President’s Report 2003
By Ellen Koskoff, SEM Past President

This year has been an active one for the SEM, especially in the area of newly formed committees and interest groups. The new Committee for Professional Development, co-chaired by René T. A. Lysloff and Elizabeth Tolbert is off to a good start, hosting at this conference two grant-writing workshops and a workshop called “Lonely, Only,” especially for “singles” (those who have no other ethnomusicology colleagues). In addition, a new Dance Interest Group, chaired by Clara Henderson, has moved successfully into its new status as a Section. And, rumor has it that Jazz, Arab Music, Andean Music, and European Music Interest groups are also in the works.

Since this seems to be a time of renewed interest in Interest Groups and Sections, I thought I’d review the new procedures for forming such groups and for changing their status, worked out recently by Ingrid Monson, Bonnie Wade, and the present SEM Board.

Welcome to Tucson!
By Janet Sturman, Local Arrangements Chair

You are cordially invited to attend the 49th Annual Meeting of the Society for Ethnomusicology (SEM) to be held November 3-7, 2004 in scenic Tucson, Arizona. Located in the high Sonoran desert and encircled by six Southwest mountain ranges, Tucson is just 65 miles north of the Mexican border and is thus a fitting site for our conference theme: “Contemplating Borders.”

The conference proceedings will take place at the Radisson Hotel located in the heart of downtown Tucson, with easy access to the airport, many local attractions, and the University of Arizona. The Radisson hotel is directly adjacent to La Placita Village, a colorful office and retail complex located on the
Guide 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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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.

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/tgffin/necsem/
- Southeast 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/SEMSCE02.htm

Ethnomusicology Sites

- American Folklife Center
  http://lcweb.loc.gov/folklife/
- British Forum for Ethnomusicology
  http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/BFE.html
- British Library National Sound Archive
  http://www.bl.uk/collections/sound-archive/imc.html

Catalogue:
http://cadensa.bl.uk

Ethnomusicology OnLine (EOL)
Free, peer-reviewed, multimedia Web journal. For more information, point your browser to:
- http://hum.uc.edu/eol (home site)
- http://www.arts.ucla.edu/eol (mirror)
- http://www.wesleyan.edu/eol (mirror)
- http://usge1.cirfid.unibo.it/eol/index.htm (mirror)

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

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

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

Music & Anthropology
http://gotan.cirfid.unibo.it/M&A/

Society for American Music

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

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive
President’s Report
Continued from page 1

A Special Interest group is just that—a group of SEM members who share a special interest and who want to meet at the same time as the annual SEM Conference. Members may want to carry on a business meeting, or present a speaker or panel. If they wish to list their papers and panels on the conference program, they are subject to the same review process as any other panel. Members of Special Interest Groups are not appointed by the President, but are, rather, self-selecting. They are, in a sense, small grass-roots movements that take hold when enough people have an interest they’d like to share with others. Current Special Interest groups include the Archiving and the Sexualities Committees. To become a SEM-affiliated Special Interest group, a member must fill out a Formal Recognition Request Form for Special Interest Group status in time for the Board to review this at the Fall Board meeting. When a Special Interest group has formed and shown a continuing commitment for 3 years, it may apply to the Board to become a Section. At this point the group may wish to charge dues. Section Dues can be collected every year through the SEM Membership renewal form.

Standing Committees, on the other hand, are appointed by the President to help conduct Society business. They include SEM Board and Council Nominating Committees, the Local Arrangements and Program Committees, and many others. And today, I will be adding another to this list: an Investment Advisory Committee, chaired by Terry Miller. Although we are basically happy with our portfolios (managed by Fidelity and Wachovia), the Board thought it necessary to form a committee that would watch over and advise these companies, helping them make the best possible choices for us in the current volatile stock market and beyond.

Our publications are doing well too. Peter Manuel, our Journal editor, informs me that the pool of possible articles for publication is on the low side, so now is the time to submit some of your new research. Thanks go to Peter for his excellent work on the Journal. The Newsletter, expertly edited by Tong Soon Lee, continues to be a lively and attractive forum for receiving important information about the Society’s doings in hard copy form. Thank you, Tong Soon. Many thanks also go to David Trassoff and Mark DeWitt, who have been expertly managing our SEM-List this year, and to Cullen Strawn and Alan Burdette who have greatly improved our colorful web site. Thank you all!

Of course, we all know that it is really our Executive Director, Alan Burdette, and our Business Office Coordinator, Lyn Pittman, who really do all of the nitty-gritty, day-to-day work that allows the Society for Ethnomusicology to run smoothly, and I cannot thank them enough for their common sense, their attention to detail, and for their commitment and support for the SEM. Thank you Alan and Lyn; and, thanks also to Indiana University for its continuing support of our Society’s everyday workings.

Next year, we take on the sun again in Tuscon, Arizona, where Janet Sturman of the University of Arizona will be the Chair of the Local Arrangements Committee and Larry Witzleben, Chair of the Program Committee. The Seeger Lecture will be presented by Rayna Greene of the Smithsonian Institution, who will be introduced by Tara Browner. In 2005, as you probably all know by now, we will celebrate our 50th anniversary with a big bash held at Emory University in Atlanta. Tong Soon Lee will be the chair of the LAC and Bruno Nettl and Judy McCulloh, the Co-Chairs of the Program Committee. Tony Seeger will deliver the 50th anniversary Seeger Lecture. On behalf of the Board and the general membership, I’d like to thank all of you who are working on our future meetings. We know how much time and work is involved here, and we greatly appreciate this effort.

We have taken, as you soon will see, the advice of the Council seriously and structured our new dues on a sliding scale. We hope that this new system will be fairer to all and will, in fact, promote a surge in new memberships as folks begin to see that it doesn’t cost much to become an SEM member, and the benefits are great. So, thanks to Mark DeWitt, Alan Burdette, and to the Council for their help in making this a reality.

I know you’re all heartbroken at the demise of Body Meets the Board, but you’ll have to make do with the new President’s Roundtable, where this year we presented a lively panel on “SEM and Political Advocacy.” If you enjoyed yourself, please come again and feel free to submit ideas for panels and participants to the Board for future consideration.

Finally, I’d like to announce that Member-at-Large (even year), Margaret Sarkissian, who for the first time extracted (almost) 100% of the reports from all committees, sections, and interest groups, and First Vice-President, Anne Rasmussen, who successfully carried out her duties all the way from the Philippines. Thanks to them for their generous help and gracious good humor.

And, finally, I’d like to thank you all for the trust you have placed in me and for the honor, and privilege of serving as your President for these past two years. This has been a wonderfully enriching and satisfying time for me, getting to know you all better and working closely with you for a better Society. I greatly value your support and friendship.

Planning for Tucson 2004

Mar 15 Postmark deadline for all SEM proposals.

May 15 Notifications of acceptances mailed (including preliminary sessions and times) with pre-registration materials.

Aug 2 Deadline for receipt of pre-registration fees from SEM members whose proposals were accepted.

Oct 1 Deadline for presenter cancellation and refund of pre-registration fees from SEM members whose proposals were accepted (minus a $35 handling fee).

Oct 15 Registration cancellation refund deadline for non-presenters (minus a $35 handling fee).
University of Arizona Welcomes You to Tucson!

historic terminus of the wagon road that once connected Tucson to the Territorial Capital of Mesilla, New Mexico.

