OK, let’s face it—over the past few years, our annual meeting/mating ritual, Body Meets the Board, where the Board and the general membership come together (usually over a dinner hour) to ask questions, raise issues, and air problems, has not been working. Finding an audience has been getting harder and harder. Occasionally, to provide a quorum, people have been rounded up at the last minute as ringers . . . . Last year, at Estes Park, only two people showed up (and even one Board member was missing)!

Perhaps the topics we selected for discussion have been too ho-hum? Perhaps dinner with a friend or prospective employer was more important? Perhaps, in this age of instant communication, this meeting has outlived its usefulness?

Last Spring the Board decided it was time to try something new. Starting this Fall we will sponsor a “President’s Roundtable,” where three or four members selected by the Board will discuss an important issue that is of major concern to our members.

We have chosen the topic, “The SEM and Political Advocacy,” for our first Roundtable. Each speaker will have

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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 (1995-1998), 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.

Published

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
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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 sponsor-ship letter with dues ($35) and postage (either $10 Surface rate or $25 airmail) to the SEM Business Office.

Ethnomusicology: Back Issues

The Society’s journal, Ethnomusicology, is currently published three times a year. Back issues are available through the SEM Business Office, 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.

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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.

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

Additional charges apply to non-camera-ready materials.

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)

EtnoForum, a.k.a. ERD (inactive)
Archive at: http://www.inform.umd.edu/EdRes/ReadingRoom/Newsletters/EthnoMusicology/

SEM Chapter Websites

Mid-Atlantic Chapter
http://www.columbia.edu/~py19

Mid-West Chapter
http://www.wku.edu/midwestsem/

Northeast Chapter
http://web.mit.edu/tgriffin/necsem/

Southwest Chapter
http://www.u.arizona.edu/~stuman/SEMSW/SEMSWHome.html

Southern California Chapter
http://www.ucr.edu/ethnomus/semssc.html

Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/~cma/SEM/SEMSEC02.htm

Ethnomusicology Sites

American Folklife Center
http://lcweb.loc.gov/folklife/

British Forum for Ethnomusicology
http://www.shef.ac.uk/uni/academic/l-m/mus/staff/jw/BFE.html

British Library National Sound Archive
International Music Collection: http://www.bl.uk/collections/sound-archive/imc.html
Catalogue: http://cadensa.bl.uk

International Council for Traditional Music
http://www.ethnomusic.ucla.edu/ICTM

Iranian Musicology Group
http://groups.yahoo.com/group/iranian_musicology

Musical Semiology Seminar of Mexico City
http://www.semiomusical.unam.mx

Society for American Music
www.American-Music.org

Société Française d’Ethnomusicologie (French Society for Ethnomusicology)
http://ethnomusicologie.free.fr

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive

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SEM Soundbyte

tirement; organizing, developing, and teaching music courses via technology; music, memory, and nostalgia; ethno-

timberland of historical musicologi-

The President will act as moderator.

There have been some precedents for this kind of President’s session. The now-famous “Logistics” panel, for ex-

ample, where we debated the pros and cons of the SEM logo and its many incarnations was set up by former Presi-

dent, Kay Kaufman Shelemay, and there have been others like this in the past. But, Body Meets the Board has con-

tinued on, despite these innovations, getting smaller and smaller with each pass-

ing year.

This new version of the President’s Roundtable will take the place of Body Meets the Board. It will be scheduled
during regular conference hours against other panels, and will be structured just
like any other session (three or four

presenters and a moderator/discussant), with plenty of time for questions at the

end. What makes it somewhat different

from a regular panel, however, is that

the topic and presenters will be selected

by the Board and position statements

will not be vetted by the Program Com-

mittee.

Now, if any of you are already get-

ting nostalgic for Body Meets the Board,

remember that the Body already meets

the Board during the annual Business

Meeting and any problems, questions,
or items for discussion can still be raised

there. And you can always contact any

member of the Board at any time with

your concerns or questions.

If any of you wish to propose a topic
to discuss on a President’s Roundtable,

just let us know and we will consider it.

And, if this doesn’t work, we can always
go back to the good old days.

Hope your summer has been going

well. See you all soon in Miami!

Miami 2003

Continued from page 1

of topics, concepts, and issues, such as

music from Miami as a cultural cross-

roads; composers, performers, music,
dance, and other musical occasions from

around the world; teaching music theory

from a multi-cultural perspective; how
to succeed in the musical academic

world, from interviewing through re-
sity, Florida Atlantic University, and the University of Miami.

After the tour, you can join a special outing for a Haitian dinner and musical performance on Wednesday, October 1. Experience a taste of the Haitian diaspora in Miami by joining this unique group excursion for an evening of art, food, and music. Your first stop will be the colorful Taptap-Haitian Creole Restaurant—a fixture of Haitian cuisine in Miami Beach. Surrounded by striking murals painted by local artists, you will dine with friends on traditional Haitian specialties from entrees like conch (lanbi kreyoil), grilled fish, barbecued chicken (poul boukannen), seasoned fried pork chunks (griyo), and side preparations of plantains, rice and beans. Served family style, your meal will also include a mango-green salad and malanga fritter. A tasty vegetarian entrée is also available. The restaurant boasts a bar (drinks and dessert not included in meal prices) offering among their wide selection many tropical, fresh squeezed fruit juices and punches, Barbancourt rum, Prestige beer, and kola. Fresh baked desserts and sorbets may be ordered off the menu, along with a special roast of coffee from the Jakmel region of southern Haiti. Following dinner at 8 p.m., we will proceed to a lively concert of Haitian singing, drumming, and dancing at the Jakmel Art Gallery, Culture Center, and Caribbean Backyard, home of Papa Loko and Loa Mistik. Admission to the gallery is included, and you are invited at your leisure to peruse the holdings which include paintings, iron work, and wooden sculptures by Haitian artists. In the courtyard, Jude Tegenus will head a battery of drums and singers performing a variety of Vodou music, interspersed with folk songs accompanied by guitar. After the chartered bus departs at 10:30 pm, taxi service will be available for those wishing to dance on into the early morning hours.

If you are interested in jazz, the conference includes a special half-day workshop on Wednesday, October 1 that will examine the successes and challenges of integrating and teaching jazz and improvisation in undergraduate music degree programs. The pre-conference theme, “Are We Really In The Mix? Integrating Jazz & Improvisation into Music Degree Programs,” will be addressed in four separate sessions including a keynote address & panel discussion, lecture demonstration, an interactive breakout session (two sessions to run concurrently), and a brief closing general session.

More information and registration for the conference and special events can be found on the conference website at (Website) http://www.iuconferences.indiana.edu/sem2003.

Judith O. Becker
Continued from page 1
all three of her academic degrees from UM but she has also taught there since 1985. She is Professor of Musicology/Ethnomusicology and was named Glenn McGeoch Collegiate Professor of Musicology in 2000. She is known as an insightful mentor and has drawn graduate students from far beyond her regional specialization; she received the first-ever John D’Arms Distinguished Graduate Mentoring Award in 1995 after being nominated by her past and present students. She is currently the Director of the Center for Southeast Asian Studies at the University of Michigan.

Becker’s collaborations with her husband, the linguist A. L. Becker, are a model for interdisciplinary partnerships. Several generations of graduate students in ethnomusicology, anthropology, and linguistics at UM benefited from studying with both of “the Beckers,” inspired by their attention to language, performance, and to language-as-performance as part of their distinctive intellectual imprint.

Becker’s pathway into ethnomusicology was unusual. From 1958 to 1961, Becker lived in Burma after her husband received a Fulbright fellowship to teach English in the Shan highlands. Newly married and a recent college graduate with a degree in piano performance, Becker suddenly found herself four hundred miles from the nearest piano, so she studied the Burmese harp. She describes the experience of living in Burma as “life-changing”: it was her first exposure to another culture and to a non-western musical system. She came back from to the U.S. with the keen desire to learn more about Southeast Asian musics. She began graduate study at UM in Southeast Asian Studies and also studied ethnomusicology with William Malm, who had been hired as the first ethnomusicologist in the Department of Musicology; she and Mark Slobin were Malm’s first graduate students. While she was still working on her master’s degree, UM bought a Javanese gamelan and Malm asked her to direct it. The university brought in Harjo Susilo from UCLA and Becker studied intensively with him, learning enough to lead the ensemble. After finishing her M.A. in 1968 (with a thesis on the Burmese harp), Becker enrolled in the UM doc-
toral program in Southeast Asian Studies, and she and her husband went to Java in 1969 after he received a Ford Foundation fellowship. She spent two years doing dissertation research in central Java, studying the practice, theory, and history of gamelan music. She eventually published a revised version of her dissertation as her first book, titled Traditional Music in Modern Java: Gamelan in a Changing Society (University Press of Hawaii, 1980). As the title suggests, the book addresses gamelan not as a museum piece or as a bastion of traditionality but as a musical practice that absorbs, reflects, and generates Javanese ideas of modernity and nationalism. Ranging between close examinations of musical works and music theory, Becker offered detailed life histories of several notable musicians and a nuanced consideration of the very nature of musical innovation and its relationship to cultural and political change, thus opening the way for a new kind of scholarship on gamelan music.

In the years around the publication of her first book, Becker wrote two of her most well-known essays, both focused on the relationships between Javanese musical structures and cultural worldview. “A Musical Icon: Power and Meaning in Javanese Gamelan Music,” published in The Sign in Music and Literature, ed. Wendy Steiner (University of Texas Press, 1981) and “Time and Tune in Java,” in The Imagination of Reality: Essays in Southeast Asian Coherence Systems, ed. by A.L. Becker and Aram Yengoyan (Ablex Publishing Company, 1979), exemplified her efforts to show how musical structures were both reflective and generative of the deepest cultural understandings of the world. Profoundly influenced by the work of Clifford Geertz, she focused on methodologies for theorizing the cultural coherence and particularity of gamelan music, and these two articles have been influential in disciplines far beyond ethnomusicology.

Although she is arguably best known for her interpretive work, Becker oversaw a massive translation project in the 1980s that brought a large number of primary written works on Javanese gamelan into English. The resulting three-volume work, Karawitan: Source Readings in Javanese Gamelan and Vocal Music, edited by Judith Becker and Alan Feinstein (1984, 1987, 1988), remains a scholarly monument.

Increasingly interested in the sedimented, imbricated ritual histories of gamelan music and their implications for Javanese cultural coherence, she immersed herself in esoteric historical texts and offered a daring, speculative ritual history of central Javanese gamelan, positing a Tantric Buddhist symbolic base that has become interpolated with other beliefs and practices over the centuries. In Gamelan Stories: Tantrism, Islam and Aesthetics in Central Java (Arizona State University Press, 1993; revised edition, in press), Becker drew on etymological evidence, art history, aesthetic theory, oral history, and court dance choreography. She outlined multiple Javanese explanations for the aesthetic and spiritual bases of gamelan music and posited the presence of both Tantric Buddhist and Sufi belief in contemporary theories of musical meaning and function.

