

	Nash	Lucas	Bush House Lecture Theatre 3	Bush House S 2.03	St David's Room (Hybrid)	Bush House S 2.05	Bush House Arcade	Bush House 8th Floor
THURSDAY								
Registration opens 08:00							Registration	
Brief Welcome 10:05–10:20							Brief welcome	
Panel 1 (4) 10:30–12:00	SESSION: MEDIA (1) POLITICAL CONTEST 1) Afqah Bahar (King's College London): Music, Power, and the Political Subjectivity in Malaysia 2) Mariana Da Silva Gabriel (University of California, Davis): When Words Fail, Music Prevails: Protest Songs and Election Reactions in the Digital Age 3) Ahaana Mansai (University of Cambridge): Hearing the Revolution: The Sonic Politics of the Now in South Asia).		ROUNDTABLE: SOUNDING ISLAM IN POST-WAR BOSNIA-HERZEGOVINA: SONIC AGENCY, GENDER, AND THEOLOGICAL DEBATE 1) Razia Sultanova (Cambridge Muslim College) 2) Jasmina Talam (Academy of Music, University of Sarajevo) 3) Asim Zubčević (Faculty of Islamic StudiesUniversity of Sarajevo)	ROUNDTABLE: HOW MIGHT WE BUILD A WORLD-CENTRED MUSIC EDUCATION? 1) Emily Sayers (Canterbury Christchurch University) 2) Cheynne Gibbs-Singh, (Independent Scholar) 3) Michael Davidson (SOAS, University of London)	SESSION: PARTICIPATION 1) Moa Fröding (The school of Music, Theatre and Art at Örebro university): The Swedish dance-band culture: participation, social norms and power relations 2) Aditi Deo (Ahmedabad University/Hoon Abhi Main Jawan): (I am still young): Hindi film songs and senior citizens' Karaoke clubs in India. 3) Kate Adams (SOAS): Ending the s/m/othering: rethinking temporal and musical presence with people with learning disabilities	ROUNDTABLE: AMBIGUOUS AESTHETICS AND THE MAKING OF MODERN CHINESE OPERA 1) William Yunwei Want (University of Oxford) 2) Jinghui Kang, (University of Southampton) 3) Sherry Xuezi Xu (University of California, Berkeley)		

Break for lunch (not catered) 12:00–13:00								
Panel 2 (4) 13:00–15:00	<p>SESSION: ENVIRONMENT (1): MORE-THAN-HUMAN RELATIONALITIES 1) Keegan Manson-Curry (University of New Brunswick): The Ethnomusicology of a River: Sonic Presence, Silent Absence, and the Water's More-Than-Human Ethnographic Voice in Atlantic Canada 2) Alla Miroshnichenko (Independent Scholar): Together on the brink of extinction: remaining present through biodiversity loss</p> <p>3) Linus Eusterbrock, Roman Bartosch, Tanya Gautam, Sara Walther (University of Cologne): Interspecies musical encounters: attention, presence and human-plant relationships in biodata sonification practices/ 4) Anne Greenwood (Yukon University): Audibility, Copresence, and Reproduction in the Yukon Territory Today: Two Examples</p>	<p>SESSION: MINORITIES, MINORITIZATION 1) Chris Greencom (Queen's University, Kingston, Ontario): "The contemporary relevance of the Canadian mosaic in its traditional aspects": Folk Music Research and Multiculturalism at Canada's National Museum 2) Eileen Clara O'Grady (University of Cologne): Visibility without recognition: power dynamics in the representation of Irish Traveller music culture</p> <p>3) Zhanna Pärtlas (Estonian Academy of Music and Theatre): From Lament to Lamenting Song: The Lament Model in Polyphonic Songs of Setos (Southeastern Estonia)/ 4) Kai Tang (University of Music and Performing Arts Vienna): Folk Music Traditions and the Engineering of Ethnicities in China/"</p>	<p>SESSION: SUFISM AND RECITATION 1) Thomas Graves (London School of Economics): Presentation, presence, and the present: the many meanings