Tucson is a city with a proud history. It is the oldest continuously inhabited community in the United States; indigenous people lived at the base of “A” mountain and the Santa Cruz River for thousands of years before Spanish settlers created the city that was to become Tucson within the walled “El Presidio” compound in 1775. Many cultures have contributed to the development of the city and the surrounding region, including Native American, Spanish, Mexican, Anglo and Asian. SEM conference attendees will have many opportunities to explore cultural confluence, past and present, while visiting Tucson and the surrounding Southwestern region.

Several events are planned on the campus of University of Arizona, a student-centered research university serving over 34,000 students. A pre-conference symposium on Music and Dance is planned for November 3, 2004 with some events to take place in the UA’s new Stevie Eller Dance Theater, a building architecturally inspired by Laban notation. The local arrangements team would like to thank Joan Keali’inohomoku, Elsie Dunin and Matthew Allen for help with the initial stages of the pre-conference symposium. This team, in collaboration with the SEM Dance section, chaired by Clara Henderson, will continue to assist as plans for the symposium program advance.

Also scheduled on the UA campus is a welcoming reception to take place at the Arizona State Museum, a research facility specializing in the archaeology and anthropology of the southwestern United States and northern Mexico. The evening of Thursday, November 4, 2004 has been reserved for the reception, co-hosted by several UA units, including the College of Fine Arts, the School of Music, the Anthropology Department, and the Center for Latin American Studies. Attendees will have an opportunity to visit the handsome public exhibits of The Arizona State Museum, including the award winning Paths of Life exhibit.

Other special events include a Saturday evening dance featuring a Tohono O’odham Waila band, and options to attend concert and theatrical opportunities hosted by the School of Music and the College of Fine Arts.

For conference attendees looking for excursions, Arizona provides many opportunities, ranging from a side trip north to the Grand Canyon; half or full-day trips to closer sites such as the Mission San Javier del Bac, Kartchner Caverns, the Desert Museum, Kitt Peak Astronomical Observatory, and of course, Nogales, Mexico; as well as attractions in the immediate vicinity such as the UA Center for Creative Photography. Tucson is a favorite locale with golf, hiking and hiking enthusiasts. The local arrangements staff will provide additional information regarding area attractions on the conference website.

Expect beautiful weather; you will quickly see why so many resorts locate in our foothills region. November is typically warm and sunny in Southern Arizona; the average daytime temperature hovers around 75 degrees with cool evening temperatures dropping into the 40s. Late fall is the ideal time to visit Southern Arizona and we look forward to seeing you at the 49th Annual Meeting of the SEM in Tucson.

For additional information regarding local arrangements, please contact Janet Sturman, SEM 2004 Local Arrangements Chair, School of Music and Dance, University of Arizona, Tucson, AZ 85721; (Tel) 520.621.1255; (Email) sturman@u.arizona.edu.

SEM 2004 Call for Papers

- Displaying Music
- Ethnomusicologies: Global Perspectives
- Ethnomusicology and Western Classical Music
- Music and Dance of the American Southwest
- Taking a Stand? Ethnomusicology and Advocacy

Proposals on any other topics relevant to the field of ethnomusicology are also welcome. The online submission and postmark deadline for submission of SEM proposals is Monday, March 15, 2004.

There will be a Pre-conference symposium on Music and Dance. Interested participants should contact Janet Sturman at (Tel) 520.621.1255 or write to (Email) sturman@arizona.edu. Within the conference, a special session on Ethnomusicology and Diversity will be organized by the Crossroads Project on Diversity, Difference, and Underrepresentation. Interested participants should contact Kyra Gaunt at 24 Waverly Place, Room 208, New York, NY 10003-6789 or write to (Email) kyra.gaunt@nyu.edu.

For further questions on the program for SEM 2004, please contact Larry Witzleben, SEM 2004 Program Chair, Music Department, Chinese University of Hong Kong, Shatin, N.T., Hong Kong; (Tel) 852.2609.717; (Fax) 852.2603.5273; (Email) jlwitzleben@cuhk.edu.hk. (Please do NOT send proposals or abstracts to this address; see the Call for Papers forms for the proper address)
Unique Ethnomusicology Seminar Held in Guadeloupe

By Martha Ellen Davis, University of Florida

An historical ethnomusicological encounter took place in July 2003 on Guadeloupe, French West Indies. The Séminaire d’Ethnomusicologie Caraibéenne was offered by the public media library, the Médiathèque Caraibéenne Bettino Lara of the capital city of Basse-Terre. However, it was held four of the five days in the charming seaside town of Sainte-Anne, as part of the 16th annual two-week Festival GwoKa, a term which refers to the large drum which symbolizes Guadeloupean traditional music. The themes of the last three years of the Festival have been cultural Linkage (“lyannaj” in the French Créole language)—between Europe and the Caribbean, between Africa and the Caribbean, and this year between India and the Caribbean. Next year, all three cultural linkages will be represented. Despite Sainte-Anne’s evolution afoot from a fishing village to a resort complete with a Club Med, the festival was designed for and attended entirely by locals, and had a very comfortable small-town, wholesome atmosphere. In addition to the Séminaire d’Ethnomusicologie, the Festival Gwoka included a simultaneous seminar on the Indian diaspora in the Caribbean (including the Guianas): cultural, economic, and in other dimensions. Key performing artists, anthropologists, businessmen and others were invited from Trinidad, Guyana, India itself, France and elsewhere. The emphasis on Indian heritage allowed the small Indian community of Guadeloupe to shine, a historic shift in its previously very low profile and hence in the identity and ethnic pride of Indian-Guadeloupeans. A luncheon with emotional declarations of linkage with lost brethren, interpreted in French-English and Hindi-French-English, closed the many days of seminars and performances.

The ethnomusicology seminar was organized by the director of the music section of the Médiathèque, anthropologist and percussionist Gustav Michaux-Vignes, advised by Dominique Cyrille (Lehman College CUNY), a native of Martinique. The organizer of the larger Festival Gwoka was Félix Cotellon. The speakers, including many SEM members, were: Dominique Cyrille, Monique Desroches, Shannon Dudley, Françoise Uri, Martha Ellen Davis, Kenneth Bilby, Gage Averill, Marisol Berrios-Miranda, and Diana Rey-Hulman. The communication for those who did not deliver their papers in French was facilitated by interpreter Stéphanie James, who was indispensable and indefatigable. The seminar was attended largely by members of the public, many active in folk-cultural research and performance ensembles. There was a notable attendance from Martinique. Although the papers were formal, the tempo and ambience were relaxed, carried out at a human speed, with time for questions, lively discussion, and reflection. In
name and in fact, the Séminaire d’Ethnomusicologie Caraïbienne was a real seminar indeed, and an unforgettable experience.

Gustav Michaux-Vignes would like SEM members to consider depositing copies of their media and print publications in the Médiathèque. He may be contacted at Médiathèque Caraïbe, Bettino Lara, 54 rue Amédée Fengarol, 97100 Basse-Terre, Guadeloupe, French West Indies; (Tel) from US & Canada: 011.59.05.9099.3747; (Fax) 011.59.05.9099.3748; (Email) musique@lameca.org.

