

SEM Newsletter



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SEM Soundbyte

By Ellen Koskoff, SEM President

This Soundbyte deals with the issue of diversity, difference, and under-representation, not as an aspect of our professional lives as fieldworkers, scholars, and performers, but within the Society for Ethnomusicology itself. At this moment, the SEM Board is in the process of establishing a new standing committee to assess these issues, chaired by Kyra Gaunt of the University of Virginia. But before I tell you of the Board's interest and of Kyra's initiatives on this matter, I thought I would give you a bit of background and ask for your help as we come to terms with our own understandings of diversity and difference, and how they affect us internally.

In 2000, at the Toronto mega-meeting, the SEM Council passed three resolutions concerning these issues and recommended that the Board both establish a Committee on Diversity and attempt as strongly as possible to encourage diversity of all kinds in the formation of SEM committees, sections, and caucuses. Su Zheng, then the Chair of the Council, outlined the three resolutions in her summary of the Fall 2000 Council meeting and sent it to Council members by e-mail on May 5, 2001:

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SEM Policy for Pre-Conference Symposium

By Beverley Diamond, 2nd Vice President

At the request of the SEM Council and after consultation with them, the Board has ratified the following guidelines regarding the organization of Pre-Conference Symposia.

Pre-Conference Symposia are intended to accommodate specific topics, issues, and/or formats that interest SEM members but that differ from conference events or do not fit conference regulations. They may, for example, involve presenters who are not SEM members or depart from the format of short formal papers. They are organized independently of the SEM conference per se, although coordinated in

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FAQs on SEM Conference Program Decisions

By Beverley Diamond, 2nd Vice President

How are SEM program committees formed?

The SEM Board appoints a Program Chairperson, usually 2 to 3 years prior to the annual meeting. This person serves on the Program Committee in the year prior to chairing the committee. The Program Chair suggests members of a program committee for ratification by the SEM Board. The Board considers such things as gender balance, regional representation, international representation, and representation of diverse ethnocultural perspectives. The SEM Board often proposes changes or additions to the committee. The Program

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Ethnomusicological Vistas SEM 2002 Colorado

By Brenda M. Romero, Local Arrangements Committee Chair

The hills will come alive with music for the SEM 2002 meeting to be held October 23-27 in Colorado. And won't it be nice to be in the Rocky Mountains in October? You will enjoy the company of various hardcore fieldworkers who have suffered difficult and out of the way places for the sake of documenting the ethnic sonic terrain. But wait, the comfort of the YMCA of the Rockies Estes Park Center will not evoke those difficult fieldtrips in the least! Internationally known, accommodations at the "Y" are not only comfortable, but also inexpensive and room costs include the cost of three meals a day. The Local Arrangements Committee can attest to the high quality of the food, and the "Y" will prepare some special menus for us as well.

In order to adequately transport people to Estes and back to the airport,

we need to get as many advance shuttle reservations as possible. We will provide transportation in accordance with the demand, but we will need to know your arrival time as far ahead of time as possible. Check the website under travel and transportation for information about airline discounts and shuttle service, and to make reservations.

We are in the process of negotiating licensed childcare and hope to be able to accommodate children between the ages of 6 months to 14 years. It would help the Local Arrangements Committee to have some idea of the number of children who might need daycare. If you are planning to bring your children, please advise our student volunteer, Tim Guiterman at (Email) tim7713@hotmail.com as soon as possible. Again, advance reservations will allow us to

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The Society for Ethnomusicology and the SEM Newsletter

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The SEM Newsletter

The SEM Newsletter is a vehicle for exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor. See the guidelines for contributions on this page.

The SEM Newsletter is published four times annually, in January, March, May, and September, by the Society for Ethnomusicology, Inc., and is distributed free to members of the Society.

Back issues, 1981-present [Vols. 14-18 (1981-84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Membership

The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world's peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society. Life members receive free copies of all publications of the Society. Institutional members receive the journal and the newsletter.

Student (one year)	\$30
Individual (one year)	\$60
Individual (three years)	\$175
Spouse/Partner (one year)	\$75
Spouse/Partner (three years)	\$190
Sponsored* (one year)	\$35
Life membership	\$900
Spouse/Partner Life	\$1100
Emeritus membership	\$35
Institutional membership (one year)	\$75
Overseas surface mail (one year)	\$10
Overseas airmail (one year)	\$25

*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with dues (\$35) and postage (either \$10 Surface rate or \$25 airmail) to the University of Illinois Press.

Ethnomusicology: Back Issues

The Society's journal, *Ethnomusicology*, is currently published three times a year. Back issues are available through the University of Illinois Press, 1325 South Oak Street, Champaign, Illinois 61820-6903; (Tel) 217.244.0626.

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SEM Newsletter Guidelines

Guidelines for Contributors

- Send articles to the editor by e-mail or on a 3.5" disk with a paper copy. Microsoft Word is preferable, but other Macintosh or IBM-compatible software is acceptable.
- Identify the software you use.
- Please send faxes or paper copies without a disk *only* as a last resort.

Advertising Rates

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1/3 Page	\$ 6 0
1/6 Page	\$ 4 0

Additional charges apply to non-camera-ready materials.

Copy Deadlines

March issue	January	15
May issue	March	15
September issue	July	15
January issue	November	15

Internet Resources

The SEM Website

<http://www.ethnomusicology.org>

The SEM Discussion List: SEM-L

To subscribe, address an e-mail message to: LISTSERV@LISTSERV.INDIANA.EDU. Leave the subject line blank. Type the following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

Ethnomusicology OnLine (EOL)

Free, peer-reviewed, multimedia Web journal. For more information, point your browser to:

<http://umbc.edu/eol> (home site)
<http://www.arts.ucla.edu/eol> (mirror)
<http://www.wesleyan.edu/eol> (mirror)
<http://muspe1.cirfid.unibo.it/eol/index.htm> (mirror)

EthnoFORUM, a.k.a. ERD (inactive)

Archive at: <http://www.inform.umd.edu/EdRes/ReadingRoom/Newsletters/EthnoMusicology/>

SEM Chapter Websites

Southwest Chapter

<http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html>

Southern California Chapter

<http://www.ucr.edu/ethnomus/semssc.html>

Mid-Atlantic Chapter

<http://www.columbia.edu/~py19>

Southeast-Caribbean Chapter

<http://www.music.utk.edu/semsec/>

Northeast Chapter

<http://web.mit.edu/tgriffin/necsem/>

UCLA Ethnomusicology Archive

<http://www.ethnomusic.ucla.edu/archive>

British Library National Sound Archive

International Music Collection:

<http://www.bl.uk/collections/sound-archive/imc.html>

Catalogue:

<http://cadensa.bl.uk>

The District Six Museum

www.districtsix.co.za

British Forum for Ethnomusicology

<http://www.shef.ac.uk/academic/I-M/mus/staff/js/BFE.html>

International Council for Traditional Music

<http://www.ethnomusic.ucla.edu/ICTM>

Musical Semiology Seminar of Mexico City

<http://www.semiomusical.unam.mx>

American Folklife Center

<http://lcweb.loc.gov/folklife/>

Music & Anthropology

A peer reviewed, multilingual, multimedia Web journal:

<http://gotan.cirfid.unibo.it/M&A/>
 (homesite)

<http://research.umbc.edu/eol/MA/index.htm> (mirror)

SEM Soundbyte

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- 1 The Council resolves that a Committee on Diversity should be appointed by the Board and be treated as any other standing committee.
- 2 Be it resolved that we recommend that the Board makes every effort to attract nominations and self nominations of SEM members who have demonstrated a commitment to and/or an interest in diversity issues for the Committee on Diversity.
- 3 The Council urges the Board to include issues of diversity in the charges to all committees of the Society.

A discussion of these resolutions by the Board at its Spring Board meeting in May 2001 led to the proposal that the 2001 Body Meets the Board discussion be devoted to these issues. This meeting, held at the Detroit conference, raised some interesting questions concerning the scope of diversity: how an understanding of diversity and difference within the SEM could be achieved, and how we might begin to integrate such thinking into our everyday conversations with each other.

Following the Detroit meeting, the Board appointed Kyra Gaunt as the Chair of the SEM standing committee on Diversity, Difference, and Under-Representation, which Kyra soon renamed The Crossroads Project on Diversity, Difference and Under-Representation. In a letter to the membership of the SEM Mid-Atlantic Chapter, Kyra writes: "The title is symbolic and practical. Meeting at the crossroads signifies being on different paths. It can signify in Native, African, and African-American cultures the trickster figure who bends and blurs subjective experience to expand one's consciousness of one's self and the worlds we occupy" (Gaunt, "Presidential Soundbyte," *MACSEM Newsletter*).