of hāziri at Chishti dargahs and qawwālī performances in South Asia 2) Abbas Alsadeq (King's College London): "Endangered Husayni Modalities: Sonic Presence, Hegemonic Taste, and the Politics of Ritual 'Temporality in Qatīf'"</p> <p>3) Hadas Hamoutal Bram (Yale University): Surfing With Humility: Viral Emotional 'Tajwīd on YouTube 4) Budhaditya Bhattacharyya (Independent Scholar): A 'Living' Text as 'Raga': The Case of Kalām-i Maulā</p>	<p>SESSION: MEMORY AND POSTCOLONIALITY 1) Jiyeon Auo (University of Pittsburgh): Reconstructing the Present(s): Listening to Yi Nanyōng Across Korea's Shifting Political Temporalities 2) Meng Ren (Newcastle University): Forging Soldierhood in Music: The 1950s Chinese Military Song "I Am a Soldier" and Its Contemporary Resonance</p> <p>3) Amanda Hsieh (Durham University): The Composer-Conductor Yamada Kōsaku in Southeast Asia, 1943 4) Martin Ringsmut (University of Vienna): Sounds of Independence: Music, Anticolonial Struggle and its Polyphonic Memoryscape in Postcolonial Cabo Verde</p>	<p>SESSION: RESISTANCE 1) Spandita Das (Indian Institute of Technology Delhi): Stuck in the Present? Platformization, Exhaustion, and Resistance among Folk Musicians of Bengal/ 2) Natalie Kirschstein (Lucerne University of Applied Sciences and Arts) "La Voz que está presente y la distante" (The voice that is present, and the one that is absent): Politics of Presence in Uruguayan murga</p> <p>3) Carolin Muller, Perminus Matiore, and Antonia Nangolo (The Hebrew University of Jerusalem and The University of Namibia): Apartheid: Between Church Struggles and International Activism 4) Yasmin Pezeshki (University of Birmingham UKRI AHRC-funded Midlands4Cities Doctoral Researcher): Visible but Unrecognised: Iranian K-pop <i>Freedom in the Gun Zone</i>/"</p>	<p>SESSION: EAST ASIAN PERFORMATIVITIES, MEDIATIONS, TRANSLATIONS 1) Bette (Zhaoyi) Yan (University of Oxford): The Magic of In-Between: Cross-Gender Performance and Gendered Selfhood in Chinese Opera on the contemporary stage 2) Mick Vierbergen (Hong Kong Baptist University): Digital Flyers as World Building Codes and Myths of Nostalgia in Shanghai Clubbing, Drag, and Indie Event Promotion on WeChat Space Moulin Rouge drag shows, Y2K clubbing, and</p> <p>3) Boris Wong (SOAS University of London): In Between Virtuality and Reality: Intersecting Broadway-Style Musical Theatre and 2.5-D Culture in East Asia's Creative Industries 4) Gene Hsu (Independent scholar from VerseVoice.org): Practices of Bridging the Gap between East-West Cultures – Singing, Song Writing and Translation from Chinese into English</p>		
Coffee 15:00–15:30						Coffee		

Panel 3 (4) 15:30–17:30	<p>SESSION: ENVIRONMENTAL (2): MUSICKING CRISIS 1) Sahana Bajpaie (School of Music, University of Leeds): Where Trees, Soil, and Songs Meet: Rabindranath Tagore's Briksharopon (tree-planting) and Halakarshan (ploughing) Festivals as Sonic Ecologies 2) Priyanka Basu (King's College London): "Those That Survived Sang the Stories": Ecology, Famine and Precarity in Scroll-Painting Performances of Bengal</p>	<p>SESSION: TEMPORALITIES OF DISPLACEMENT (1): MAKING PRESENCE 1) Merel van Slageren (KCL): Al-Andalus to Aleppo: contemporary practicalities of a historical connection 2) Yalda Yazdani (University of Siegen): Sustainable Feminist Futures: Decolonizing Vocal Practices Among Recently Displaced Iranian and Afghan Female Singers in Exile</p>	<p>SESSION: VOCALITIES 1) Nandita Mukherjee (SOAS