Conferences

2nd International Conference on Malay Civilization “Malay Images”

February 26-28, 2004, Hotel Legend, Putra Place, Kuala Lumpur

The Institute of Malay Civilisation at the Universiti Pendidikan Sultan Idris (UPSI) organizes the International Conference on Malay Civilization once every two years. The first conference was held on October 1-3, 2002. This 2nd conference is organized in collaboration with the International Institute for Asian Studies, Leiden. In consonance with the name of the conference as well as with that of the Institute, this conference will discuss various aspects of Malay Civilization: social organization and policies, economy, religion and belief, language, literature, culture, and the arts, among other areas.

The theme of the conference is “Malay Images.” It is recommended that papers give special attention to the projection of Malay images in the various aspects of civilization, according to the researchers’ own fields of specialization. The term “Malay” comprises the Malays as defined by the Constitution of Malaysia and the broader family of the Malay peoples comprising members of the various ethnic groups spread all over Southeast Asia, the Malay Peninsula and parts of mainland Asia, as well as Malay groups which have for a long time settled outside the Malay world.

Invitation is extended to anyone who is interested to present a paper on any aspect within the theme of the conference and to those who are interested to attend and participate in the discussions. For more information, please contact the Director, Institute of Malay Civilisation, Universiti Pendidikan Sultan Idris, Campus Sultan Abdul Jalil Shah, 35900 Tanjong Malim, Perak Darul Ridzuan, Malaysia; (Fax) 60.5.458.4143; (Email) datoasmah@upsi.edu.my or juraini@upsi.edu.my.

Caribbean Soundsapes: A Conference on Caribbean Musics and Culture

March, 12-14, 2004, Tulane University, New Orleans, LA

The Cuban and Caribbean Studies Institute at Tulane University, in conjunction with the Stone Center for Latin American Studies and the Newcomb Department of Music, is pleased to announce “Caribbean Soundsapes,” to be held in New Orleans, Louisiana, March 12-14, 2004.

Popular music has often been singled out as a central defining characteristic of the Caribbean imaginary. This conference responds to the need to expand our scholarly paradigms in this area, recognizing intense regional transnationalization and change in the region in recent years. Speakers and participants will address several key questions: what is the significance of the Caribbean as a specific locale for the production and circulation of popular music? What role does popular music play in the creation and continued performance of national identities throughout the circum-Caribbean and other zones, such as continental Latin America, northern North America, and Europe? The conference will feature several plenary speakers, among them Prof. Gerard Béhague (University of Texas at Austin) and Prof. Juan Flores (Hunter College, CUNY). Further details about the conference will be available at (Website) http://cuba.tulane.edu.

25th Annual Conference of the Southwest/Texas Popular Culture/ American Culture Associations

“Folk & Protest Music”

April 7-10, 2004, San Antonio, Texas

The 2004 SW/TX PCA/ACA Conference will meet in San Antonio, Texas, at the beautiful San Antonio Marriott River Center Hotel, on the Riverwalk. Join us this year, as a returning or first-time participant, as we celebrate a quarter-century of this regional popular culture conference. For further details, please contact Dr Christopher Smith, Vernacular Music Center, Department of Music History and Literature, School of Music MS 2033, Texas Tech University, Lubbock, TX 79409; (Tel) 806.742.2270 x249; (Email) christopher.smith@ttu.edu. For information about the conference (listing of all areas, hotel, registration, tours, etc.) please visit (Website) http://www2.h-net.msu.edu/~swpca.

Annual Conference of the British Forum for Ethnomusicology

“Ethnomusicology at Home/Transformed States”

April 15-18, 2004, University of Aberdeen, Scotland

The Elingstone Institute and the Music Research Group at the University of Aberdeen are pleased to welcome the 2004 Annual Conference of the British Forum for Ethnomusicology, April 15-18, 2004.

With its sparkling granite buildings, Aberdeen is Scotland’s third largest city, a combination of historic charm, thriving economy, and cosmopolitan community. A seaport and center for Europe’s North Sea oil and gas industries, it is home to 212,000 people. From the mile-long beach and the historic 15th century university campus in Old Aberdeen, it is less than half hour to the tranquility of the nearby hills and countryside in one of the most beautiful parts of Scotland. Aberdeen caters to all tastes in arts, culture, leisure, and entertainment with His Majesty’s Theatre, Music Hall, and Lemon Tree regularly attracting national and international musical productions.

Continued on page 8
Ethnomusicology at FSU offers M.M. and Ph.D. degree programs in Ethnomusicology within the Musicology division, as well as a World Music Certificate. The programs provide comprehensive studies in world music performance areas and rigorous studies in theoretical areas (including diasporic studies, medical ethnomusicology (music and healing), global popular music, jazz research, historical ethnomusicology, multicultural music education, ethnoarchaeomusicology, and others) and geographic areas (including Africa, Central Asia, East Asia, Southeast Asia, the Caribbean, North, Central, and South America, Europe, and others). The Musicology division encourages a stimulating and challenging academic environment where Musicologists (ethnomusicologists and historical musicologists) work closely together with students, providing extensive opportunities in research, teaching, performing, and other practical skills necessary for a successful career in the discipline.

Scholarly and musical presentations and residencies by distinguished guests are an important component of the FSU program. Previous guests include Kwasi Addunum, Reibo Aoki, Cliff Alexis, Paul Berliner, Philip Bohlman, Chalo Eduardo, Mantle Hood, Charles Keil, Bruno Nettl, Nyoman Sedana, Daniel Sheehy, Kay Kaufman Shelemay, Jeff Todd Titon, Nestor Torres, Christopher Waterman, Nyoman Wenten, and Sato Yoko.

Ethnomusicology Faculty
Michael Bakan, Ph.D.
Frank Gunderson, Ph.D.
Benjamin Koen, Ph.D.
Dale A. Olsen, Ph.D.

Historical Musicology Faculty
Charles Brewer, Ph.D.
Jeffery Kite–Powell, Ph.D.
Douglas Seaton, Ph.D.
Denise Von Glahn, Ph.D.

World Music Performance Specialists
Charles Atkins, Blues Band
Michael Bakan, Balinese Gamelan
Nicholas Belle, Native American
José Carrasco, Salsa Band
Haiqiong Deng, Chinese Ensemble
Frank Gunderson, African Ensemble
Ryan Lewis, Steel Band
Dale A. Olsen, Andean Ensemble
Jane Scott, Irish Ensemble

For more information www.music.fsu.edu, or email dolsen@mailer.fsu.edu.
For an on-line application www.admissions@music.fsu.edu.
or for direct information about applications: Director of Graduate, Music Studies, School of Music, The Florida State University, Tallahassee, Florida 32306-1180; telephone (850) 644-5848; email: beckman@music.fsu.edu.
Conferences

Continued from page 6 and international artists. The Aberdeen Art Gallery, Maritime Museum, and Marischal Museum are all highly recommended. There are also many good restaurants and bars. Accommodation in single or twin en-suite rooms is in King’s Hall, less than 5 minutes’ walk from the Regent Lecture Theatre, New Kings, and the Linklater Rooms, where the formal conference activities will take place (Parking is available at New Kings and on the campus). We can also offer a list of reasonably priced local accommodation. Evening events will include a performance of traditional Scottish ballads and music, a participatory workshop, and the traditional BFE party. There will also be time to explore the local area with an excursion to nearby castles and glens. For more information, please contact Dr Ian Russell, Director, The Elphinstone Institute, University of Aberdeen, 24 High Street, Aberdeen AB24 3EB; (Tel) +44.1224.272.386; (Fax) +44.1224.272.728; (Email) ian.russell@abdn.ac.uk; (Website) http://www.bfe.org.uk/.