Other members of this committee now include: Steven Pond (Cornell University), Susai Asai (Northeastern University), Zoe Sherinian (University of Oklahoma), Kwasi Ampene (University of Colorado-Boulder), and Judith Gray (Library of Congress). Kyra is currently soliciting student representation in the Crossroads Project, so if you would like to recommend someone or have an interest yourself, please contact her at (Email) kgaunt@virginia.edu.

Kyra and her committee have already begun to think of ways to foster discussions within the SEM about issues of diversity, difference, and under-representation. They are considering ways that each committee and section can incorporate these issues into their orientation for new members, and how to better address these issues in the institutions where we work to help our own communities to better "empathize with and understand differences and matters of cultural domination that continue to be played out in musical arenas and scholarship" (Gaunt, "Presidential Soundbyte," *MACSEM Newsletter*). The Board is hopeful that this new committee will become an important part of our annual meetings and of our general discourse.

In addition to establishing this new Committee, the Board is soon to send out the first general questionnaire to all members to help gather information about ourselves. We hope you will take the time to fill out this questionnaire.

In closing, I would like to urge all of you to see this difficult period following the tragedy of September 11, 2001 as an opportunity to both look outward to our own communities, where we can do much to promote tolerance for musical and social differences in others, and to look inward, where we can do much to provide a safe and healthy environment for all of our different selves.

SEM 2002 Colorado

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provide the best service possible for your children. Check the website often for updates on childcare.

The Local Arrangements Committee is now calling for student volunteers at SEM 2002. The Society will waive the registration fees for twenty student volunteers, each of whom will receive an official name badge and registration packet. Send an email expressing your interest to Kwasi Ampene at Kwasi.Ampene@colorado.edu and include your research interests as well. Two of our own student volunteers who work summers at the "Y" will be scheduling free nature walks around and about the YMCA hiking trails at various times during the conference. Ice skating and swimming are available daily.

SEM events will kick-off on Wednesday with a special pre-conference on academic "ethno" ensembles. This topic has emerged as an area of growing interest at recent national meetings, including very well attended panels at the SEM meetings in Austin and again in Detroit, and clearly warrants its own pre-conference. The morning session of the pre-conference will pick up from where the Detroit session left off with an extended panel discussion on the philosophies, strategies, and ethics of developing and maintaining these unique student ensembles. The afternoon session will consist of several simultaneous breakout sessions featuring directors of various university ensembles working with their instruments in workshop settings. Pre-conference participants will have opportunities for hands-on experience with world music genres outside their own area, as well as a chance to share teaching techniques and performance strategies with teachers of ensembles similar to their own groups. If you currently lead an ethno ensemble, are thinking of starting one, or just intrigued by the phenomenon affectionately known as "ethno drag," you won't want to miss this pre-conference.

Thursday night will feature Kwasi Ampene's African Music Ensemble playing mostly *Highlife*, following a dessert and wine reception. At least part of Friday afternoon will be recreational time, with buses shuttling SEM members to Boulder and back late that evening. We are very excited about the evening's concert at the University of Colorado, which will feature Jay Keister's Japanese Music in Colorado showcase opener followed by the Jihad Racy Ensemble.

Saturday's sessions will segue into the Business Meeting and Charles Seeger lecture by William Ferris. The dinner hour will be followed by an E-Town radio concert. E-Town, "using music to build community across cultural and national borders is not just good entertainment, but a proven building block for peace." The E-Town show will revolve around the theme of Music of Mountain Cultures, and will be broadcast nationally the following Thursday. A lineup of special guests promises to make this E-Town especially memorable for the mostly SEM audience.

We look forward to seeing you for SEM 2002 in the mountains.

SEM Business

SEM Policy for Pre-Conference Symposium

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consultation with the Local Arrangement and Program Committees to occur one day prior and use the conference hotel facilities. The Society for Ethnomusicology provides no funding for pre-conference symposia.

In a given year, a Local Arrangements Committee has the right to say that they are not able to hold a pre-conference symposium. Furthermore, in consultation with the Chair of the Program Committee, they may elect to organize one themselves. In either case, the Local Arrangements Committee must notify the SEM Board by January 1 of the year prior to the conference (i.e. approximately 22 months before the conference). If the Local Arrangements Committee is willing to host a pre-

conference symposium but does not wish to organize it, other SEM members will be invited to propose a symposium in accordance with the guidelines outlined below. When SEM is meeting jointly with one or more other societies, the Local Arrangements Committee must consult with their peers in the other organizations about proposed pre-conference topics and formats.

The following call for Pre-Conference Symposium proposals will be mailed to Committee Chairs and Chapter Presidents in February of the year prior to the target symposium date (i.e. 21 months prior). The call will also be sent by the SEM Executive Director for publication in the May issue of the SEM Newsletter (19 months prior).

Call for Pre-Conference Symposium Proposals for 2003

Proposals for a Pre-Conference Symposium are invited for the 2003 SEM conference in Miami. Proposals must be submitted to the SEM Business Office by August 1, 2002. The Society for Ethnomusicology encourages either ad hoc or established groups of the SEM to submit proposals. A proposal must provide the following information:

- A rationale outlining objectives and issues to be addressed
- Format of events
- Anticipated speakers, performers, or other presenters
- Prospective target audience
- Funding plan
- Facilities and equipment needs

Proposals will be appraised by the Program Chair (2003), Local Arrangements Chair (2003), and Second Vice-President of the SEM Board.

Once a pre-conference symposium proposal has been accepted, the Second Vice-President will invite the organizer(s) to attend the joint meeting of the Program and Local Arrangement Committees at the 2002 SEM Conference, one year prior to the symposium date. Although it would be exceptional and rarely advisable, two symposium proposals could be accepted in a given year if the Local Arrangements Committee thought they could be accommodated. It is understood that, in addition to the soundness of the plans put forward, consideration will also be given to the diversity of topics, areas, and sponsors from one year to another.

SEM Program FAQs

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Chair responds to these proposals and eventually the Board ratifies a committee, usually at the Annual General Meeting one year prior to the meeting.

Is my anonymity ensured in the process of evaluating abstracts?

Yes. The names are removed from all abstracts before they are circulated to the Program Committee. Only the Program Chair has access to the names of the authors of abstracts submitted. Once abstracts have been vetted, the names are used for the conference program and abstract booklet.

How is my abstract evaluated?

The Program Committee evaluates all abstracts rating them on a scale of 1 to 5 where 1 is unacceptable and 5 is a "must have." The Program Chair calculates the cumulative scores. Clear acceptances are the highest scores. In "borderline" cases, the Program Committee may consider such things as the fit with the proposed themes and compatibility with proposed panels. The Committee looks for clarity of the writing, careful delimitation of the topic, and an articulation of the social or intellectual significance of the project.

What is the acceptance rate for abstracts?

In recent years the acceptance rate has been approximately 40% of abstracts submitted.

Do I have a better chance of acceptance with an individual abstract or a panel proposal?

All papers proposed on a panel are evaluated as if they are individual paper proposals. In recent years, an increasing number of panel proposals have been submitted to Program Committees and these have, statistically, had a higher success rate because they promise coherent and multi-perspectival explorations of various topics relevant to our field. However, the importance of indi-

vidual abstracts is clear as well. Often an individual is working on an issue that resonates with work by other individuals and establishes new professional networks by submitting an independent abstract for a thematic panel. An important aspect of the work of the Program Committee is the coordination of related work that is proceeding on different fronts. Don't hesitate to submit an individual proposal. It might lead to a fruitful liaison with a scholar whom you did not previously know.

Is there an appeal process if my abstract is not accepted?

Because the compilation of an annual program is very complicated and the deadline for the preparation of the program so soon after abstracts have been accepted, we have not been able to accommodate appeals. If your abstract is not accepted in a particular year, we suggest that you resubmit the abstract in the following year. Effectively, this serves as an appeal process.

What should I do if I want to serve on an SEM Program Committee?

As mentioned earlier, the SEM Board ratifies each Program Committee. They are always glad to know of individuals who are willing to serve on this or, indeed, on any other SEM Committee. If you are willing to serve the Society, you should email the Executive Director at (Email) semexec@indiana.edu, indicating your willingness to be named to a specific SEM Committee.

People and Places in Ethnomusicology

Keith Howard, SOAS, University of London, has received funding from the (British) Arts and Humanities Research Board, to establish the "AHRB Research Centre in Cross-Cultural Music and Dance Performance." The funding is for £866,900 (about \$1.3 million) over five years. The Centre, a collaboration between SOAS, the University of Surrey, and University of Surrey Roehampton, will address questions raised by the performance of sound and movement, particularly within Asian and African artistic practice, seeking a symbiosis between the performance concerns of ethnomusicology and musicology, and

exploring analysis methodologies utilized in theatre and dance research. For further information, write to (Email) musicanddance@soas.ac.uk.

