How is SEM doing on diversity?

At the annual meeting in Tucson, the President’s Roundtable on Friday afternoon is entitled “Diverse Voices.” Selected panelists and the audience will be invited to raise questions about whether and to what extent diverse points of view are being heard at our annual meetings and in our Journal, and whether the Society’s membership is as diverse as the cultures, societies, individuals, and groups we study. In addition, I want us to ask such questions as, what can SEM do, as an institution, to make itself more welcoming to diverse points of view? What can SEM members do (and what have they been doing) to develop a diverse pool of applicants for graduate and undergraduate study and for jobs in and outside the academy? What can be done to develop hiring philosophies and institutional cultures that seek “diverse voices”? What is being done to develop and encourage local scholars and scholarship and make their achievements known to the membership of SEM?

My sense is that these questions are matters of some urgency for SEM and for many, and perhaps most, of our members. The Council last year supported devoting significant time at this year’s meeting to questions of this sort, and the formation of a standing committee called the “Crossroads Project on SEM.”

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Rayna Green, 2004 Seeger Lecturer

By Tara Browner, University of California, Los Angeles

Rayna Green, curator of the American Indian Program for the National Museum of American History at the Smithsonian Institution, will present the Seeger lecture at the 49th annual SEM meeting in Tucson. Dr. Green, a noted folklorist, writer, and filmmaker, is probably most familiar to SEM members as the producer of the groundbreaking Smithsonian Folkways recorded collections, “Heartbeat: Voices of First Nations Women” (1995), and “Heartbeat II” (1998). But she has also published widely on aspects of American folklore, material culture, foodways, Native American material culture, performing identity, and Native American representations and identity, greatly contributing to our understanding of the history and creative achievements of Native North Americans.

SEM 50th Anniversary Meeting: Atlanta 2005

By Bruno Nettl, 2005 Program Committee co-chair

The Program Committee for the 2005 meeting of SEM, in Atlanta (November 17-20), which will celebrate the 50th anniversary of the founding of SEM, is busily at work planning some special events to celebrate and commemorate this event and the early years of our Society. The formal listing of themes will be published in the next Newsletter, but the history of SEM, and of ethnomusicology, and related subjects will be among them, and the committee urges members to be prepared to submit interesting abstracts and brilliant panel proposals. We hope additionally to be able to present some special panels with invited senior speakers.

We are also planning some enjoyable and inspiring entertainment, including a program both humorous and sentimental that should consist of songs, poems, skits, stories, reminiscences about the “early days” (broadly defined), how they really were, how they now seem to us old-timers, and how younger colleagues conceive of them. Everything and anything from the Woody Guthrie mode to Blues Brothers, Cheech and Chong, and beyond.

Let your imaginations run wild, and send your ideas to me. There’s no deadline, but I’d love to hear from you soon. Please contact: Bruno Nettl, School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61801 USA; (Email) b-nettl@uiuc.edu.

Born in Dallas, Texas, on July 18, 1942, Green is of Oklahoma Cherokee and German Jewish heritage, and while...
The Society for Ethnomusicology

The Society 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.


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 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 newsletter.

Student (full-time only) (one year) ………… $30
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income $25,000-$49,999 ………… $35
income $50,000-$89,999 ………… $60
income $50,000-$89,999 ………… $95
income $90,000 and above ………… $120
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Institutional membership (one year) ………… $80
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Overseas airmail (one year) ………… $25

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

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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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.macsem.org

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

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

Southwest Chapter
http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html

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

Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/~cma/SEM/SEMSW/SEMSWhome.html

Ethnomusicology Sites

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

British Forum for Ethnomusicology
http://www.bfe.org.uk

British Library National Sound Archive
http://www.bl.uk/collections/sound-archive/inc.html

Catalog:
http://cadenza.bl.uk

Ethnomusicology OnLine (EOL)
Free, peer-reviewed, multimedia Web journal. For more information, point your browser to:
http://umbc.edu/eol (home site)

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

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

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

Music & Anthropology
http://www.muspe.unibo.it/period/MA
http://research.umbc.edu/eol/MA/index.htm

Society for American Music
http://www.american-music.org

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

Continued from page 1

Diversity, Difference, and Underrepresentation” testifies to the importance of these questions at this moment in our history.