Gamelan Stories also paved the way for her current work. Becker has done research on music and trance since the mid-1980s and Gamelan Stories traced Javanese theories of trance and meditation through both Buddhism and Islam. In the mid-1990s, Becker embarked on an ambitious comparative project to examine the relationship between trance and music in several very different musical traditions, from the Sufis of north India, to Balinese trancers, to Sri Lanka, American Pentecostals. She views this research as an extension of her earlier work on cultural coherence, but draws on a wider array of critical tools. Delving deeply into neuroscience, Becker is now focused on the relationships between culture and biology, and she works within the framework of biological phenomenology in her forthcoming book, Deep Listeners: Music, Emotion and Trancing. As she puts it (in the prospectus for her book),

While the sciences of biology and neuroscience are central to explaining the phenomenon of trancing, trance as inner experience cannot be understood entirely within a scientific framework. Phenomenological issues such as trance as a special kind of subjectivity are addressed here. My object is to ‘save the phenomenon’ and to make trancing both legitimate and comprehensible within a secular humanistic framework while acknowledging the special gnostic of trancing that cannot and need not be explained.

Never afraid to take intellectual chances, Becker is now working at the crossroads of the sciences and the humanities. Her work is still unquestionably that of an ethnomusicologist. Always succinct, considered, and carefully researched, her work has matured in significant and striking ways. Her research trajectory has taken her from in-depth ethnographic work to a fascination with the workings of the autonomous nervous system (ANS) and its role in, for, and through culture. This year’s Seeger lecture will address some of the very deepest relationships between music, culture, and the human body.

**SEM 2005, Atlanta**

**By Bruno Nettl, Program Committee Co-chair**

The SEM meeting of 2005, to be held in Atlanta, Georgia, will mark the 50th anniversary of the founding of the Society for Ethnomusicology, which took place in Boston on November 18, 1955. Judith McCulloh and Bruno Nettl have been appointed co-chairs of the Program Committee, with Nettl particularly responsible for the part of the program that celebrates the founding of the Society and its history, along with associated subject matter such as the history of the field of ethnomusicology and its relationship to other disciplines.

Appropriate announcements and calls for papers will be forthcoming later. But while serious attention will be paid to matters of history and scholarship, a session (perhaps an evening) of entertainment involving the founding and history of SEM is also contemplated. We seek submissions of songs, poems, skits, other musical, literary, and dramatic genres, orations, choruses—and who knows, even operas and oratorios—to provide humorous, sentimental, hysterical, or spectacular representations of where we came from and how we got here (all of this broadly defined). We make this announcement early in order to give members time to engage in this special kind of creativity. Submissions (i.e., descriptions or plans, or finished products—confidentiality is guaranteed) may be sent to Bruno Nettl (Email) b-nettl@uiuc.edu any time until the spring of 2005. We look forward to hearing from you!
The Asia Pacific Performance Exchange (APPEX) is an international artists residency program that promotes cross-cultural dialogue and interdisciplinary exploration; develops rigorous strategies for art making that reflect the nuances of cultural differences; and fosters new ways to create, combine, and interpret artistic expressions.

APPEX is a six-week intensive residency. For five days a week, artists will engage in all-day master classes, studio workshops, experimentation, and collaborative projects. On weekends and evenings, participants will be introduced to the vibrant arts and culture context of the host city through specially planned field trips and concerts. Each Fellow will be provided with travel expenses, shared accommodations, and meals for the duration of the residency.

Who should apply? Traditional and contemporary performing artists from Asia and the United States are invited to apply. Special care will be given in the selection process to ensure a balance across disciplines. Artists who are active in the community as educators, artistic directors, and cultural workers are encouraged to apply.

APPEX 2004 and 2006 are made possible by a grant from the U.S. Department of State Bureau of Educational and Cultural Affairs, and the Ford Foundation. For application information, contact (Tel) 310.206.1335; (Fax) 310.825.5152; (Email) cip@arts.ucla.edu; or visit (Website) www.was.ucla.edu/cip/appex.

**Grants & Fellowships**

**International Dissertation Field Research Fellowships (IDRF)**

Dissertation Fellowships for the Humanities and Social Sciences

The Social Science Research Council and the American Council of Learned Societies are pleased to announce the 2004 competition of the IDRF program, which is designed to support distinguished graduate students in the humanities and social sciences conducting dissertation field research in all areas and regions of the world. 50 fellowships of up to $20,000 will be awarded in the year 2004 with funds provided by the Andrew W. Mellon Foundation.

The IDRF program is committed to scholarship that advances knowledge about cultures, societies, aesthetics, economies and/or politics outside the United States. The program promotes work that is relevant to a particular discipline while resonating across other fields and area specializations.

The program is open to full-time graduate students in the humanities and social sciences—regardless of citizenship—enrolled in doctoral programs in the United States.

Applicants must have completed all Ph.D. requirements except the fieldwork component by the time the fellowship begins or by December 2004, whichever comes first. Fellowships will provide support for 9 to 12 months in the field, plus travel expenses. The fellowship must be held for a single continuous period within the 18 months between July 2004 and December 2005.

Applications must be received by November 10, 2003. Please note that application procedures have changed. For further information, visit (Website) http://www.ssrc.org/programs/idrf or contact IDRF program staff at (Email) idrf@ssrc.org.

The IDRF would like to encourage ethnomusicologists to apply to the program. An IDRF representative will be available at the 2003 SEM Annual Meeting in Miami to answer questions from interested students.

**Alvin J. Johnson AMS 50 Dissertation Fellowships**

The American Musicological Society holds an annual competition for Dissertation-Year Fellowships. Anyone 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 is eligible to apply. 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. AMS Fellowships will be awarded solely on the basis of academic merit. Winners will receive a 12-month stipend, currently set at $14,000 and Fellowships are intended for full-time study. Deadline: January 15, 2004. For more information and application forms visit (Website) http://www.ams-net.org/awards.html.

**National Humanities Center Fellowships 2004-2005**

The National Humanities Center offers 40 residential fellowships for advanced study at the Research Triangle Park of North Carolina. Applicants must hold doctorate or have equivalent scholarly credentials, and a record of publication is expected. Both senior and younger scholars are eligible for fellowships, but the latter should be engaged in research other than the revision of a doctoral dissertation. Fellowships are for the academic year (September through May). Scholars from any nation and humanistically inclined individuals from the natural and social sciences, the arts, the professions, and public life, as well as from all fields of the humanities, are eligible. Most of the Center’s fellowships are unrestricted. The following designated awards, however, are available for the academic year 2004-05: 3 fellowships for scholars in any humanistic field whose research concerns religion or theology; 3 fellowships for young scholars (up to 10 years beyond receipt of doctorate) in literary studies; a fellowship in art history or visual culture; a fellowship for French history or culture; a fellowship in Asian Studies. Deadline: October 15, 2003. Forms and instructions may be obtained from (Website) http://www.nhc.rtp.nc.us.
Applied Ethnomusicology Section Display Table in Miami Seeks Submissions

The SEM Applied Ethnomusicology Section will host a table in the display area (as we did at Estes Park in 2002). All SEM members involved in applied or public sector work who wish to exhibit information or publications are welcome to place their wears there. If you have brochures, audio visual and print publications to display, contact (Email) tvanburen@ctmd.org. Please send a specific description of what you would like to display and your contact information so that we can assure that there will be enough space for everyone. If you are selling your publications, plan to spend some time at the table as well.

Ethnomusicology in the Schools: Miami 2003

All members of CMS and SEM are invited to join the SEM Education Section as it takes its annual “Ethnomusicology in the Schools” outreach project into the Miami—Dade County Schools during the joint conference in Miami: volunteer to teach at least one class at a public school while at the conference! Volunteers may teach at any level—K-12—and in any facet of the music curriculum: general, band, orchestra, and chorus. In the past, SEM Education Section volunteers have taught Chinese luogu music in concert band, Latino dances for elementary school children, music reading for elementary keyboard class, and much more. Share your special expertise with a very excited and eager audience! This outreach project has brought school children into contact with culture-bearers, authors of major teaching texts, and specialists in all areas of world musics.

As a result of past projects, some participants have developed long-term professional relationships with schools and individual teachers in addition to establishing curricular partnerships as an ongoing consultant for the school. In other cases, several host teachers have entered graduate study with the SEM volunteer. Volunteer contributions have had a significant impact on the musical lives of both the children and host teachers.

The Miami-Dade County Schools have been asked to provide transportation to and from the host school. In the event transportation plans go awry, several Education Section members will have cars in Miami to help in this area to facilitate participation in the Project. The Section’s local liaison will match volunteers with a host school and teacher.

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Center for Popular Music Receives Grant to Digitize Broadsides

The Center for Popular Music at Middle Tennessee State University has received a grant of $46,636 from the National Endowment for the Humanities to support the cataloging and digitization of the Kenneth S. Goldstein Collection of American Song Broadsides. The Goldstein Collection, acquired by the Center in 1994, consists of approximately 3,300 broadsides, and is one of the largest such collections in the country. Song broadsides (sometimes called “song sheets”) were a common and inexpensive medium through which popular songs and ballads were commercially disseminated from the sixteenth through the early twentieth centuries. Broadsides normally contained only lyrics, as simple text was much easier and cheaper to typeset and print than was musical notation, according to Paul Wells, the director of the Center for Popular Music. “They were sold to people who were not affluent enough to own a piano or who were not musically literate,” Wells said. “Broadsides offer a window into the musical tastes of a different class of people than those who were buying sheet music of the same period.” Most of the items in the Goldstein collection date from the nineteenth century.

Numerous older traditional ballads were printed in broadside form, as were contemporary narrative songs that documented natural disasters, battles, political events, tragic accidents, and other aspects of daily life. Because much of the song material printed on broadsides was topical in nature, they provide source materials not only for the examination of the creation and consumption of popular song in the United States, but for research into a broad spectrum of American culture. They are of interest to scholars in many disciplines including folklore, musicology, social and cultural history, popular culture, and sociology.

The Goldstein collection was put together over a period of eight to ten years through some very active, aggressive collecting on the part of the late Kenneth Goldstein, one of the country’s leading folklorists. Goldstein headed...
the program in folklore at the University of Pennsylvania for many years, and recognized the importance of broadsides in his own study of American and Canadian folksong.

In carrying out the grant-funded project, Center staff will scan each item in the Goldstein collection, enhance existing bibliographic records to add the full text of the song lyrics and provide subject access, convert existing database records into the proper format for entry into the OCLC/WorldCat system, and create a website that will permit access to the collection via the Internet.

The project was designed and the grant proposal written by Lucinda Cockrell, the Center's archivist, and Mayo Taylor, former Coordinator of Research Collections at the Center. This project will serve as the first step in a larger plan to digitize and present materials from the Center's extensive holdings through the Internet, making them more accessible to scholars and members of the general public.

For more information, contact Paul Wells or Lucinda Cockrell at the Center for Popular Music, Box 41, Middle Tennessee State University, Murfreesboro, TN 37130; (Tel) 615.898.2449.

