

Sound at SEM/CORD 2011

Bill Bahng Boyer

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Abstract

Sound Studies has been celebrated, as Kara Keeling and Josh Kun recently pointed out in *American Quarterly*, as both the result of and inspiration for an increasing number of scholars, who “not only take the culture, consumption, and politics of sound seriously but are making it the centerpiece of their research, publishing, and pedagogy.” But [...]

Keywords

Music (Subfield), Conferences, Listening, Live Music, Music, Noise

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Sound Studies has been celebrated, as Kara Keeling and Josh Kun recently pointed out in [American Quarterly](#), as both the result of and inspiration for an increasing number of scholars, who “not only take the culture, consumption, and politics of sound seriously but are making it the centerpiece of their research, publishing, and pedagogy.” But what significance does Sound Studies hold for ethnomusicology, a discipline that for over half a century has focused directly on the social and political dimensions of what John Blacking famously called “humanly organized sound”? This question will be one of many circulating in Philadelphia this week at the 56th annual meeting of the [Society for Ethnomusicology](#) (SEM).

[The Heart of Baltimore Avenue, West Wall](#)

The Heart of Baltimore Avenue, a mural with accompanying sound broadcast at 91.3 FM.

Despite the centrality of ethnographers of music, including [Steven Feld](#) and [Veit Erlmann](#), to the emergence of this new interdisciplinary body of knowledge, many ethnomusicologists saw room for greater dialogue with other disciplines for whom the sonic was a relatively novel epistemological filter. To this end, in early 2009 a group of young SEM members formed the Sound Studies Special Interest Group (SSSIG) in order to foster cross-disciplinary discussions and highlight work within SEM that reimagined sound beyond “the music itself.” This year’s conference will mark the end of my tenure as co-chair of the Sound Studies SIG, and elections will be held for a replacement at our annual [lunch meeting on Thursday](#), November 17th. If you are interested in joining the group and can attend the conference, please join us. If you can’t make it to Philadelphia, you can still join the group’s active [discussion forum](#).

The past few years have witnessed an increasing number of presentations at SEM that fall under the umbrella of Sound Studies, a trend acknowledged in the theme of last fall’s meeting in Los Angeles, “[Sound Ecologies](#).” This year is no different, and from a preliminary glance at the program, I have taken the liberty of highlighting a few acoustic currents running throughout the conference. A large number of panels this year are devoted to issues of embodiment, which can, for the most part, be attributed to the fact that SEM has paired up with the [Congress on Research in Dance](#) (CORD) for a joint conference. In the summary below I have noted which group is sponsoring each panel listed, although the conference requires only one registration and all panels are open to all participants and attendees.

[Pandemonium, at the Eastern State Penitentiary](#)

*Pandemonium, a 2005 sound
installation at the Eastern State
Penitentiary*

The theme of this year's joint conference is "Moving Music / Sounding Dance: Intersections, Disconnections, and Alignments between Dance and Music." Many of this year's panels focus on the relationship between sound and bodies, including [embodied practices in music and dance](#) and [bodily communications of carnality, empathy and affect](#), and [music and movement](#), for example. The voice is also prominent this year, in panels on [its relationship to the body and music](#), [dance performance in the Pacific Islands](#), [pedagogy and practice](#), and [female Iranian vocalists in exile](#). As in other years, the [relationship between ethnomusicology and medicine](#) is also represented, as are [music's connection to healing](#) and [the sporting body](#).

Technology, another area of interest for Sound Studies, will receive thorough attention this year. Panels on [techno-mediated performance](#), [sound and technology](#), [online gamespaces and prosthetic technologies of queer expression](#), and [material culture and labor](#).

Looking beyond sound toward intersensoriality, many panels discuss the relationship between the aural and other senses, in terms of [music visualization](#), [sound, sight and time](#), [ethnographic film](#), and [sensing movement and sound in dance](#).



The Painted Bride Art Center

Two events that promise to be of special interest will focus on language, one a roundtable on [keywords in music and motion](#), the other [a panel on the lexicon of music, noise, sound, and silence](#).

A number of panels hearken back to early work on soundscapes, from [discussions of field recordings and ethnography](#) and [gender and negotiating space](#), to [the sounds of post-industrial society](#), [protest and public spaces](#), and [boomboxes and dance parties](#). My last official duty as SSSIG co-chair will be to lead a [soundwalk through Philadelphia's city center](#). This soundwalk is an event that the SSSIG would love to see annually as a way to connect meetings to their immediate environs.

