Panel 3A: Afghan Music in Transnational Perspectives

Chair: Robbie Beahrs, 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 (Lee Gathering Room)

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 Faqir Performances of Ganj-e-Latif
Pei-ling Huang, Harvard University

Lives of a Fatwa: 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