**People & Places in Ethnomusicology**

South, June 23, 2003. College Station. Harris M. Berger, an associate professor of music at Texas A&M University, has been named the first recipient of the Crawley Family Foundation Faculty Development Endowment in Music. The $10,000 Fellowship will support Berger's research project examining how people grapple with economic and social forces in order to make music a part of their lives. James and Mary Crawley of Norman, Oklahoma endowed the fellowship because of their belief in the need for a strong program in the fine arts at Texas A&M. Regarding his research, Berger notes that the economic and social forces which impinge on music making range from family responsibilities to financial constraints to the availability of venues and other likeminded musicians. At the heart of this struggle is the individual, such as the jazz pianist who leaves work early to drive two hours to play a distant city because that is the only place where the style of music that she wants to play is being performed or the 1950s doo wop fan who makes a strict rule with her husband and children not to be disturbed during her nightly listening session with her old 45s and LPs. A member of the music faculty since 1996, Berger earned his Ph.D. in folklore/ethnomusicology from the Indiana University in 1995. His book, *Metal, Rock, and Jazz: Perception and the Phenomenology of Musical Experience* was published in 1999. Berger has also written or co-authored numerous articles and reviews. He is the co-editor of *Global Talk, Local Pop*, an edited volume examining issues of language choice in popular music around the world that is due out in August 2003. He is active in the Society for Ethnomusicology and in 1996 founded the Popular Music Section within the organization. In 1997 Berger founded the Ethnography / Theory Working Group at Texas A & M.

Tim Cooley is beginning his second year as Assistant Professor of ethnomusicology at the University of California, Santa Barbara, after serving there for several years as a lecturer. Last winter he spent time in Poland completing research for a book on Tatra Mountain music-culture (forthcoming, Indiana University Press), and for an instructional video for dances from this region. Recent publications include “Theorizing Fieldwork Impact: Malinowski, Peasant-Love, and Friendship” in the British Journal of Ethnomusicology 12:1 (2003), and “Migration, Tourism, and Globalization of Polish Tatra Mountain Music-Culture” in European Meetings in Ethnomusicology 9 (2002). Together with sociologist Jon Cruz (Culture on the Margins, Princeton 1999), Cooley is engaged in an ongoing project actively combining sociological and ethnomusicological methods and theories to issues involving music, technology, politics, and globalization.

Jonathan Dueck completed his doctoral studies with a dissertation on “An Ethnographic Study of the Musical Practices of Three Edmonton Mennonite Churches” at the University of Alberta, under the supervision of Regula Qureshi. He will lecture and work at the Centre for Ethnomusicology at the University of Alberta starting Fall 2003.

René T. A. Lysloff has been awarded a Fulbright grant for field research in Yogyakarta, Indonesia, from September 2003 through March 2004. He recently received tenure and promotion to Associate Professor at the University of California, Riverside.

Julie Strand, a doctoral candidate in ethnomusicology at Wesleyan University, is currently conducting field research in the Bobo-Dioulasso region of Burkina Faso, West Africa, funded by a grant from the Fulbright-Hays Doctoral Dissertation Research Abroad Program. She is investigating xylophone traditions in the region, focusing on the Sambila ethnic group and the surrogate language system that is an intrinsic part of their xylophone performance practice. She has been in Burkina since October and hopes to remain until Spring 2004. She can be contacted at (Email) jstrand@wesleyan.edu.

The Music Department of Royal Holloway, University of London is delighted to announce the appointment of Tina Ramnarine as the department's second lecturer in Ethnomusicology. She will take up this post in September, from her position at the School of Anthropological Studies, Queen's University Belfast. Her research areas include Scandinavia and the Caribbean.

The Social Science Research Council in partnership with the American Council of Learned Societies is proud to announce the selection of 50 fellows from a pool of 824 applicants in the 2003 International Dissertation Field Research Fellowship (IDRF) competition. The newest IDRF fellows conducting dissertation research in the discipline of Ethnomusicology are: Jennifer Fraser (Illinois, Urbana Champaign): “Containing Diversity: State Institutions, Musical aesthetics, and the Performance of Ethnicity in West Sumatra, Indonesia” and Clara Henderson (Indiana): “The Spiritual, Sensual, and Corporeal Dimensions of Presbyterian Women’s Dance in Southern Malawi.” For more information on the IDRF program and its fellows, please visit (Website) www.ssrc.org. The receipt deadline for the 2004 IDRF competition is November 10, 2003.

Lisa Urkevich (Boston University) has received a Fulbright grant to undertake research in Kuwait during the 2003-04 academic year. Urkevich, who previously lived in and did research on the musical culture of Saudi Arabia, will also be lecturing in the Arabian Gulf region.
Announcements

ICTM 37th World Conference Rescheduled for January 4-11, 2004

The 37th World Conference of the International Council for Traditional Music (ICTM) will be held from January 4-11, 2004, in Fuzhou and Quanzhou, China. For further information, please contact Don Niles, ICTM Program Committee Chair, Institute of Papua New Guinea Studies, Box 1432, Boroko 111, Papua New Guinea; (Fax) 675.325.0531; (Email) ipngs@global.net.pg or visit (Website) http://www.ethnomusic.ucla.edu/ictm.

Lara Greene: 2003 Dale Olsen Prize Recipient

By Laurie Sommers, 2003 SEMSEC Program Committee Chair, SEMSEC Secretary/Treasurer

It is my pleasure to announce Lara Greene of Florida State University as the winner of the 2003 Dale Olsen Prize for the best student paper presented at the SEMSEC chapter meeting, held from February 28-March 1 in Tarpon Springs. The award carries a $100 honorarium. Greene’s paper, “Pa’ que sepa la yuma entera: Cuban Popular Dance Music and the Process of Globalization,” considers the case of timba as it undergoes the transition from local to global popular-ity. Timba is a Cuban popular dance music that emerged in the late 1980s. Today it enjoys a broad following on the island, largely due to elements that are distinctly local in character. The paper focuses on the activities of timba musicians now living in Miami and examines the changes that occur in their music as they work to connect with new audiences at local and international levels.

Judges for this year’s prize consisted of the 2003 SEMSEC Program Committee: Laurie Sommers, Valdosta State University (chair); Chris Goertzen, University of Southern Mississippi; Larry Crook, University of Florida; and Steve Grauberger, Alabama Center for Traditional Culture (an additional program committee member, Joyce Jackson of LSU, was unable to participate in the prize judging process). Papers are judged by both written and oral presentation according to the following criteria: (for written presentation) clarity of problem statement, knowledge of previous research, organization, coherence of argument, originality of research, and contribution to the field of ethnomusicology; (for oral presentation) effective use of time; oral communication skills; organization, and effective use of handouts and AV if applicable. Thanks to all those who submitted papers and congratulations to Lara Greene!

“Performing Images, Embodying Race”: Exhibition & Gallery Talk

October 15-December 12, 2003, Wesleyan University

From October 15 through December 12, 2003, Wesleyan University’s Davison Art Center will present “Performing Images, Embodying Race: The Orientalized Body in Early 20th-Century U.S. Performance & Visual Culture.” The exhibition offers a critical view of how print-media images of real and imagined Chinese, Japanese, and Asian American performance supported racial ideology. Robert G. Lee (Brown University) and Mari Yoshihara (University of Hawai’i) will give a gallery talk on October 15 at 7pm. For more information on this event, please contact Rob Lancefield at the Davison Art Center, Wesleyan University, 301 High Street, Middletown, CT06459; (Tel) 860.685.2500; (Email) rlancefield@wesleyan.edu; (Website) www.wesleyan.edu/dac.

New Directions in the Study of Musical Improvisation

April 1-4, 2004, University of Illinois at Urbana-Champaign

A conference, “New Directions in the Study of Musical Improvisation,” will be held from April 1-4, 2004, on the campus of the University of Illinois at Urbana-Champaign. Sponsored by the Division of Musicology (with an orga-
nizing committee consisting of William Kinderman, Bruno Nettl, and Gabriel Solis, it will consist of invitational lectures and papers as well as performances and workshops, and participation from scholars in related disciplines. Its purpose is to examine recent research and practice, focusing on three themes—improvisation and creative processes, political and social processes, and educational processes—within which the interrelationships of historical, global, and contemporary repertoires and the methods of studying them may be explored. The conference and all of its sessions will be open to all; no registration (except for signing in) will be required. For further information, contact Bruno Nettl at (Email) b-nettl@uiuc.edu, from whom a preliminary program and some local information will be available by late summer.

Call for Papers

Movement (R)evolution Dialogues: Contemporary Performance In and Of Africa

February 11-14, 2004, University of Florida, Gainesville

Movement Revolution Dialogues seeks to construct a firm and inclusive foundation for the development of scholarly and critical attention to contemporary performance, particularly dance, in and of Africa. Framed by the live performance of the 2001 laureates of Sanga: The Fourth African and Indian Ocean Choreographic Competition, and exchanges among artists from across the continent (including dancers and choreographers from Senegal, Burkina Faso, South Africa, Madagascar, Cote d’Ivoire, the United States, and more), the conference and planned publication seek to undergird the power of Africa’s Movement (R)evolution on its own terms. As conference and festival, Movement (R)evolution Dialogues: Contemporary Performance In and Of Africa is designed to serve as a catalyst for deepening the artistic and scholarly exchange on contemporary performance and to provide a forum for the voices of the artists of Africa to lead the way. Please postmark or email submissions by November 3, 2003. Submissions will be accepted in English or French and should include abstracts of approximately 500 words and bibliography for 20-min paper presentations (8-10 pages), themebased panel presentations, workshops, or lecture-demonstrations/performances. Expanded papers may be submitted for consideration for publication in the anthology, Movement (R)evolution Dialogues: Contemporary Performance In and Of Africa, and/or web-based publication. Send submission to: Joan D. Frosch, Assistant Chair, Dept. of Theatre and Dance, Co-Director, Center for World Arts, College of Fine Arts, University of Florida, PO Box 115900, Gainesville, FL 32611-5900 U.S.A; (Tel) 352.392.2038 ext. 207; (Fax) 352.392.5114; (Email) jfrosch@arts.ufl.edu; (Website) www.arts.ufl.edu/cwa.

2004 National Association for Ethnic Studies Conference—“The Activist Impulse in Ethnic Studies: Safeguarding Rights in Eras of Insecurity”

April 1-3, 2004, Philadelphia, Pennsylvania

The National Association for Ethnic Studies (NAES) invites abstracts/proposals for papers, panels, workshops, or media productions from people in all disciplines and interdisciplinary areas of the arts, business, social sciences, humanities, science and education.

The 32nd annual national conference will create a lively forum for the discussion of issues related to activism concerning race and ethnicity, including, but not limited to the following: Anniversaries: Brown vs. the Board of Education (50 years); Civil Rights Act (40 years); Center for Puerto Rican Studies (30 years); peace movements worldwide; student activism; preserving support for the arts and humanities; genocides; Native American, African American and Jewish repatriations; protest films; transgressive music; labor and ethnicity; environmental racism; indigenous rights; protest laws; biochemical warfare and race; grass roots activism in ethnic communities; Black-Jewish alliances for action; ethnic feminist movements; religious activism; theory and activism; the protection and growth of Ethnic Studies programs.

