

Schedule for the AAWM Hybrid Symposium, Oct 2025.

Cornell University, Lincoln Hall
(256 Feeney Way, Ithaca, NY)

*All times listed in EDT.
*On-site presentations differentiated by font.

Scan the QR code for an online schedule with linked abstracts:



Saturday, Oct 11		Room 1 (B20)	Room 2 (B21)	Room 3 (124)	Room 4 (107)
9am–12pm	<p>Ethnography and Analysis 1 (chair: Lorenzo Chiarofonte) Gowreesh V.S.: <i>It Takes a Village to Raise a Music Festival: Infrastructures, Audiences, and Indie Soundscapes in India</i> Dolly Sharma: <i>Caste in Nauṭankī: Performer, Performance, Text</i> Isabel Benito Gutierrez: <i>From Ethnomusicological Analysis to Contemporary Composition: The Case of Baoding Laodiao</i> Nicholas Montoya: “Ngiring Magenggong, Sampunan Magonggang! (Let’s Play Genggong and Stop Fighting!)”: <i>The Boingy Melodies of the Balinese Genggong Revival</i></p>	<p>North India (chair: Eshantha Peiris) Preeti Rao: <i>Expressive Timing in Hindustani Vocal Music</i> Martin Clayton: <i>Rhythm and Movement in Hindustani Raga Performance</i> Sarah Morelli, Seibi Lee, and Rukhmani Mehta: <i>Re-Hearing Through the Body: Kathak Choreography as Interpretive Listening</i> Francesca Cassio: <i>Bathing in the Sacred Word: What the Musicological Analysis of Puratan Gurbānī Kīrtan Sessions Reveals</i></p>	<p>Archeology (chair: Lawrence Shuster)</p> <p>[starting at 10:30am]</p> <p>Saida Daukeyeva: <i>Ancient Küis: Historical Constructions of Drone-Overtone Dombyra Music among Kazakhs</i> Zhou Chenyi: <i>Research on the Relationship Between Form and Pitch of the Lithophone (Stone chime)</i></p>	<p>Korea 1 (chair: Keith Howard) Iljung Kim: <i>Tonality of "Halhyang": a structural analysis of the Korean Buddhist ritual song</i> Simon Mills: <i>An Analysis of Musical Style: How do Korea’s East Coast Shamans Chant the Buddhist Sutras?</i> Sunhong Kim: <i>Looping the Breath of the P’iri across Melodic Phrases: A Modal Analysis on a Korean solo piece, Sangnyōngsan p’uri</i> Hyunseok Kwon: <i>Challenging Class-Based Sonic Hierarchy in Korea and Beyond: The Case of the Netflix Series Squid Game Soundtrack</i></p>	
12pm–1pm (break)					
1pm–2pm (recital)	Concert: Carl Clements (bansuri) and Dhruv Kothari (tabla) [Milstein Hall Auditorium]				
2pm–5pm	<p>Gamelan 1 (chair: Elizabeth Clendinning) Oscar Smith: <i>Ngoncang Group Improvisation and Abah cueing gestures: Two Dimensions of Ensemble Musicianship in Traditional Balinese Gamelan</i> Bethany Collier: <i>Different than it Looks: Notation, Pedagogy, and Practice in Balinese Vocal Music</i> Sonja Downing: <i>Secret Scribbles: Informal Notation Practices Among Foreign Practitioners of Balinese Gamelan</i> Elizabeth Clendinning: <i>Bridging the Gap: From Introductory Listening to Structural Understanding in Balinese Gamelan</i></p>	<p>Popular Music (chair: Sam Falotico) Ruixue Hu: <i>Destined Music: Soundtrack as Story in Black Myth: Wukong</i> Sam Falotico: <i>Cultural Preservation and Pop Innovation in Kyary Pamyu Pamyu’s Music Videos</i></p>	<p>Iranian Dastgāh (chair: Mohammad Azadehfar) Mohammad R Azadehfar: <i>An Introduction