I hope that at least two things might come from the discussion in Tucson. First, we will learn about “best practices” that have been effective in some institutions and workplaces — and that we might apply in our own. Second, despite what I assume are our good intentions, has SEM as an institution remained insensitive to certain issues of diversity and, if so, what can we do to correct that? In other words, I hope it will be a “working session” from which we will take away “action items” for ourselves as individuals operating in society and in our Society and for SEM’s governing bodies (the Council, Board, and Business office) and operating committees, sections, and interest groups.

The roundtable will also give us an opportunity to follow up qualitatively on some of the quantitative data that emerged from our 2002 Membership Survey, a summary of which Deborah Wong, Board Secretary, distributed at our annual meeting last year. The survey, by the selection of its questions, is suggestive of some of the issues related to diversity that concern us: religion, sexual orientation, nationality, ethnicity, students, gender, and employment type. I can’t address all of these concerns here (not to mention others that we might attend to), but let me briefly mention four of them.

First, the ethnic make-up of the Society is rather far from the ethnic make-up of the U.S., and this is troubling, I think. It is difficult to interpret our data because respondents could answer in more than one category, but by my count it appears that only about 10% of our membership falls outside the “non-Hispanic white” category of the 2000 Census, while the U.S. population in this category appeared to be about 24%. The gap is particularly large among African Americans and Hispanics/Latinos/Chicanos. The U.S. population in 2002 was 9.6% “Black” but SEM’s is only 2.8% African American. Hispanics accounted for 9.5% of the U.S. population but only 1.8% of SEM. This gap is almost surely indicative of a larger social problem in the U.S., but to what extent are we part of the problem? What are we doing and what should we be doing to help solve it?

Second, on gender the signals are more mixed. Statistically, it seems that female ethnomusicologists in academia are doing reasonably well once they get in. However, as Deborah Wong writes in her summary, “Disturbingly, a slightly greater proportion of women (48.3%, vs. 41.2% of all men) don’t teach at all.” Do female ethnomusicologists run into systemic barriers in their training, job applications, and the tenure process and give up on their ambitions to teach? Or are other factors at work? The data don’t speak to these questions, but the roundtable might. Anecdotal evidence from our program at UCLA suggests that, in fact, it may be systemic. When we looked at the job placements of our Ph.D.’s who graduated during the last ten years, we were horrified to note that the list of those holding tenure-track positions was virtually all male. Nearly all of the students with non-tenure-track or postdoctoral appointments were women. Since there is no reason to believe that there is a difference in quality between our male and female graduates, these data seem to indicate a systemic problem that must be called to the attention of the profession as a whole. If it is a systemic problem, how can SEM and its members contribute to its solution? What can and are we doing about it in our local institutions and how might we influence practices in colleges and universities hiring ethnomusicologists for the first time?

Third, an area of diversity that was rather finessed in the survey was what might be called “job diversity.” All the questions about employment valorized university teaching and all other forms of employment were an unmarked category lumped with students. My sense is that this was an artifact of this particular survey, and it can be corrected easily in future surveys. It certainly doesn’t reflect the broad range of discussions and activities in SEM concerning “public sector” work, K-12 education, and so forth, but it may be a symptom of a form of discrimination that we need to work to correct.

Finally, while the survey suggests that 26% of our members are foreign to the U.S., it is silent on their reception and treatment in SEM. I hope the roundtable will take up this issue with stories and anecdotes that will allow us to improve in this area, if there are problems.

I leave you with these preliminary thoughts and the hope that you will contribute to the “diverse voices” at the President’s Roundtable in Tucson.

The Sexualities Taskforce of the Society for Ethnomusicology

Invites You to Join Our Events at SEM Tucson 2004!

Contact:
Amy Corin
acorin@vcccd.net
or
Eileen M. Hayes
ehayes@music.unt.edu

Look for the link to our website at http://www.ethnomusicology.org

PLEASE JOIN US FOR OUR OPEN BUSINESS MEETING DURING SEM 2004

Sexualities Taskforce membership is open to all members of the Society.

We exist to provide a space where scholars may find likeminded others with whom to engage in ongoing scholarship and discussion in areas of gender and sexuality in music and culture and to encourage future research and scholarship in these domains.