All in all, this year's joint conference promises to be an enjoyable one, with plenty of fascinating presentations and more good music than you can shake a tailfeather at. Even if you can't attend, you can follow along virtually on twitter. Both [#SEM2011](#) and [#2011SEM](#) seem to be in use.

—

Bill Bahng Boyer is co-chair of the Society for Ethnomusicology Sound Studies Special Interest Group and a lecturer in music, writing and rhetoric at Dartmouth College. He is also a doctoral candidate in music at New York University, completing a dissertation on public listening in the New York City subway system.

[Jump to THURSDAY, November 17](#)

[Jump to FRIDAY, November 18](#)

[Jump to SATURDAY, November 19](#)

[Jump to SUNDAY, November 20](#)

[The Sound of Philadelphia, by MFSB](#)

THURSDAY, November 17, 2011

THURSDAY PANELS

8:30 am -10:30 am

Sounding Religion in the Public Sphere

SEM: 1E Freedom Ballroom (Section F) Chair: Monique M Ingalls, Rutgers University

Monique M Ingalls, Rutgers University. Worship in the Streets: Performing Religion, Nation, and Ethnicity through Music in Toronto's Jesus in the City Parade

Carolyn Landau, King's College London. Pluralism, Tolerance and Engagement with the "Mainstream": Navigating Ismaili-Muslim Identities in Public Musical Performances

David M Kammerer, Brigham Young University-Hawaii. Anything But a "Silent Night": Tonga's Royal Maopa Brass Band and the Tradition of Christmas Eve Serenading

Deborah Justice, Indiana University. When Sacred Space becomes Secular Space: How a Church's Saturday Dinner Show for Charity Eases Sunday Morning Tensions

Recovering and Composing Hybridity through Histories of Music and Violence

SEM: 1I Salon 5/6 Chair: Jessica A Schwartz, New York University

Jessica A Schwartz, New York University. Between Continuity and Disruption: Strategic Hybridity in the Musical Activism of Rongelapese Women

T. Christopher Aplin, independent scholar. Martial Cosmopolitans: Apache War and Song Beyond Borders during the “Loco Outbreak”

Kristy Riggs, Columbia University. Musical Fabulation and the Retelling of Violence in 1840s Algeria

Sarah McClimon, University of Hawaii at Manoa. War Memories Revisited: Hybrid Nationalism and Discourses of Cultural Purity in Japanese Military Song Festivals

Dancing Matter(s): Embodied Practices in Music and Dance

SEM: 2A Freedom Ballroom (Section E), Live Video-Streaming Room Chair: Tomie Hahn, Rensselaer Polytechnic Institute

Tomie Hahn, Rensselaer Polytechnic Institute. Dancing with Sensible Objects

Sean Williams, Evergreen State College. Dancing with the Drum: Teaching and Learning Sundanese Jaipongan

Sally Ann Ness, University of California, Riverside. Dancing Instruments; Objectivity in Musical Performance

Vocal Epistemologies: Bodies, Pedagogy, Practice

SEM: 2H Salon 3/4 Chair: Robert O Beahrs, University of California, Berkeley

Robert O Beahrs, University of California, Berkeley. Echoing through the Nine Skies: Embodied Knowledge Production in Tuvan Throat-Singing Pedagogy

Marti Newland, Columbia University. Cocolo Japanese Gospel Choir: Mediating Spiritual and Racial Difference through Vocal Adduction

Sumitra Ranganathan, University of California, Berkeley. Dwelling in my Throat: Sound and Experience in a North Indian Classical Dhrupad Tradition

Local Philadelphia Communities

CORD: Independence Ballroom D

Laura Vriend. Sufjan Stevens and the Magic Snowflake: Sound and Spatiality in Headlong Dance Theater's Explanatorium

Christine Dang. My Laudations Shorten for me the Journey to the Saints': The Poetics of Exile in an Islamic Community of Philadelphia

Abimbola N. Cole. Welcome to the United States of Africa: Kwame Nkrumah's Philadelphia Years, African Nationalism, and Hip-Hop Perspectives on Unity in the New Africa

Sacred Journeys, Spaces, Sounds

CORD: Logans 1

Andrea Mantell Seidel. Sacred Sound: Tuning the Cosmic Strings of the Subtle Dancing Body