to Shamseh Model: Cultural-musicological Tool of Describing Dastgāhi Music</i> Mohsen Mohammadi: <i>Dastgāh: Evolution of a Musical Form into a Modal System</i> Masato Tani: <i>Charkh in Iranian music: a Paradigm of “Circulation” in its Performance Form and Musical Structure</i></p>	<p>Sinitic Opera (chair: Xinyi Liang) Jiaqi Sun: <i>“Tone Declamation” as the Legacy of Traditional Chinese Opera: Cross-Cultural Vocal Expression in Harry Partch’s “Seventeen Lyrics by Li Po”</i> Way Sun: <i>The cheunghong 唱腔 Singing Styles Performed by the Kingfaa 瓊花 Cantonese Opera Troupe in Paris</i> Zhang Yi: <i>Forms and Music Making: Gongs and Drums in the Idioms of Bai zi Opera</i> Ching Yuet Joshua Kan: <i>Singing Faith with Nostalgia: The Adoption of Gospel-themed Cantonese Opera Songs into Hong Kong Protestant Worship</i></p>	
5pm–7pm (break)	Welcome, Reception [Milstein Hall Dome]				
7pm–8:30pm (concert)	Concert: Cornell Gamelan Ensemble and Nusantara Arts [Lincoln Hall B20]				

Sunday, Oct 12	Room 1 (B20)	Room 2 (B21)	Room 3 (124)	Room 4 (107)
9am–12pm	<p>East Asian Concert Music (30-min slots) (chair: Yayoi Everett)</p> <p>Anqi Wang: <i>Scent and Sound in Ye Xiaogang's Scent of the Green Mango (1998)</i></p> <p>Tengyue Zhang: <i>Temporal Symbolism Through Pentatonic-Chromatic Synthesis in Chen Qigang's Reflet d'un temps disparu (1995-96)</i></p> <p>Benjamin Schweitzer: <i>Exploring Takemitsu's Landscape: Harmony, Timbre, and Silence as Cultural Markers</i></p> <p>Jared Redmond: <i>Keine geographische Grenze': Unsub Chin and the Gamelan</i></p> <p>Ji Yeon Lee: <i>The Cheshire Cat in Unsub Chin's Alice in Wonderland: Music, Text, and Buddhist Philosophy</i></p> <p>Gui Hwan Lee: <i>Borrowing, Bricolage, and Anti-Representation: Unsub Chin's Cantatrix sopránica for Two Sopranos, Countertenor and Ensemble (2004–5)</i></p>	<p>Japan (30-min slots) (chair: Martin Regan)</p> <p>Nick Bellando: <i>Hitoयोगiri Shakuhachi: Resurrecting an Ancient Tradition</i></p> <p>Stephen Ithel Duran: <i>Japanese Shōmyō and its Role in Asiatic Music Historiography: Focusing on the Bonsan and Kansan Sub-Genres</i></p> <p>Sayumi Kamata and Martin Clayton: <i>Comparing metred, Unmetred, and Dance-framed Coordination in Gagaku</i></p> <p>Bruno Deschenes: <i>Groupings in Honkyoku music for the Japanese Shakuhachi</i></p> <p>Marie Cousin: <i>The Gujō-Hachiman 郡上八幡 Bon-Odori 盆踊り Dance Festival From Collective Body Polyrythm to Musical Rhythmic Structure: An Example of the Collective Realization of a Synergistic Music-Dance Relationship</i></p> <p>Martin Regan: <i>Navigating the Past, Embracing the Present: Japanese Compositional Hybridity in Theory and Practice</i></p>	<p>China (30-min slots) (chair: Jun Feng)</p> <p>Zhang Boyu: <i>The Rhythmic Structure of Chinese Traditional Music</i></p> <p>Li Ya: <i>The Structural Principles and Melodic Evolution in Chinese Literati Music: An Analytical Perspective on Jiangnan Sizhu Classical Repertoire</i></p> <p>Wang Xianyan: <i>Cultural Conventions and Improvisation in the Inheritance of Gongche Notation in Fujian Nanyin</i></p> <p>He Chang: <i>Qiang of Laosheng Role Type Music in Beijing Opera: Representation, Transcription, and Analysis</i></p> <p>Liang Chloe Xinyi: <i>Programme Style in Chinese Piano Music—Taking Dan Zhaoyi's The Story of a Cowherd as a Case</i></p>	<p>Rhythm in South Asia (chair: Eshantha Peiris)</p> <p>Paulo Pacciolla: <i>Marappāni. Drumming Sonic Deities in Brahmanical Temples of Kerala</i></p> <p>Vivek Virani: <i>Where Algorithm meets Aesthetics: Pathways for Improvising Variations in Tabla Kaidas</i></p> <p>William Tallotte: <i>The Principle of 'Reduction' (kuraippu) in Nāgasvaram Temple Music</i></p> <p>Eshantha Peiris & Sumudi Suraweera: <i>Theorizing Elastic Rhythm: Insights from Sri Lanka</i></p>
12pm–1pm (break)				
1pm–2pm (recital)	<p>Film Screening: <u>"The Path": Performing the Kyrgyz Epic Manas in Contemporary Times: An Endeavor to Preserve the Oral Tradition</u> by Aibek Baiymbetov [B20]</p>		<p>Concert: Shengsheng Sizhu Ensemble [Johnson Museum of Art, Robinson Lecture Hall]</p>	
2pm–5pm	<p>Gamelan 2 (chair: Oscar Smith)</p> <p>Marc Perlman: <i>Making Musical Meaning by Constraining Free Variation</i></p> <p>Andy McGraw: <i>Wewangian: The Smell of Gamelan</i></p> <p>Sumarsam: <i>Implicit and Explicit in Gamelan Compositional Process</i></p> <p>Chris Miller: <i>Pelog in Practice: Perspectives from Central Javanese Gamelan Music</i></p>	<p>Musical Instruments 1 (chair: Lawrence Shuster)</p> <p>Yuchen Zhang: <i>Resonance through Time: The Evolving Meaning and Agency of the Chinese Xun</i></p> <p>Yixuan Jiang: <i>One Flute, Seven Diao: Rethinking Tuning, Fingering, and Emotional Expression in Jiangnan Sizhu's Yunkong Di (匀孔笛)</i></p> <p>Dhruv Kothari & Lawrence Shuster: <i>Vowel Colors, Morphologies, & Transformations in the Tabla Strokes and Bols of the the Benaras Gharana</i></p> <p>Aidai Kalmamatova: <i>Remembering Voices of the Past: The Jetigen Revival in Kyrgyzstan</i></p>	<p>Music and Soundscapes (chair: Annie Liu)</p> <p>Yuling Chen: <i>Moving Soundscapes: Mobile "Ting" Ritual Ensembles in Zhejiang, China</i></p> <p>Annie Liu: <i>Locomotion in Text and Song: Mu Shiyong's "Shanghai Foxtrot" (1934) and Li Jinhui's "Express Train" (1936)</i></p> <p>Mangqi Ding: <i>Soundscapes of Heritage and Dialogue: A Triple-Dimensional Study of Chinese Musical Culture in Jonker Street, Melaka</i></p>	<p>Transcription and Analysis (chair: Christian Poske)</p> <p>Tanya Merchant: <i>More than "Just a Skeleton": A Comparative Study of Pedagogical Notation for the Traditional and Reconstructed Dutar</i></p> <p>Christian Poske: <i>The Challenges of Transcribing Traditional Naga Vocal Music</i></p> <p>Andrew Killick and Zihan Liu: <i>Movable Bridges: Examining the Nuances in East Asian Zither Music through Global Notation</i></p> <p>Robert Morris: <i>Some transcriptions of Indian Music from the 1960s</i></p>
5pm–7pm (break)				
7pm–8pm (concert)	<p><u>Lecture Recital</u>: Martin Regan and Richard Faria [Lincoln Hall B20]</p>			

Monday, Oct 13	Room 1 (B20)	Room 2 (B21)	Room 3 (124)	Room 4 (107)