We are dedicated to supporting the leadership of lesbian, gay, bisexual, and transgendered members of the Society and to helping foster a diverse scholarly community.
Call for Proposals

**Music, Performance and Racial Imaginations—An Interdisciplinary Graduate Student Conference**

*March 4-5, 2005, New York University*

Work among disciplines such as performance studies, dance studies, anthropology, ethnomusicology, and musicology testify to the powerful resource that forms of expressive culture provide in creating a space for crafting, negotiating and resisting racialized subjectivities. Over the past decade, scholars writing about music and performance have expanded the ways they engage the issue of race and ethnicity in their work—moving away more essentialized, static conceptions to dealing with music’s dynamic role in marking aspects of racial and ethnic difference. This shift has resulted from the incorporation of changing formulations of race and ethnicity from outside of the disciplines of music as well as the experiences of researchers in the field.

Two recent edited collections marked the presence of these new concerns for race among music scholars: Born and Hesmondhalgh’s *Western Music and Its Others* (1999) and Bohlman and Radano’s *Music and the Racial Imagination* (2000). The essays in these collections reveal how music as a discourse and how discourse about music effect the racialization of Others without interrogating the simultaneous racialization of the Western Self. In their introduction, Bohlman and Radano challenge scholars of music and performance to examine how they themselves are complicit in perpetuating discursive forms of racism.

While many have begun to heed this critique, this conference seeks to further answer the call to examine this scholarly and disciplinary complicity while broadening the considerations of links between race, ethnicity and performance—not least of all by adding much needed concern for critical whiteness studies to the discussion. We seek to foster an interdisciplinary space for this debate and especially encourage those approaches that probe the intersections between music, performance and the racial imagination—the shifting matrix of ideological constructions of difference associated with body type and color that have emerged as part of the discourse network of modernity” (Bohlman and Radano). We welcome proposals for papers, presentations and performance from graduate students, activists and practitioners that will further interdisciplinary dialogue examining race and ethnicity in any and all types of performance. Some possible themes include: Music, performance and critical whiteness studies; Transnational aspects of ethnic identity; Pedagogies of music/performance and issues of race and ethnicity; Improvisation/indetermination: afrological/eurological; Signifyin(g) and significations; Genealogies of discursive racialization in music, dance, performance; Music/Performance and “new ethnicities”; Music/Performance and ethnic majorities: dominant or normative racial and ethnic formations; Comparative studies of racial formations and racial imaginations; The inter-constitutive nature of modalities of race/class/gender/sexuality; Music, performance and alternative modernities; Music and performance as interventions into the public discourse on race; Performance works that engage any of the above or the general theme of conference.

Please email proposals to Eric Usner at (Email) emu203@nyu.edu no later than October 15, 2004. Email submissions are preferred; however, you may also send hard copies to: Performance and Racial Imaginations Conference, care of Eric Usner, New York University, Department of Music, 24 Waverly Place, Room 205, New York, NY 10003.

**Pushing Boundaries: Extreme Folklore and Ethnomusicology Conference**

*April 1-2, 2005, Indiana University, Bloomington, Indiana*

This conference is intended for graduate students in folklore, ethnomusicology, and related disciplines to present materials that expand the boundaries of the conference format and the theoretical orientations of our respective disciplines. Run and directed by graduate students, the conference provides an opportunity to engage in formal discourse with graduate students from other universities and programs in our scholarly community. It will focus on providing a less intimidating environment for graduate students to present new and forward-thinking ideas.

We have chosen to organize it into five categories of presentation, which we are tentatively considering sessions; however, the modes of presentation are necessarily open for discussion and will partly depend on the proposals we receive. Initially the categories are: Theory; Applied work; Technology; Fieldwork; Alternative modes of representation.

Abstracts should be a maximum of 300 words and sent to (Email) folkethn@indiana.edu by January 2, 2005. Please list “Spring Conference” in the subject heading. Abstracts should be sent as attachments using either MS Word or RTF formats, and names should be left off the attachment. Acceptance notification will be sent beginning February 2, 2005 via email. Panel proposals are also welcome; please send proposal for panel abstract with paper abstracts. Questions about submissions or the conference should be sent to (Email) rdass@indiana.edu. A conference website is forthcoming.