University of London): "From Canon to Contemporary: Evolution in the Interpretation of Rabindra Sangit 2) Upatyaka Dutta (University of Toronto): Sounding the Workday: 'Kāmjāri', Authority, and Adivasi Subversion in Assam's Tea Plantations</p>	<p>ROUNDTABLE: PRESENCE AND ABSENCE IN IRANIAN MUSIC AND SOUND STUDIES CHAIR: Laudan Nooshin 1) Mina Neizari (Bowling Green State University) 2) Mehdi Rezaia (University of Alberta) 3) Saba Zavarei (Goldsmiths, University of London) 4) Siavash Rokni (L'Université du Québec à Montréal)</p>	<p>ROUNDTABLE: ENTANGLING PAST AND PRESENT CHAIR: Katherine Butler Schofield (Kings College, University of London). 1) Shweta Sachdeva Jhan (Miranda House, University of Delhi). 2) Sumitra Ranganathan (Krea University) 3) Irfan Zuberi (Eberhard Karls Universität Tübingen) 4) Margaret Walker (Queen's University)</p>	<p>ROUNDTABLE: MUSICAL ACTIVISM AND COLLECTIVE RESILIENCE: AN ITALIAN ETHNO-ANTHROPOLOGICAL PERSPECTIVE 1)Saverio Beccaccioli (Conservatoires of Terni and Ravenna) 2) Giovanni Conelli (Naples Academy of Fine Arts) 3) Christian Bevilacqua ("Tito Schipa" Conservatoire of Lecce) 4) Luca Scavone ("A. Scarlatti" Conservatoire of Palermo)</p>		
	<p>3) Klisala Harrison (Aarhus University): Sonic Agencies of Climate Change: Kalallissut/Greenlandic Popular Music of Global Heating 4) Caitlin Brown Romtvedt (University of California, Berkeley). Dancing in the Mountains: Inhabiting the Environment at Basque Errromeriak</p>	<p>3) Zile Zhang (Shanghai Conservatory of Music): Beyond Exoduses: the Body–Sound Systems and the Construction of the Present in Lahu Cosmology 4) Chrysi Kyratsou (Mary Immaculate College, University of Limerick): Musicking Waiting: Navigating Temporalities of Life in Waiting</p>	<p>3) Maria del Mar Ocaña Guzmán (University of Vienna): Screaming, self-harming and other heritage-exorcising gestures in experimental music/dance practices in Austria and Spain 4) Hélène Sechehayé (Université libre de Bruxelles) & Laïla Amezian (HalfmOon) : Musicking Present: Sha'bi Vocal-Rhythmic Interactions in Moroccan Celebrations in Brussels</p>					
Welcome Reception (17:30–19:00)							Welcome Reception (with live music)	

Panel 5 (3) 11:00–12:30	<p>SESSION: ARCHIVAL PRESENTS (1) 1) Lizzie Bowes (University of Bristol): “History...shall we make it?”; collaborative archiving and history-making in Black-British rap 2) Rhianna D'Souza (University of Cambridge): Navigating the Colonial Archive: Decoloniality and the Black Atlantic in the Modern Day 3) Thomas Hilder (Norwegian University of Science and Technology (NTNU)): LGBTQ+ Choirs, Ephemeral Pasts, Queer Futures</p>	<p>SESSION: DIASPORA TIMELINES 1) Edoardo Marcarini (SOAS University of London): Diasporic Palimpsestic Presents: Locality and “Belonging” in a Regional Judeo-Persian Repertoire 2) Lorane Prévost (University of Oxford): Preservation’ and Aesthetics of Cultural Policies: Transmission of Iranian Traditional Music in France and Canada. 