250-word abstracts/proposals should be submitted by October 15, 2003, which relate to any aspect of the conference theme, with the participant’s institutional affiliation and mailing address, telephone and fax numbers, and e-mail address. The abstract/proposal must indicate whether the presentation is an individual paper or a complete panel presentation and if a/v equipment is needed. Complete panel proposals must include abstracts for each individual presenter.

All program participants must pay full conference registration and 2004 NAES membership dues. Send abstracts/proposals to Prof. Ashton W. Welch, Department of History, Creighton University, Omaha, NE 68178-0001; (Tel) 402.280.2884; (Fax) 402.280.1454; (Email) awelch@creighton.edu. For more information about the conference and NAES, visit (Website) http://www.ethnicstudies.org.

Conference on Interdisciplinary Musicology (CIM)

April 15-18, 2004, Graz, Austria

CIM04, the first Conference on Interdisciplinary Musicology, will be held in Graz, Austria from April 15-18, 2004. It will be a forum for constructive interaction between and among subdisciplines of musicology such as acoustics, computing, cultural studies, education, ethnomusicology, history, psychology, and theory/analysis. We will especially promote collaborations between the sciences and humanities, and interdisciplinary combinations that are new, unusual, creative, or otherwise especially promising. All abstract submissions will be anonymously peer-reviewed by international experts. The deadline for abstract submission is October 31, 2003.

The conference is hosted by the European Society for the Cognitive Sciences of Music [(Website) http://musicweb.hmt-hannover.de/escom] and the Department of Musicology, University of Graz [(Website) http://www.gewi.uni-graz.at/miwi]. The various subdisciplines of musicology are represented by the conference’s participating societies.

Graz is an ideal location for a conference on interdisciplinary musicology. Its three universities include departments of musicology (covering historical and systematic musicology); composition, music theory, music history and conducting; music education; ethnomusicology; aesthetics; early music and performance practice; jazz research; elec-
tronic music and acoustics; and communication technology.

CIM04 is not only about the many subdisciplines of, and approaches to, the study of music—it is also about direct interaction between scholars with contrasting backgrounds who come together to solve common problems emerging from that study. It is about the collaborative collection of convergent evidence. It is about climbing walls and crossing bridges. Welcome to CIM04! For more information, contact Richard Parnicutt, conference director at (Email) parnicutt@uni-graz.at or visit (Website) http://gewi.uni-graz.at/~cim04.

8th International Conference on Music Perception and Cognition
August 3-7, 2004, Northwestern University, Evanston

We are pleased to announce that the 8th International Conference on Music Perception and Cognition (ICMPC8) will be held at Northwestern University in Evanston, Illinois, USA, August 3-7, 2004. The biennial ICMPC is the world conference on music psychology and related disciplines.

The 2003 ICMPC conference follows meetings of the music perception and cognition research community in Kyoto, Japan (1989), Los Angeles, USA (1992), Liege, Belgium (1994), Montreal, Canada (1996), Seoul, South Korea (1998), Keele, U.K. (2000), and Sydney, Australia (2002). ICMPC8 will be sponsored by the Society for Music Perception and Cognition (SMPC). Other participating societies include: the European Society for the Cognitive Sciences of Music (ESCOM), the Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM), Australian Music & Psychology Society (AMPS), the Japanese Society for Music Perception and Cognition (JSMPC), the Korean Society for Music Perception and Cognition (KSMPC), and the Argentine Society for the Cognitive Sciences of Music (SACCOM). ICMPC8 will be hosted by the Northwestern University School of Music, with faculty affiliated with NU’s Music Cognition, Music Education, and Music Technology programs serving as members of the conference organizing committee. The venue for ICMPC8 is the School of Music at Northwestern University [(Website) music.northwestern.edu]. In view from the conference site are the beautiful Lake Michigan shoreline and downtown Chicago, with its vibrant cultural life and many musical opportunities.

The focus of ICMPC8 is interdisciplinary discussion and dissemination of new, unpublished research relating to the field of music perception and cognition. The conference will have relevance for university and industry researchers and graduate students working in psychology, music theory and composition, psychophysics, music performance and education, music therapy and music medicine, neurophysiology, ethnomusicology, developmental psychology, linguistics, artificial intelligence, and computer technology.

Submissions are invited for: (1) spoken papers, (2) poster presentations, (3) demonstration papers, and (4) symposia. The deadline for submissions to ICMPC8 is December 1, 2003. Spoken papers, posters, conference proceedings, and publications will be in English. Details of submission format, procedure, and deadlines can be found on the conference webpage at (Website) www.northwestern.edu/icmpc/.

Northwestern University is located on the west coast of Lake Michigan. The beautiful township of Evanston is the first suburb north of the Chicago city limits, just 12 miles north of downtown. The Chicago area is served by two major airports (O’Hare and Midway), making travel to and from the conference convenient and easy. The conference venue and local lodging sites are conveniently located, with public transportation in and out of Chicago and surrounding areas readily available using the “EL” (elevated train system).

Visit the ICMPC8 website or contact the conference chair, Scott D. Lipscomb at (Email) lipscomb@northwestern.edu. We look forward to welcoming you to Evanston in August 2004!

Humboldt 2004 Bicentennial: An Interdisciplinary Conference—“Alexander von Humboldt: From the Americas to the Cosmos.”

Celebrating the 200th anniversary of Alexander von Humboldt’s epochal journey of exploration of Central and South America, and his visit to the United States
October 14-16, 2004, The Graduate Center, City University of New York

In commemoration of a visit from Alexander von Humboldt to the United States in 1804 at the invitation of President Thomas Jefferson, the Graduate Center of the City University of New York will host an interdisciplinary conference devoted to Humboldt and his legacy on October 14-16, 2004. The principal focus will be Humboldt’s activity in, relationship to, and impact on the Americas, but all proposals will be considered. Areas of interest include Humboldt’s scientific work and publications, political ideas and advocacy of human rights, paintings, travel writing, friendships, as well as his fame, image and influence in various parts of the Americas.

Proposals for papers should consist of: (a) a concise (300 words or less) abstract with title, and (b) a cover letter indicating the author’s professional affiliation(s) and contact information. Proposals may be sent to the Program Committee, Humboldt Conference by (Email) humboldt@gc.cuny.edu, by mail c/o the Bildner Center, The Graduate Center/CUNY, 365 Fifth Avenue, Suite 5209, New York, NY 10016-4309, or (Fax) 212.817.1540. Deadline for receipt of proposals is February 1, 2004. Decisions will be made by April 1, 2004. For more information, visit (Website) www.humboldtconference.org.

SEM Silent Auction III
Are you out of shelf space? Too many copies of the same books and CDs? When did you last use those books nicely stacked up in that corner? The 3rd SEM Silent Auction is coming soon, so save those books, journals, CDs, cassettes and bring them with you to Miami! You are strongly recommended to bring the items with you. If, however, you have too many items, please contact Lara Greene at (Email) greene_l@otto.cmr.fsu.edu for shipping information. Please do not ship boxes before September 15, 2003.

All proceeds from the auction help to defray costs of student participation at the next annual meeting. You’ll contribute to a good cause as you clear up your room, so why wait? Start setting aside your items for donation now!
**Cultural Crossroads**  
The 48th Annual Meeting of the Society for Ethnomusicology (with CMS & ATMI)  
Hotel Inter-Continental, Miami, Florida  
October 1-5, 2003  
Program of SEM Panels and Events

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**WEDNESDAY, OCT 1**

Meeting of the SEM Board of Directors, 10:00 am-5:00 pm. Presidential suite

Pre-Conference Workshop  
"Are We Really In The Mix? Integrating Jazz & Improvisation into Music Degree Programs." Sponsored by The International Association for Jazz Education and The College Music Society. Times and location of the workshop to be announced.

Bus tour of Miami, 2:30-5:00pm

For musicians, musicologists, and music enthusiasts conducted by Dr. Paul George. The tour will cover Downtown, Miami Beach, Little Havana, Coconut Grove, Coral Gables, Overtown, and Little Haiti, and the bus will depart from and return to the hotel.

Haitian Dinner and Musical Performance, 6:00pm-12:00am

At the Taptap-Haitian Creole Restaurant and Jakmel Art Gallery, Culture Center, and Caribbean Backyard. Bus service will depart from and return to the hotel.

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**THURSDAY, OCT 2**

**Session 1, 8:30am-10:30am**

**BAYFRONT A**

**Grain of the Voice: Vocal Timbre and Cultural Aesthetics**

Chair: Cornelia Fales, UC Santa Barbara

Timbral Mimesis and Popular Culture: A Case Study of Kurt Cobain’s Voice in the Other

Matthew Dorman, UC Santa Barbara

Vocal Timbre in Islamic Calls to Prayer Across Cultures

Eve McPherson, UC Santa Barbara

Features of Americanness in Post-9/11 Commercial Popular Music

Katherine Meizel, UC Santa Barbara

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**Films**

**DEERING**

The following videos, DVDs and films will be screened in the Deering Room in rotation from Thursday to Sunday (showing times to be announced in the registration packet).

- Radical Harmonies
- Children’s Singing Games from Zimbabwe
- Flamenco and the Sacred: Pilgrimage and Pagentry in Andalusian and Gypsy Catholicism
- Guatemala Holy Week Processions: Constructing Identity Through Performance
- Processionals, Parades and Marching in the African Diaspora
- The Feast of the Saints Cosma and Damiano in Riace: Musical performance and a Changing Rite within an Intercultural Tradition of Southern Italy
- Folk Music of Kenya: Bridging the Gap between the City and the Village.
- Guria, Gossip, and Globalization: Crisscrossing Discourses on Presenting Socially Marginal North Indian Musicians to the Mainstream
- Papá Liborio: El Santo Vivo de Maguana (in Spanish)

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**FLAGLER**

**Emerging Genres and the Formation of Popular Music**

Chair: Bradley Shope, Indiana U.

Emerging Genres, Constructing Identities: The Anglo-Indian Role in the Celebration of Popular Music in the Early 20th Century

Bradley Shope, Indiana U.

A Popular Genre in the Beginning: Dansi in Dar es Salaam’s Interwar Years

Alex Perullo, Indiana U.

Now It Has A Name: Americana and the Creation of Genre

John Fenn, Indiana U.