**International Symposium on Music and Cultural Rights: Challenges and Prospects**

*April 7-10, 2005, University of Pittsburgh, Pittsburgh, Pennsylvania (2nd Call for Paper)*

The University of Pittsburgh has received a grant from the Ford Foundation to host an international symposium on the topic of music and cultural rights. This symposium will examine the intersection between cultural rights, the globalization of music, and individual and institutional responsibilities for protecting cultural rights. The term “cultural rights” refers to people’s right to participate in belief systems, rites, customs, and other socially maintained practices that are rooted in a community’s history. What kinds of issues are involved in discourses about music as a cultural right? How are these rights defined, and by whom, especially in the contemporary context of globalization? When these rights are violated, what kinds of action should we take as scholars, artists, policy makers, media personnel, and activists? The objectives of this symposium are to gain a better understanding of music as a cultural right within the broader context of human rights and to delineate specific measures to ensure the protection of cultural rights in the future.

*Continued on page 6*
Rayna Green

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living as a child in Oklahoma and Texas, learned traditional values and teachings from both of her grandmothers. She received her B.A. (1963) and M.A. (1966) in American Literature from Southern Methodist University, and during this period was also a Peace Corps Volunteer in Ethiopia (1964-66). In 1973, she earned her Ph.D. in American Studies and Folklore from Indiana University, becoming the first American Indian in the nation to receive a Ph.D in that field.

Green taught Folklore at the Universities of Arkansas and Massachusetts (1971-75), and then directed a major research project on Native Americans in science and Native scientific traditions for the American Association for the Advancement of Science (1975-1980). She later served as director of a similar program while teaching on the faculty of Native American Studies at Dartmouth College (1980-84). From 1984 to the present, Green has been the Director of the American Indian Program, Chair of the Department of Cultural History, and the Historian for the American Food and Wine History Project at the National Museum of American History, Smithsonian Institution, Washington, DC. During this period, Green has also served as a Visiting Professor at Yale University, George Washington University, and the University of Maryland, has held postdoctoral fellowships from the Smithsonian Institution and the Ford Foundation, and has been awarded two honorary doctorates in the humanities (Wilson College and Gustavus Adolphus College). She is a founding member of the Cherokee Honor Society and Wordcraft Circle/Indigenous Writers of the Americas, and has served as a board member and advisor to numerous nonprofits, such as the Ms. Foundation.

Rayna Green is a prolific author, whose books include The British Museum Encyclopedia of Native North America (1999), Women in American Indian Society (1992), and Native American Women: A Contextual Bibliography (1984); she has edited That’s What

“...The thing that never changes though is the passion both my grandmothers gave me for preserving and protecting the history and culture of all our people. I take that as an obligation to teach and learn about that history and culture just as I have always been taught.”

She Said: Contemporary Poetry and Fiction by Native American Women (1984) and Pissing in the Snow and Other Ozark Folktales (1976). Having published over sixty articles in scholarly and popular journals and books, she has also produced recordings of Native American music, and produced, directed, and written script for a number of prize-winning documentary films, such as “Corn Is Who We Are: The Story of Pueblo Food,” “From Ritual to Retail: Pueblos, Tourism and the Fred Harvey Company,” “We Are Here: 500 Years of Pueblo Resistance,” and “More Than Bows and Arrows: American Indian Contributions to American Life.”

Her most recent exhibition, for which she is co-curator, is “Bon Appétit: Julia Child’s Kitchen at the Smithsonian” (2002, National Museum of American History). Recent publications include:


Summing up the ways in which her life experiences have motivated and influenced her work, Green remarks that, “My Cherokee family moved to Dallas in the 1920’s, coming from Lost City, Oklahoma. I was raised by my two grandmothers, Cherokee and German Jewish women, who were best friends. Both of those women had the most positive influence on my life. They were both great storytellers, singers, dancers, readers, jokers, and cooks, and they made me want to be all those things too. So, I make films and write books and create museum exhibitions because those things are really just a way of telling stories, of singing and dancing, of using your eyes, your ears, your head and your heart, a way of making people laugh. I love learning and creating new things, so I’m always changing what I do. The thing that never changes though is the passion both my grandmothers gave me for preserving and protecting the history and culture of all our people. I take that as an obligation to teach and learn about that history and culture just as I have always been taught. That’s what makes me happy.”

People & Places in Ethnomusicology

Paul F. Berliner (Northwestern University) and Judith Tick (Northeastern University) have been elected as Fellows to the American Academy of Arts and Sciences. 178 new Fellows and 24 new Foreign Honorary Members were elected in 2004 to Academy membership. The 202 men and women are world-renowned leaders in scholarship, business, the arts, and public affairs.

