

NECSEM

Northeast Chapter of the Society for Ethnomusicology 2013 Annual Meeting

Saturday April 20

Bowdoin College, Brunswick Maine
Hubbard and Gibson Halls

SATURDAY APRIL 20

7:45-8:15 **Registration, Breakfast Buffet (2nd Floor Landing, Hubbard Hall)**

8:15-10:15 **First Paper Sessions**

Session 1A: Experiencing Musical Performance (Shannon Room, Hubbard Hall)

Chair: Mary Hunter, Bowdoin College

- 8:15-8:45 Possibilities for Expressive Timing Analysis in Ethnomusicological Research:
Examples from Turkmen Dutar Performance
David C. Fossum, Brown University
- 8:45-9:15 The “Thought-Language-Hand Link”: Evidence from Music Transmission
and Implications for Musical Thinking
Gina Fatone, Bates College
- 9:15-9:45 Music and Matter, Time and Space: Considerations of the Materiality of a West
African Performance Tradition
Karl Haas, Boston University
- 9:45-10:15 What do Classical Performers Think They are Doing?
Mary Hunter, Bowdoin College

Session 1B: Music, Politics, and Cultural Policy (Conference Room West, Hubbard Hall)

Chair: Brita Heimarck, Boston University

- 8:15-8:45 “Oppa Malaysia Style”: The Psy-effect on Malaysian Music, Media and Politics
Sara Loh, Smith College
- 8:45-9:15 Performing “Diversity”: Nationalist Narrative and the Xinjiang Soundscape
Daniel Singer, Boston University
- 9:15-9:45 Qanukiaq Ililuta: How Shall We Proceed?
Heidi Aklaseaq Senungetuk, Wesleyan University
- 9:45-10:15 Music, Metaphor, and Metonymy for the Majority: Sinhala Sarala gī in Post-colonial
Sri Lanka
Garret Field, Wesleyan University

Session 1C: Working with Musicians: The 2013 Middlebury Residency of Ugandan Performer Samuel Bakkabulindi and Musical Repatriation in Venezuela (Tillotson Room, Gibson Hall)

Chair: Damascus Kafumbe, Middlebury College

- 8:15-8:45 The Transaction of Power in Ugandan Musical Pedagogy
Dante Francomano, Middlebury College
- 8:45-9:15 Conflict Resolution in Traditional Ugandan Music
Tiffany Ting, Middlebury College
- 9:15-9:45 The Therapeutic Value of Ugandan Musical Performance
Olivia Case, Middlebury College
- 9:45-10:15 Afro-Venezuelan Drum Ensembles of Barlovento. Photography From Fieldwork 1973-1979 and a Thirty Year Follow-Up in 2004
Max Brandt (Retired)

10:15-10:30 Coffee (2nd Floor Landing, Hubbard Hall)

10:30-12 Second Paper Sessions

Session 2A: Cultural Interaction, Cosmopolitanism and the Making of the Local (Shannon Room, Hubbard Hall)

Chair: Michael Birenbaum Quintero, Bowdoin College

- 10:30-11 Abject Cosmopolitans: Black Music under Slavery in the Colombian Pacific
Michael Birenbaum Quintero, Bowdoin College
- 11-11:30 Hear and Now: Creating Shared Improvisational Spaces
Tom Greenland, Independent Scholar
- 11:30-12 Otonomi versus Ekonomi: Balinese Dialogues on The Cultural Impact of “Fusion”
Peter Steele, Wesleyan University

Session 2B: Re-appropriation and Recycling as Aesthetics of Authenticity (Conference Room West, Hubbard Hall)

Chair: David Pruett, University of Massachusetts - Boston

- 10:30-11 Moon Hooch: Acoustification of Electronic Phenomena, the Engagement of Public Space, and the Creation of Change
Amelia Carver, Massachusetts Institute of Technology
- 11-11:30 Mimic, Remix, and Refashion: Creative Musical Recycling in Cape Town Klopse Practice
Francesca Inglese, Brown University
- 11:30-12 Authenticity in Retro Musics
Brian Peterson, California State University – Chico

Session 2C: Music, Sports, and Collective Participation (Tillotson Room, Gibson Hall)

Chair: Marié Abe, Boston University

- 10:30-11 On the Terrace: Ritual Performance of Identity and Conflict by the Shamrock Rovers Football Club Ultras in Dublin
Max Jack, Tufts University
- 11-11:30 My Fist is a Voice With Which I Will Sing: Ritual and Symbiosis in Music and Muay Thai
John Forrestal, Boston University

11:30-12 Cheering Students in Jakarta: The Role of Acehnese 1000 Hands Dance in the Capitol's High Schools
Maho Ishiguro, Wesleyan University