3) Francesco Rossetti (University of Milan): Diasporic Youth Music through Politemporality: Armenian Children’s Songs in Venice</p>	<p>SESSION: REVIVAL 1) Teona Lomsadze (International Research Center for Traditional Polyphony of Tbilisi State Conservatoire): When Resistance Keeps Traditions Alive: Georgian Traditional Music in the UK Georgian Diaspora 2) Sona Nalbandian (Royal Holloway, University of London): Armenian Heritage Language Revitalization Through Music 3) Adrian Scahill (Maynooth University) Contemporary Traditional Orchestras: A New Current in Irish Music</p>	<p>SESSION: RITUAL TEMPORALITIES 1) John Strub (University of Texas at Austin): Fractal Time and the ‘Now’ at the Edge of Mesoamerica: Huapango Performance Across Layered Temporal Worlds 2) Julio Mendivil Trelles (Institute of Musicology of the University of Vienna): Danzas de los chunchos: Performing Masculinity in the Northern Peruvian Andes 3) Sam Wilby (University of East Anglia): Audible measures: ritual musicality and relational calibration in highland Odisha</p>	<p>SESSION: AFRODIASPORAS 1) Rodrigo Chocano (University of Vienna): Negotiating with racial prejudice: Afro-Peruvian Musicians, Elite Racializing Representations, and Grassroots Agency (1920-1955)/ 2) Kristina Gaddy (University of Nottingham): The Trans-Atlantic “Black Dance” 3) Ilgaz Yalcinoglu (Humboldt University of Berlin): Queerfeminist Sound Systems and the Politics of Audibility at Notting Hill Carnival</p>	<p>SESSION: MEDIA (3): AI 1) Ryan Mobley (Edinburgh Napier University/Evaluating Internet Memetic Culture as an Independent Ethnomusicological Culture 2) Suren Pahlevan (University of Cambridge): AI Stem Splitters VS ‘The Slow Cancellation Of The Future’ 3) Burcu Yildiz (Istanbul Technical University): Posthuman Musicking: Rethinking Ethnomusicology in the Age of AI and Digital Culture</p>		
Lunch 12:30–13:30								Lunch
Panel 6 (4) 13:30–15:30	<p>SESSION: ARCHIVAL PRESENTS (2): 1) Federica Nardella (American University of Central Asia): The voice as presence, archive and the perpetual ‘now’ in the human/nonhuman partnerships of Kyrgyz eagle-hunting and the recitation of the Kyrgyz epic Manas 2) Peter Toner (St. Thomas University, Fredericton): Ancestral Presence in the Present: Yolngu Music and Archival Engagement</p>	<p>SESSION: BORDER AMBIVALENCES 1) Noe Blin Bião (IReMus, Sorbonne Université): Devouring the Other to stay in the present: the musical hybridity and appropriation practices of Rio de Janeiro’s nova MPB scene/ 2) Antoinette Cheng (University of Oxford): Sound of the Macaísta: Exploring Macanese Ambivalence and Ambiguity in the Music of Tuna Macaense</p>	<p>SESSION: GENDER (1) 1) Chia-Yin Hung (Royal Holloway, University of London): Maternal Identity and Queer Alliances in Amis Musicking in Postcolonial Taiwan 2) Sidra Lawrence (Bowling Green State University): Feminist Ethnomusicology, Vulnerable Research, and the Afterlives of Ethnography</p>	<p>SESSION: STATE VIOLENCE 1) Stefanie Alisch (Humboldt University Berlin): “Two of these [speakers] could drown out 20 of the small ones”: Bass speakers and masculinity in the sound system culture “Movimento Black Rio” 2) Imomotimi Armstrong (Department of English and Literary Studies, Niger Delta University, Wilberforce Island, Bayelsa State, Nigeria): “Adaka Boro is Alive”: Owigiri, Militancy and Violence in Nigeria’s Niger Delta Region</p>	<p>ROUNDTABLE: WHEN ETHNOMUSICOLOGISTS (DON’T) PRAY: RELIGIOUS LIFE AS ETHNOMUSICOLOGICAL KNOWLEDGE CHAIR: Byron Dueck 1) Dunya Habash (University of Cambridge) 2) Mark Porter (University of Erfurt) 3) Pauline Muir (Goldsmiths University) 4) Muriel E Swijghuisen Reigersberg (she/her), (The University of Westminster) 5) Abigail Wood (she, her), (University of Haifa)</p>	<p>SESSION: MEDIA (4): ALTERNATIVE COMMUNITIES 1) Piotr Kedziora (Adam Mickiewicz University) Independent Scenes in States of Presence/Absence: DIY Infrastructure and the Rise and Fall of EFA Medien/" 2) Adriane Pontecorvo (Indiana University, Bloomington): Channeling Lightning: Witnessing Flickering Victories on U.S. Community Radio</p>		