Election to the Academy has always been one of the highest honors in the United States. The Academy has elected as Fellows and Foreign Honorary Members the finest minds and most influential leaders from each generation, including George Washington and Ben Franklin in the 18th century, Daniel Webster and Ralph Waldo Emerson in the 19th century, and Albert Einstein and Winston Churchill in the 20th century. Founded in 1780, the unique structure of the American Academy allows the Academy to conduct interdisciplinary studies on international security, social policy, education, and the humanities that draw on the range of academic and intellectual disciplines of its members. The current membership of over 4,500 includes more than 150 Nobel laureates and 50 Pulitzer Prize winners. The Academy will welcome this year’s new Fellows and Foreign Honorary Members at its annual Induction Ceremony in October at the Academy’s headquarters in Cambridge, Massachusetts.

Continued on page 8
Call for Proposals
Continued from page 4

The two-day symposium will bring together 20-25 people including practitioners, educators, researchers, lawyers, funders, policy-makers, curators, industry executives, and media personnel to discuss cultural rights and music from a variety of perspectives. Case studies from diverse geo-cultural areas will examine the myriad cultural, economic, and political forces that shape peoples’ rights to cultural expression and cultural products. Presentation formats aim to be inclusive and will include roundtable discussions as well as formal papers. The symposium will include both open and closed sessions.

Abstracts for presentations are invited on the following themes: (1) individual and community entitlement; (2) globalization; (3) music and cultural rights violations; (4) promoting awareness of music and cultural rights issues; (5) safe-guarding music as a cultural right; and (6) alliances and partnerships.

Full and partial funding is available for presenters. Abstracts of presentations should be less than 300 words and sent to Andrew Weintraub, 110 Music Building, Department of Music, University of Pittsburgh, Pittsburgh, PA 15260; (Tel) 412.624.4184; (Fax) 412.624.4186; (Email) anwein@pitt.edu. Abstracts must be post-marked by September 13, 2004 and faxed or emailed by September 27, 2004.

New Directions in Music Studies—National Graduate Conference for Ethnomusicology
July 8-10, 2005, University of Cambridge, UK

Are you a graduate student in ethnomusicology or a related discipline? Do you come from a different disciplinary perspective, but your research involves music? Are you interested in helping define the future of “music and cultural studies”, in conversation with like-minded people in a friendly environment? Do you want to explore interdisciplinary, cross-cultural and collaborative approaches to the world’s music, new theories, new methodologies, and innovative ways of presenting research? You are warmly invited to participate in the first ever national graduate conference for ethnomusicology in the UK, exploring “New Directions in Music Studies.” This three-day residential conference will be held at the University of Cambridge Music Faculty, co-sponsored by the Centre for Research in the Arts, Social Sciences and Humanities (CRASSH) and supported by the British Forum for Ethnomusicology (BFE). It will provide an unprecedented forum in the UK for graduate students in ethnomusicology to meet, discuss, swap ideas and theories, and network with graduates from other disciplines interested in the relationship between music and culture. There will be space for individual papers, organized panels, and innovative sessions that experiment with traditional conference presentation and embrace performative, collaborative, compositional, multimedia, and film formats. We anticipate that a productive forum will be established for graduate students in all areas of music research and performance interested in ethnomusicology, with the aim of pursuing a fully interdisciplinary and integrated study of music.

A call for papers will be published shortly and will be on the CRASSH website by early September: (Website) http://www.crassh.cam.ac.uk/ (deadline for abstracts: January 10, 2005). In the meantime, if you would like further information, or have an idea for a panel, session or theme, please contact Katherine Brown at (Email) krb2@cam. ac.uk or Iain Foreman at (Email) iainforeman@soas.ac.uk.

7th International Symposium on Cultural Diversity in Music Education—“The Local and the Global”
November 10 -13, 2005, Brisbane, Australia

The musical landscape and our perception of it has changed drastically over the past few decades. Local music have become global, and many types of music that have spread globally have taken on significance in local settings. This has challenged traditional perceptions of coherence between ethnicity, musical aptitude, and preferences. The effects of this can be felt in music teaching and learning as well: from professional training in specific traditions to community music and music in schools. In each of these three settings, a number of key issues are emerging in the discourse on current developments:

Dabbling or Deepening: With the increased interest over the past 20 years, has world music become a commodity that is best dealt with superficially: hang away on an African drum, improvise along the scale of an Indian raga? How is the balance between introductions to world music and profound immersion into other musical styles and idioms?