Nadia Boulanger and American Music

October 7-9, 2004, University of Colorado, Boulder

The American Music Research Center and College of Music, University of Colorado at Boulder will host an international symposium and concert series, “Nadia Boulanger and American Music” on October 7-9, 2004. Some 30 presenters from the U.S., Canada, France and the U.K. will discuss Boulanger’s huge impact in many roles, but chiefly as teacher to dozens of American students, from Aaron Copland to Quincy Jones. The conference will feature performances of her and her sister, Lili’s music and devote one morning session to a “reminiscence roundtable” open to any former students who care to take part. For more information, contact Trudi Wright, AMRC, University of Colorado, 301 UCB, Boulder, CO 80309; (Tel) 303.735.3645; (Email) amrc@colorado.edu; (Website) www-libraries.edu/amrc.

Call for Papers

3rd Annual Hawai’i International Conference on Social Sciences

June 16-19, 2004, Sheraton Waikiki Hotel, Honolulu, Hawai’i

The 3rd Annual Hawaii International Conference on Social Sciences will be held from June 16 (Wednesday) to June 19 (Saturday), 2004 at the Sheraton Waikiki Hotel in Honolulu, Hawaii. The conference will provide many opportunities for academicians and professionals from the social sciences to interact with members inside and outside their own particular disciplines. Cross-disciplinary submissions with other fields are welcome.

Topic Areas (all areas of social sciences are invited):

- Anthropology
- Area Studies (African, American, Asian, European, Hispanic, Islamic, Jewish, Middle Eastern, Russian, Women’s and all other cultural and ethnic studies)
- Communication
- Economics
- Education
- Ethnic Studies/International Studies
- Geography
- History
- International Relations
- Journalism
- Political Science
- Psychology
- Public Administration
- Sociology
- Urban and Regional Planning
- Women’s studies
- Other Areas of Social Science
- Cross-disciplinary areas of the above related to each other or other areas.

This conference is sponsored by the East West Council for Education and Center of Asian Pacific Studies of Peking University. The submission deadline for all proposals is January 27, 2004. For more information, write to (Email) social@hicsocial.org; (Website) http://www.hicsocial.org.

9th International CHIME Meeting

“Orality and Improvisation in East Asian Music”

July 1-4, 2004, University of Sorbonne & Abbey of Royaumont, Paris

East Asian Music is supported by a large body of prescriptive theory and playing instructions. Quite a few musical genres in East Asia allow for little or no improvisation and rely primarily on a tradition of written music scores. Yet orality is of major importance in the transmission of this music and countries like Japan, Korea, Vietnam, and China have steered their own courses toward musical modernity, exploring realms like rock music, “avant-garde” (contemporary composition) and, to a lesser degree, also areas like “world music” and jazz. So what do orality and improvisation mean in East Asia today? And what do they mean in the context of continuing traditional genres, from temple ceremonies toteahouse performances?

This will be the focus of the 9th International CHIME Meeting, to be held at the University of Sorbonne in Paris and at the Abbey of Royaumont, north of Paris, from July 1-4, 2004. Abstracts of up to 300 words for individual 20-minute papers related to the theme of “Orality and Improvisation in East Asian Music” are welcomed and should be sent by mail, fax or email to the Program Committee of the 9th CHIME Meeting, c/o P. O. Box 11092, 2301 EB Leiden, The Netherlands, (Email) chime@wxs.nl; (Fax) +31.71.5123.183. Panel proposals (for three or four speakers) are also welcomed, in which case we ask for a short description of the panel topic as well as for individual abstracts by the panel participants. Abstracts must reach us by March 1, 2004. There are possibilities for early acceptance of papers for those who need to rely on this for grant applications (please indicate need for urgent reply when you submit your abstract).

The meeting will be preceded and followed by a week of workshops in which, on special invitation, Chinese and Western musicians will join forces in various co-operative and improvisatory projects. Most of the workshops are not open to the public, but some of the results will become evident during the conference period, when rehearsals will continue in the vicinity of the con-
Encounters in Ethnomusicology: A Memoir

by

BRUNO NETTL

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

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

DETROIT MONOGRAPHS IN MUSICOLOGY/STUDIES IN MUSIC, NO. 36/2002/291P/$45.00

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E-mail: info@harmonieparkpress.com  www.harmonieparkpress.com

ference-goers, culminating in a series of public concerts. Among the musicians invited are the Shanghai Conservatory Percussion Ensemble and the Shanghai Jiangnan Sizhu ensemble led by Chen Xiaolu. We urge CHIME conference participants to bring their own musical instruments for spontaneous music making in the leisure hours in-between conference sessions, or indeed, for illustrating points to be made in their papers. More news on the conference program and on possibilities for pre-registration and booking of accommodation will be announced soon. Check the CHIME website at http://home.wxs.nl/~chime for the latest news.

At 35 kilometers north of Paris, in Val d’Oise, the imposing Abbey of Royaumont is situated at the heart of a large and beautiful park on the edge of Chantilly Forest. It was founded in the 13th century as one of the country’s biggest religious centers and has remained a place of quiet repose and of spiritual activity throughout the ages. Since 1964, it is the home of the Fondation Royaumont, one of France’s most distinguished cultural organizations. Major artists, performers, composers and music researchers from all over the world gather at Royaumont in the framework of special meetings, workshops, concerts and related events. The Abbey is a very attractive place to stay: splendid accommodation, excellent food, and practically ideal surroundings for a music meeting! In the courtyards, under the shaded vaults and in front of the thick-walled medieval facades of the Abbaye de Royaumont, we hope to bring alive some of East Asia’s most ancient and most contemporary musical sounds, and to foster a lively discussion on orality and improvisation in music. Following tradition at Royaumont, musicians and researchers will both take an equal part in this event.


October 8-10, 2004, SOAS, University of London

The song form known as the muwashshah has a 1,000-year history in and around the Mediterranean basin. It originated in Andalus, where it was cultivated by both Arabic and Jewish musicians. It enjoyed cult status in its time. Nowadays the muwashshah is still a widely enjoyed musical form throughout the Arab world and preserves forms that go back to its Andalusian origins.

The muwashshah and its associated verse-form, the zajal, had an important and largely undocumented influence on the forms of poetry and song in the Christian West. To some extent this has been examined in academic research on the kharjas of the muwashshaat. Other aspects, however, have remained largely unexplored.

Hosted by the AHRB Research Centre for Cross-Cultural Music and Dance Performance and the AHRB Research Centre for Asian and African Languages, with support from the Jewish Music Institute, School of Oriental and African Studies (SOAS), University of London, the purpose of our conference is to open new ground in this area of research. We will examine a range of issues from historical origins to present performance practices of the muwashshah in countries such as Morocco, where
it is still very much alive among Arab and Jewish performers, and also look at related forms such as the Tunisian ma’luf.

The current list of speakers includes many protagonists of the Madrid (1989) and Exeter (1990) kharja conferences. Our intention is to combine the presentation of academic papers with live performance, concert performances and audio-visual materials. Edited proceedings of the conference will be published in book form.