Robert Carl Metil (PhD, University of Pittsburgh, 2000), Adjunct Faculty at Chatham College, Pittsburgh, is the recipient of an six-month Individual Advanced Research Grant for Post-Doctoral Research in the Slovak Republic from IREX (the International Research and Exchanges Board, est. 1958, headquartered in Washington, D.C.). Metil's academic affiliation at Presov University, Slovakia, is with the newly inaugurated National and Ethnic Minority Studies and Foreign Languages Program under the auspices of the Presov University Senate. His research concerns state-sponsored radio broadcasting for the northeast Slovakian border region's many ethnic and linguistic minorities (including Romas, Carpathian Germans, Czechs, and Poles), focusing on programming for the region's sizeable Rusyn, also known as Rusyn-Ukrainian minority. His proposal's title is "Exhibitions and Prohibitions of Local Power and Identity: Rusyn Radio and the Politics of Accommodation and Resistance in Eastern Slovakia," and he will focus on the use of folklore and traditional song in an on-going competition between leftist Ukrainophile Rusyns and righist pro-indigenous Rusynophiles, and their pointed competition for access to the public airwaves. Metil's IREX grant follows his completion of a Master-Apprentice grant through the Institute for Cultural Partnerships and the Pennsylvania Council for the Arts. Metil was officially named a Master of the Folk and Traditional Arts in the State of Pennsylvania, and in 2001 and 2002, he taught the Carpatho-Rusyn music of eastern Slovakia to Apprentice Dean Matthew Poloka, a Duquesne University alumnus and an Artistic Director of the Slavjane Folk Ensemble of McKees Rocks, Pennsylvania, a youth performing arts collective of approximately 65 members who perform regularly at the Pittsburgh Folk Festival and other venues.

In fall 2001, **Daniel B. Reed** became Assistant Professor of Ethnomusicology and Director of the Archives of Traditional Music (ATM) at Indiana University. Ethnomusicologists interested in depositing field collections to the ATM should contact Reed at (Email) reedd@indiana.edu.

Judy Van Zile (University of Hawai'i at Manoa) recently published a book on *Perspectives on Korean Dance* (Wesleyan University Press, 2001). The first comprehensive English language study of this multifaceted art, Van Zile's broad overview includes explanations of key terminology and iconography, as well as discussions of the Korean National Treasure system, the role of shamanic dances when they are performed outside of sacred or ritual contexts, and facets of the careers of individual dancers. The final chapter of the book examines the role of Korean dance in Hawai'i, where it is an important, and at times, contested identity marker for residents of Korean ancestry.

Dance Research Interest Group

By Clara Henderson

In the 7th issue of the SEM Newsletter, Willard Rhodes noted that two more categories "rightfully belong within the framework of our discipline, popular music and dance" (1956:4). Although interest in dance has been with us since the inception of the SEM, dance scholarship continues to occupy a somewhat marginal position within our Society. Commenting on the present state of dance scholarship within our discipline at the SEM 2001 meeting, Bruno Nettl observed, "while our journal today hasn't given up on dance, there's no doubt that the role of dance in *Ethnomusicology* has changed from family member to being an occasional honored guest." Isn't it time that dance became a part of the family once again? I would like to start a special interest group for SEM members interested in dance research and the interconnections of dance and music. I have submitted a request to the SEM 2002 organizing committee to arrange a date and time for the inaugural meeting of this group. If you are interested in becoming a member of the special interest group for dance, please contact me, Clara Henderson, at #436 Evermann Apartments, Indiana University, Bloomington IN 47408; (Email) clahende@indiana.edu. Let me know if you will be attending the 2002 SEM Annual Meeting in Colorado so that we can estimate how many people will attend our first meeting.

SEM Board Elects Honorary Members

By Bonnie C. Wade, Past President

The Board is pleased to announce the awarding of Honorary Membership to three of our distinguished colleagues: Bruno Nettl, David McAllester, and Barbara Smith. Honorary Members may be nominated by any Elected Officer or Member-at-Large of the Society and are approved by a majority vote of Members of the Board of Directors. This action seems particularly appropriate as we near the 50th anniversary of the Society. Honorary Members are chosen for distinguished service to the Society and to the field of ethnomusicology.

Bruno Nettl's Honorary Membership was announced by President Bonnie Wade at the 2000 annual meeting, along with the reading of part of Nettl's "Double-Dacatyls for 1952-2000 (a not totally [but largely] accurate history of SEM)" (see Newsletter 35-1 for the full



Amy K. Stillman chanting "Mele Lei no Barbara Barnard Smith" at SEM 2001 Detroit (Photo by Mark Clague)



Amy K. Stillman presenting the lei to Barbara Smith (Photo by Sana Bagirova)

text). Nettl was President of the Society from 1970-71, and has taken a leadership role since then—as Chair of the Long Range Planning Committee in 1996 and 1997, as elected member of the Council for several terms, as member of the Editorial Board in 1979, and then Chair of the Board and Editor of the journal from 1998 to the present. From the scholarly base of studies in Native American music and later Persian music, Nettl has advocated and practiced comparative study and published on an astonishing range of subjects. With a joint professorship in anthropology and music, he founded the ethnomusicology program at the University of Illinois at Champagne-Urbana. Nettl has been an important teacher and spokesperson for our field.

David McAllester's award was announced at the 2001 annual meeting, and his thanks conveyed by President Bonnie Wade. One of the four founding members of the Society, McAllester continued to be active for four decades—elected to the Council several times, serving on the Board Nominating Committee (1981) and as a member of the committee to award the Halpern Fellowship and Award (1999). He was President of the SEM from 1964-65. Reflective of his activities while a Professor of Anthropology, then of Music at Wesleyan University, he was a leader in

the work of the Society's Education Committee and Archive Committee through the 1980's and into the 1990's. Beginning with *Peyote Music* (1949), his work on ritual and other musical traditions of Native American groups (particularly the Navajo) set a high standard in our field for ethnographic research with a focus on music.

Barbara Smith's award was announced at the 2001 annual meeting, and duly celebrated by a stirring congratulatory Hawaiian chant composed and rendered by Amy Stillman (see Newsletter 36-2 for the text of the chant, and 35-1 for an article on her career). Smith was elected to the Council several times in the years between 1979 and 1990, served on (1989) and as chair (1982) of the Board Nominating Committee, on (1982) and as chair (1981) of the Program Committee for the annual meeting, and has participated in the activities of the Development Committee through the years. A key figure for decades in the study of Pacific Island traditions, Smith founded the graduate program at the University of Hawaii and is beloved as a guiding spirit for generations of students.

Grants, Fellowships, and Awards

Music Library Association Awards

Walter Gerboth Award. The Gerboth Award was established by the Music Library Association in memory of its Past President and Honorary Member Walter Gerboth. It is made to members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship. Eligible members are invited to apply by June 15 for next year's award. Please send the following information to the address below:

- A description of the project and a statement about its significance
- A detailed total budget, specifying the amount of funding requested from MLA (to a maximum of \$1,000) and its purpose (capital purchases are not eligible). Indicate any other sources of funding you may have already secured
- Two letters of recommendation—one for the project and one for yourself
- Curriculum vitae that also names additional references

If you have any questions about the award, particularly about whether you are qualified to apply for it, or if you wish to send in an application, contact Marjorie Hassen, Chair of the Gerboth Award Committee, University of Pennsylvania, Music Library, Van Pelt-Dietrich Library Center, 3420 Walnut Street, Philadelphia, PA 19104-6206; (Email) hassen@pobox.upenn.edu.

Kevin Freeman Award. Applications are now being accepted for the Kevin Freeman Travel Grant. The grant, established in 1994 to honor the memory of Kevin Freeman and awarded for the first time in 1997, supports travel and hotel expenses to attend the Music Library Association's annual meeting. It covers the conference registration fee and a cash award up to \$750 for travel and a room (at half of the double-occupancy rate) at the convention hotel. The applicant must be a member of the Music Library Association and either be in the first three years of his/her professional career, a graduate library school student (by the time of the conference in February 2003) aspiring to become a music librarian, or a recent graduate (within one year of degree) of a graduate program in librarianship seeking a

professional position as a music librarian. The applicant must not have attended an MLA annual meeting prior to applying for the grant. Applicants must submit the following by July 15, 2002:

- A letter of application with an explanation of the reasons for attending the MLA annual meeting, a justification of financial need, and a budget (the double room rate in Austin, Texas is approximately \$150 plus tax)
- Current curriculum vitae
- Two letters of support under separate cover (email is acceptable)

Mail application and supporting materials to Linda Barnhart, Chair, Kevin Freeman Travel Grant Committee, University of California, San Diego, Catalog Dept. Mail Code 0175K, Geisel Library, 9500 Gilman Drive, La Jolla, CA 92093-0175; (Email) lbarnhart@ucsd.edu. Recipients will be notified by October 15, 2002 and announced at the MLA annual meeting in Austin, Texas, February 2003.