Method & Organization: When music travels, what is the most appropriate method of handing down or sharing musical knowledge and skills? Does the close relation between a musical tradition and the way it is handed down form the basis of maintaining traditional formats of instruction? Or should music be taught in the manner of the new environment? In what way do dominant organizational structures dictate modes and organization of instruction?

Context, Concepts & Intangibles: What is the appropriate context for forms of music that travel, re-establish themselves, and move on again? What is the reference of Indian rap, or Aboriginal Country & Western music in education? And what do we teach in terms of underlying concepts and intangible aspects of music that have traveled?

Honoring & Appropriation: With music on the move, how do we deal with honoring the traditional owners of the music? While in many traditions this does not seem to play a role, there are great sensitivities with others. Is all music public human property or do we take into account the opinions of those who feel the music is part of their intangible heritage?

This symposium is hosted by the Queensland Conservatorium Research Centre, Griffith University, Southbank Campus. The Program Committee seeks proposals for presentations (papers, but emphatically also workshops, concerts, multimedia) that address one or more of these issues. Please send an abstract of 200-300 words, plus a short CV to: CDIME 2005 Program Committee c/o Queensland Conservatorium Research Centre, 16 Russell Street, South Bank 4101, Queensland, Australia; (Tel) +61 7.3875.6335; (Fax) +61 7.3875.6262; (Email) qcrc@griffith.edu.au. Deadline: October 1, 2004; outcomes will be advised by December 1, 2004. For more information about CDIME, please visit (Website) www.cdime-network.com/cdime.
Southern American Music and Shreveport (working title), edited by Kip Lornell and Tracey E. W. Laird

The University Press of Mississippi will publish a collection of writings on Shreveport, Louisiana, and its music as part of its series titled “American Made Music.” Each of the editors has spent considerable energy on projects related to the region (Lornell in the book The Life and Legend of Leadbelly, Harper-Collins, 1992; DaCapo, 1999; Laird in a forthcoming book Louisiana Hayride: Radio and Roots Music Along the Red River, Oxford, 2004). Still, we feel there is more to say about the significance of this vital southern region.

We have proposed to collect the best of what has been written already on the area’s music and culture, to encourage new writing and, in some cases, revisions of already published material. The intended audience will include both academics with an interest in U.S. southern culture and music, as well as the broader public. Contributors include scholars, journalists, musicians, producers, and other writers both from within the region and from as far away as Great Britain. The final product will include a variety of styles and lengths.

To that end, we wish to invite your submission for consideration. The deadline is March 15, 2005. This will leave us time to exchange communications with you regarding suggestions or questions, to organize the writings, and to compose framing essays and, possibly, introductions for each piece.

The volume is scheduled to appear in 2006. Please communicate your intention to contribute with a working title and brief description by December 31, 2004. For more information, please contact: Kip Lornell (Email) kip@gandylornell.net or Tracey Laird (Email) tlaird@agnesscott.edu.
People & Places

Continued from page 5

On March 6, 2004, Kimasi Browne, Assistant Professor of Ethnomusicology and Director of the Gospel Choir at Azusa Pacific University (APU) in Azusa, California, organized and hosted a symposium entitled “African Music in the Church.” The one-day event included a keynote address by Akin Euba of the University of Pittsburgh (“Neo-African Music: Continuity and Change in African Traditional Music in the 20th Century”), presentations by Jacqueline Cogdell DjeDje of UCLA (“African Performance Practices in the Church: West Africa and the African Diaspora”), and Roberta King of Fuller Theological Seminary (“Emerging Streams of African Music in the Protestant Churches of East Africa”), and a roundtable discussion. During the week preceding the symposium (March 1-5, 2004), Akin Euba was the World Music Scholar-in-Residence at APU. In addition to teaching courses on world music, music theory, and composition, he introduced students to his ideas and theories on Creative Ethnomusicology and Intercultural Musicology. Euba also gave a piano recital and conducted a piano master class on African Pianism. Unfortunately, on March 29, 2004, Kimasi Browne had a stroke but is now recovering at his home.

