

## Conference on the Music of South, Central, and West Asia

Harvard University, March 4-6, 2016

Center for Government and International Studies building, South

1737 Cambridge St, Cambridge, MA 02138

Map: <http://map.harvard.edu/?bld=04472&level=9>

The conference presentations are located according to panel:

**Panel A:** Room S010 Tsai Auditorium

**Panel B:** Room S020, Belfer Case Study Room

**Panel C:** Room S050, Seminar Room

Coffee and snacks will be provided in the concourse and/or the Lee Gathering Room (S030)

Registration packets as well as internet access to online registration will be available on site.

Attendees are encouraged to preregister for the economy rate of \$15 at:

[http://www.ethnomusicology.org/group/SAPA\\_Conf](http://www.ethnomusicology.org/group/SAPA_Conf)

### SCHEDULE

#### Friday March 4, 2016

3:30 p.m.: Coffee, snacks (Lee Gathering Room or main concourse)

4:00: *Welcome*

Richard K. Wolf and conference organizers (Tsai auditorium)

#### 4:15-5:35 PANEL 1

##### Panel 1A: Jewish Music in West and Central Asia

**Chair:** Anna Schultz, Stanford University

**Singing Pirkei Avot in Istanbul: Contemporary Modes of Performance and Transmission of a Para-Liturgical Synagogue Repertoire**

*Joseph Alpar*, The Graduate Center, CUNY

**South, Central, and West Asian Connections, Viewed through a Jewish Lens**

*Evan Rapport*, The New School

**Panel 1B: The Life of Sound Recordings**

**Chair: Peter McMurray, Harvard University**

**Blackbirds in the Archive: Genealogies of Voice in Georgian Gramophone Records**

*Brian Fairley, Wesleyan University*

**Indian Recordings on Wax Cylinder from the Berlin Phonogram Archive**

*Lars-Christian Koch, Ethnological Museum/Berlin Phonogram Archive/Cologne University*

**Panel 1C: Theory and Subjectivity in Sri Lanka**

**Chair: Charles Hallisey, Harvard University**

**Veiling the Global: Literary Language and Subjective Nationalism in Sinhala Radio Song of Sri Lanka, 1957-1964**

*Garrett Field, Ohio University*

**Theorists, Theories, and Ideologies: Contrasting Analytic Approaches to Sri Lankan Up-country Music by Four Postcolonial Sri Lankan Scholars**

*Eshantha Joseph Peiris, University of British Columbia*

**Dinner on your own**

**7:30-9:00 Concert: North Indian Classical Music: *Dhrupad* (Tsai Auditorium)  
Free and open to the public**

**Pre-concert lecture: Singing at the Guru's court. The dhrupad of the Gurbani kirtan tradition. Francesca Cassio** (Sardarni Harbans Kaur Chair in Sikh Musicology, Hofstra University, NY)

**Concert artists:**

Francesca Cassio —Vocal and Tanpura

Parminder Singh Bhamra (Visiting Scholar, Hofstra University, NY)— Jori-Pakhawaj

Nirvair Kaur Khalsa (Montessori Khalsa School, Tucson)—Taus

Saturday March 5

8:30-9:00 Coffee Break

9-10:45

PANEL 2

**Panel 2A: Mobility, Agency and Modernity in Central and South Asia**

**Chair: Matthew Allen, Wheaton College**

**Making it in Modernity: Sustainability and Vernacular Music Professionals**

*Carol Babiracki, Syracuse University*

**In Search of the Mythical Courtesan: Modernity, Beauty, and Affective Labor in South India**

*Rumya Putcha, Texas A&M University*

**Musical Mobilities in the Post-Soviet World**

*Brigita Sebald, California State University*

**Panel 2B. Music and poetry in South and Central Asia**

**Chair: Warren Senders, Khyal singer, composer, New England Conservatory of Music/Tufts University**

**The Prophet David's Second Miracle: Verse Singing in Mughal and Safavid Literary Salons**

*Nathan Tabor, Western Michigan University*

**Poetics and Performance: The Intersection of Text and Music in Thumri**

*Hans Utter, Ohio Arts Council*

**A Bird Needs Two Wings to Fly: Relationship Between Music and Poetry in Azerbaijani Mugham**

*Polina Dessiatnitchenko, University of Toronto*

**Panel 2C: Geographies of diaspora in South and Central Asia**

**Chair: Peter Manuel, CUNY Graduate Center and John Jay College**

**"The sun never sets on the Maihar *gharānā*": Dynamics of Power and Knowledge in Hindustani Classical Instrumental Music**