Channeling ‘Popular’ Sentiment Through Music? A Korean Case Study

Hillary Finchum-Sung, UC Berkeley

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**DUPONT**

**Musical Nostalgia for Past Regimes**

Chair: J. Martin Daughtry, UCLA

A Nostalgia of Laughter: Musically Reclaiming the Soviet Past

J. Martin Daughtry, UCLA

Music, Memory and Nostalgia: Interpreting Meaning in Chinese Revolutionary Songs

Lei Ouyang Bryant, U. of Pittsburgh

It’s Three A.M. - Do You Know Where Your Partner Is? Dancing The Quadrille In North Sulawesi

Jennifer Munger, U. of Wisconsin-Madison
“Oh How I Miss That Old Gang of Mine”: Memory and Homoeroticism in Barbershop Performance?  
Richard Mook, U. of Pennsylvania

TUTTLE
Forum: Applied Ethnomusicology: Ethnomusicologists at Work Part III  
Chair: JillAnn Johnson, U. of Washington  
Presenters: Alice Egyed; Peter Davenport, Microsoft; Robert Walser, UCLA; JillAnn Johnson, U. of Washington

GUSMAN
Genre Revivals: Old Music in New Bottles  
Chair: Matthew Allen, Wheaton College  
Disappearing Childhood: A Case Study of Hongkong Children’s Songs (Yi Goh)  
Ming Toy-Yee

The Representation and Re-interpretation of Thumri  
Lalita du Perron, SOAS, U. of London  
Ettuniram of the Syrian Orthodox Church: Music in Transition  
Joseph Palackal, CUNY

The Concept of Rytmisk Musik: African American Music, Discursive Practices, and Danish Identity  
Leslie Gay Jr., U. of Tennessee

CRANDON
Liupai: The Ebb and Flow of Traditions in China, Japan, and Korea  
Chair: Philip Flavin, UC Berkeley  
Constructing Liupai (Schools) of Chinese Solo Instrumental Music  
Yu Su-Wah, Chinese U. of Hong Kong  
Ryūha: The Construction of Tradition in Japanese Music  
Philip Flavin, UC Berkeley  
Finding the “Flow”: The Ryu Canon and New Ryu  
Susie Lim, UC Berkeley  
Discussant: Fred Lau, U. of Hawai’i at Manoa

BAYFRONT B
Articulating a Clear Moral Vision and Socially Responsible Pedagogy for Multicultural Music Education  
Chair: Maria Pondish Kreiter, Pennsylvania State, Conshohoken

DUPONT
Music and Social Movements  
Chair: Angela Impey, U. of Natal  
Continuation and Expansion of Protest Music Traditions in the United States as Observed through Anti-War Demonstrations of Fall 2002-Winter 2003  
Megan Lancier, UCLA  
Azibu ye Emasisweni: Linking Music Documentation to Environmental Action in Northern KwaZulu, Natal  
Angela Impey, U. of Natal  
Politics as Devotion: Rashtriya Kirtan and Indian Nationalism before 1947  
Anna Schultz, U. of Illinois

TUTTLE
Authenticity and the Politics of Representation; 'Textualization' and Recontextualization  
Chair: Margaret Sarkissian, Smith College  
Music Editions Based on Oral Traditions: Issues of Authenticity and Representation  
Brita Renee Heimark, U. of Calgary

Music for the Royal Fireworks: First Nations Performance at the Visit of Elizabeth II to Winnipeg  
Byron Dueck, U. of Chicago

Tuk Music and Modern Barbadian Identity  
Sharon Meredith, U. of Warwick

GUSMAN
National Issues in Ethnomusicology. The Slovenian Case  
Chair: Svanibor Pettan, U. of Ljubljana  
Arranging the Nation in Slovenian Musical Practices  
Mari Arko, UC Berkeley  
Slovenian Ethnomusicology between Folk Music Research and Anthropology of Music  
Svanibor Pettan, U. of Ljubljana

National Ideology and Music Education: Experiences from Slovenia  
Albinca Pesek, U. of Maribor
CRANDON
Música Latina, Miami Crossroads
Chair: Paul Austerllitz, Brown U.
Festejo, Cajón, and Hybridity: The Music of Afro-Peru in Cuban Miami
Mario Rey, East Carolina U.
Balada at the Crossroads: Latin-American Pop Music in Miami
Daniel Party, U. of Pennsylvania
Pa’ que Sepa la Yuma Entera (So that the Whole World Knows): Cuban Popular Dance Music and the Process of Globalization
Lara Green, Florida State U.

GODFREY
Workshop: Uzbek Women’s Music for Dutar and Voice
Razia Sultanova, U. of London

BAYFRONT A
Music, Religion, and Identity in Africa
Chair: Ruth Stone, Indiana U.
The Ge is in the Church: Music, Identity, and Resistance Among the Dan of Cote d’Ivoire
Daniel Reed, Indiana U.
My Children Must Know About HIV/ AIDS!: Music, Memory, and Identity in Uganda
Gregory Barz, Vanderbilt U.
Music and the Construction of Identity Among the Abayudaya of Uganda
Jeffrey Summit, Tufts U.
Discussant: Philip Bohlman, U. of Chicago

FLAGLER
Popular Music in the Middle East
Chair: Martin Stokes, U. of Chicago
Cultural Icon or Cultural Strip-Mining? Issues of Intention and Reception in the Music of Natacha
Atlas Brian Karl, Columbia U.
AmeriCan So Beautiful: The Politics of Popular Music in Iranceles
Ann Lucas, UCLA
Exotic To Whom? Orientalizing the Orient
Laith Ulaby, UCLA
Discussant: Martin Stokes, U. of Chicago

DUPONT
Performing Memory
Chair: Carol Babiracki, U. of Syracuse
Performing Identity: Music, Memory, and Community in the Oral Epics (kade) of the Badagas, South India
Claire Martin, UCLA
Memorializing Uzbek Music in Afghanistan
Razia Sultanova, U. of London
Phonographic Anthologies: Mix Tapes, Memory, and Nostalgia
Serge Lacasse, Université Laval, and Andy Bennett
Dashed Dreams Framed in Music: Doomed Romance Sadly Recalled in the Shanghai Opera The Luohan Coin
Jonathan Stock, U. of Sheffield

TUTTLE
Writing It Down: Transcriptions in the Representation of Musical Experience
Chair: Sandra Graham, UC Davis
What’s the Score? Interpreting Theodore Seward’s Transcriptions of the Fisk Jubilee Spirituals
Sandra Graham, UC Davis
Phenomenology and Transcription
Jonathan Glasser, U. of Michigan, Ann Arbor
Khylas as Property: Power Considerations in the Transcription of North Indian Classical Songs
Nicolas Magriel, SOAS, U. of London
Preservation, Renewal, Appropriation: Authenticity in the Japanese Minyo Transcriptions of Fuji Kiyomi (1899-1944)
Richard C. Miller, U. of Wisconsin

GUSMAN
Performing the Nation, Performing Authenticity: Africanness, Tourism, and Folkloric Spectacle in the Caribbean
Chair: Julian Gerstin, Sonoma State and San Jose State U.
“Deep Knowledge” and “Tourist Rhythms”: The Politics of Representing Afro-Cuban Drumming in Post-Revolutionary Cuba
Katherine Hagedorn, Pomona College
Artists, Scholars, and the Politics of Representation in Haitian Diaspora Performance
Lois Wilcken, La Troupe Makandal/ City Lore
Endemic Species of Caribbean Island Dance
Susanna Sloat, Independent Scholar
Ethnographic Transcription and Music Ideology: The Politics of Cultural Representation in Haitian Art Music
Michael Largey, Michigan State U.

CRANDON
Meeting of the Program Committees for SEM 2003 and 2004

GODFREY
Meeting of the Local Arrangements Committees for SEM 2003 and 2004

MARTI
Meeting of the SEM Archiving Committee

RAPHAEL & MICHELANGELO
SEM Section on the Status of Women Business Meeting
Bound in Bollywood: Musical Coding, Sonic Authenticity and Representation in Hindi Film Song
Natalie Sarazin, UVA

Can You Tell Me How to Get to Sesame Street?
Andrea Emberly, U. of Washington

From "Keeping Your Head Above Water" to "Movin' on Up": Representing African American Urban Culture through Theme Songs for "Good Times" and "The Jeffersons"
Kenneth Prouty, Indiana State U.

GODFREY Workshop: Learning Cuban Batá: Transmitting Rhythms and Meaning Within an Oral Tradition
Kenneth Schweitzer

BAYFRONT B
Powerful Nostalgia: Recontextualizing the Past
Chair: Tim Cooley, UC Santa Barbara
Arousing Nostalgia—Moving Interviews
Tomie Hahn, Rensselaer Polytechnic
It's Not Easy Being Green: Re? Learning Irish Music in Japan
Sean Williams, Evergreen College
Playing with the Past: Thelonious Monk and The Contemporary Jazz Scene
Gabriel Solis
“Can You Make it Look Old?” Fender “Relic” Guitars and the Politics of Nostalgia
Jon Cruz

DUPONT
The State and Institutional Culture in Latin America
Chair: Robin Moore, Temple U.
FYa no retrocedo!: Seeking Alternatives to Afro-Peruvian Institutional Representations
Monica Rojas, U. of Washington
La bomba de hoy: Authenticity and Subversion in Puerto Rican Folk Music
Carlos Alamo-Pastraña, UC Santa Barbara
Progressive Politics and Inadvertent Cultural Crisis in Early 1960s Havana
Robin Moore, Temple U.

TUTTLE
The Ethnomusicology of Musical Institutions
Chair: Uli Sailer, New York U.
Creativity and the Work Concept: An Ethnographic Reassessment from the Rehearsal Room
Laura Lohman, American Research Center in Egypt
Wealth Anxiety and Class Identity: A Study of Philanthropy and Western Art Music Institutions in New York City
Uli Sailer, New York U.
Wesleyan Theses and Dissertations on South Indian Karnatak Tala: References and Cross-references within a Unique Body of Scholarship
Anna Falkenau, Wesleyan U.

GUSMAN Workshop: The Argentine Tango and the Pedagogy of Music Theory and Culture
Kristen Wendland, Emory U.

Session 4, 4:00pm-5:30pm

BAYFRONT A
Music in Religious Experience Part I: Cultural Cross Roads—Communities of Faith
Chair: Philip Bohlman, U. of Chicago
“Fighting Fire with Fire;” Pentecostal Transcendence, Musico-Spiritual Warfare and Transnationalism in Haitian “Heavenly Army” Churches
Melvin Butler, New York U.
The Power of Enchantment: Holy Week in Southeast Brazil
Suzel Ana Reily, Queen’s U., Belfast

DUPONT
The State and Institutional Culture in Latin America
Chair: Robin Moore, Temple U.
FYa no retrocedo!: Seeking Alternatives to Afro-Peruvian Institutional Representations
Monica Rojas, U. of Washington
La bomba de hoy: Authenticity and Subversion in Puerto Rican Folk Music
Carlos Alamo-Pastraña, UC Santa Barbara
Progressive Politics and Inadvertent Cultural Crisis in Early 1960s Havana
Robin Moore, Temple U.

TUTTLE
The Ethnomusicology of Musical Institutions
Chair: Uli Sailer, New York U.
Creativity and the Work Concept: An Ethnographic Reassessment from the Rehearsal Room
Laura Lohman, American Research Center in Egypt
Wealth Anxiety and Class Identity: A Study of Philanthropy and Western Art Music Institutions in New York City
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GUSMAN Workshop: The Argentine Tango and the Pedagogy of Music Theory and Culture
Kristen Wendland, Emory U.