Lei Ouyang Bryant completed the Ph.D. in Ethnomusicology at the University of Pittsburgh in April 2004 and has accepted a Postdoctoral Fellowship in the Music Department at Macalester College in St. Paul, MN for the 2004-2005 academic year. Her dissertation titled “New Songs of the Battlefield: Songs and Memories of the Chinese Cultural Revolution” is the first documentation and analysis of a prominent anthology of Cultural Revolution songs and utilizes original fieldwork to examine the contemporary memory and individual reception of the songs, and is available online at (Website) http://etd.library.pitt.edu/ETD/available/etd-05052004-205532/.

Daniel Cavicchi received the 2004 John R. Frazier Award for Excellence in Teaching at the Rhode Island School of Design. The award, accompanied by a cash prize, is given annually to a member of the faculty who demonstrates exceptional ability in fostering student learning. Cavicchi has taught a variety of courses on music, film, history, and politics over the past three years as Assistant Professor of American Studies.

Jonathan Dueck (University of Alberta) has accepted a teaching position at the University of Maryland, College Park beginning Fall 2004.

Nancy Guy (University of California, San Diego) was recently promoted to tenured Associate Professor of Music. Her book, Peking Opera and Politics in Taiwan, will be published in Spring 2005 by the University of Illinois Press.

Anthropologist, Judith Lynne Hanna, Senior Research Scholar at the Department of Dance, University of Maryland, went to Havana for the “Los Dias de la Danza” festival, April 23-29, as an “invitado de honor” (VIP), thanks to the Cuban Government (through Ismael S. Albelo, Specialist in Dance, National Council for the Performing Arts, Ministry of Culture). She delivered a keynote speech in the theory session on “Challenges to Dance in the 21st Century.”

University of North Texas. Steve Friedson has received an American Philosophical Society Fellowship to finish a book on “medicine shrines” of the Ewe-speaking peoples of the Guinea Coast of West Africa. Eileen M. Hayes was recently awarded a Ford Foundation Post-doctoral Fellowship for 2004-2005. She will be in residence at the University of California-Riverside where she will continue working on her book, Songs in Black and Lavender: Race and the Politics of Sexual Identity, with faculty mentor, Deborah Wong. Hayes was recently elected to the Board of the College Music Society as the representative for ethnomusicology, assuming the post previously held by Brenda Romero. Eileen can be contacted at (Email) ehayes@music.unt.edu.

Cynthia Schmidt will be teaching at the College of Music of the University of North Texas this academic year (2004-2005) for the graduate program in ethnomusicology.

University of Sheffield. Andrew Killick has been promoted to senior lecturer in ethnomusicology. His forthcoming book, tentatively entitled, The Quest for Korean Traditional Opera: A Study of Ch’anggûk, has been contracted in the Korean University series in Korean Studies. He is also developing a new research interest in the Northumbrian smallpipes. Jonathan Stock has been awarded a personal chair in ethnomusicology. A recipient of the Westrup Prize for musicology, he is the local organizer of the upcoming 38th World Conference of the International Council for Traditional Music, to be held in Sheffield on August 3-9, 2005. Both tutor on a new distance-learning MA in World Music Studies, which accepted its first intake in August 2004.

Deborah Schwartz-Kates (University of Texas, San Antonio) received a Faculty Research Award from the National Endowment for the Humanities for her research project on “The Film Music of Alberto Ginastera.” She also received grant funding from the Pro Helvetia Arts Council of Switzerland and the Paul Sacher Stiftung in Basel, Switzerland, where Ginastera’s music manuscripts are stored.


Andrew Weintraub (University of Pittsburgh) was recently promoted to Associate Professor with tenure beginning September, 2004. His book and accompanying CD-ROM entitled Power Plays: Wayang Golek Puppet Theater of West Java (co-published by Ohio University Press and Singapore University Press) will be available in October, 2004.

John Vallier has been appointed Ethnomusicology Archive Librarian in the UCLA Ethnomusicology Archive, effective July 1, 2004. He replaces Louise Spear who retired from UCLA in June 2003. With Vallier’s appointment, the Archive will have three permanent staff members: Maureen Russell (Head of Cataloging and Archive Operations Manager), John Vallier (Archivist), and Jacqueline Cogdell DjeDje (Director).
With over a hundred thousand sound recordings, the Archive stands as one of the largest and most respected ethnomusicological sound archives in North America. Its world-class collections include unique non-commercial field recordings and commercially produced recordings of traditional, folk, popular, and art musics from Africa, Asia, Australia and the Pacific Islands, Europe, and the Americas.