*Eva-Maria Alexandra Van Straaten, Georg August University Göttingen*

**Changing Contexts for Indian Music and Ritual: South Asian Music in the American Diaspora**

*Brita Renee Heimarck, Boston University*

**In a State of Belief: Korean Church Performance in Kazakhstan**

*Margarethe Adams, SUNY Stony Brook*

10:45-11 coffee break (Lee Gathering Room or main concourse)

**11-12:10 PANEL 3**

**Panel 3A: Afghan Music in Transnational perspectives**

**Chair: Robbie Behrs, University of Pittsburgh**

**The Strings of Identity: Dambura, Hazaras and Transnational Ethnic Awareness**

*Mathieu Poitras, University of Ottawa*

**Escaping the Violence: Afghan Musical Culture in the Fremont Diaspora**

*Michael Lindsey, University of California, Santa Cruz*

**Panel 3B: Musical Instruments and Cultural Production in Post-Soviet Central Asia**

**Chair: Theodore Levin, Dartmouth College**

**The Cry of the Tanbur: Strategic Self-Representation at the Gurminj Museum of Musical Instruments in Dushanbe, Tajikistan**

*Katie Freeze, Brown University*

**Ecology, Economy and Musical Instrument Making in Late and Post-Soviet Inner Asia**

*Jennifer Post, University of Arizona*

**Panel 3C: Reviving the Sound, Sentiments, and Melodies of the Aramaic chants in India (Film, 45 min.)**

*Joseph Palackal, Christian Musicological Society of India*

**12:10-1:30 lunch**

Panel 4A: **The Sindhi Connection: Shrines, Poetics, and (Ethical) Performance from Kachchh to the Gulf of Makran**

**Chair: Brian Bond, CUNY Graduate Center**

**Musical Rendering of Poetic-Metrical Resources in Faqīr Performances of Ganj-e-Latīf**  
*Pei-ling Huang, Harvard University*

**Lives of a *Fatwā*: Sufism, Islamic Reform, and Ethical Audition in Kachchh, Gujarat**  
*Brian Bond, The Graduate Center, CUNY*

**Baloch Dammal in South Asian Relief (as articulated in Muscat)**  
*George Mürer, The Graduate Center, CUNY*

Panel 4B: **Claiming Musical Authorship, Anonymity, and Ownership in Turkey and Mongolia**

**Chair: Dave Fossum, Brown University**

**Forensic Folklore: Determining Anonymity and Authorship in Turkey's Folk Music Industry**  
*Dave Fossum, Brown University*

**Music in the Intersections between Communal Belonging and the Nation-state**  
*Sonia Seeman, University of Texas, Austin*

**The Birthplace of Mongol Xöömei or Throat-singing : Claiming Strategies, Cultural Branding, and Proprietary Concepts in Chandman District, Western Mongolia**  
*Andrew Colwell, Wesleyan University*

Panel 4C: **Sakthi Vibrations** (Film, 80 min.)  
*Zoe Sherinian, University of Oklahoma*

3:13-3:30 Coffee Break (Lee Gathering Room or main concourse)

**3:30-5:00 Keynote Lecture**

**Working with Musics of Three Adjacent Regions**

*Stephen Blum, CUNY Graduate Center*

Respondent: Richard K. Wolf

**5:00-7:00: Reception**

**7:30-9:00 Concert: *Sirojiddin Juraev: dutar, tanbur and sato***

National Conservatory and Academy of Maqam, Dushanbe;

Fulbright scholar, Music Department, Harvard University

**Sunday: March 6, 2016**

8:30-9:00 Coffee

**9-10:45 PANEL 5**

**Panel 5A: Islamicate Modernities**

**Chair: Michael Herzfeld (Harvard University)**

**Sufi Musical Heritage and the Case for a Post-9/11 Islamic Modernity**

*Muhammad Usman Malik, National College of Arts, Lahore, Pakistan*

**Muslim Musicians and Music Reform: Visions of an Islamicate Musical Modernity in Early Twentieth-Century North India**

*Max Katz, The College of William and Mary*

**Baul-Fakir music in an Islamic context**

*Benjamin Krakauer, Temple University*

**Panel 5B: Crafting music in Changing National and Colonial Contexts**

**Chair: Stephen Blum, CUNY Graduate Center**

**Regional Approaches to the Indigenization of Colonial Tunes in 19th and 20th Century British India**

*Kanniks Kannikeswaran, University of Cincinnati*

**Constructing the Saz: The “Stringed Qur’an” and Turkish Modernity**

*Peter McMurray, Harvard University*

**Politics, of course: Nationalism, Appropriation, and the Crafting New Identities**  
*Miriam Tripaldi, University of Chicago*