BAYFRONT B
Out of the Box and into the Field: Music Teacher Education on the Move
Chair: Kathy Robinson, Eastman School of Music
Local Excursions to a Living Culture
Patricia Campbell, U. of Washington
Musical Journeys in Ghana, West Africa
Carole Richardson, U. of Michigan
Passage to Kimberley: Finding the Real Diamonds
Kathy Robinson, Eastman School of Music
**Afternoon Block, 5:45-6:45pm**

**BAYFRONT A**  
Society for Asian Music, Members’ Reception and Meeting

**FLAGLER**  
African Music Caucus Meeting

**GUSMAN**  
Meeting of the Special Interest Group for Dance

**GODFREY**  
Student Reception, Sponsored by the Student Concerns Committee

**MARTI**  
SEM Development Committee Meeting

**RAPHAEL & MICHELANGELO**  
Applied Ethnomusicology Section

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**Evening Block, 7:00pm-8:00pm**

**BAYFRONT B**  
Popular Music Section Keynote Address
Popular Music, Heritage, 2nd Urban Regeneration  
Sara Cohen, U. of Liverpool

**RAPHAEL & MICHELANGELO, 7:00-11:00pm**  
Meeting of the Association for Chinese Music Research

**MARTI**  
SEM Audio-Visual Publications Committee Business Meeting

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**FRIDAY, OCT 3**

**Breakfast Block, 7:30am-8:30am**

**MARTI**  
Ethnomusicology Editorial Board Meeting

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**Session 5, 8:30am-10:30am**

**BAYFRONT A**  
Music and Meaning in Dagbamba  
Chair: Steven Cornelius, Bowling Green State U.

The Layering of Text in Dagbamba Music  
Steven Cornelius, Bowling Green State U.

Singing Baamaya: The Role of the Praise Singer in Traditional Dagbamba Music  
Habib Idrrisu, Bowling Green State U.

Musical Relations Between Dance and Percussion Ensemble Music in Dagbamba Performance Arts  
David Locke, Tufts U.

Encountering Different Perceptions of Historical Significance in Field Research Among Dagbamba Drummers  
John Chernoff

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**TUTTLE**  
International Jazz: Cultural Disjunctures and the Search for Authenticity  
Chair: Donald James, U. of Chicago

Jack à l’Opéra: “Jazz” in Interwar France  
Andrew Fry, UC San Diego

Jazz in Brazil: Authenticity and Universality in the Music of Hermeto Pascoal  
Andrew Connell, James Madison U.

After Django: French Jazz Historiography and the American Jazz Narrative  
Donald James, U. of Chicago

**GUSMAN**  
Musical Hybridity, Authenticity and “Pollution”  
Chair: Andrew Weintraub, U. of Pittsburgh

Questions about Hybridity and Authenticity in the Promotion of a National Cultural Heritage in Modern Mongolia  
Peter Mark, Indiana U.

The Troublesome Tämbur Technique of Nur Mämät Tursun: Playing it Like the Gypsy Kings, Playing it Like the Chinese Gypsies  
Rachel Harris, SOAS, U. of London

Cultural Crossroads in Korean Catholicism: Youndo, the Chant for the Dead  
Youngmin Yu, UCLA

Exploring The Role of New Composition in Validating The ‘Authenticity’ of British Gamelan Performance  
Maria Mendonca, Independent scholar

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**CRANDON**  
Riding the ‘Korean-Wave’: Pop Music for a New Korea, Pop Music for a New Asia  
Chair: Keith Howard, SOAS, U. of London

Korean Hip-Hop for a “New Generation”: Seo Taiji’s Classroom Ideology  
Eun-Young Jung, U. of Pittsburgh

Bounded Variation? Music Television and its Aesthetics in South Korea  
R. Anderson Sutton, U. of Wisconsin-Madison

K-Wave Fansites in China  
Rowan Pease, SOAS, U. of London

Global Movement of K-Pop Among Local and Overseas Taiwanese  
Sang Yeon Sung, Indiana U.

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**GODFREY**  
Stylistic Portraits in Improvisation, Spontaneous Composition, and Variation  
Chair: Stephen Blum, CUNY Graduate Center
Performance Styles of a Bukharian Singer
Evan Rapport, CUNY Graduate Center
Hariprasad Chaurasia and Nityanand Haldipur: Stylistic Differences within a Gharana
Carl Clements, CUNY Graduate Center
¡Lo tuyo no rima na’!: Current Trends in Salsa Vocal Improvisation
Benjamin Lapidus, John Jay College of Criminal Justice, CUNY
Discussant: Stephen Blum, CUNY Graduate Center

BAYFRONT B
A Memory for Semblance
Chair: Ron Emoff, Ohio State University
A Folkloric Re-envisioning of the Spanish Era in the Philippines
Christi-Anne Castro, Pomona College
“Negritude” on Marie-Glante: The Sub-surreal and Looking Back on an Out-of-the-Way Place
Ron Emoff, Ohio State U.
“Pygmy Song” and BaAka Lives: The Impact of a Globally Imagined Iconicity
Michelle Kisliuk, U. of Virginia
Pilgrimage and Nostalgia: Taiko at Manzanar
Deborah Wong, UC Riverside

Session 6, 10:45am-12:15pm

BAYFRONT A
Music in Religious Experience Part II: Theoretical Cross Roads—Believing Bodies
Chair: Carol Mueller, U. of Pennsylvania
Towards a Theory of Trance Consciousness
Judith Becker, U. of Michigan, Ann Arbor
Where Divine Horsemen Ride: The Rhythm of the Crossroads
Steven M. Friedson, U. of North Texas
Music, Possession and the Racialized Body in America
Richard C. Jankowski, U. of Chicago

FLAGLER
Jazz at the Boundaries
Chair: Jonathon Bakan, York U.

The South-Grappelli Recordings of the Bach Double Violin Concerto
Ben Given, Yale U.
At the Nexus of Gospel, Blue and Bop: The Forging of a Memphis Jazz Sound Ray A. Briggs, California State U.
Billie Holiday’s Café Society Repertoire
Jonathon Bakan, York U.

“Did You Hear? They Are From India!” The Problem With The Gypsy Origin in World Music
Mina Girgis, UC Santa Barbara
Noise at the Source of the Signal: Productive Miscommunications in the US-Japan Circulation of Experimental Music
David Novak, Columbia U.

TUTTLE
Belief, Ideology, and Aesthetics
Chair: Elizabeth Tolbert, Peabody Conservatory
The Aesthetics of Spectacle in Hindi Film
Jamie Jones, U. of Chicago
Dynamic Symmetry and Holistic Asymmetry in Navajo Yeibichai Songs
Joshua Veltman, Ohio State U.
Wayang Sasak, the Shadowplay of Lombok, Indonesia: Music, Performance, and Negotiations with Religion and Modernity
David Harnish, Bowling Green U.

GUSMAN
Reunions and “Oldies” Circuits
Chair: Stephen Slawek, U. of Texas, Austin
All I Want for Christmas Is My Tiger ‘Combo’ Cordion”: Competition and Accommodation with Rock and Roll at the End of the Accordion’s Golden Age in America
Marion Jacobson, New York U.

“In Search of a Lost Chord”: Putting Nostalgia and Memory to Work in Rediscovering Joe Sgro and the South Philly “Gharana” of Jazz Guitar
Stephen Slawek, U. of Texas, Austin
Looking for an Echo: Doo-wop and the Oldies Circuit
John Runowiscz, New York U.

CRANDON
Korean Ppongjjak: Authenticity and the Politics of Representation
Chair: Okon Hwang, Eastern Connecticut State U.
From Nightingale to Crow: The Change of Vocal Timbre of the Contemporary Popular Song Singers in South Korea
Byong Won Lee, U. of Hawai‘i at Manoa
Lee Seng Kang’s The Song of Hope: Music and Identity Politics in Contemporary South Korea
Nathan Hesselink, Illinois State U.
Ppongjjak and the Culture of Korean Folk Music and Dance Transmission Centers
Donna Lee Kwon, UC Berkeley

GODFREY
Gender, Musical Authority, and Authenticity
Chair: Su Zheng, Wesleyan U.
Women and Powwow Music: Tradition and Innovation
Anna Hoefnagles, Augustana U. College
Courtney, Kurt, and the Authorship of Live Through This: Representations of Gender in the Construction of Rock Music Authenticity
Elizabeth Keenan, Columbia U.
Victory Dance: Relevance, Roles, and Memory in the Ceremonies of the Kiowa Black Leggings Military Society
Addie deHilster, U. of Oklahoma

BAYFRONT B
Forum: Bridging Modes of Thought in Ethnomusicology and Music Theory
Chair: Allyn Reilly, Ohio U.
Presenters: Frank Gunderson, Florida State U.; Sumarsam, Wesleyan U.; Michael Tenzer, U. of British Columbia; Mark Lochstampfor, Capitol U.; Fred Maus, U. of Virginia; and Allyn Reilly, Ohio U.
**Lunch Block, 12:30pm-1:30pm**

**GUSMAN**  
Iranian Music Research Group Business Meeting

**CRANDON**  
Association for Korean Music Research Business Meeting

**BAYFRONT B**  
SEM Crossroads Project meeting (Committee on Diversity, Difference, and Underrepresentation)

**MARTI**  
SSRC Opportunities for Research Support, Social Science Research Council

**RAPHAEL & MICHELANGELO**  
Music and Fair Use Forum

**Friday Afternoon: Free Time**

**Friday Evening Block**

**BAYFRONT B, 7:00pm-8:00pm**  
Popular Music Section Business Meeting

**SATURDAY, OCT 4**

**Breakfast Block, 7:30am-8:30am**

**GUSMAN**  
Sexualities and Les/Bi/Gay/Trans Concerns Committee Business Meeting

**MARTI**  
SEM Publications Advisory Committee Meeting

**RAPHAEL & MICHELANGELO**  
Education Section Business Meeting

**Session 7, 8:30am-10:30am**

**BAYFRONT A**  
Return to Afghanistan: Reports on a Musical Reawakening  
Chair: Mark Slobin, Wesleyan U.

Afghan Women’s Domestic Music Before and During the Taliban Period  
Veronica Doubleday, Goldsmith College

Music in Kabul after the Taliban  
John Baily, London U.

**TUTTLE**  
Encounters Beyond the Pale: At the Intersection of African- and Asian-American Musical Cultures  
Chair: Mina Yang, San Francisco Conservatory of Music

**CRANDON**  
Authenticity in the Andes  
Chair: Robert Carroll, U. of Washington

Cultural Embarrassment and Transnational Theft: Andean Folkloric Music and Bolivian National Sentiment  
Fernando Rios, U. of Illinois, Urbana-Champaign

“Sowing Culture” On Disc: Music, Media and the Place of Contemporary Ayacucho  
Joshua Tucker, U. of Michigan

Andean Music and Tourism in San Diego: A Tale of Two Tinkus  
Ellen Weller, UCSD

Re-claiming Colombia: The Politics and Poetics of an Andean Music Festival  
Melissa Morales, UCLA

**FLAGLER**  
Historical Ethnomusicology  
Chair: Katherine Butler Brown, SOAS, U. of London

Fact, Fiction, and Faction: Writing Culture into Music History  
Katherine Butler Brown, SOAS, U. of London

Social Division Re-presented in Ceremonial Music of Huizhou: A Historical approach in Ethnomusicology  
Qi Kun, Chinese U. of Hong Kong

If ‘The Past is a Foreign Country,’ How Do We Get There? Ethnomusicalological Approaches to Past Music Practices?  
Gillian Rodger

The Use of Life History Materials (Biography and Autobiography) in an Ethnographic Musical Context  
Christian Amigo, UCLA

**DUPONT**  
Embodied Self/ Embodied Other: Ethnicity, Class, and Dance in the Americas  
Chair: Joanna Bosse, Bowdoin College

I Want to Get Ethnic: White Salsa Dancers and the Pursuit of Ethnicity, Sexuality and Liberation  
Joanna Bosse, Bowdoin College

Welldone, Ladies! You too, Lavaliers! Politics of Quadrille Performance in 19th Century Martinique  
Dominique O. Cyrille, Lehman College-CUNY

Social Dance and the Birth of Swing  
Howard Spring, U. of Guelph

Bailando Salsa in the Living Room, How We Learned to Dance and to Live  
Marisol Berrios-Miranda, UC Berkeley

**GUSMAN**  
Freedom in Jazz and Rap  
Chair: Niko Higgins, Columbia U.

Freedom, Jump Arts, and Practice Theory: What is Free about Free Jazz?  
Niko Higgins, Columbia U.