Emily Wright. Sacred Spaces: History and Practice in Christian Sacred Dance

Lizzie Leopold. Voyager, A Journey into Our Outer Spaces: A Choreographic and Scholarly Exploration

1:45-3:45pm

Techno-Mediated Performance: Virtual, Visceral, Spectacular

SEM: 3E Freedom Ballroom (Section F) Chair: Kiri Miller, Brown University

Kiri Miller, Brown University. Virtual Transmission, Visceral Practice: Dance Central and the Cybershala

J. Meryl Krieger, Indiana University-Purdue University Indianapolis. From Live Performance to Mashup: Mediated Performance in Popular Music

Judith Hamera, Texas A&M University. Dances with Zombies: Michael Jackson and Movement in the Age of Post-Industrial Reproduction

Sydney Hutchinson, Syracuse University. Downloading Dance: OK Go, YouTube, and the Future of Pop

Gendered Intimacies and Musical Negotiations of Space

SEM: 3F Freedom Ballroom (Section G) Chair: Ian R MacMillen, University of Pennsylvania

Anna Stirr, St. John's College, University of Oxford. Sensuality, Exchange, and Violence in Nepali Nightclubs

Gavin Steingo, Columbia University. On the Sonic Politics of Spinning

Ian R MacMillen, University of Pennsylvania. Conscription into Intimacy: Young Men, Power, and the Gendered Inclusion of Croatian Tambura Musicians

Jane Sugarman, CUNY Graduate Center, Discussant

Round Table – Sound and Sense in the Muslim World: The Politics of Listening

SEM: 3J Parlor A Chair: Deborah Kapchan, New York University

Jonathan Glasser, College of William and Mary

Rich Jankowsky, Tufts University

Galeet Dardashti, independent scholar

Deborah Kapchan, New York University

Michael Frishkopf, University of Alberta

THURSDAY INDIVIDUAL PAPERS

Noel Lobley, University of Oxford, Pitt Rivers Museum. Recording, Remembering and Using the Sounds of Africa

2:15 SEM: 3H Salon 3/4

Gregory Weinstein, University of Chicago. An “Acoustically Perfect Hall”? Engineering Space in Classical Recordings

3:15 SEM: 3H Salon 3/4

[Philadelphia Record Exchange](#)

Philadelphia Record Exchange

EVENTS

SEM Sound Studies Special Interest Group Meeting

12:30 pm – 1:30 pm Salon 5/6

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SEM Audio Visual Committee

12:30 pm – 1:30 pm *Freedom Ballroom (Section G)*

SEM Student Open Meeting, Sponsored by the Student Concerns Committee

12:30 pm – 1:30 pm *Independence Ballroom (Section A)*

SEM SSSIG Philadelphia Soundwalk

Led by Bill Bahng Boyer, SSSIG co-chair

4:00 pm – 5:30 pm *4K Hotel Lobby*

SEM/CORD Joint First-Time Attendees and New Members Reception

5:30 pm – 6:30 pm *Horizons Rooftop Ballroom*

Philadelphia native *Fresh Prince*

Philadelphia native *Fresh Prince*

FRIDAY, November 18, 2011

FRIDAY PANELS

8:30 pm -10:30 pm

Round Table— Keywords of Music and Motion

SEM: 5D Independence Ballroom (Section C) Chair: Christina Zanfagna, Santa Clara University

Christina Zanfagna, Santa Clara University

Jason Stanyek, New York University

Melvin Butler, University of Chicago

Tamara Roberts, University of California, Berkeley

Martin Daughtry, New York University

Intimately Political: Bodily Communications of Carnality, Empathy and Affect in Dance Practices and Criticism.

