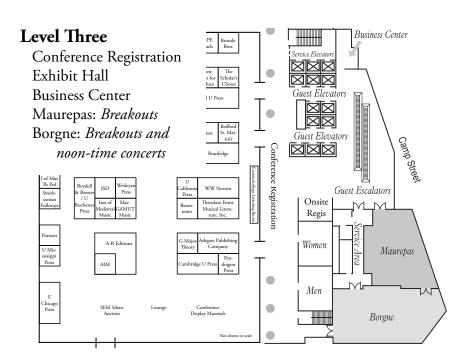
Sheraton New Orleans

Level One (no map)

Gallery Ballroom: Breakouts and noon-time concerts

Hotel Lobby





Maps 173

Sheraton New Orleans

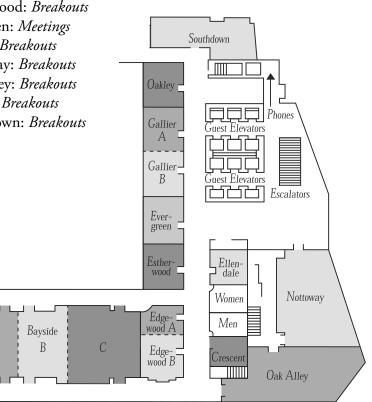
Level Four

Bayside A, B C: *Breakouts* Crescent: *Speaker Ready*

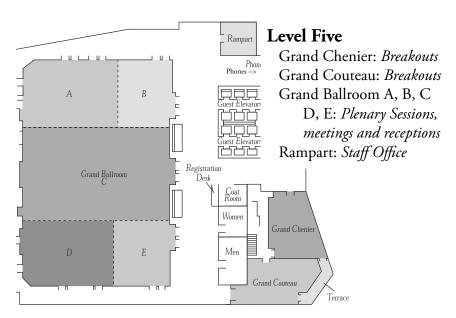
Room

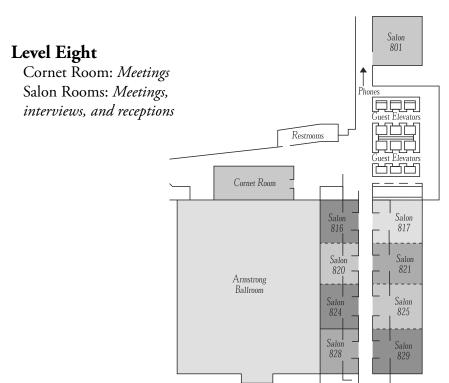
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Edgewood: *Breakouts*Ellendale: *Meetings*Estherwood: *Breakouts*Evergreen: *Meetings*Gallier: *Breakouts*Nottoway: *Breakouts*Oak Alley: *Breakouts*Oakley: *Breakouts*Southdown: *Breakouts*



Sheraton New Orleans



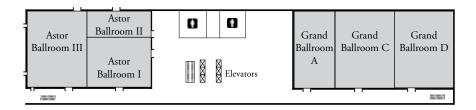


Maps 175

Astor Crowne Plaza

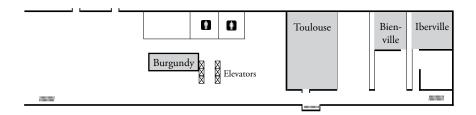
Level Two

Astor Ballroom I, II, III: *Breakouts* Grand Ballroom A, C, D: *Breakouts* and receptions

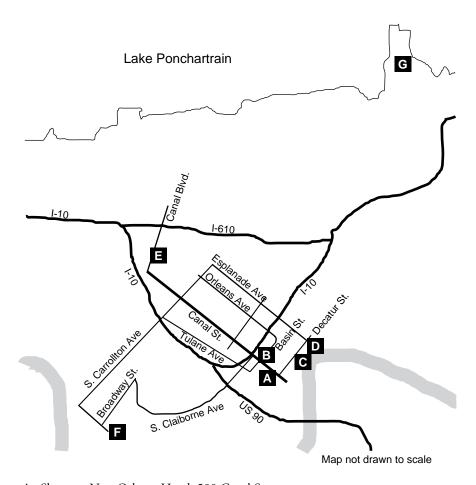


Level Two Mezzanine

Iberville: Breakouts



New Orleans Seventh Ward Sites



- A Sheraton New Orleans Hotel, 500 Canal Street
- B Astor Crowne Plaza Hotel, 739 Canal Street
- C Steamboat Natchez Port, 400 Toulouse Street
- D New Orleans Jazz Museum, Old US Mint, 400 Esplanade Ave
- E First Baptist Church New Orleans, 5290 Canal Boulevard
- F Tulane University, 6823 St. Charles Avenue
- G New Orleans Lakefront Airport