Rhyme and Reason: The Art of Freestyle Rap  
Cheryl L. Keyes, UCLA

Berlin Free Improvisation Initiative: Between Noise and (N)ostalgia  
Scott Currie, New York U.

We Hear Ya Talkin’: Audience-artist Dynamics in Jazz Performance  
Thomas H. Grunland, UC, Santa Barbara

**The Quest for Freedom in Asian American Jazz-based Music**  
Susan Asai, Northeastern U.

**Playing Out: Jazz/Creative Music and the Afro-Asian Connection**  
Loren Kajikawa, UCLA

**After sa-i-ku: Korean Angelenos and Black Music since the Rodney King Uprising**  
Mina Yang, San Francisco Conservatory of Music

All the way from the Slums of Shaolin: East Asiaphilia in African American Hip-Hop  
Ellie Hisama, CUNY

**GUSMAN**  
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Ellen Weller, UCSD

Re-claiming Colombia: The Politics and Poetics of an Andean Music Festival  
Melissa Morales, UCLA
The Performance of Revisionism in Northern Thailand: New Agendas and Reconstituted Hilltribe Tourism
Stephen Pixley, Wesleyan U.

It’s All Happening at the Zoo: Inventing and Contesting Sundanese “Tradition” in West Java, Indonesia
Henry Spiller, Kenyon College

DUPTON

Gendered Performance and Power
Chair: Jennifer M. Matsue, Union College

Bodies, Voice, Religion, and Nation: Rethinking Women, Music, and Islam
Anne Rasmussen, The College of William and Mary

Intersections of Gender and Technology in Lucumí Ritual Drumming
Amy Valladares, New York U.

TUTTLE

Popular Religion and Musical Authenticity
Chair: Ted Solis, Arizona State U.

The Shakuhachi as Spiritual Tool: A Japanese Buddhist Instrument in America
Jay Keister, U. of Colorado

Kathak Yoga: Combining Dance, Musicianship and Meditation Through an Indian Art in the West
D.J. Hatfield, William & Mary

CRANDON

Revisiting the Ethnomusicological Past: Mapping, Collecting, and Dance Scholarship
Chair: TBA

Mapping Musics: the Problem of Geography in Early Ethnomusicology
Sarah Quick, Indiana U.

The Science and Ecstasy of Encounter: Corsican Lament and French Folklorists (1830-1900)
Ruth Rosenberg, U. of Pennsylvania

GODFREY

President’s Roundtable
Chair: Ellen Koskoff, Eastman School of Music (President, SEM)

BAYFRONT B, 10:15am-12:15pm

Listening to Theories of Music
Chair: René T.A. Lysloff, UC Riverside

Teaching Music Theory Through Music Practice
Bonnie Wade, UC Berkeley

Africanizing Music Theory
Martin Scherzinger, Eastman School of Music

Using and Delimiting Music Theory
Fred E. Maus, U. of Virginia

Worlding Music Theory
René T.A. Lysloff, UC Riverside

Lunch Block, 12:30pm-1:30pm

GUSMAN

SEM Student Concerns Committee Business Meeting

CRANDON

Society for Arab Music Research Business Meeting

RAPHAEL & MICHELANGELO, 12:15pm-1:45pm

SEM Council Meeting
Session 9, 1:45pm-3:45pm

**BAYFRONT A**

Representing Blackness: From Mahalia to Motown  
Chair: Eileen Hayes, U. of North Texas  
Voices of Women in Gospel: Resisting Representations  
Melonee Burnham, Indiana U.  
Reformulating Tradition and Redefining Meaning: The Rhythm and Blues Aesthetic in the “Rock ‘n’ Roll” Era  
Portia Maultsby, Indiana U.  
Making Music at Motown: Production Processes & Issues of Representation  
Charles Sykes, Indiana U.  
Regionality, Class, Political Economy and the Transformation of the Memphis Sound  
Robert Bowman, York U.

**FLAGLER**

Contested Terrains of Representation and Place in Local Popular Musics  
Chair: Mercedes Dujunco, NYU  
Black Music in a Multicultural Colombia  
Michael Birenbaum Quintero, NYU  
Chaoyu Gequ: An Unpopular Chinese Popular Music  
Mercedes Dujunco, NYU  
National Belonging, Mento Musicians, and Reggae Music  
Daniel Neely, NYU  
Uprocking at the Dollar Jam: Spinning an Alternative Record of Hip-Hop in Brooklyn  
Kyra Gaunt, NYU

**DUPONT**

Theorizing Oppression, Hegemony and Cultural Identity in Women’s Performance  
Chair: Ingrid Monson, Harvard U.  
“Coerced to Praise”: Women’s Dancing and Dictatorial Politics in Malawi (1964-1994)  
Lisa Gilman, York U.  
Rarely Heard Voices: Music, Gender and Violence in Intercultural Theatre  
Klisala Harrison, York U.

Masquerading Machismo: La India and the Staging of Chusmeria on the Salsa Scene  
Chris Washburn, Columbia U.  
Discussant: TBA

**TUTTLE**

Issues in Electronic Dance Music  
Chair: Kai Fikentscher, Ramapo College  
Feeling The Music: Movement, Embodiment, and House Music at Bang The Party  
Farzi Hemmasi, Columbia U.  
Diva Delight: Theorizing House Music and House Divas  
Carmen Mitchell, Brooklyn College  
The Chocolate City Legacy: Race & Class in Detroit Techno  
Beverly May, NYU  
Network Effects: The Internet and the Chinese Rave Scene  
John von Seggern

**GUSMAN**

Forum: Pathways from the Ph.D.: On the Job Market in Academia  
Chair: David Pruett, Florida State U.  
Presenters:  
Kay Kaufman Shelemay, Harvard U.;  
Benjamin Koen, Florida State U.;  
Michael Bakan, Florida State U.;  
Sarah Weiss, Florida State U.;  
Ellen Koskoff, Eastman Conservatory

**CRANDON**

Orientalism and ‘Asian-ness’ in the West  
Chair: J. Lawrence Witzleben, Chinese U. of Hong Kong  
In the Time of Alaturka: Tracing Alterity in Turkish Musical Discourse  
John Morgan O’Connell, Brown U., U. of Limerick  
Representing the Authentic: Tak Shindo’s “Exotic Sound” and Japanese American History  
W. Anthony Shepherd, Williams College  
Transnational Histories in South Asian Performance  
Nilanjana Bhattacharya, Cornell U.  
Escape from Eden: “Liu Qi-Chao and the Power of Names”  
Alexander Khalil, U. of California

**GODFREY**

Forum: Collaboration Between Producer/Recordist and Record Label: The Diffusion of Musical Knowledge via Recording Sales  
Chair: Atesh Sonneborn, Smithsonian Institution  
Presenters:  
Daniel Sheehy, Smithsonian Institution;  
Richard Burgess, Smithsonian Institution

**BAYFRONT B**

The Musical Invocation of Nostalgia and Memory  
Chair: T.M. Scruggs, U. of Iowa  
The Limits of Generational Memory: The Case of the Epstein Brothers  
Joel Rubin, City U., London  
Invoking a Tragic Past: Old Taiwanese Songs in the Service of Contemporary Election Politics  
Nancy Guy, UC San Diego  
“Easily Slip Into Another World”: Dream-States and Nostalgia in New York City’s Balkan-Influenced Jazz/Improvisational Music  
Tamar Barzel, U. of Michigan  
Not Such a Buena Vista: Nostalgia, Myopia and the B.V. Social Club Phenomenon Outside and Inside Cuba  
T.M. Scruggs, U. of Iowa

**BAYFRONT A&B, 4:00pm-5:30pm**

SEM Business Meeting

**BAYFRONT A&B, 5:45pm-6:45pm**

Trancers and Deep Listeners  
Charles Seeger Lecture by Judith Becker, U. of Michigan, Ann Arbor

**GRAND BALLROOM, 7:00pm-10:00pm**

Cuban banquet, dessert reception, and salsa dance featuring Charanga Típica Tropical.

**Evening Block, 7:00pm-8:00pm**

**MARTI**

SSRC Opportunities for Research Support, Social Science Research Council

**RAFAEL & MICHELANGELO**

SEM Chapter Coordinators’ Meeting
SUNDAY, OCT 5

**Breakfast Block, 7:30am-8:30am**
Meeting of the SEM Board of Directors 8:00 am-12:00 noon. Presidential Suite

**RAPHAEL & MICHELANGELO, 7:00am-9:00am**
SEM Council Meeting

**Session 10, 8:30am-10:30am**

**BAYFRONT A**
Rom Identity and Representation: Musical Practice in Changing Social, Political and Market Contexts
Chair: Sonia Seeman, UC Santa Barbara
Dialectics of Representation: Musical Practice at the Nexus of Power and Aesthetic Expression
Sonia Seeman, UC Santa Barbara
Music and the Politics of Representation: Bulgarian/Turkish/Romani Saxophonist Yuri Yunakov
Carol Silverman, U. of Oregon
On Being Roma in Ukraine: Musical Identity in a Transcarpathian Gypsy Community
Adriana Helbig, Columbia U.
Discussants: Jane Sugarman, SUNY at Stony Brook; and Michael Beckerman, NYU

**FLAGLER**
Race and Musical Authenticity
Chair: Eric Usner, New York U.
The Search for Authenticity in Nazi Germany: The Jewish Culture League and the “Dangers” of Cultural Appropriation
Lily Hirsch, Duke U.
Music and Race in Early 20th Century Vienna: Viennese Jews and the Creation of Modern Viennese Identity
Eric Usner, New York U.
Authenticity, Representation, and Blackface Minstrel Shows in an Adirondack Foothills Hamlet
Susan Hurley-Goowa, Franklin & Marshall
Strategic Minstrelsy: Les Têtes Brulées and the Claim for Black Modernism
Dennis Rathnaw, U. of Texas, Austin