You are cordially invited to attend and to present a paper at this conference. For further information on the conference, please contact Ed Emery (Muwashshah Conference), Peterhouse, Cambridge CB2 1RD; (Fax) +44.870.133.0145; (Email) ed.emery@britishlibrary.net; (Website) http://www.geocities.com/muwashshah.

**Annual Meeting of the Midwest Popular Culture Association/Midwest American Culture Association**

**October 8-10, 2004, Radisson Hotel Cleveland-Gateway**

You are invited to submit proposals for the meeting of the Midwest Popular Culture and Midwest American Culture Associations. For a complete listing of topic areas and additional information, please visit (Website) http://www.niu.edu/mpca. For proposals regarding Latin American popular culture, please send 250-word abstract to: Jane Florine (Latin American Popular Culture Area Chair for MPCA), Department of Music/HWH 331, Chicago State University, Chicago, IL 60628-1598; (Tel) 773.995.2119; (Fax) 773.995.3767; (Email) jflorine@csu.edu.

Deadline for receipt is April 30, 2004. Please include name, affiliation, postal address, telephone number and email address of each author/participant. Also include any AV requests (only a VCR and slide projector will be provided for presenters) and specify any special scheduling needs. All participants must be members of MPCA and must preregister for the conference. For membership information, visit (Website) http://www.niu.edu/mpca or contact Gary Burns, Midwest Popular Culture Association, Department of Communication, Northern Illinois University, DeKalb, IL 60115; (Tel) 815.753.7108; (Fax) 815.753.7109; (Email) gburns@niu.edu.

**1st Conference of the Répertoire International De Littérature Musicale “Music’s Intellectual History: Founders, Followers & Fads”**

**March 17-19, 2005, The City University of New York Graduate Center, New York**

In early 2004, the Répertoire International de Littérature Musicale (RILM) will publish the volume Speaking of Music: Music Conferences from 1835 to 1966, which will provide a fascinating window on the intellectual history of music scholarship. The volume guides readers through papers on music presented at some 500 international conferences, bringing to light a variety of trends and ideas in musicological and ethnomusicological inquiry from the heyday of Romanticism through the dawn of modernism to the multicultural and multidisciplinary movements of the mid-20th century. This volume chronicles 130 years of music scholarship’s intellectual history, will provide a starting point for the conference, which aims to assess changing attitudes and viewpoints in writings on music from antiquity to the present day.

Proposals are invited for papers on the following topics:

- The attitudes of writers toward music history in antiquity, the Middle Ages, and the Renaissance
- The founders of modern music scholarship: Historians of the 18th and 19th centuries
- Music scholarship and its parallels with histories of other humanistic disciplines (art history, anthropology, literary criticism, history, etc.)
- (Re)writing music history in the postcolonial and post-communist world
- New musicology
- Ethnomusicology and musicology in the Americas
- Relating the present to the past: From studies of musical folklore to modern ethnomusicology
- Reference books as a mirror of national music histories. How objective and balanced are these (self)portraits of national music histories in general encyclopedias, and how do they change through successive editions?
- What can reference works from the past tell us about the reception history of composers? Why are composers’ biographies being rewritten?

Proposals are invited for individual papers and entire sessions. Abstracts of 200-300 words may be submitted before June 1, 2004 to Zdravko Blazekovic, RILM Abstracts of Music Literature, The City University of New York Graduate School, 365 Fifth Avenue, New York, NY 10016-4309; (Tel) 212.817.1992; (Fax) 212.817.1569; (Email) zblazekovic@gc.cuny.edu; (Website) http://www.rilm.org. The conference will take place at the Graduate Center of the City University of New York. For information on call for papers, visit (Website) http://www.rilm.org/call.html.

**The Rockefeller Humanities Fellowship at Tulane—2004 Call for Applications**

**“Shared Inheritances: Comparative Studies in Creativity and Performance in the Mississippi-Gulf-Caribbean Region”**

The city of New Orleans is a locus classicus for the study of hybrid expressive cultures in the Americas. Under the aegis of Tulane University in New Orleans, the Stone Center for Latin American Studies and the Deep South Regional Humanities Center are co-hosting a fellowship program sponsored by the Rockefeller Foundation to study creativity and performance in the Mississippi-Gulf-Caribbean region. Fellowships will support research that examines local cultural practices and shared inheritances of transnational communities extending from Brazil and Peru to the Mississippi River valley.

We seek expansive proposals that will contribute to the understanding of cultural patterns throughout the region and beyond. Our fellowship program allows for the study of concrete historical connections, while also welcoming projects that examine analogies across space and time, which may involve cultures that have relatively little direct contact in terms of migration and cultural flows.

Continued on page 14
**Lise Waxer Prize**

By Harris M. Berger, Texas A&M University

The Lise Waxer Prize is awarded each year by the Popular Music Section of the Society for Ethnomusicology. The award is given to the best student paper in the ethnomusicology of popular music delivered at the annual SEM meeting. The winner of the 2002 Lise Waxer Prize was Tom Grunland for his paper “Minority on the Boundary or Microcosmopolitanism: Theorizing Transience in Cruise Ship Communities.” Grunland is a Ph.D. candidate in the ethnomusicology program at University of California, Santa Barbara. Based on long standing field experience, Grunland’s paper is a rich analysis of the unique ways in which communities form in the globalized and transient world of cruise ship musicians. Those interested in submitting their papers for next year’s competition can find application instructions on the PMSSEM website at http://orpheus.tamu.edu/pmssem/default.html.

**2003 SEM Prizes and Awards**

By Sean Williams, Member-at-Large

**Charles Seeger Prize**

The Charles Seeger Prize is awarded annually to honor the most distinguished student paper presented at the SEM Annual Meeting. The 2003 Charles Seeger Prize committee consisted of Jonathan Ritter (last year’s winner), Larry Witzleben, Matthew Allen, and the chair; Sean Williams. The winner of the 2003 Charles Seeger Prize is Katherine Brown, for her essay titled “History and Censorship: Did Aurangzeb Ban Music?” The committee members noted that Katherine’s work drew on an impressive array of archival and historical sources, arguing that the answer to the question of music censorship is quite important in India’s, and to some extent the world’s, current political climate. Beginning and ending with contemporary events that have brought issues of music, religious fundamentalism and censorship to the fore, Katherine forwarded a powerful critique of the uses and misuses of history. Her work stands on its own as a solid piece of scholarship, even without the contribution it makes toward connecting the work of ethnomusicology with the struggle for mutual understanding and ultimately a more peaceful world.

**Jaap Kunst Prize**

The Jaap Kunst Prize recognizes the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in Ethnomusicology or elsewhere). The Jaap Kunst Prize committee consisted of Mohammad-Reza Darvishi (last year’s winner), Anne Rasmussen, Helen Rees, Andrew Weintraub, and the chair, Stephen Blum. The winner of the 2003 Jaap Kunst Prize is Beverley Diamond, for her article, “Native American Contemporary Music: The Women,” published in The World of Music 44/1 (2002), pp.11-39. Members of the committee had the following to say about this article: “In this well-crafted portrait of twelve Native American women, Beverley Diamond represents the best that ethnomusicology has to offer: finely tuned ethnography, elegant writing, and keen theoretical insights. Their personal narratives provide interpretive frameworks for analyzing the social-structural conditions that shape their everyday lives. After reading this article, the members of the committee found themselves wanting to know more about these extraordinary women.”