Mid-day break

12-1 Buffet lunch (2nd Floor Landing, Hubbard Hall) or on your own

12:15-1 Lunchtime documentary (Tillotson Room, Gibson Hall)

"What Blood, What Earth: Puerto-Rican Black Metal and Post-Industrial Urban America"
(Audio documentary, with Q&A)
Josh Landes, Hampshire College (graduated)

Mid-day Meetings

12:45-1:15 Student Concerns Meeting (Gibson Hall #206)

1:15-2:15 Business Meeting (Shannon Room, Hubbard Hall)

2:15-4:15 Third Paper Sessions

Session 3A: Consolidating Religious Communities (Shannon Room, Hubbard Hall)

- Chair: Deborah Justice, Institute of Sacred Music, Yale University*
- 2:15-2:45 Creating the Perception of Musical and Spiritual Crisis: Of Pipe Organs, Electric Guitars, and Mainline Protestantism
Deborah Justice, Yale University
- 2:45-3:15 Audience and Congregation: Using Broadway Showtunes to Impart the Sacred
Megan Francisco, Yale University
- 3:15-3:45 A "Vibrant and Welcoming Community through Worship and Service": Music in Response to a Crisis in Catholic Congregations
Emilie Coakley, Yale University
- 3:45-4:15 For the Glory of God: Changing Musical Practices of the Old Order Amish in Lancaster County
Rachel Kelly, Tufts University

Session 3B: Cultural Tourism and National Identities (Conference Room West, Hubbard Hall)

- Chair: Joshua Tucker, Brown University*
- 2:15-2:45 Music Study Tourism in Ghana
Jane Carter, Tufts University
- 2:45-3:15 'Swissness' and the revival of Streichmusik in Appenzell, Switzerland
Andrea Lieberherr Douglass, Boston University
- 3:15-3:45 The Development of the G-Pan: Engineering a National Instrument
Hallie Blejewski, Wesleyan University
- 3:45-4:15 "We Are All Armenians", "We Are All Turks": Sari Gelin and Overlapping/Conflicting Nationalisms and Memories
Jonathan Withers, Harvard University

Break 4:15-4:30

4:30-6:30 President's Roundtable

President's Roundtable: The Role of Sacred Music, Sound, Text, and Syllables to Instill a Sacred Experience (Shannon Room, Hubbard Hall)

Chair: Brita Heimarck, Boston University

- Introduction: Theorizing the Sacred
Brita Heimarck, Boston University
- Southern Baptist Convention
Bradley Fugate, Boston University
- The Evolution of Puritan Psalmody in the Massachusetts Bay Colonies
Aldona A. Dye, Brandeis University
- DJs, Diva Loops, and Electronic Trance: Rethinking the Terrain of the "Sacred Experience" in Music
Anhduy Nguyen, Colby College
- Magic Words: The Use of Chant in Navajo Healing Ceremonies
Elizabeth Crisenbery, Brandeis University
- "Divine Disability": Chanting a Sacred Silence
Steven Nuss, Colby College
- *Brian Parks, Minister of Music. Organist, First Church of Christ, Congregational/Wesleyan University as Discussant*

5:30-6:30 Prize Committee Meeting (Gibson Hall #206)

6:30-7:30pm Reception (2nd Floor Landing, Hubbard Hall)

6:45-7:15 Performance: Bowdoin College Afro-Latin American Ensemble

A selection of sacred music from Afro-Latin America

Bowdoin's Afro-Latin American Music Ensemble is dedicated to educating Bowdoin students and community about the cultural legacy and social realities of the descendants of Africans in Latin America. The students learn to play a repertoire of Afro-Latin American secular and spiritual genres. This evening's concert features sacred music from the Afro-Cuban Regla de Ocha religious traditions (often called santería) and from the syncretic Catholicism of the Black inhabitants of the Pacific coast of Colombia.

Performers: Winston Antoine, Sky Gonzales, Michael Guerrette, Christopher Jayne, Walker Kennedy, Caroline Martinez, Eron Ntui-Arrey Mendenhall, Lester Pearson, Dave Raskin, Rami Stucky. Director: Michael Birenbaum Quintero.

7:15 Announcement of prizes

7:30 pm- Dinner on your own

NECSEM Officers: Brita Heimarck, President; David Pruett, Vice President; Fran Wildeboor, Secretary; Peter Kvetko, Treasurer; Karl Haas, Graduate Student Representative; Antanas Meilus, Website Editor; and Michael Birenbaum Quintero, Member-At-Large and 2013 Local Arrangements Chair. Undergraduate Student Representatives: Robin Buyer, and Hannah Dietrich.