2003 Dena Epstein Award. The Dena Epstein Award for Archival and Library Research in American Music was created through a generous gift from Morton and Dena Epstein to the Music Library Association in 1995. Requests are currently being accepted for one or more grants to be awarded for the year 2003. The highest award in 2002 was \$1,835. The decision of the Dena Epstein Award Committee and the Board of Directors of the Music Library Association will be announced at the MLA annual meeting in Austin, TX, in February 2003. A grant may be awarded to support research in archives or libraries (both nationally and internationally) on any aspect of American music. There are no restrictions as to applicant's age, nationality, profession, or institutional affiliation. All proposals will be reviewed entirely on the basis of merit. Applicants must submit four copies of the following documents:

- A brief research proposal (under 10 pages) that includes a (1) description of the project, (2) detailed budget for the project, indicating the amount of funding requested (capital purchases such as computer equipment and furniture are ineligible), justification for the funding, and additional sources of funding, and (3) demonstration of how the applicant's research will contribute to the study and understanding of American music.

- Curriculum vitae of the applicant
- Three letters of support from librarians and/or scholars knowledgeable about American music

Mail the required documentation to the chair of the Dena Epstein Award Committee at the address below. Please note that awards may be presented to an individual applicant or divided among multiple applicants. At its discretion the committee may choose not to award a grant during any particular year. An applicant who has not received an Epstein Award for the first year of application may resubmit a proposal in the two following years for any one project. An applicant may receive only one award for any one project. Submit applications to Vincent Pelote, Music Librarian, Institute of Jazz Studies, Rutgers University, Dana Library, 185 University Avenue, Newark, NJ 07102; (Email) pelote@andromeda.rutgers.edu. The deadline for receipt of applications is July 15, 2002. Applications received after that date will be considered for funding in 2004.

Scottish Arts Council

Through a range of schemes, the Scottish Arts Council give support directly to artists and organizations working across all musical styles: Music Bursaries, Education and Outreach, Music Commissions, Music Promotions and Events, Recording, Assistance for performing materials.

Music Bursaries. Grants to individual creative artists and groups, working in all music styles, to devote time to creating/rehearsing new material. Funds are also available for training/mentoring projects. Open to individuals. Closing date: October 7, 2002

Education and Outreach Projects. Funds for workshops and other educational/outreach work. Priority areas are traditional music and contemporary music of all styles. Open to individuals and organizations. Closing dates: June 17, 2002 and February 2003 (for projects in 2003/2004; date to be confirmed).

Music Commissions. Funds to assist with the cost of fees for new music commissions, with at least one performance scheduled in Scotland. Open to individuals and organizations. Closing date: July 1, 2002 and January 2003 (for projects in 2003/2004; date to be confirmed)

Music Promotions and Events. Funds to assist music festivals and concert promoters working in all styles of music. Priority areas are traditional music and contemporary music of all styles. Open to organizations. Closing dates: June 24, 2002 and February 2003 (for projects in 2003/2004; date to be confirmed).

Recording. Grants for special recording projects (not demos) involving Scottish based artists working in all styles of music. Priority areas are traditional music and contemporary music of all styles. Label and/or distribution arrangements must be in place. Open to individuals and organizations. Closing date: September 30, 2002.

Assistance for performing materials. For more information, contact the Scottish Music Information Centre (Tel) 0141.339.7730; (Email) info@smic.dircon.co.uk; (Website) www.smic.org.uk.

American Music Center Grant Programs

The **Aaron Copland Fund for Music Performing Ensembles Program** supports organizations whose performances encourage and improve public knowledge and appreciation of serious contemporary American music. The next deadline is June 30, 2002.

The **Aaron Copland Fund for Music Recording Program** supports organizations that record contemporary American music. The next deadline is January 15, 2003.

For more information on grants from the American Music Center, please visit <http://www.amc.net/resources/grants/index.html>

Arts International

The Fund for US Artists provides support for US artists invited to participate in major international performing arts festivals and recurring visual arts exhibitions. The Fund was founded as a public/private partnership of two federal agencies, the National Endowment for the Arts and the U.S. Department of State, and two foundations, The Pew Charitable Trusts and The Rockefeller Foundation. Since 2001, the Doris Duke Charitable Foundation has provided additional support.

The Fund makes grants to individual performing artists and to organizations that have been invited to participate in

international festivals outside the United States. It helps ensure that audiences around the world see the impressive range and creativity of the US performing arts. The Fund also helps support the creative and professional development of U.S. artists through the presentation of their work at significant international festivals worldwide.

Eligibility. The artist(s) must be (1) performing artists (including traditional performing artists) working at a professional level, and (2) citizens or permanent residents of the United States (in the case of an ensemble or group, support is restricted to members who are US citizens or permanent residents).

The festival(s) must (1) take place outside the United States and be international in scope with representation from at least two countries other than the host country, or have a US theme with representation from at least three US performing artists or groups, (2) have a non-US based organization as the primary sponsor or organizer, (3) must be open to the general public and reach a wide public audience, (4) must provide the applicant with a letter of invitation to perform at the festival, and (5) may be single-discipline, one-time or first-time festivals.

Funding is not available for events that consist primarily of workshops, training or conference sessions; part of a performing arts series; events in which artists must produce their own performances; applications from amateur groups or groups composed of participants from instructional programs such as glee clubs, bands or performing arts ensembles of academic institutions; applications from composers, except when the composer is performing his or her own work; applications from conductors; applications which consist solely of the reading of text at literary festivals; events that are academic in nature or are primarily competitions for which artists must pay a participation, registration, or tuition fee.

The next deadline is September 5, 2002. Applications must be received (not postmarked) on or before the deadline. Applications received after the deadline will be returned to the applicant. The Fund will not accept application materials by electronic transmission (i.e. fax or email). Send Applications to: The Fund for U.S. Artists at International Festivals and Exhibitions,

Arts International, 251 Park Avenue South, 5th Floor, New York, NY 10010-7302; (Tel) 212.674.9744; (Fax) 212.674.9092.

The Center for Field Research—Research Affiliate of the Earthwatch Institute

The Center for Field Research (CFR) was established in 1973 to develop research program for Earthwatch Institute by encouraging and evaluating proposals from scholars and scientists. A private nonprofit organization, CFR is served by an international advisory board of respected scientific and humanities scholars. By establishing CFR, Earthwatch acknowledged the importance of an independent peer review system in developing both interdisciplinary and international programs in the sciences and humanities.

The Center's role is to create a public offering of significant research that addresses scientific, environmental, and public policy problems and issues. After peer review, the program is presented to Earthwatch for funding. The mission of Earthwatch Institute is to promote sustainable conservation of our natural resources and cultural heritage by creating partnerships between scientists, educators, and the general public. Both organizations are committed to promoting public appreciation of the pure and applied sciences. We also aim to provide improved information for key areas of decision-making, especially for cultural and environmental resource conservation and sustainable development.

To further these aims, Earthwatch pioneered a unique method of support for the field sciences called "participant funding," e.g. most funds contributed to projects come from the donations of Earthwatch "volunteers" who enlist for the opportunity to join scientists in the field to assist with data collection and other research tasks. Foundation and corporate sponsors also contribute toward project development and implementation.

To date, Earthwatch Institute has sponsored over 1,000 research projects worldwide, contributing over \$37 million to scholarship. Through Earthwatch, over 50,000 Earthwatch volunteers have supported important scientific and humanities research by contributing their time, private funds, and skills.

Grant Structure and Eligible Funding. Earthwatch awards grants on a per capita basis, determined by multiplying the per capita grant by the number of Earthwatch volunteers deployed to the project. Per capita grants average \$800, and project grants average \$16,000 - 32,000. A typical project would employ from 18 to 50 total volunteers, with 5 to 12 volunteers each on 3 to 5 sequential teams. Each team normally spends 10 to 20 days in the field. Shorter and longer teams are encouraged where appropriate. Each grant may be renewed annually, contingent on staff evaluations of the project's scientific, logistical, and budgetary success in the field. We encourage long-term research projects and request that principal investigators indicate their projected research term. Earthwatch renews about two-thirds of its grants each year.

Earthwatch grants help cover the expense of maintaining research staff and volunteers in the field, including principal investigator travel to and from the field; leased or rented field equipment; room, board and in-country travel; and support of staff and associates from the host country. Earthwatch does not provide funds for capital equipment, principal investigator salaries, university overhead, or preparation of results for publication.