CORD: Freedom Ballroom H

Evandne Kelly. Embodied Affects of Nationalism and Ethnicity in the Dances of Fijian Diasporas in Canada

Emma Doran. Dancing in Your Seat: Reading Empathy in Print Media

Shawn Newman. It's all in the hips: Sexual and Artistic Minority in Canadian Concert Jazz Dance

10:45am-12:15pm

Rethinking Music Visualization

CORD: Independence Ballroom D

Paul Scolieri. Ruth St. Denis, Walter Benjamin, and the Mimetic Faculty

Daniel Callahan. Absolutely Unmanly: The Music Visualizations of Ted Shawn and His Men Dancers

Stephanie Jordan. Troubling Visualisations: Mark Morris Marks the Music

1:45-3:45pm

Sounds of Difference and Recognition: Music, Interculturalism, and Belonging in the European Nation-State

SEM: 7C Independence Ballroom (Section B) Chair: Benjamin Teitelbaum, Brown University

Joshua Tucker, Brown University. New Latinos in the Old World: Music, Multiculturalism, and Ethnogenesis in a Changing Spain

Benjamin Teitelbaum, Brown University. Unity Intoned: Music and the Rhetorical Paradoxes of Swedish Radical Nationalism

Adriana Helbig, University of Pittsburgh. The Influence of Paul Robeson's Musical Legacy on Soviet and Post-Soviet Racial Ideologies

Timothy Rice, University of California, Los Angeles. Discussant

Sound, Technology

SEM: 7I Salon 5/6 Chair: Leslie Gay, University of Tennessee, Knoxville

Trevor S Harvey, Florida State University. Live from Second Life: Social Actualization through Musical Participation in Virtual Worlds

Alan Williams, University of Massachusetts, Lowell. All Hands On Deck: Choreographed Intimacy in the Analog Mixing Process

Tim Miller, University of North Carolina at Chapel Hill. Instruments as Technology: Co-constructing the Pedal Steel Guitar

Lauren Flood, Columbia University. Arduino Revolution: Hacking the Way to New Sounds and Moveable Art with Open Source Technology

Music and the Body/Voice

SEM: 7J Parlor A Chair: Elizabeth Tolbert, Peabody Conservatory, Johns Hopkins University

Max M Schmeder, Columbia University. At One With One's Instrument: Transcending the Body-Instrument Divide

Katherine L Meizel, Bowling Green State University. Hearing Voices: Toward a Model for the Study of Vocality

Peter Williams, University of Kansas. Docile Bodies Improvising: Gender and Constraint in Improvised Music and Movement

John R Pippen, University of Western Ontario. Moving New Music: Disrupting the Mind/Body Divide in Western Art Music

Health and Healing

CORD: Independence Ballroom D

Toni Shapiro-Phim. A Sacred Melody and Innovative Choreography in Cambodia

Karen Schaffman. Kinesthetics of Crying and Soundtracks of Tears: Performing Grief in Works by Deborah Hay and Ralph Lemon

Carlos Odria. Improvising Transcendence for Health and Healing: Spontaneous Sounds and Bodies in a Dance Composition Class

Rodrigo Caballero. Sound, healing and the body: acoustemologies of health in the Pacific Northwest

4:00-5:30

The Body in Flow: Sport as Dance

SEM: 8A Freedom Ballroom (Section E), Live Video-Streaming Room Chair: Jonathan M Dueck, Duke University

Jonathan M Dueck, Duke University. The Big Dance: Sound, Gender, and Flow in Collegiate Basketball

Timothy J Cooley, University of California, Santa Barbara. To Surf is to Dance: Hawaiian Mele and Hula and the History of Surfing

Judy Bauerlein, California State University, San Marcos. A Wave is A Body In Motion

Gay and Queer Studies

SEM: 8E Freedom Ballroom (Section F) Chair: Gregory Barz, Vanderbilt University

William Cheng, Harvard University. Acoustemologies of the Closet: Online Gamespaces and Prosthetic Technologies of Queer Expression

Sarah E Hankins, Harvard University. “The Disguise Will Never Work All the Way”: Realness, Queerness and Music in a Gender Performance Community

Mark D Swift, Washington and Jefferson College. Dance Style, Masculine Identity, and the Gay Ethnographer in a Suburban Brazilian Scene

Sounding Bodies, Moving Voices: Dance Performance in the Pacific Islands

SEM: 8F Freedom Ballroom (Section G) Chair: Adrienne Kaeppler, Smithsonian Institution

Jane Freeman Moulin, University of Hawai‘i at Manoa. The Dancer’s Voice

Lisa Burke, Framingham State University. “A Wind that Penetrates the Skin”: Understanding Kiribati Music through Dance

Brian Diettrich, New Zealand School of Music. Stirred Spirits, Adorned Bodies: Sound and Gesture in Chuukese Community Performances

Issues of Representation and Presentation in Public Culture Media Production

SEM: 8G Logans 2 Chair: Clifford R Murphy, Maryland State Arts Council

Clifford R Murphy, Maryland State Arts Council. Visiting With Neighbors: Fieldwork on Radio in Maryland