	<p>3) Mehdi Zerrad (Hassan II University, Casablanca): Sound archives of aïta, a traditional form of Moroccan traditional popular music, from colonial-era recordings to contemporary uses: memory, circulation and reappropriation</p>	<p>3) Andy Eisenberg (NYU Abu Dhabi) and Tabu Osusa (Ketebul/Nairobi, Kenya): The Pathways of Swahili Rumba: Rewriting Music History in East Africa 4) Qiudi Zhang (The Chinese University of Hong Kong): Echoes in the Gallery: Circulation, Mobility, and Restorative Nostalgia in Mamer’s Music in Cross-Border Context</p>	<p>3) Sinem Arslan (University of Toronto): "Doing Ethnography Among the Unsaid: Silence, Presence, and Belonging in Women’s Spiritual Frame Drum Circles " 4) Cándida Jáquez (Scripps College, The Claremont Colleges): Women’s Mariachi Performance as Embodied Knowledges: Decolonizing Temporality and the Remaking of “Tradition”</p>	<p>3) Julia Byl (Alberta): Sound and Silence in Commemorations of East Timor’s Konsulta Popular 4) Steve Wilford (University of Cambridge): “We could hear everything”: Re-Sounding the Archive of a Parisian Massacre, 1961</p>		<p>3) Antonia Torfs-Leibman (Catholic University Leuven): Piecing Together a Fragmented Self: Meaning Making on SoundCloud 4) Omar Shabbbar (York University): "Virtually Recreating Sound Spaces: Examining the Social and Cultural Resonances of Traditional Irish Pubs "</p>		

SEM Icecream Social 15:30–16:30								
Keynote 1 16:30–17:30	Keynote							
Break for dinner (not catered) 17:30								
Concert 19:30								Concert

SATURDAY								
Registration opens 08:00							Registration	
Panel 7 (4) 08:30–10:30	<p>SESSION: AUTOETHNOGRAPHY: CURATING SELF AND NON-SELF</p> <p>1) Dwandalyn Reece (Smithsonian): Sounding Like Myself: Race, Voice, and the Politics of Listening in a Life Curated Through Music</p> <p>2) Ashley Stein (Edinburgh Napier University): Bedroom Producer: Exploring the construction of gender and song through the reimaged home studio</p>	<p>FILM</p> <p>Matthew Machin-Autenrieth (University of Aberdeen): Resonant Histories: Echoes of Al-Andalus in Granada</p>	<p>SESSION: GENDER (2)</p> <p>1) Aditi Krishna (O.P. Jindal Global University): Symbolism, Meanings, and Practice in Women's Folk songs: Case Study of Mithila</p> <p>2) Madlen Poguntke (Seoul National University, Hochschule für Musik und Theater München): Who Gets to Have a Past? Gisaeng Legacy, Cultural Memory, and Female Composers in Korea and Germany</p>	<p>PROFESSIONAL MUSICIANS, HISTORIOGRAPHIES, STATUS</p> <p>1) Divyanshu Sahay and Rohini Mokashi-Punekar (Indian Institute of Technology Guwahati): Writing the Tawaif: Literary Narratives and Legacies of Performance</p> <p>2) Stefan Fiol (University of Cincinnati): Confronting Supremacy and Imagining Possibility: Inter-Caste Power Dynamics in Folk Arts Institutions</p>	<p>SESSION: IDENTITY, RITUAL, MEMORY</p> <p>1) Eleni Fanioudaki (National and Kapodistrian University of Athens): Performing the Present: Generational Memory and the Myth of Chronis Aidonidis in a Memorial Concert/"</p> <p>2) Anthony Mangin (University of Edinburgh): Cultural Identity v Theological Identity as expressed through the music of first wave pentecostal churches</p>	<p>SESSION: ROCK</p> <p>1) Şebnem Altunkaya (University of Huddersfield): Amplified Presents: The Electric Saz and the Sonic Politics of Temporal Co-presence in Anatolian Rock/</p> <p>2) Maria Stoicescu (Independent scholar): Echoes of the Past: Singing in the Shadow of USSR in Post-Communist Romania</p>		