Who is Eligible? Earthwatch primarily supports post-doctoral or equivalent scholarship, including principal investigators with commensurate life experience. We welcome proposals from advanced scholars of any nationality, covering any geographic region. Applicants intending to conduct research in foreign countries must include host-country nationals in their research staffs.

Applying for grants is a two-stage process, beginning with the preliminary proposal form. The form should be submitted approximately 13 months in advance of the fieldwork. The second stage of the application process begins after the staff reviews preliminary proposals. Preliminary proposals are reviewed according to our guidelines, funding priorities, geographical and disciplinary constraints, and available resources. If the staff determines that the described research could merit Earthwatch support, a full proposal will be invited, due not less than ten months before the project is scheduled to depart for the field.

Program staff and three to five independent scientific peers review each full proposal. Reviewers examine a project's potential contribution to scholarship, its logistical feasibility, and its staff's leadership and communication skills. In addition, three references are required for each principal investigator. The program staff makes decisions on a rolling basis, depending on when proposals are submitted and when projects are scheduled to leave for the field.

For more information, please write to the Center for Field Research at (Email) cfr@earthwatch.org or visit (Website) <http://www.earthwatch.org/cfr/CFRguidelin.html>.

Fulbright Scholar Program

The 2003-2004 US Fulbright Scholar Program Online Awards Catalog for various grant opportunities is available at (Website) http://www.cies.org/cies/award_book/award2003/discipline/MUSI28.htm.

Alvin H. Johnson AMS 50 Dissertation Fellowships

The American Musicological Society (AMS) holds an annual competition for Dissertation-Year Fellowships. Anyone is eligible to apply who is registered for a doctorate at a North American university, is in good standing there, and has completed all formal degree requirements except the dissertation at the time of full application. In no case will an award be made to a candidate who, at the time of final decision on the year's awards, has not completed all requirements other than the dissertation. AMS awards are not intended for support of early stages of research; it is expected that a fellowship recipient's dissertation will be completed within the fellowship year. Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible.

Competition and Application Procedures. The Society's President, with confirmation by the Board, shall maintain a Fellowship Committee of at least fifteen respected musicologists from whom three judges, through a system of rotation and replacement, will be chosen by the chair of the committee in any one year. Whereas the membership of the Fellowship Committee will be known (and should be widely representative of fields of study), the individual judges for the competition in any one year will not

be identified. Application forms will be sent to Directors of Graduate Study at all doctorate-granting institutions in North America; they will also be available directly from the Society (see below). Supporting documents to be included are the curriculum vitae, certification of enrollment and degree completed, and two supporting letters from faculty members, one of whom is the principal adviser of the dissertation. A detailed dissertation prospectus and a completed chapter (see below) should accompany the full application. All documents should be submitted in triplicate. The two supporting letters of recommendation (also in triplicate) may be included with the final application or mailed directly to the Chair of the AMS 50 Committee.

AMS Fellowships will be awarded solely on the basis of academic merit. Winners will receive a twelve-month stipend, currently set at \$13,000. Fellows may elect to accept the award on an honorary or partly honorary basis, thus freeing scarce resources for others. The Fellowships are intended for full-time study. An equivalent major award from another source may not normally be held concurrently or consecutively unless the AMS award is accepted on an honorary basis. Grants are for one year and are not deferrable or renewable. There are no provisions for the payment of tuition; it is hoped that graduate schools will provide tuition fellowships or waivers. The winners will be selected in the spring, announced in the summer issue of the Newsletter, and given formal recognition at the AMS Annual Meeting.

The next application deadline is January 15, 2003. For further details on application requirement, please visit <http://www.sas.upenn.edu/music/ams/ams50.html>. Application forms and supporting materials must be sent to Anne W. Robertson, AHJ-AMS 50 Chair, Department of Music, University of Chicago, 1010 East 59th St., Chicago, IL 60637.

Wenner-Gren Foundation for Anthropological Research

The Wenner-Gren Foundation for Anthropological Research, under its Individual Research Grants Program, offers Dissertation Fieldwork Grants, Post-PhD Grants, and the Richard Carley Hunt Postdoctoral Fellowships.

Dissertation Fieldwork Grants are awarded to individuals to aid doctoral dissertation or thesis research. Applicants must be enrolled for a doctoral degree. Application must be made jointly with a thesis advisor or other scholar who will undertake responsibility for supervising the project. Awards are contingent upon the applicant's successful completion of all requirements for the degree other than the dissertation/thesis. Applications may be submitted before such requirements have been met; however, should an award be approved, the foundation will at that time request evidence that the applicant is "all-but-dissertation/advanced-to-candidacy." Qualified students of all nationalities are eligible.

Post-PhD Grants are awarded to individual scholars holding the doctorate or equivalent qualification in anthropology or a related discipline. Qualified scholars are eligible without regard to nationality or institutional affiliation. Application for Post-PhD Grants may be made by the scholar either as an individual or on behalf of an organization. PhD candidates seeking postdoctoral support should file a Dissertation Fieldwork Grant application and indicate that support is being requested for postdoctoral research; if an award is approved it will be made after the PhD is in hand.

A limited number of **Richard Carley Hunt Postdoctoral Fellowships**, nonrenewable awards with a maximum of \$15,000, is available to scholars within five years of receipt of the PhD, to aid the write-up of research results for publication. Qualified scholars are eligible without regard to nationality or institutional affiliation. Applicants must hold the PhD at the time of application.

There are two deadlines each year, May 1 and November 1. For applications submitted by the May 1 deadline, funding will be available the following January 1. Under the November 1 deadline, funding will be available the following July 1. Applicants should meet the most appropriate deadline for their research plans. Decisions for each application cycle will be announced six to eight months after the deadline date. Only one application may be submitted during any twelve-month period.

The Foundation also offers **International Collaborative Research Grants** (ICRG) for amounts up to \$30,000 to

assist anthropological research projects undertaken jointly by two (or more) investigators from different countries. These grants are renewable for a second period of research. The purpose of the program is to encourage collaborations in which the principal investigators bring different and complementary perspectives, knowledge, and/or skills. Projects must involve at least one principal investigator from outside the United States, Canada or Western Europe. Both investigators must meet the qualification for Regular Grants, that is, hold the doctorate or equivalent in anthropology or a related discipline.

Applications are evaluated by two main criteria: (1) the quality of the proposed research, and (2) the potential benefits of the collaboration for international anthropology. Projects must be primarily for research. Projects primarily for other purposes, such as training, education, or writing, are not eligible under this program, although such components may be served within the scope of the larger research project.

There are two application deadlines each year: June 1 and December 1. Decisions for each application cycle will be announced six to eight months after the deadline date. Preliminary inquiries about ICRG grants must reach the foundation no later than two months before the deadline. These inquiries should state the following: (1) names of investigators, their institutions, and biographical data; (2) topic, aims and scope of the research project; (3) what each investigator would bring to the collaboration; (4) proposed schedule of research; (5) proposed budget. If a project is considered eligible, formal application materials will be sent in time for submission at the next deadline. For budgetary guidelines, more information on applications, and to download application forms, please visit <http://www.wennergren.org/>.

International Dissertation Field Research Fellowship Program

The International Dissertation Field Research Fellowship (IDRF) Program provides support for social scientists and humanists to conduct dissertation field research in all areas and regions of the world with fund provided by the Andrew W. Mellon Foundation.

The fellowships will enable doctoral candidates of proven achievement and

outstanding potential to use their knowledge of distinctive areas, cultures, languages, economies, politics and historical experiences, in combination with their disciplinary training, to address issues that transcend their disciplines or area specializations. Fellows will participate in multidisciplinary workshops upon completion of field research. Workshops will highlight fellows' research agendas and address themes that resonate across cultures and regions. They are intended to facilitate networks and cross-disciplinary exchanges, and to help fellows engage in issues beyond their doctoral research.

The Program is open to full-time graduate students in the social sciences and humanities—regardless of citizenship—enrolled in doctoral programs in the United States. The Program invites proposals for field research on all areas or regions of the world, as well as for research that is comparative, cross-regional and/or cross-cultural. Applicants must have completed all PhD requirements except the fieldwork component by the time the fellowship begins. Proposals that identify the US as a case for comparative inquiry are welcome; however, proposals that require no field research outside the United States are not eligible.

The IDRF Program has a November deadline and the application form is available on the Social Science Research Council (SSRC) website (<http://www.ssrc.org/>) that may be downloaded, but applications must be submitted by mail. For more information, see the SSRC web site, or contact the International Dissertation Field Research Fellowship Program, Social Science Research Council, 810 Seventh Avenue, New York, NY 10019, USA; (Tel) (212) 3772700; (Fax) (212) 3772727; (Email) idrff@ssrc.org.