Nathan Salsburg, Lomax Archives/Association for Cultural Equity. Folk Revival 2.0: Presenting and Representing Vernacular Music in 2011

Maureen Loughran, Tulane University. Five Years After the Storm: Authority and Public Engagement in Radio Production

INDIVIDUAL PAPERS OF INTEREST

Louise J Wrazen, York University. The Displaced Voice: Assertions of Selfhood and Belonging Amidst Change

9:00 am SEM: 5H Salon 3/4

Sharon F Kivenko, Harvard University. Listening for the Call and Knowing When to Come In: “Performance Sociability” in Mande Dance

9:30 am SEM: 5I Salon 5/6

Farzaneh Hemmasi, Hunter College. At a Distance: Voice, Dance, and Display among Female Iranian Vocalists in Exile

2:15 pm SEM: 7E Freedom Ballroom (Section F)

Chun-bin Chen, Tainan National University of the Arts. Hybridity in Taiwanese Aboriginal Cassette Culture

4:30 pm SEM: 8C Independence Ballroom (Section B)

Samuel Araujo, Universidade Federal do Rio de Janeiro. Amidst Walls, Wired Fences and Armored Cars: The Sound Heritage of Post-Industrial Society

5:00 pm SEM: 8K Parlor C

[The Sun Ra Arkestra House](#)

The Sun Ra Arkestra House

EVENTS

British Forum for Ethnomusicology High Tea Party

5:30 pm – 6:30 pm Liberty D

The Drexel University Mediterranean Ensemble Presents

A Mostly Balkan Party . . . Philly Style

7:30 pm – 9:30 pm *The Stein Auditorium, Drexel University Campus 3215 Market St.*

A.J. Racy and The Arabesque Music Ensemble in Concert

Presented by Al-Bustan Seeds of Culture

8:00 pm – 10:00 pm *Trinity Center for Urban Life, 22nd and Spruce Streets*

Dance Workshop: Sound and Vibrational Signals in Buto Dance

Led by Tanya Calamoneri

8:00 pm – 10:00 pm *Independence Ballroom D, free to all registered CORD attendees*

Dance Workshop: Singing Dance and Sensing Sound

Led by Amy Larimer

8:00 pm – 10:00 pm *Salon 10, free to all registered CORD attendees*

SEM Dance Section, CORD and CCDD Reception

10:00 pm – 11:00 pm *Salon 5/6 (Free to all registered attendees)*



SATURDAY, November 19, 2011

SATURDAY PANELS

8:30-10:30am

Listening to the Field: Sonic Presentations of Ethnographic Material

SEM: 9A Freedom Ballroom (Section E), Live Video-Streaming Room Chair: Ben Tausig, New York University

Ben Tausig, New York University. Playing Under Protest: Diffusion and Decay

Mack Hagood, Indiana University. Audio Production as [SEO Services](#): Sounds and Stories in the Path of I-69

Senti Toy Threadgill, New York University. Voice in the Box: The Politics of Affect and Acoustemology in Nagaland

Deborah Wong, University of California, Riverside. Discussant

Engaging Ethnomusicology and the Health Sciences

SEM: 9D Independence Ballroom (Section C) Chair: Frederick J Moehn, New York University

Theresa A Allison, University of California, San Francisco; Jewish Home, San Francisco. Music and Memory, Dementia and Song: Engaging the Health Sciences in Research on Music, Memory and Relationships

Heather B White, University of California, Berkeley. You are the Music, While the Music Lasts: The Neuroscience Behind Social Music Production and Identity

Jeffrey W Cupchik, Eastman School of Music, University of Rochester. Teaching Medical Ethnomusicology: Engaging the Science(s) of Healing

Dane Harwood, independent scholar. Integrating Quantitative Methodology in Ethnomusicological Research: The Challenges to Moving towards Reproducible Results

Music, Sound, Noise, Silence: Towards A Conceptual Lexicon

SEM: 9H Salon 3/4 Chair: Matt Sakakeeny, Tulane University

Matt Sakakeeny, Tulane University. Music

Thomas Porcello, Vassar College. Sound

David Novak, University of California, Santa Barbara. Noise

Ana María Ochoa, Columbia University. Silence

Music in Oman: Interculturalism, Time, Space, and Politics in the Sultanate

SEM: 9I Salon 5/6 Chair: Anne K Rasmussen, College of William and Mary

Anne K Rasmussen, College of William and Mary. The Musical Design of National Space and Time in Oman