**Alan Merriam Prize**

The Alan P. Merriam Prize is awarded annually to recognize the most distinguished, published English-language monograph in the field of ethnomusicology. The Alan Merriam Prize committee consisted of Katherine Hagedorn (last year’s winner), René T. A. Lysloff, Harris Berger, and the chair, current SEM President Timothy Rice. The winner of the 2003 Alan Merriam Prize is the late Lise Waxer, for her book titled The City of Musical Memory: Salsa, Record Grooves, and Popular Culture in Cali, Colombia, published in 2002 by Wesleyan University Press. Committee chair Timothy Rice stated, “This book is distinguished by evocatively written descriptions of the music scene in Cali based on intensive fieldwork from 1994 to 1996, followed by a number of shorter trips. In addition to a useful history of the coming of salsa to Colombia, the author seamlessly weaves together analyses of musical practice in relation to identity, globalization, race, ethnicity, class, gender, and generation, analyses that gain in richness by keeping these themes in tension and conversation rather than by elevating one factor above the others. The author’s concluding sentences elegantly capture the narrative thrust of the work: ‘Caleños have sought to reposition their sense of local identity during a particularly unstable period in recent history. Dancing, listening to, collecting records of, and performing salsa have emerged as quotidian but significant acts through which Caleños remember—in the literal sense of re-membering—how they first experienced and made sense of the city’s transformation into a major urban and industrial center’ (261-62).” The research for Lise’s book was originally conducted as a doctoral dissertation directed by Thomas Turino at the University of Illinois. In his absence, Bruno Nettl, a member of her doctoral committee, accepted the award on her behalf.

Congratulations to all of you! The SEM website has information on all of the SEM prizes and awards. For the 2004 year, each of the above prizes will be awarded, in addition to the Halpern Fellowship and Award (to help support research on Native American music of the United States and Canada and to recognize the publication of said research), the Wachsmann Prize (for the best publication in the field of musical instrument research and organology) and the Nahumck Fellowship and Award (to help support research on a dance-related subject and its subsequent publication). Please visit (Website) http://ethnomusicology.org for further information.
2004 SEM Chapter Meetings

Society for Ethnomusicology Southern California Chapter (SEMSCC)
February 21-22, 2004, University of California, Los Angeles

The Program Committee of the 38th annual meeting of the Society for Ethnomusicology, Southern California Chapter (SEMSCC) invites local SEM members, students, faculty, and all others interested in the field of ethnomusicology to submit proposals for papers, panels, roundtable discussions, workshops, film/video screenings, performances, or collective events for the 2004 conference. Both individual paper proposals and panel submissions are welcome. However, we encourage panel submissions in which three or four papers explore different aspects of a common theme. The Program Committee also extends a special invitation to local members of the American Musicological Society and Society for American Music to submit proposals that might be of mutual interest. Proposals from graduate students in ethnomusicology and closely related fields are especially welcome. Graduate student papers are eligible for the Dale Olsen prize. Local faculty and visiting scholars are also encouraged to contribute. The format is 20-minute papers followed by 10 minutes of discussion. For individual paper proposals, please provide name and affiliation and include an abstract of up to 250 words. Organized panels are encouraged. Each member of a panel must submit an individual paper proposal and the panel chair/organizer must submit a Panel Abstract. The panel abstract should not exceed 150 words. Panels may have 3 or 4 papers, or 3 papers and a discussant. Paper and Panel proposals and abstracts must be submitted via email. Send an email with name, affiliation and abstract to Gavin Douglas at (Email) gdouglas@uncg.edu. Proposals must be received by Friday, January 16, 2004. Notifications will be made by the final week of January through email.

SEMSCC conference participants will stay at the University Inn at Emory, less than a 5-minute walk from the Department of Music where the conference events will take place. Room rates range from $54-$79 with single or double occupancy; when making reservations, please quote “SEMSCC” to obtain the conference rates. All rooms have either a full kitchen or microwave and refrigerator. A continental breakfast is served a full kitchen or microwave and refrigerator. A continental breakfast is served all day in the lobby and fresh cookies are served between 4-7 pm. The hotel offers free parking and free local phone calls. For more information on airport transportation and driving directions, please visit (Website) www.univinn.com. For information on the Dale Olsen prize and general information about SEMSEC, please visit (Website) http://www.ucr.edu/ethnomus/semsec.html.

Society for Ethnomusicology Southeast & Caribbean Chapter (SEMSEC)
February 21-22, 2004, Emory University, Atlanta, GA

The Program Committee of the annual meeting of the Society for Ethnomusicology, Southeast & Caribbean Chapter invites SEM members and others interested in the field of ethnomusicology to submit proposals for papers and panels, film/video screenings, etc, for the 2004 conference at Emory University, Atlanta, Georgia. Authors of papers related to the theme “Traditional Musics in Modern Contexts” are especially encouraged to submit, though all topics are welcome. Both individual paper proposals and panel submissions are welcome. Proposals from graduate students in ethnomusicology and closely related fields are especially welcome. Graduate student papers are eligible for the Dale Olsen prize. Local faculty and visiting scholars are also encouraged to contribute. The format is 20-minute papers followed by 10 minutes of discussion. For individual paper proposals, please provide name and affiliation and include an abstract of up to 250 words. Organized panels are encouraged. Each member of a panel must submit an individual paper proposal and the panel chair/organizer must submit a Panel Abstract. The panel abstract should not exceed 150 words. Panels may have 3 or 4 papers, or 3 papers and a discussant. Paper and Panel proposals and abstracts must be submitted via email. Send an email with name, affiliation and abstract to Gavin Douglas at (Email) gdouglas@uncg.edu. Proposals must be received by Friday, January 16, 2004. Notifications will be made by the final week of January through email.

SEMSEC conference participants will stay at the University Inn at Emory, less than a 5-minute walk from the Department of Music where the conference events will take place. Room rates range from $54-$79 with single or double occupancy; when making reservations, please quote “SEMSCC” to obtain the conference rates. All rooms have either a full kitchen or microwave and refrigerator. A continental breakfast is served all day in the lobby and fresh cookies are served between 4-7 pm. The hotel offers free parking and free local phone calls. For more information on airport transportation and driving directions, please visit (Website) www.univinn.com. For information on the Dale Olsen prize and general information about SEMSEC, please visit (Website) http://www.ucr.edu/ethnomus/semsec02.htm.

Northern California Chapter of the Society for Ethnomusicology (NCCSEM)
March 6, 2004, University of California-Davis

The Northern California Chapter of the Society for Ethnomusicology will hold its annual meeting on Saturday, March 6, 2004, at the Department of Music, University of California-Davis. We at Davis are excited to be hosting this event, as we inaugurate our new (one-year-old!) graduate program in ethnomusicology. For further information, please contact Sandra Graham, President, NCCSEM, Assistant Professor, Department of Music, University of California–Davis, One Shields Avenue, Davis, CA 95616; (Tel) 530.752.2603; (Fax) 530.752.0983; (Email) sjgraham@ucdavis.edu.