**DUPONT**
Revisiting the Ethnomusicological Past: Scholars and Composers
Chair: Ruth Davis, U. of Cambridge
Colin McPhee’s Tabuh-tabuhan as Modernist Interpretation of Balinese Gamelan
Ethan Lechner, UNC, Chapel Hill
Re-Presenting George Herzog’s study of Piman Indian Music
J. Richard Haefler, School of Music, ASU
Salvaging Culture: Ethnographic Modeling and Marius Barbeau’s 1927 Nass River Field Trip
Gordon E. Smith, Queen’s U.
Exploring the Ethnographic Past: Robert Lachmann’s Musical Documentation of Palestine
Ruth Davis, U. of Cambridge

**TUTTLE**
Globalization & Cultural Exchange: Arab Music in the Modern Age
Chair: Kathleen Hood, Independent Scholar
Quality of Arab Music in the Era of Mass Productions for Competing Satellite Broadcasts
Sami Asmar, UCLA
From Beneath this Cedar of Lebanon: The Music of Fairuz in America
Kenneth Habib, UC Santa Barbara
Michael Frishkopf, U. of Alberta
Radio Sawa: Winning Arab Hearts and Minds?
Kathleen Hood, Independent Scholar

**GUSMAN**
The Politics of Gate-Keeping: Authenticity and (Sub)Cultural Identities in ‘Anti-Popular’ Musics
Chair: Kai Fikentscher, Ramapo College
Extreme Noise Terror: ‘Aesthetics of Badness’ as a Punk Gate-Keeping Strategy
Angela Rodel, UCLA
“House Music”: The Most Popular Music in America?
Kai Fikentscher, Ramapo College
Productive Misreading of Aesthetics: Creative Music and Communities in Los Angeles
Charles Sharp, UCLA
Below the Radar: Gate-Keeping and the Maintenance of Authenticity in the Old-Time Revival Community
Amy Wooley, College of William and Mary

**CRANDON**
Musical Crossroads: Cosmopolitan Identities
Chair: TBA
“That’s My Life Up There:” Identity, Genre and the “Real” in a Cambodian-American Hip Hop Group
Alan Williams, Brown U.
Senegalese Salsa: The Representation of Cosmopolitan Identities
Timothy Mangin, St. Lawrence U./Columbia U.
Hip-hop in Jamaica: Representing the Local through International Sound
Wayne Marshall, UW-Madison
Don’t Call it World Music. I Don’t Know What to Call it but it’s the Music of My World
Jeffrey Callen, UCLA

**GODFREY**
Poster Session in Applied Ethnomusicology
A Virtual Museum: The Graciela Gutierrez World Instrument Collection
Martha Fabrique
Poster Group: Issues in the Development of Multicultural Education
Organizer: J. Ric Alviso, California State U., Northridge
Practice, Practice, Practice: World Music Education and How an Ethnomusicologist Got to Carnegie Hall
Joan Zaretti, Carnegie Hall
Pekalai Kancet! (“Learn to Dance!”): An Instructional Dance Video Project in Sarawak, Malaysia
Gini Gorlinski, Northwestern U.
Música Para Los Niños: Song and Games for Children
Barbara O’Hagin, Central Michigan U.
The Florida Music Train: Teaching Music of the Cultural Crossroads
Laurie Sommers, Valdosta State U.
The Musical Quilt: Connecting Cultural Resources of the School Community to the Music Classroom
Maria Kreiter, Pennsylvania State U.-Conshohocken
Joint Session: Chopin Ballroom, 8:30am-10:55am
Weaving the Musical Tapestry of Miami II: Mana-Zucca
Panelists (1 hour): Carolyn J. Fulton, Florida International U.; and W. D. Hardin, and Robert B. Dundas, Florida International U.
Lecture-recital: "Muse Over Miami": Songs and Piano Works of the Legendary Mana-Zucca
Lecture-recital: Selected Works by Mana-Zucca: Composer/Cultural Icon of Miami Society
Robert Dundas, Florida International U. and Max Lifchitz. SUNY Albany

DUPONT
X Conversations about One Thing: The Role of Analysis in Popular Music Studies
Chair: Derek Pardue, University of Illinois, Urbana-Champaign
Discussant: Mark Butler
Tracking Beats and Representing Charts: An Analysis of Brazilian Rap
Derek Pardue, U. of Illinois, Urbana-Champaign
Love in the Country: Production, Reception, and the Structure of Brazilian Musica sertaneja Performance
Alex Dent, U. of Chicago
"An English Kind of Equivalent": Innovation and Tradition in Sixties British Songwriting
Gordon Thompson, Skidmore College
I Flow Like a River When I Deliver": Defining and Mapping Rap's Verbal Styles
Felicia Miyakawa, Indiana U.

TUTTLE
Authenticity, Authority and Authorship in Samba, Son and Desi Music
Chair: Jonathan Ritter, UCLA
The Authoring of Brazil in the Ascendancy of Samba
Jesse Wheeler, UCLA
Desi Sounds and Festival Grounds: Authenticity, Identity, and Musical Syncretism at a South Asian-American Festival
Kevin Miller
Soundtracking Cuba: The Political Economy of Cinematic Representation
Sathya Burchman, Wesleyan U.
Discussant: Jonathan Ritter, UCLA

GUSMAN
Music in Contemporary Iran: Official Policies and Strategies of Resistance
Chair: William Beeman, Brown U.
Music and Power: The Struggle Between Religious Tendencies in Iran
Ameneh Youssefzadeh, CNRS, The French Society of Ethnomusicology
Performing Against Silence: Celebrating Women and Music in Iran
Wendy DeBano, UC Santa Barbara
Subversion and Counter-subversion: Power, Control, and Meaning in the New Iranian Pop Music
Laudan Nooshin, Brunel U.
US Government's Use of Popular Music in its Media Campaign in Iran: An Ethnomusicological Exploration
Niloofar Mina, New Jersey City U.

CRANDON
American Potluck
Chair: Cathy Ragland, CUNY
A Voice to Explode the Heads of Aliens: Slim Whitman, Webb Pierce, and Other Lost Aesthetics of Country Music in 1952
Tracey Laird, Agnes Scott College
Drum and Bugle Corps: Lacunae in American Musical History
Aaron Keebaugh, U. of Florida
A Middle Ages for America: Song/Politics/Praxis in the Rural South
Kiri Miller, Harvard U.
Sitting In: Authenticity, Status, and the Maintenance of Social Boundaries through Performance Practice in the Country Music Community
Amy Corin, Morepark College
Conferences Calendar

### 2003

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
<th>Details</th>
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</thead>
<tbody>
<tr>
<td>Oct 8-12</td>
<td>American Folklore Society Annual Meeting</td>
<td>Hyatt Regency, Albuquerque, NM</td>
<td>For more information, see (Website) <a href="http://afsnet.org/annualmeet/">http://afsnet.org/annualmeet/</a></td>
</tr>
<tr>
<td>Oct 17-19</td>
<td>Midwest Popular Culture Association/Midwest American Culture Association Annual Meeting</td>
<td>Marriott Minneapolis City Center, 30 S 7th St, Minneapolis, MN 55402; (Tel) 612.349.4000; (Fax) 612.332.7165; (Website) <a href="http://www.marriotthotels.com/msppc">www.marriotthotels.com/msppc</a></td>
<td>For more information, see (Website) <a href="http://www.niu.edu/mppc">http://www.niu.edu/mppc</a>.</td>
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<tr>
<td>Nov 5-9</td>
<td>Society for Music Theory 26th Annual Meeting</td>
<td>Madison, WI</td>
<td>For more information, see (Website) <a href="http://www.societymusictheory.org">http://www.societymusictheory.org</a>.</td>
</tr>
<tr>
<td>Nov 6-9</td>
<td>Middle East Studies Association Annual Meeting</td>
<td>Hilton Anchorage &amp; Egan Convention Center, Anchorage, AK.</td>
<td>For more information, see (Website) <a href="http://fp.arizona.edu/mesassoc/">http://fp.arizona.edu/mesassoc/</a></td>
</tr>
<tr>
<td>Nov 13-16</td>
<td>American Musicological Society Annual Meeting</td>
<td>Hyatt Regency Hotel, Houston, Texas</td>
<td>For more information, see (Website) <a href="http://www.ams-net.org/annual.html">http://www.ams-net.org/annual.html</a>.</td>
</tr>
<tr>
<td>Nov 19-23</td>
<td>American Anthropological Association 102nd Annual Meeting</td>
<td>Chicago Hilton Towers, Chicago, IL</td>
<td>For more information, see (Website) <a href="http://www.aaanet.org/mtgs/mtgs.htm">http://www.aaanet.org/mtgs/mtgs.htm</a>.</td>
</tr>
<tr>
<td>Nov 21-23</td>
<td>Continuities and Change: A Celebration of Balinese Music, Theatre, and Dance.</td>
<td>The College of the Holy Cross, Worcester, Massachusetts</td>
<td>For more information, contact Lynn Kremer, Conference Co-Chair; 12 Allen Hill Road, Princeton, MA 01541.</td>
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<tr>
<td>Jan 4-11</td>
<td>37th World Conference of the International Council for Traditional Music (ICTM)</td>
<td>Fuzhou &amp; Quanzhou, China.</td>
<td>For more information, see (Website) <a href="http://www.ethnomusic.ucla.edu/ICTM">http://www.ethnomusic.ucla.edu/ICTM</a>.</td>
</tr>
<tr>
<td>Feb 11-14</td>
<td>Movement (R)evolution Dialogues: Contemporary Performance In and Of Africa. Conference on Contemporary African Dance.</td>
<td>University of Florida, Gainesville</td>
<td>For more information, see (Website) <a href="http://www.arts.ufl.edu/cwa">http://www.arts.ufl.edu/cwa</a> or contact Joan D. Frosch, Assistant Chair, Dept. of Theatre and Dance, Co-Director, Center for World Arts, College of Fine Arts, University of Florida, PO Box 115900, Gainesville, FL 32611-5900 U.S.A.; (Tel) 352.392.2038 ext. 207; (Fax) 352.392.5114; (Email) <a href="mailto:jfrosch@arts.ufl.edu">jfrosch@arts.ufl.edu</a>.</td>
</tr>
<tr>
<td>Mar 5-7</td>
<td>Association for Asian Studies Annual Meeting</td>
<td>Town &amp; Country Resort, San Diego, CA</td>
<td>For more information, see (Website) <a href="http://www.aasianst.org/annmtg.htm">http://www.aasianst.org/annmtg.htm</a>.</td>
</tr>
<tr>
<td>Mar 10-14</td>
<td>Society for American Music 30th Annual Conference.</td>
<td>Cleveland, Ohio.</td>
<td>For more information, see (Website) <a href="http://www.american-music.org">http://www.american-music.org</a>.</td>
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<tr>
<td>Oct 19-23</td>
<td>American Folklore Society Annual Meeting</td>
<td>Renaissance Hotel, Atlanta, GA.</td>
<td>For more information, see (Website) <a href="http://afsnet.org/">http://afsnet.org/</a></td>
</tr>
<tr>
<td>Nov 19-22</td>
<td>Middle East Studies Association Annual Meeting</td>
<td>Marriott Wardman Park Hotel, Washington, DC</td>
<td>For more information, see (Website) <a href="http://fp.arizona.edu/mesassoc/">http://fp.arizona.edu/mesassoc/</a></td>
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Miami Beach (Photo by Alan Burdette)