	<p>3) Abby Lindo (University College Dublin): Imagining Vocality as Transcendent Labor: Traversing Caribbean Oomanship Through Song</p> <p>4) Savannah Ridley (Indiana University, Bloomington): Glitching in the Buddha Garden: Paradoxes of Presence, Voice, and Non-self in the Plum Village Community of Engaged Buddhism</p>		<p>3) Dolly Sharma (School of Oriental and African Studies): Gossip abounds- the (mis)representation of women in nauṭaḥkī</p> <p>4) Wajiha Naqvi (King's College London): Gendered Ecstasies: Sound, Presence, and Female Sufi Authority in Urban Pakistan"</p>	<p>3) Kanav Gupta (University of Nottingham): Tradition, Self-fashioning, and Historiography: A Typology of the Hindustani Music Anecdote</p> <p>4) Audrey Wozniak (University of Cambridge): Between Silsile and the Scroll: Mediated Lineage and Musical Labor in Transnational Türkiye</p>	<p>3) Salvatore Morra (University of Cambridge): Hearing 'My Maradona': Sonic Devotion and Neapolitan Belonging</p> <p>4) Mercy Sharon Masih (Lovely Professional University): Contextualizing Christian Worship through Hindustani Ragas: The Cultural Significance of Upasana Sangeet in Maharashtra</p>	<p>3) Emilia Pierce (University of California, Davis): Feeding the Beast: Genre Parody, Judas Priest, and the Comic Aesthetics of Nanowar of Steel</p> <p>4) Luigi Monteanni (SOAS, University of London): Sonic Ecosystems: Towards an Expansion of Sonic Ecologies</p>		
Coffee 10:30–11:00							Coffee	

Keynote 2 15:45–16:45	Keynote 2							
Conference Dinner (off premises, paid separate) 18:00								
David Hughes Memorial Party 19:30–22:00								David Hughes Memorial Party

SUNDAY								
Panel 9 (4) 09:00–11:00	<p>SESSION: ETHNOGRAPHIC PRACTICE AND POLITICS 1: 1) Dikshant Uprety (University of Southampton): Fieldwork in Ethnomusicology and Development 2) Olaolu Lawal (Norwegian University of Science and Technology (NTNU)): Hybrid Ethnography: Rethinking Presence, Power and Solidarity in Contemporary Ethnographic Research 3) Alan Karass (United States Naval Academy): Beyond the Field: Navigating the Personal and Professional Impact of Interlocutor Death on Ethnomusicological Research</p> <p>4) Alaba Ilesanmi (University of Minnesota): Spectral Ethnography and the Entangled Present: (Re)Imagining Ethnomusicology Beyond the Living</p>	<p>SESSION: PROTEST 1) Daniela Fazio-Vargas (University of Manchester): The Politics of Listening: Music and Noise as Expressions of Political Voice 2) Tina Mohandas (Middlesex University): Protest Soundscapes from Belfast to Gaza: Music, Conflict, and the Digital Present 3) Patrick Nickleson (University of Alberta): Irish Song under/against Colonial Dispossession 4) Insia Malik (Répertoire International de Littérature Musicale (RILM)): Muhammad 'Assaf and “Ana Dammi Falastini”: From the Arab Idol Stage to the Soundtrack of Global Solidarity Protests</p>	<p>ROUNDTABLE: BEYOND 1932: PRESENCE AND PERFORMANCE IN THE MIDDLE EAST AND NORTH AFRICA 1) Rim Irscheid (KCL) 2) Sophie Frankford (KCL) 3) Michelle Assay (KCL) 4) Farid Ghric (KCL) 5) Martin Stokes (KCL)</p>	<p>SESSION: INSTITUTIONAL RESILIENCE AND SUSTAINABILITY 1) Decheng Shao: Reimagining Music Education in Urban China: Participatory Ensembles as New Musical Communities 