Nasser Al Taei, Oman Royal Opera House. Mozart in Muscat: Politics, Performance, and Patronage in Oman

Majid Al Harthy, Sultan Qaboos University. African Identities, Afro-Omani Music, and the Official Constructions of a Musical Past

Salwa El-Shawan Castelo-Branco, Universidade Nova de Lisboa, Portugal. Discussant

The Commercial, the Popular, and the Crazy

CORD: Independence Ballroom D

Mary Fogarty. Musical Tastes in Popular Dance Practices

Mary Elizabeth Anderson. Oprah Feelin': The Commercial Flash Mob's Affective Game

Jennifer Fisher. When Good Adjectives Go Bad: "Lyrical Dance," Romanticism, Brain Science, and the Competition Dance Machine

Ok Hee Jeong. The politics of Korean Wave

Asheley Smith. "Crank That": The Work of Dance Crazes as Collective Memory and in Mechanical Reproduction

Sensing Movement-Sound

CORD: Freedom Ballroom H

Candace Bordelon. Finding "the Feeling" Through Movement and Music: Oriental Dance, Tarab, and Umm Kulthum

W. Eric Aikens. Using Entropy as a Measure of the Dispersal of Temporal Energy in the Music/Dance Relation

Stephanie Schroedter. Music as Movement – "Kinesthetic listening" in the Creation and Reception of Dance

Wendy Rogers. Dancing in a Sound Space

The Sonic, the Visual, and the Temporal

CORD: Salon 10

Freya Vass-Rhee. The sounds (and sights) of silence: William Forsythe's compositions of quiet

Allen Fogelsanger. The Play of Visual and Sonic Actions: Watching Dance and Music

Wen-Chi Wu. Beyond Spontaneity Acquired Through the Lived "Habit-Body" vis-à-vis Performing Techniques

10:45-12:15

Music and Bodies of Sound

SEM: 10F Freedom Ballroom (Section G) Chair: Daniel Reed, Indiana University

Kate Galloway, University of Toronto. Ecological Auditory Culture: The Relationship Between Ethnographic Soundscape Composition and How We Listen to the Environment

Devin M Burke, Case Western Reserve University. Sign Language Music Videos: Analyzing Embodied Musicking in a Culturally Hybridistic and Technologically Mediated Audio/Visual Artform

Leona N Lanzilotti, Eastman School of Music. Musical Theatre of the Deaf and Hearing: Understanding Musical Embodiment in a Mixed-Cast Production of Guys & Dolls

Music and Movement

SEM: 10H Salon 3/4 Chair: Beth K Aracena, Eastern Mennonite University

Rebecca A Schwartz-Bishir, independent scholar. Music that Moves: Musique dansante and the Sensory Experience of the Dancing Body

Lynda Paul, Yale University. Liveness Reconsidered: Sound and Concealment in Cirque du Soleil

Beth K Aracena, Eastern Mennonite University. Towards a "Natural History" of Corpus Christi Processions in the New World

INDIVIDUAL PAPERS OF INTEREST

Donna A Buchanan, University of Illinois, Urbana-Champaign. Choreographic Encounters of an Ethnomusicological Kind: Sound, Movement, Spirituality, and Community where the Balkans and Caucasus Converge

9:00 SEM: 9G Logans 2

Rachel Goc, University of Wisconsin, Madison. Global Practices of Motown Visual and Sonic Aesthetic

9:30 SEM: 9F Freedom Ballroom

Michael S O'Brien, Luther College. This is What Democracy Sounds Like: Mediation and Performativity in the Soundscapes of the 2011 Wisconsin Pro-Labor Protests

11:15 SEM: 10J Parlor A

Corinna S Campbell, Harvard University. Sounding the Body, Dancing the Drum: Integrated Analysis of an Afro-Surinamese Performance Genre

11:45 SEM: 10A Freedom Ballroom (Section E), Live Video Streaming Room

Rachel Mundy, Columbia University. O Bird of the Morning: Sound, Silence, and Information at the Species Boundary

11:45 SEM: 10K Parlor C

EVENTS

SEM Seeger Lecture

Randy Martin: "Complex Harmonic Movements: Politicalities of Music and Dance"