Obituary

Gerry Farrell
By Richard Widdess, SOAS, University of London

Gerry Farrell’s death on April 4, 2003 was a tragic loss to ethnomusicology, music education and South Asian studies in the UK. He studied music at Dartington College of Arts, and at Goldsmiths College, University of London. He was a Research Fellow at Roehampton University and lectured in ethnomusicology at Goldsmiths College before his appointment in 1995 to a lectureship at the City University, London, where he became Senior Lecturer in 2000. At Dartington he developed a passion for the music of India under the tutelage of Alistair Dick, learning to play the sitar, which he went on to study with Imrat Khan, Suresh Mishra, Amamath Mishra, and Debu Chaudhuri. His insight as a performer of both Indian music and jazz underlay much of his academic research and teaching. It also enabled him to engage directly with the situation of Indian music in the South Asian communities and in the educational system of the UK: he personally took Indian music into schools, gave presentations to education conferences internationally, and wrote several research reports and a book, Indian Music in Education (Cambridge University Press 1990). His com-
combination of interests in cross-cultural perspectives and in classical and popular musics resulted in his well-received study of Western perceptions and misperceptions of Indian music, Indian Music and the West (Oxford University Press 1997). He contributed chapters on ‘Indian music and Internationalization’ and ‘South Asian music in the UK’ to the South Asia volume (vol. 5) of the The Garland Encyclopedia of World Music, and his most recent article, “The Senia style of star playing in contemporary India” (British Journal of Ethnomusicology 11/2, 2002), reflects his interest in performance seen in a historical perspective. A list of his other publications and further details of his career can be found at (Website) http://www.city.ac.uk/music/gerry1.htm. As a colleague in the education field writes, “Gerry had a wonderful and wry sense of Glaswegian humor that was allied to a keen eye for noticing the absurdities of life.” Gerry will be sadly missed by friends, teachers, colleagues and students in the UK, India and many other parts of the world.

People & Places in Ethnomusicology

Martha Ellen Davis (University of Florida) has been inducted into the Academy of Sciences of the Dominican Republic. She has also directed a video documentary on an early-20th century messianic leader, “Papá Liborio: El Santo Vivo de Maguana [Papa Liborio: The Living Saint of Maguana]” (56:16) funded by UNESCO and IDB for the Dominican Ministry of Culture, which was premiered in June at the National Cinematheque in Santo Domingo to an overflow crowd.

W. Anthony Sheppard (Williams College) has been awarded the 2003 Kurt Weill Prize for his book, Revealing Masks: Exotic Influences and Ritualized Performance in Modernist Music Theater. The Kurt Weill Prize is awarded biennially for distinguished scholarship on 20th century musical theater (including opera, ballet, Broadway musicals, and music theater). The four-member selection panel consists of representatives from the Modern Language Association, the American Musicological Society, the American Society for Theatre Research, and the Kurt Weill Foundation for Music. Scholarly work first published in 2001 and 2002 was eligible for the 2003 book and article prizes.

“The Florida Music Train” by folklorist/ethnomusicologist Laurie K. Sommers (South Georgia Folklore Project, Valdosta State University) has recently been awarded the 2003 Dorothy Howard Prize from the American Folklife Society. The Dorothy Howard Prize honors individuals and organizations whose work effectively encourages K-12 educators or students to use or study folklore and folklorist approaches in all educational environments. Such works include curriculum materials, publications, audio and video recordings, multimedia publications, and exhibits. This educational module includes an audio CD of archival, field, and studio recordings of Florida’s traditional music; five lesson plans; a full color poster; and background information about the artists and musical traditions represented in the unit.

Hugo Zemp (CNRS and Musée de l’Homme, Paris) received three new awards for videos of his series “Masters of the Balafon” about xylophone music of the Senufo people, northern Côte d’Ivoire (Ivory Coast). After the first video titled “Funeral Festivities” mentioned in an earlier issue of the SEM Newsletter (36/1, January 2002), “The Joy of Youth” received the Fatumbi Prize at the 21st Bilan du Film Ethnographique, Paris 2002. The video “Friend, Well come!” was awarded the International Prize at the Forumdoc. bh.2002 Documentary Festival in Belo Horizonte, Brazil, and a “Special Mention” at the 22nd Bilan du Film Ethnographique, Paris 2003. The video on xylophone making and tuning is entitled “The Wood and the Calabash.” All four videos are now available in English (PAL or NTSC). For information about the series, contact the French distributor at (Email) suporxao@free.fr or Hugo Zemp at (Email) hugozemp@wanadoo.fr.

Recordings from British Library Sound Archive

The British Library Sound Archive’s World and Traditional Music Section is pleased to announce the following sound recordings published by Topic Records:

The King’s musicians: Royalist Music of Buganda—Uganda

Recordings and text by Peter Cooke and Klaus Wachsmann (Sound Archive reference C23; Catalogue number: TSCD925)

Possibly no other African rulers maintained such a rich variety of musical ensembles at their courts as the Kabakas (kings) of Buganda. For several centuries their kingdom was the largest and most powerful state in central Africa and their palaces resounded throughout each day with music. Here is a unique sample of this musical richness, featuring the two different xylophone ensembles, the royal flute band, the songs of the king’s harpist and lyre players, as well as praise drumming and dancing. In 1966 the kingdom was suppressed by Prime Minister Obote and King Mutesa died in exile. Though some of the old musicians gave an ecstatic musical welcome to his son, Mutebi on his return in 1987 (also recorded here), some of this music may soon become little more than dim memory.

Gumboot guitar: Zulu Street Guitar Music from South Africa

Recordings by Janet Topp Fargion & Albert Nene, text by Janet Topp Fargion (Sound Archive reference C724; Catalogue number: TSCD923)

The guitar probably arrived in South Africa with Portuguese or Arab sailors back in the 16th century, but it only started to enter vernacular African traditions in the late 19th century. The discovery of gold and diamonds in South Africa at that time brought large numbers of African workers from all parts of the country—all looking for new forms of expression and relaxation. Music previously played on Zulu musical bows was transferred in the new urban environment to the guitar and often concertina and violin too. The music was called maskanda. Musicians played...
for their own enjoyment, but they also joined miners’ gumboot dance teams to accompany this exhilarating genre. Often lacking in formal performance arenas, most of this music-making traditionally takes place on the streets of single-sex hostel compounds. These recordings feature musicians and gumboot players who live in one such hostel outside Durban.

Drumming and Chanting in God’s Own Country: The Temple Music of Kerala in South India.

Recordings, photographs and texts by Rolf Killius (Sound Archive reference C815; Catalogue number: TSCD922)

Cut off from the rest of the Indian mainland by the expansive West Ghats mountain range and open to the influences of the Arabian Sea via its 1000km coastline, the culture of the tiny Indian state of Kerala in the very southwest of the country is quite different from that of the rest of the Indian subcontinent. In addition to the friendly people and the endless green of the countryside dotted with coconut trees, Kerala impresses through its man-made soundscape, largely centered on the ubiquitous Hindu temples. Derived from ancient forms and supplemented with performance and visual arts, brightness with elephant processions, special pujas (worshipping forms) and fancy shops, these events form the main leisure time attraction of the Hindu population. The recordings on this CD, made in and around these temples between 1995 and 1997, demonstrate the vast range of performance genres. The huge percussion orchestra performances, the ancient styles of devotional singing, and the small music ensembles featuring rare traditional instruments like the huge C-shaped horn, the kombu, are some of these electrifying styles.