9am–12pm	Korea 2 (chair: Keith Howard) Keith Howard : <i>Created, Curated, and Analysed: Contemporary Compositions within Korean gugak</i> Chaeyoung Lee : <i>Beyond the Boundaries of Gugak: Reimagining Traditional Musical Idioms in Contemporary Music-Making</i> Mingyeong Son : <i>Notating the Unwritten: Performer-Composer Creativity and Transpacific Collaboration in gugak</i> Bomi Lee : <i>Revisiting Meters with Changdan: From Redefining Non-isochronous Meter and Hypermeter to Conceptualizing Metric Oddity and Composite Meter</i>	South India (chair: Eshantha Peiris) K Srilatha : <i>Stretching the Limits: A History of the Ambitus in South Indian Classical Music</i> Arati Rao : <i>Reconstructing the Musical Form of Historical “thāya” Songs of South India</i> Karthik Ganesh : <i>Phraseology of Rāga Ālāpana in South Indian Music</i> Lara Pearson : <i>Coarticulation in Karnatak music: Contextual Influences on the Performance of Svaras</i>	Theory and Analysis (chair: Xinyi Liang) Zhang Xinying : <i>The Rhythm Structure of Gu Zhazi in Xi’an Drum Music</i> Chun-Yan Tse : <i>Theorizing vernacular intonation in traditional Chinese music: Is Kangxi 14-tone temperament an option?</i> Hei-yeung (John) Lai, Chun-Yan Tse, and Wai-Ling Cheong : <i>Hemitonic and Anhemitonic Pentatonic Transformations in Chinese Music</i> Yawei Cui : <i>Analysis and Research on the Music of “Playing Three Drums” in Yuan ‘an County, Hubei Province</i>	Southeast Asia (30-min slots) (chair: Lorenzo Chiarofonte) Raja Halid : <i>The Intersection-Contestation of Zauq, Wajd and Performative Sufism as the Embodiment of Sufi Spirituality in Malaysia</i> Ne Myo Aung : <i>Keeping Memories Fresh: Learning sandaya, Burmese piano, and the Obstacles in the Process of Studying</i> Gavin Douglas : <i>An Ontology of Buddhist Musics</i> Supeena Adler : <i>Family Heirlooms as Social Objects: The Thai Musical Instruments at UCLA</i> Lorenzo Chiarofonte : <i>Finding the Dramatic Voices: A Preliminary Analysis of Burmese ngo chin (wailing songs)</i>
12pm–1pm (break)				
1pm–2pm (recital)	Concert: " Music of the Sphere " by Robert Morris [Milstein Hall Auditorium]			
2pm–5pm	Analyzing Compositions 1 (Ian Peiris) Yiyuan Gao : <i>A Study of the Transformation from Text to Musical Poem in Jia Daqun’s Stirred by Autumn, Eight Songs for Baritone and Piano</i> Ian Peiris : <i>Revolutionary or Reactionary? Analyzing Butterfly Lovers Violin Concerto and Yellow River Piano Concerto and Their Divergent Fates during the Cultural Revolution (1966-76)</i> Anne Delfin : <i>Korean Sonata Form: Eastern Definition in a Western Genre</i>	Analyzing Compositions 2 (chair: Ching Nam Hippocrates Cheng) Ching Nam Hippocrates Cheng : <i>“The Father of New Music in Hong Kong” Doming Lam’s Innovation in 20th century Chinese Orchestral Music— A case study of Lam’s “Autumn Execution 秋決 (1978)”</i> Aaron D’Zurilla : <i>International and Personal Tragedy in “A Vietnamese Mother’s Letter to Nixon” (2023)</i> Misaki Goto : <i>The Aesthetic and Political Contradictions of Global Musical Paradigms in Japan: A study of Tōru Takemitsu’s Film Scoring Practices</i> Zhou Ke : <i>A Comparative Analysis of Vibrato in Folk Songs from