2) Doudou Huang (Sorbonne Université): Negotiating the Present: Dynamics of Transmission and Transformation in Contemporary Lianhuashan Hua'er 3) Weida Wang (Independent Scholar): From the Steppe to the Global Circuit: Enji and the Ethno-Music Industry as Disputed Infrastructure</p>	<p>SESSION: SOUNDWALKING/CARTOGRAPHIES 1) Günseli Ferel (City St George's, University of London): Soundwalking as an Ethnographic Method: Sonic Affect in Istanbul's Nightlife 2) Bardia Hafizi (Istanbul Technical University): Multimodal Sonic Ethnography - A theoretical discussion of fieldwork techniques in sensory anthropology: The case of urban space in Istanbul 3) Charlotte Schuitenmaker (SOAS) A Soundwalk through Indigenous Redfern: In Dialogue with Country 4) Elie Murphy-Weise (King's College London): Sonic Cartographies of Transit in East Asian Metro Systems</p>	<p>SESSION: NATION BUILDING 1) Salwa El-Shawan Castelo-Branco (Nova University of Lisbon): Transforming the Operatic Institution in Postcolonial Egypt 2) Lindsay Friday (University of Cambridge): (Re)Imagining the Nation through Music Video: Anti-Apartheid Music and Nation-Building 3) Nichelle Johansson Dahl (The School of Music, Theatre and Art at Örebro University): The marketed Swedish folk music genre: the construction of Swedish folk music through concert practice 4) Adam Behan (Maynooth University): Popular Song and the Politics of Musical Togetherness in Ireland, 1955–98</p>	Coffee	
Coffee 11:00–11:30								

Panel 10 (3) 11:30–13:00	<p>SESSION: ETHNOGRAPHIC PRACTICE AND POLITICS 2: INSTITUTIONS</p> <p>1) Gabriel Solis (University of Washington, Seattle): Ethnomusicological Practice and Music Education for Belonging in Papua New Guinea: Learning about Music and Multi-Ethnic Citizenship from the Post-colony</p> <p>2) Olya Kolomyiets (Ivan Franko National University of Lviv (Ukraine)): When the Past Meets the Present: Ethnomusicology in Ukraine Through the Times of Resistance</p>		<p>SESSION: IMPROVISATION AND PRESENCE</p> <p>1) Tony Perman (Grinnell College): Musicking the Now: Indexicality, Improvisation, and an Indeterminate Future in Zimbabwe</p> <p>2) Sandro Shar (Trinity Laban): Improvisation in Georgian Traditional Music Revival: Dynamic Interpretation of Static Audio Materials/</p> <p>3) Mei Xing (Eastman School of Music): Sensing the Present: Plural Sensory Worlds of Chinese Zheng Performance/"</p>		<p>ROUNDTABLE: PRESENT DYNAMICS IN AFRICAN MUSIC: LITURGY AND PEDAGOGY, PRACTICE AND PARADIGMS</p> <p>CHAIR: Samuel Ajose</p> <p>1) Jonathan Crossley (Department of Music Technology, University of Liverpool)</p> <p>2) Toyin Samuel Ajose, (Department of Music, University of Ibadan, Nigeria)</p> <p>3) Joseph Kunnuji (Odeion School of Music, University of the Free State, Bloemfontein)</p>	<p>SESSION: NATIONALISM</p> <p>1) Yusheng Lei (The Chinese University of Hong Kong): Overhearing Discontinuous Temporality: A Bell in and around Xi'an</p> <p>2) Felix Morgenstern (University of Limerick): Irish Traditional Music in Germany: Nationalism, Nostalgia, and Intercultural Transactions</p> <p>3) Achintya Prahlad (Faculty of Music, University of Cambridge): "As Long as the Mountains and Rivers Last": Rāmāyaṇa Songs in the Present Day/</p>		
	<p>3) Maureen Russell (University of California, Los Angeles): Oral History and the Making of Institutional Memory: The "Oral Histories of UCLA Ethnomusicology" Project</p>							
13:10–13:30 Closing remarks	Closing remarks							