**Panel 5C: Individual papers**

**Chair: Carol Babiracki, Syracuse University**

**Unsound Music**

*Niko Higgins, Sarah Lawrence College*

**Performance, songs and (melo)drama in Hindi films**

*Anna Morcom, Royal Holloway, University of London*

**Women And Power In North India: A perspective on social performativity**

*Marianne-Sarah Saulnier, University of Montreal*

10:45-11:45: SAPA Business meeting (All presenters welcome)

Agenda: Mission Statement, ICTM Study Group, Independent Society, Future meetings

11:45-1:00 Lunch (Lee Gathering Room)

**1:30-3:50 PANEL 6**

**Panel 6A. Percussive Affects: Perspectives on Music, Theater and Ritual Across Central and South Asia**

**Chair: Eben Graves, Yale University**

**Sonic Storytelling: Percussive Footwork and Nritya in North Indian Kathak**

*Sarah Morelli, University of Denver*

**Talam/Kalam, Drumming, Emotion and Character in Kathakali, Kerala Dance-Drama**

*Rolf Groesbeck, University of Arkansas at Little Rock*

**Sonic Iconography: The Damaru Drum s Rhythmic Complements to Affective Visualizations in Tibetan gCod**

*Jeffrey Cupchik, Independent Scholar*

**Absorbing Rhythms: Processes of Musical Accompaniment and Emotional Immersion in Bengali Lila-Kirtan**

*Eben Graves, Yale University*

Panel 6B: **Music in Contemporary Indian Film**

**Chair: Jayson Beaster-Jones, University of California, Merced**

**Antakshari in *Maine Pyaar Kiya*: Intertextual Pleasures and Musical Medleys at the Dawn of a New Era in Hindi Cinema**

*Peter Kvetko, Salem State University*

**Themes of Violence and Reconciliation: A.R. Rahman's "Bombay Theme"**

*Jayson Beaster-Jones, University of California, Merced*

**Magic, Destruction, and Redemption in the Soundtracks of *Aashiqui 2*, *RockStar*, *Rock On!!***

*Natalie Sarrazin, The College at Brockport, SUNY*

**Tensions of Musical Re-animation from Bollywood to *Indian Idol***

*Anaar Desai-Stephens, Cornell University*

Panel 6C: **Religion and music in Northeast India and the Panjab**

**Chair: Parimal Patil, Harvard University**

**Permeable Borders of Spirit: Hindu/Islamic Syncretism in Assamese Zikir**

*Utpola Borah, Ohio Arts Council*

**On the heels of musicians: congregational practices in the Manipuri Nat –Sankirtan**

*Debanjali Biswas, King's College, London*

**A Voice without Singer: Sant Bhajan Musical Structure and Adaptability in Malwa, North India**

*Vivek Virani, UCLA*

**Time vistas: "Awe"-some technologies for ethical orientation in Sikh Sabad Kirtan**

*Inderjit N. Kaur, University of California, Berkeley*

4:00-6:00: Open Jam Sessions

6:00 Guests depart

This conference is being organized by Richard K. Wolf, Professor of Music and South Asian Studies, Harvard University and is an outgrowth of two special interest groups in the Society for Ethnomusicology: South Asian Performing Arts (SAPA) and the Special Interest Group on Iran and Central Asia (SIGMICA). The Program Committee, drawn from these two groups, consisted of Richard K. Wolf (chair), Robbie Beahrs (The University of Pittsburgh), Peter Kvetko (Salem



State University), Natalie Sarrazin (The College at Brockport, SUNY), and Anna Schultz (Stanford). The Program Committee and participants are grateful for the sponsorship of the following departments, centers and funds at Harvard: The Department of Music, The Department of South Asian Studies, The South Asia Institute, The Committee on Inner Asian and Altaic Studies, The Center for Middle Eastern Studies, The Islam in Asia Series, The Asia Center, and the Provostial Fund for Arts and Humanities.