4:00 pm – 5:30 pm Liberty Ballroom B, C and D

PhillyBloco Dance Party

7:30 pm – 10:30 pm Liberty Ballroom B, C, and D

(Ticket Required – \$10.00 per attendee in advance or \$15.00 per attendee at the door)

Image

SUNDAY, November 20, 2011

SUNDAY PANELS

8:30-10:30am

Musical Advocacy: Mediation, Creativity, and Social Engagement

SEM: 12A Freedom Ballroom (Section E), Live Video-Streaming Room Chair: Carol Muller, University of Pennsylvania

Marié Abe, Harvard University. Reimagining Oaxacan Heritage through Accordions and Airwaves in Central Valley, California

Michael Birenbaum-Quintero, Bowdoin College. Process, Network, and Knowledge: Theory and Praxis of a Grassroots Music Archive in the Afro-Colombian Hinterlands

Shalini R Ayyagari, American University. “Postcards from Paradise Weren’t Meant for Me”: Community Affiliation and Advocacy Work through South Asian American Hip Hop

Kay Shelemay, Harvard University. Discussant

Material Culture and Musical Labor

SEM: 12C Independence Ballroom (Section B) Chair: Allen Roda, New York University

Allen Roda, New York University. Resounding Objects: Scripting Sounds and Making Music in Banaras Tabla Workshops

Darien Lamen, University of Pennsylvania. Crafting Sound: Sound Systems, Skilled Labor, and Artisanship in Belém do Pará, Brazil

John Paul Meyers, University of Pennsylvania. Stickers, Strings, and Sgt. Pepper Jackets: Resources for Re-Creating the Past in the Tribute Band Scene

Paul Greene, Pennsylvania State University. Discussant

Screening and Round Table—From Fieldwork to “Film-work”: Representing Realities Through Ethnomusicological Film

SEM: 12F Freedom Ballroom (Section G) Chair: Elizabeth Clendinning, Florida State University

Discussants

Tim Storhoff, Florida State University

Todd Rosendahl, Florida State University

Sara Brown, Florida State University

Kayleen Justus, Florida State University

New Identities in Jazz

SEM: 12H Salon 3/4 Chair: Ken Prouty, Michigan State University

Brett S Pyper, Klein Karoo National Arts Festival, South Africa. Listening Made Visible: Dance as Kinetic Listening Within South African Jazz Appreciation Societies

Yoko Suzuki, University of Pittsburgh. She's a Japanese Jerry Lee Lewis!: Body, Mind, and Spectacle in Hiromi's Jazz Piano Performance

Michael C Heller, Harvard University. Modeling Community in the Loft Jazz Era

Colter J Harper, University of Pittsburgh. Jazz, Race, and the Visual Narrative: Constructing Identity through the Photography of Charles "Teenie" Harris

Modes of Analysis, Modes of Listening

SEM: 12G Logans 2 Chair: Matt J Rahaim, University of Minnesota

Shayna Silverstein, University of Chicago. Microrhythms and Metric Variation in Groove-Based Dance Music of the Arab East

Cornelia Fales, Indiana University. Provoking Modal Listening In Music

Mark Hijleh, Houghton College. World Music Theory: Issues and Possibilities

Michael Tenzer, University of British Columbia, and **Matt J Rahaim**, University of Minnesota. Discussants

Round Table: Ethnicity, Culture and Body

CORD: Freedom Ballroom H

Dr. Suzana Martins, Dr. Daniela Amoroso, MA. Nadir Nóbrega, Sandra Santana

INDIVIDUAL PAPERS OF INTEREST

Marc Gidal, Ramapo College of New Jersey. Audible Boundary-Work: "Crossing" and "Purifying" Afro-Gaicho Religions through Sound and Music

8:30 am SEM: 12I Salon 5/6

Michael B MacDonald. Decentralized Dance Party Manifesto: Boomboxes, Anarchy, and the Commons

10:00 am CORD: Independence Ballroom D

Emily J McManus, University of Minnesota. Listening to a Body and a Sound: Female Leading and Same-Sex Tango in the United States

11:15 am SEM: 13B Independence Ballroom (Section A)

Michael O'Toole, University of Chicago. How the City Sounds: Festivals and Urban Space in Contemporary Berlin

11:45 am SEM: 13I Salon 5/6



Liberty Bell