Rockefeller

Continued from page 10

Both centers will host fellows, who will conduct research, lead workshops, and help plan symposia related to their projects. Fellows will also work with both centers to integrate their research and activities into ongoing and new programs in the community. Scholars, presenters, performers, and practitioners working in the circum-Caribbean and Southern Americas are encouraged to apply for residencies of five to ten months that are concurrent with Tulane’s academic calendar. Fellowships include $22,500 for 5-month residencies and $45,000 for 10-month residencies, a housing stipend, airfare, and allowance for moving expenses.

Interested candidates should submit a one-page research statement, a resume, and a list of five references. A selection committee will review application materials and finalists will be invited to submit a more comprehensive proposal or portfolio as well as peer and professional recommendations regarding the proposed project. While applicants need not be fluent in English, materials should be translated for the application process.

Eligibility. Criteria for selection is based on a substantial body of research and practical experience in the field. Fellowships are for persons who have already completed their formal professional training. Consequently, degree candidates and persons seeking support for work in pursuit of a degree are not eligible for the fellowship program.

Application Deadline: January 16, 2004. Contact: Thomas F. Reese, Stone Center for Latin American Studies, Tulane University, 100 Jones Hall, New Orleans, LA 70118-5698; (Tel) 504.865.5164; (Fax) 504.865.6719; (Email) rtsclas@tulane.edu; (Website) http://stonecenter.tulane.edu.

Conferences Calendar 2004

Jan 4-11

37th World Conference of the International Council for Traditional Music (ICTM). Fuzhou & Quanzhou, China. For more information, see (Website) http://www.ethnomusic.ucsb.edu/ICTM

Jan 31-Feb 1

Interdisciplinary Studies in Popular Music Conference. University of California Santa Barbara. For more information, see (Website) http://www.music.ucsb.edu/projects/cism

Feb 11-14

Movement (R)evolution Dialogues: Contemporary Performance In and Of Africa. Conference on Contemporary African Dance. University of Florida, Gainesville. For more information, see (Website) http://www.arts.ufl.edu/cwa 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) jfrosch@arts.ufl.edu

Feb 26-28

2nd International Conference on Malayan Civilization—“Malay Images.” Hotel Legend, Putra Place, Kuala Lumpur, Malaysia. For more information, please contact the Director, Institute of Malay Civilisation, Universiti Pendidikan Sultan Idris, Kampus Sultan Abdul Jalil Shah, 35900 Tanjong Malim, Perak Darul Ridzuan, Malaysia; (Fax) 60.5.458.4143; (Email) datoasmah@upsi.edu.my or juraini@upsi.edu.my.

Mar 4-7

Association for Asian Studies Annual Meeting. Town Country Resort, San Diego, CA. For more information, see (Website) http://www.asiansst.org/ann mtg.htm

Mar 10-14

Society for American Music 30th Annual Conference. Cleveland, Ohio. For more information, see (Website) http://www.american-music.org

Mar 12-14

Caribbean Soundscape: A Conference on Caribbean Musics and Culture. Tulane University, New Orleans, LA. For more information, please visit (Website) http://cuba.tulane.edu
Apr 7-10
25th Annual Conference of the Southeast/Texas Popular Culture/American Culture Associations—“Folk & Protest Music.” San Antonio, Texas. For more information, visit (Website) http://www2.h-net.msu.edu/~swpca

Apr 15-18
Annual Conference of the British Forum for Ethnomusicology—“Ethnomusicology at Home/Transformed States.” University of Aberdeen, Scotland. For more information, visit (Website) http://www.bfe.org.uk

Jun 16-19
3rd Annual Hawai‘i International Conference on Social Sciences. Sheraton Waikiki Hotel, Honolulu, Hawai‘i. For more information, visit (Website) http://www.hicsocial.org

Jul 1-4
9th International CHIME Meeting—“Orality and Improvisation in East Asian Music.” University of Sorbonne and Abbey of Royaumont, Paris. For more information, please contact (Email) chime@wxs.nl

Jul 11-16

Oct 7-9
International Symposium and Concert Series—“Nadia Boulaenger and American Music.” American Music Research Center and College of Music, University of Colorado, Boulder. For more information, visit (Website) www-libraries.edu/amrc

Oct 8-10
International Weekend Conference on the Muwashshah: History, Origins, and Present Practices. SOAS, University of London. For more information, visit (Website) http://www.geocities.com/muwashshah

Oct 8-10
Annual Meeting of the Midwest Popular Culture Association/Midwest American Culture Association. Radisson Hotel Cleveland-Gateway. For more information, visit (Website) http://www.niu.edu/mpca

Oct 13-17
American Folklore Society Annual Meeting. Little America Hotel, Salt Lake City, UT. For more information, see (Website) http://afsnet.org/annualmeet/

Nov 3-7
49th Annual Meeting of the Society for Ethnomusicology. Radisson City Center, Tucson, Arizona. For more information, see (Website) http://ethnomusicology.org

Nov 19-22
Middle East Studies Association Annual Meeting. Hyatt Regency, San Francisco, CA. For more information on the meeting, please visit (Website) http://fp.arizona.edu/mesassoc/

Nov 11-14
American Musicological Society Annual Meeting. Sheraton Hotel, Seattle, Washington (jointly with the Society for Music Theory). For more information, see (Website) http://www.ams-net.org/annual.html

Nov 17-21
American Anthropological Association 103rd Annual Meeting. San Francisco Hilton Towers, San Francisco, CA. For more information, see (Website) http://www.aaanet.org/mtgs/mtgs.htm

2005

Mar 17-19
1st Conference of the Répertoire International De Littérature Musicale—“Music’s Intellectual History: Founders, Followers & Fads.” The City University of New York Graduate Center, New York. For more information, visit (Website) http://www.rilm.org

Mar 31-Apr 3
Association for Asian Studies Annual Meeting. Hyatt Hotel, Chicago, IL. For more information, see (Website) http://www.aasianst.org/annmtg.htm

Oct 19-23
American Folklore Society Annual Meeting. Renaissance Hotel. Atlanta, GA. For more information, see (Website) http://afsnet.org/

Oct 27-30
American Musicological Society Annual Meeting. Omni Shoreham Hotel, Washington, DC. For more information, see (Website) http://www.ams-net.org/annual.html

Nov 19-22
Middle East Studies Association Annual Meeting. Marriott Wardman Park Hotel, Washington, DC. For more information, see (Website) http://fp.arizona.edu/mesassoc/

Nov 30-Dec 4
American Anthropological Association 104th Annual Meeting. Marriott Wardman Park Hotel, Washington, DC. For more information, see (Website) http://www.aaanet.org/mtgs/mtgs.htm

2006

Apr 6-9
Association for Asian Studies Annual Meeting. Marriott Hotel, San Francisco, CA. For more information, see (Website) http://www.aasianst.org/annmtg.htm
Oct 18-22
American Folklore Society Annual Meeting. Hyatt Regency Milwaukee, Milwaukee, Wisconsin. For more information, see (Website) http://afsnet.org/

Nov 2-5
American Musicological Society Annual Meeting. Century Plaza Hotel, Los Angeles, CA (jointly with the Society for Music Theory). For more information, see (Website) http://www.ams-net.org/annual.html

2007
Mar 22-25
Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, MA. For more information, see (Website) http://www.aasianst.org/annmtg.htm

Nov 1-4
American Musicological Society Annual Meeting. Hilton Convention Centre, Quebec City, Canada. For more information, see (Website) http://www.ams-net.org/annual.html