Call for Papers, Essays, and Works

Beyond Noise

August 1-3, 2002, University of California, Santa Barbara

The concept of noise as both acoustic and metaphoric substance has played an important role in recent decades in creating and reflecting on music. In the

mid-eighties noise made its cultural debut as the title of a highly influential book by Jacques Attali, *Bruits: Essai Sur l'conomie politique de la musique (Noise: The Political Economy of Music)*, and also in the name of a new genre of popular electronic music. As a result of these and other transformations, noise became a figurehead for radical aesthetics, interaction discourse (human-human, human-machine, and machine-machine), indeterminacy, and system dynamics.

This conference will address the concept of noise in time-based media arts and in various socio-political-economic, aesthetic, and technical configurations, while examining its role in the future of music making and in the emerging fusion of visual and auditory dimensions in art.

We invite composers, performers, as well as specialists in ethnomusicology, sound theory, media and cultural studies, and auditory perception and cognition to discuss ways of reaching beyond noise conceptually, technically, and stylistically. The word "beyond" is to be understood in all possible senses: as transcending/departing from current concepts and practices regarding noise; reconfiguring or repositioning noise as acoustic and metaphoric substance; exploring the logic underlying synthesis and perception of noise; understanding interaction and indeterminacy of noise in both electronic and acoustic music from diverse cultures. Areas for submission of abstracts and works are:

- Noise in acoustic music cultures
- Noise in electronic music cultures
- Noise in interactive digital art installations and human/machine interaction
- Noise as sight, smell, and taste; what we don't hear when we see
- Noise in cinema and video; noise and atmosphere; phenomenology of sound
- Noise as a condition of culture; noise as a condition of nature
- Semiotic dimensions of noise: noise as icon, noise as index, noise as symbol
- Noise as voice and vocal noise
- Noise and Timbre: Synthesis techniques
- Noise and Timbre: Perceptual issues and principles
- Noise and interfaces: Indeterminacy and control factors in interfaces for computer music performance
- Noise and Interaction: Indeterminacy

and feedback in improvised computer music

- Noise as Stylistic or Compositional Element
- Noise and anti-noise; signal-to-noise ratio in communication
- Noise as disorder; noise as just-noticeable difference; silent noise; noise and silence

Organized by the Center for Research in Electronic Art Technologies (CREATE) in cooperation with the e-Studio, the Ethnomusicology Program, and the Department of Film Studies at the University of California in Santa Barbara. Abstracts and works should be sent via email by June 10, 2002 to (Email) beyondnoise@create.ucsb.edu. For more details see (Website) <http://www.create.ucsb.edu>. For more information, contact Cornelia Fales, Assistant Professor, Ethnomusicology Program, UC Santa Barbara, Music Department; (Tel) 805.893.3875; (Fax) 805.893.7194; (Email) fales@music.ucsb.edu.

13th Annual Pacific Northwest Music Graduate Students' Conference

October 4-5, 2002, University of British Columbia, Vancouver, B.C. Canada

This annual conference is hosted alternately by the University of British Columbia, the University of Washington, and the University of Victoria. Graduate students from across Canada and the United States are invited to submit proposals for papers on any music related topic (including but not limited to musicology, theory and analysis, ethnomusicology and sociology, composition, philosophy and aesthetics, musical cognition and perception, etc.). Works-in-progress are welcome, as are proposals for lecture-recitals, scores, and other non-traditional formats. Presentations will be limited to 20-25 minutes for papers, 40-45 minutes for lecture recitals, followed by a short period for questions and discussion.

We are pleased to announce our keynote speaker, Dr Richard Kurth, Assistant Professor of Music Theory, University of British Columbia. Submission deadline for proposals is June 30, 2002, with notification of acceptance by August 1, 2002. Requests for information and proposals (approximately 250

words) may be submitted by email or standard mail to the following address: Geoffrey Wilson, Coordinator, Pacific Northwest Music Graduate Students' Conference 2002, c/o School of Music, University of British Columbia, 6361 Memorial Road, Vancouver, B.C., Canada V6T 1Z2: (Email) pnwmgsc2002@hotmail.com.

Edited Volume on Spontaneous Shrines and Public Death Memorializations

Jack Santino (Bowling Green State University) is putting together an edited volume on spontaneous shrines and other public death memorializations. These might include the responses to 9-11, as well as roadside crosses, celebrity memorializations (George Harrison, Princess Diana, etc.) as well as phenomena such as the gang wall memorials, the AIDS quilt, and so forth. These phenomena both commemorate particular deceased individuals and construct a materialization of the (imagined) relationship, and also take a position on or comment on a public issue such as drunk driving, police brutality, terrorism, etc. Articles and inquiries can be sent to Jack Santino, Department of Popular Culture, 108 Popular Culture Building, Bowling Green State University, Bowling Green, Ohio 43403-0226; (Fax) 419.372.2577; (Email) jacksantino@hotmail.com.

Conferences and Workshops

2nd Chicago Conference on Caucasia

May 8-11, 2002, University of Chicago

This conference comprises two sessions, one on Linguistics and another on Culture. The Linguistics Session will present papers dealing with languages presently or historically spoken in the Caucasus. For the Culture Session, there are papers dealing with all areas of the folklore, literature, art, music, ethnography, and social sciences of the peoples of the North and South Caucasus. For more information, contact Chicago Conference on Caucasia, Department of Slavic Languages & Literatures, University of Chicago, 1130 East 59th St., Chicago, IL 60637, USA; (Tel) 773.702.8033;

(Fax) 773.702.7030; (Email) slavicedepartment@uchicago.edu.

The 6th Annual Conference on Holidays, Ritual, Festival, Celebration, and Public Display

May 31-June 1, 2002, Bowling Green State University

Announcing the 6th multidisciplinary conference on Holidays, Ritual, Festival, Celebration, and Public Display, sponsored by the Bowling Green Center for Popular Culture Studies at Bowling Green State University. The conference will be held May 31-June 1, 2002, at Bowling Green State University. For more information, contact Jack Santino, Department of Popular Culture, 108 Popular Culture Building, Bowling Green State University, Bowling Green, Ohio 43403-0226; (Fax) 419.372.2577; (Email) jacksantino@hotmail.com.

The Intellectual Frontiers of Music

June 23-24, 2002, University of Aberdeen, Scotland

The place of music within the wider spectrum of disciplines is a subject of great interest. Does music engage the mind as well as the emotions, and if it does, by what means and of what experience does it increase our understanding? With electro-acoustic music and sonic art firmly established as legitimate compositional fields, this subject takes on an even more interesting turn as digital technology continues to permeate all areas of music.

Of late a number of books have been published that explore the relation of philosophy and theology to music with these questions in mind. The Music Research Group (MRG) of the University of Aberdeen has a special interest in this area of inquiry and is pleased to host a conference on the intellectual frontiers of music. Three sessions are planned in which members of the MRG will present research material: (1) The Philosophical Frontiers of Music, (2) The Theological Frontiers of Music, (3) The Technological Frontiers of Music. For more information, please visit (Website) <http://www.abdn.ac.uk/mrg/> or contact Dr David J. Smith, University Music, Powis Gate, College Bounds, Old Aberdeen, AB24 3UG, Scotland, UK; (Tel) 01224.273.790; (Email) d.j.smith@abdn.ac.uk.

7th Annual Oral History Training Workshop for the Performing Arts

July 10-14, 2002, San Francisco

San Francisco Performing Arts Library & Museum (SF PALM) and LEGACY Oral History Project present the 7th Annual Oral History Training Workshop for the Performing Arts, Wednesday-Sunday, July 10-14, 2002. Spend a week exploring San Francisco's performing arts and benefit from the premiere training program in oral history methods devoted to preservation of dance, music and theater. SF PALM and LEGACY will host the training workshop at PALM's new facility in the San Francisco Civic Center. Formerly focused on oral history for dance, this summer's workshop expands its outreach to music, theater and all performing arts disciplines.

The workshop offers training in oral history methods as they apply directly to documenting the performing arts, with explicit attention to non-verbal communication in oral history interviewing. Training includes in-depth seminars covering general issues in project design, legal and ethical issues, equipment and supplies, practice in interviewing techniques, transcription and editing, and consulting on completing research oral history documents according to the formats and standards of the Regional Oral History Office at University of California's Bancroft Library in Berkeley.

Participation is open to performers and educators in all disciplines, librarians, archivists, writers and critics, historians, sociologists, and anthropologists interested in refining their fieldwork methods, and members of the general public who want to help preserve the rich and diverse, but ephemeral heritage of the performing arts.

LEGACY Project Director Jeff Friedman leads all seminars. Friedman is founder and project director of LEGACY. Since 1988, LEGACY has been the largest comprehensive oral history project for the performing arts outside of New York Public Library's Dance Collection oral history program. He received his training from staff at UC Berkeley's Regional Oral History Office, advanced seminars with oral historian Charles Morrissey at Norwich College, Vermont, and with San Francisco's Holocaust Oral History Project. He is currently Jacob Javits Fellow and PhD candidate in the

Dance History and Theory program at the University of California, Riverside.