Southwest China</i>	Theories of Music (chair: Joseph Kaminski) Athita Kuankachorn : <i>The Seventeen-Microtone Theory: Reframing Thai Pentatonic Practice from the Performer’s Perspective</i> Joseph Kaminski : <i>The Emic and Etic of Modal Music Theory in the post-1980s Chinese Popular Funeral Songs as Performed by Chinese Western Brass Bands</i> Edwin Li : <i>Colonialities of Musical Joy</i> Ming Wilson : <i>Resourcing Native Music Theory Toward Hybrid Analysis of Guqin Repertory</i>	Computational Analysis (chair: Eli Marshall) Richard Widdess : <i>New Light on India’s Oldest Music Notation: a Digital Text of the Kuḍumiyāmalai Music Inscription</i> Negar Bouban, Rafael Caro Repetto, and Babak Nikzat : <i>Bridging Theory and Practice in Iranian Dastgāhi Music: Corpus-Based Analysis of Gushe Patterns</i> Eli Marshall : <i>Analyzing Kartawan’s (2024) Pitch Measurements of Nine Balinese Gender Wayang Sets, and Developing a Theory of Variation</i> Joyce Li Yue : <i>Expressive Timing and Emotional Response in East Asian Popular Music: A Cross-Cultural Computational Analysis</i>
5pm–7pm (break)				
7pm–8:30pm (concert)	Concert: Sino-British Concert [Lincoln Hall B20]			

Tuesday, Oct 14	Room 1 (B20)	Room 2 (B21)	Room 3 (124)	Room 4 (107)
9am–12pm	<p>Music and Culture (chair: Eshantha Peiris)</p> <p>Soubhik Chakraborty: <i>Hindustani Classical Music and its Therapeutic Value</i></p> <p>Mao Yue: <i>Resonance in Transition: The Wu Family's Guchui Ensemble and the Dynamics of Cultural Transmission</i></p> <p>Zhang Yijing: <i>Inheritance and Innovation of Teochew Opera in Singapore from a Transnational Perspective: A Case Study of Nam Hwa Opera's The Pawned Wife</i></p>	<p>Musical Instruments 2 (chair: Lawrence Shuster)</p> <p>Jiaqi Yuan: <i>Echoes of the Silk Road: Cross-Cultural Elements in Chinese Dulcimer Compositions</i></p> <p>Zhang Yu: <i>Virtual Strings, Real Heritage: Interactive Digital Revitalization of the Yazheng</i></p> <p>Brandon Stover: <i>Breath, Body, and Bandwidth: Digital Transmission of Timbre in Shakuhachi Honkyoku</i></p>	<p>Ethnography and Analysis 2 (chair: Ho Chak Law)</p> <p>Wei Chen: <i>Rethinking the Role of Lyrics in Cross-Cultural Contexts: Listening to the Songs of Ryuichi Sakamoto in China</i></p> <p>Ho Chak Law: <i>The Curious Case of Teresa Teng as an Enka Singer</i></p> <p>Jermyn C. M. Li: <i>Transgressive Community, Translocal Solidarity: An Analysis on Music as Expressions of Sinophonic Affects</i></p> <p>Ziyunfei Li: <i>Flowing Music and Identity: The Sonic Narrative of Gambang Kromong</i></p>	<p>Music and Philosophy (chair: Gavin Douglas)</p> <p>Sixian Wang: <i>An Ontological-Hermeneutic Interpretation of the "Music of the Xianchi Pond" (咸池之乐) in Zhuangzi (《庄子》)</i></p> <p>Norman Ho: <i>Music and Law in Tang China</i></p> <p>Defang Kong: <i>Integrating traditional Chinese philosophical thought and red music culture in Western Fujian</i></p> <p>Wenxin Fang: <i>Perception and Ritualization of the Eight Sounds in Early China</i></p>
12pm–1pm (recital)	Lecture Recitals: by 1) Xiaoyang Zhao 2) Shangcheng Ye [Lincoln Hall B20]			