Location. SF PALM's new facility at the War Memorial Veteran's Building located at the San Francisco Civic Center, 401 Van Ness Ave., Room 402.

Schedule. July 10, 7:30-9:00 pm: Orientation and introductory remarks, plus a guided library; July 11-13, 9:00 am-12:00 noon and 1:00-4:00 pm: Seminars; July 14, 10:30 am-12:00 noon: Closing session.

Accommodations are available for four nights at a group discount rate with a nearby pension-style accommodation in San Francisco, located on Market Street, four blocks to SF PALM. Rooms range from small but clean doubles or singles with separate bath facilities to rooms with private baths. Additional accommodations nearby or convenient to local transportation are available. PALM is on all major transportation routes to downtown shopping, theater, and museum districts, outlying neighborhoods and the East Bay by BART and MUNI lines, including subway and bus service, and the historic above-ground trolley lines to the new San Francisco Giants baseball park and Pier 39 amusement center. Connections to ferry service traveling to Sausalito and East Bay also available. The Civic Center also includes the 900-seat Herbst Theater, The War Memorial Opera House, Davies Symphony Hall, the new Asian Art Museum, the Bill Graham Convention Hall, and the New Main facility of the San Francisco Public Library. A wide range of restaurants and shopping is available at the Civic Center.

For more information and registration materials, contact LEGACY's Program Manager Alyson Belcher at (Tel) 415.255.4800, ext. 823; (Email) alysonb@sfpalm.org. For more information on LEGACY's mission, collection materials and program activities, please visit (Website) www.sfpalm.org, and click on programs for LEGACY.

114th Annual Meeting of the American Folklore Society

October 16-20, 2002, Rochester, New York

The American Folklore Society (AFS) will hold its 114th annual meeting on October 16-20, 2002, in Rochester, New York. The theme for the meeting is "Image, Object and Processes of Docu-

mentation.” This theme, on which meeting presentations are encouraged but not required, addresses issues of interest to every discipline of the humanities, social sciences, and arts involved with objects and images. We view “object” broadly to include sound media as well as material culture, photography, and moving images. New technologies are altering the status of objects as they facilitate new ways of imaging, raising challenging issues about the materiality of things in a digital age.

For folklore as well as other disciplines, documentation creates objects for research and preservation and shapes interactions with the communities that are documented. Responses to the catastrophic events of September 11, 2001, underscored the significance of documentation and posed issues about when—and whether—it is appropriate to engage in documentation.

The 2002 AFS annual meeting will engage with these current concerns, while addressing issues relating to processes, ethics, and approaches to documentation: the production and study of objects, and imagery of communities, objects, and tradition bearers. AFS invites presenters from any discipline to prepare presentations and organize sessions about these topics, or about any other subject related to folklore.

Partnership and collaboration in the production of knowledge will continue to be emphasized at the Rochester meeting, continuing the highly successful theme of the 2001 annual meeting in Anchorage. Session organizers have been encouraged to include community scholars, tradition bearers, and colleagues from other disciplines as session participants.

Native American scholars will participate extensively in the meeting. We will present extraordinary traditional Haudenosaunee (Iroquois) craftspeople, including beadworkers and basketmakers, in a traditional marketplace. Scholars of deaf culture and deaf storytellers will take part in sessions examining deaf culture, also involving members of Rochester’s substantial deaf population.

Rochester, “The World’s Image Center,” is an especially congenial site for presentations about any aspect of visual culture, including photography, material culture, film and video. The meeting will include probative visits to museums, including George Eastman House

and the Strong Museum, enabling participants to view collections related to folklore as they interact with curators. We are also scheduling digitization workshops that will provide opportunities to learn about technology of great value for field research, web sites, and archiving.

The AFS meeting this year will also include presentations of traditional arts and artists from Upstate New York, including a square dance with regional callers, performances by ethnic and regional performing artists during the meeting, and a Macedonian church hall banquet. Pre-conference tours will visit Niagara Falls, Native American sites, vineyards and orchards, the Erie Canal, industrial heritage sites, vernacular cobblestone architecture near Lake Ontario, the homes and burial sites of Susan B. Anthony and Frederick Douglass, and historic sites associated with the women’s movement, the Underground Railroad, and the Church of Jesus Christ of Latter-Day Saints. For more information, please visit www.afsnet.org.

15th Annual International Folk Alliance Conference

February 6-9, 2003, Nashville, TN

Applications are now being accepted for program proposals and showcasing at the 15th Annual Folk Alliance Conference in Nashville. The postmark deadline is May 31, 2002. For more information, please visit (Website) <http://www.folk.org/>.

2002 Music Library Association Elections and Awards

By Alan Karass, MLA Publicity Officer, Music Librarian, College of the Holy Cross

Elections. Laura Dankner, Vice-President/President-Elect (Assoc. Professor/Music Librarian, Loyola University); Michael Colby, Recording Secretary (Music Librarian, Univ. of California-Davis); Members-at-Large: Joe Boonin (Head Librarian, Recorded Sound & Moving Image Circulating Collection, NY Public Library for the Performing Arts), Virginia Danielson (Richard F.

French Librarian, Loeb Music Library, Harvard University), Alan Green (Head, Ohio State Univ. Music/Dance Library).

Vincent H. Duckles Award for the best book-length bibliography or research tool in music published in 2000: Robert Shay and Robert Thompson, *Purcell Manuscripts: The Principal Musical Sources* (Cambridge: Cambridge University Press, 2000).

Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature published in 2000: A. Ralph Papakhian, “Cataloging’ in Music Librarianship at the Turn of the Century,” *Notes* 56-3 (March 2000): 581-590.

Eva Judd O’Meara Award for the best review published in the organization’s journal, *Notes*, in 2000: Richard Kramer, review of “Skizzen by Wolfgang Amadeus Mozart, vorgelegt von Ulrich Konrad (Neue Ausgabe sämtliche Werke, Ser. X: Supplement; Werkgruppe 30; Studien, Skizzen, Entwürfe, Fragmente, Varia, Bd. 3); and Concerto for Horn and Orchestra in E-flat Major, K. 370b – K. 371, by Wolfgang Amadé Mozart: A Facsimile Reconstruction of the Autograph Sources (London: Boosey & Hawkes, 1997).” *Notes* 57-1 (September 2000): 188-193.

Dena Epstein Award created to support research in archives or libraries internationally on any aspect of American Music: Clemens Gresser (Doctoral student, University of Southampton, England). Award granted to study the New York School composers (Earle Browne, John Cage, Morton Feldman, and Christian Wolff) from 1950-1970 and look specifically at the performance of the music. This research will be incorporated into his PhD dissertation, *American Experimental Music (1950-1970): Changing the Relationships between Composers, Performers, and the Audience*. Robert Haskins (Doctoral student, Eastman School of Music). Award granted to support research on the compositional processes involved in John Cage’s “Number Pieces.” In particular, Mr. Haskins will examine the role that pitch plays in these compositions. Research accomplished through this grant will become part of his PhD dissertation entitled *An Anarchic Society of Sounds: The Number Pieces of John Cage*.

Kevin Freeman Travel Grant for travel and hotel expenses to attend the Music

Library Association's annual meeting. The applicant must be a member of the Music Library Association and either be in the first three years of his/her professional career, a graduate library school student (by the time of the conference in February 2003), aspiring to become a music librarian, or a recent graduate (within one year of degree) of a graduate program in librarianship who is seeking a professional position as a music librarian: Alicia Hansen (Loyola University) and Michael Duffy (Northwestern University).

Gerboth Award for members of MLA who are in the first five years of their professional library careers, to assist research-in-progress in music or music librarianship: John Anderies (Music Librarian, Haverford College). The goal of Mr Anderies's project is to bring together music information objects (e.g. audio, score, text) in a digital library environment so that music faculty and students of the three small colleges of the Tri-Co consortium (Bryn Mawr, Haverford and Swarthmore Colleges) would have local and remote access to a core digital music repertoire. Mr Anderies proposes a model whereby a core music collection is identified for digitization with input from music librarians and music faculty working in a consortial academic environment. Additionally, digital production and delivery software might be evaluated for use locally, in combination with utilizing local systems or computer-programming staff, in order to digitize the content of various music formats and connect them digitally in an interface that allows for concurrent use of various music objects.

For more information on the awards, the recipients, next year's awards and the Music Library Association, please visit (Website) www.musiclibraryassoc.org or contact Alan Karass, Music Librarian, College of the Holy Cross, MLA Publicity Officer, 1 College St., P.O. 151A, Worcester, MA 01610; (Tel) 508.793.2295; (Fax) 508.793.3030; (Email) akarass@holycross.edu.

Traditional Music in England: A project sponsored by the Heritage Lottery Fund

By Janet Topp Fargion, Curator, International Music Collection, British Library National Sound Archive

Folk songs, sea shanties, and children's rhymes are an integral part of Britain's heritage, performed throughout the land from the Last Night of the Proms to the local school and pub. In the Traditional Music in England project about 1,500 hours of recordings of these are being made available to the public thanks to a grant from the Heritage Lottery Fund. The collections being drawn in come from all regions of England from Yorkshire to Dorset; they represent a broad range of traditions and genres, from songs and children's games to folktales; they document customs such as May Day celebrations, and concerns of travelling communities; they include performances and interviews with musicians who have since passed away; and they represent over half a century of work, documenting traditions that date back several generations. As such the recordings have regional, national and historic significance. Currently in private hands, the recordings are being brought together in one archive, safeguarding them and making them widely accessible for enjoyment and broad educational purposes.

The project aims to increase the study, understanding, and enjoyment of English traditional music. The project started in June 2001 and will take two years to complete. Under the general leadership of International Music Collection curator, Dr Janet Topp Fargion, Andrew King and Clare Gilliam have been appointed to carry out the work. Visit the project website at (Website) http://www.bl.uk/collections/sound-archive/traditional_music.html for further details on audio tracks, project description and rationale, project background, Bright Golden Store: A background to English traditional music recording, collections already processed or in progress, tips for searching on CADENSA, Links, and other information. For more information, contact Dr Janet Topp Fargion, Curator, International Music Collection, British Library

National Sound Archive, 96 Euston Road, London NW1 2DB; (Tel) 020.7412.7427; (Fax) 020.7412.7441; (Email) janet.topp-fargion@bl.uk; (Website) <http://www.bl.uk/collections/sound-archive>.

BFE@Emory

The British Forum for Ethnomusicology (BFE) announces a new US membership account administered by Tong Soon Lee at Emory University, Atlanta, Georgia. With immediate effect, you may join or renew your membership with BFE by sending a check in US\$ made payable to "Tong Soon Lee" and indicating "BFE membership" at the bottom of the check.

Membership Fees (US\$ per year)

Individual	\$37 (2002-5)
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Institutional	\$64 (2002)
	\$80 (2003-5)
3-yr membership	\$100 (2003-5)
Airmail supp.	\$10 (2002)
	\$12 (2003-5)

As a special offer, volumes 7 (1998), 8 (1999), 9/1 (special issue on Brazilian music) and 9/2 (2000) of the *British Journal of Ethnomusicology* (BJE) are on sale for \$20 per issue with subscription.

For subscription and back issue enquiries, please contact Tong Soon Lee, Emory University, Department of Music, 1804 North Decatur Road, Atlanta, GA 30322. (Tel) 404.712.9481; (Fax) 404.712.0074; (Email) tslee@emory.edu.

Conferences Calendar

May 2002

- 4 Annual Meeting of the Northeast Chapter of the Society for Ethnomusicology (NECSEM). Boston College, Boston, MA. For more information contact Jerry Cadden at (Tel) 617-552-4786; (Email) cadden@bc.edu, or visit (Website) <http://web.mit.edu/tgriffin/necsem/>.

July 2002

- 24-31 ICTM Study Group on Ethnochoreology (22nd Symposium), Szeged, Hungary. For more information, visit (Website) <http://www.ethnomusic.ucla.edu/ICTM>.

Encounters in Ethnomusicology: A Memoir

by

BRUNO NETTL

Ethnomusicologist Bruno Nettl highlights the social and intellectual influences that shaped his world view and discusses how the study of music within its societal contexts has changed since the turn of the century. Those concerned with the elements that form the basis for the study of ethnomusicology and the role of the ethnomusicologist will find this conceptual memoir intriguing as the author chronicles his life as a scholar from his birth in Prague, his emigration to the U.S., and his adventures in the field, collecting data and developing professionally within an academic environment.

This is Nettl's story of what it was like to participate in the development of ethnomusicology as a student, teacher, fieldworker, author, editor, advisor, and often just as an observer, for half a century.

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- 26-29 8th International CHIME Conference. Sheffield, UK. For more information, contact Dr Jonathan Stock, Department of Music, University of Sheffield, 38 Taptonville Road, Sheffield S10 5BR, England, UK; (Tel) +44.114.222.0483; (Fax) +44.114.266.8053; (Email) j.p.j.stock@sheffield.ac.uk and visit (Website) <http://www.shf.ac.uk/uni/academic/I-M/mus/staff/js/chime.html>.

August 2002

- 1-7 International Musicological Society 17th International Congress. Leuven, Belgium. For more information, please visit (Website) www.imsonline.ch.
- 14-18 ICTM Study Group on Folk Musical Instruments. Falun, Sweden. For more information, visit (Website) <http://www.ethnomusic.ucla.edu/ICTM>.

Curricular Values

If you have been an SEM member for a while, you know how valuable your membership and participation in the Society can be to your professional development. Consider, then, the many ways in which SEM membership can be of value to your students. First and foremost, SEM membership and conference participation brings students into a vital network of scholars who will aid their professional development in direct and indirect ways. In addition to our international meeting in the fall, the meetings of SEM's various regional chapters are an excellent way for undergraduates and graduates to get to know others who will share or challenge their interests and ideas. Secondly, our journal, *Ethnomusicology*, gives students the most current research in the field. Some professors are now using current issues of our journal as one of their primary course textbooks. Getting students to discuss and analyze the very latest research in the field are excellent ways to help them engage the issues and the history of our discipline. At \$30 for students, a membership is likely to cost less than many of the books on your course list. The newsletter and the website are also extremely important sources of grant and job announcements. Students who pay attention to trends in the job market in the years before they finish are likely to be better prepared once they actually begin applying for jobs. Finally, the newly revised, *Field Manual for Documentation, Fieldwork and Preservation for Ethnomusicologists*, makes an excellent text for courses that deal with ethnographic methods, archiving, and ethics. You or your bookstore can order copies directly from the SEM Business Office. So if you have not done so already, consider encouraging your students to join and utilize the curricular value of an SEM membership.

25-31 ICTM Study Group on Music and Minorities. Lublin, Poland. For more information, visit (Website) <http://www.ethnomusic.ucla.edu/ICTM>.

September 2002

25-29 18th European Seminar in Ethnomusicology. Vilnius and Druskininkai, Lithuania. For more information, contact Associate Professor Dr Rimantas Astrauskas, Ethnomusicology Department, Lithuanian Academy of Music, Gedimino pr. 42, LT-2600 Vilnius, Lithuania; (Tel) 370.2.711.106; (Fax) 370.2.220.093; (Email) astram@delfi.lt.

26-29 45th Annual Meeting of the College Music Society. Hyatt Regency Crown Center Hotel, Kansas City, Missouri. For more information, visit (Website) <http://www.music.org/ProfActiv/Conf/Ann/2002/kchome.html>.

October 2002

16-20 Annual Meeting of the American Folklore Society. Hyatt Regency, Rochester, New York.

For more information, visit (Website) <http://afsnet.org/annualmeet/>.

24-27 47th Annual Meeting of the Society for Ethnomusicology. YMCA, Rockies Estes Park Center, Colorado (Preconference on October 23). For more information, visit (Website) <http://ethnomusicology.org>.

Oct 31-Nov 3, 2002

Annual Meeting of the American Musicological Society. Hyatt Regency Hotel, Columbus, Ohio (jointly with the Society for Music Theory). For more information, visit (AMS Website) <http://www.ams-net.org/annual.html> and (SMT Website) <http://boethius.music.ucsb.edu/smt-list/smithome.html>.

November 2002

20-24 101st Annual Meeting of the American Anthropological Association. Hyatt Regency, New Orleans, LA. For more information, visit (Website) <http://www.aaanet.org/mtgs/mtgs.htm>

March 2003

27-30 Association for Asian Studies. New York Hilton, New York, NY. For more information, visit (Website) <http://www.aasianst.org/annmtg.htm>.

July 2003

15-22 37th World Conference of the International Council for Traditional Music (ICTM). Fuzhou & Quanzhou, China. For more information, visit (Website) <http://www.ethnomusic.ucla.edu/ICTM>.

October 2003

1-5 Annual Meeting of the Society for Ethnomusicology (joint meeting with the College Music Society). Hotel Intercontinental, Miami, Florida. For more information, visit (Website) <http://ethnomusicology.org>.

8-12 Annual Meeting of the American Folklore Society. Hyatt Regency, Albuquerque, NM. For more information, visit (Website) <http://afsnet.org/annualmeet/>.

SEM Newsletter

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