Grants & Fellowships

International Dissertation Field Research Fellowship

The Social Science Research Council and the American Council of Learned Societies are pleased to announce the 2005 competition of the International Dissertation Field Research Fellowship (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 2005 with funds provided by the Andrew W. Mellon Foundation.

The IDRF Program is committed to scholarship that advances knowledge about cultures, societies, aesthetics, economics 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 coursework and dissertation by the time the fellowship begins or by December 2005, whichever comes first. Fellowships will provide support for up 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 2005 and December 2006.

The application has two parts with separate deadlines: Part 1 (November 1, 2004) and (Part 2–November 8, 2004). For further information on application procedures, visit the IDRF website at www.ssrc.org/programs/idrf or contact program staff at (Email) idrf@ssrc.org.

2005-6 American Research Institute in Turkey Fellowships

The American Research Institute in Turkey (ARIT) is a non-profit academic organization founded in 1964 for the purpose of supporting research and promoting scholarly exchange in Turkey. ARIT maintains two research institutes in Turkey, one in Istanbul and one in Ankara. Both branches consist of a library, hostel, and administrative offices for the support of American or Canadian based scholars conducting research in Turkey. ARIT administers a number of fellowship programs to support research and exchange in Turkey:

National Endowment for the Humanities/ARIT Advanced Fellowships for Research in Turkey

ARIT/NEH Advanced Fellowships cover all fields of the humanities, including prehistory, history, art, archaeology, literature, and linguistics as well as interdisciplinary aspects of cultural history for applicants who have completed their academic training. The fellowships may be held for terms ranging from 4 months to a full year. Stipends range from $13,335 to 40,000.

ARIT Fellowships for Research in Turkey

ARIT Fellowships are offered for research in ancient, medieval, or modern times, in any field of the humanities and social sciences. Post-doctoral and advanced doctoral fellowships may be held for various terms, from 2 to 3 months up to terms of a year. Stipends range from $4,000 to $16,000.

Mellon Fellowship for Research in Turkey by East European Scholars

Post-doctoral fellowships up to $11,500 for 2 to 3 months periods for research in any field of the social sciences or humanities, to be carried out in Turkey by scholars from Bulgaria, Czech Republic, Hungary, Poland, Romania, or Slovakia. (Application deadline March 4, 2005).

Mellon Fellowship for Research in Turkey by West European Scholars

Fellowships are available for the 2005-2006 academic year from the Penn Humanities Forum of the University of Pennsylvania for untenured junior scholars who are no more than eight years out of their doctorate.

The programs of the Penn Humanities Forum are conceived through yearly topics that invite broad interdisciplinary collaboration. The Forum has set “Word and Image” as the topic for the 2005-2006 academic year. Research proposals on this topic are invited from a variety of theoretical perspectives in all areas of humanistic study except educational curriculum-building and the performing arts.

Fellows teach one freshman seminar each of two terms. $42,000 stipend, plus health insurance. The fellowship is open to all scholars, national and international, who meet application criteria. For full guidelines, topic description, and online application, please visit (Website) http://humanities.sas.upenn.edu. Application deadline: October 15, 2004. For more information, please contact: Jennifer Conway, Associate Director, Penn Humanities Forum; (Tel) 215.898.8220; (Email) humanities@sas.upenn.edu.
CONFERENCE PROGRAM

THE SOCIETY FOR ETHNOMUSICOLOGY
49TH ANNUAL CONFERENCE

WEDNESDAY, NOV. 3

Pre-Conference Symposium
Moving Boundaries: The Symbiotic Relationship between Music and Dance
7:30am-7:30pm Stevie Eller Dance Theater, University of Arizona

SEM Board of Directors Meeting
6:30pm-10:00pm Presidential Suite

THURSDAY, NOV. 4

SEM Board of Directors Meeting
8:00am-12:00pm Presidential Suite

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

UPPER CHOLLA

1A New Directions in Jazz Studies
Chair: TBA
“Novelty Stuff?” Stuff Smith and Humor in Jazz
Patrick Burke, University of Pittsburgh

The New Irreverence? Modern Variations on a Theme by Miles Davis
William Bares, Harvard University

Integration or Disintegration? The Impact of the Civil Rights Movement on the Memphis Jazz Tradition
Ray Briggs, California State University, Long Beach

“Bechetmania”: How New Orleans Jazz Became French Pop
Andy Fry, University of California, San Diego

ACACIA SOUTH

1B Negotiating Identity across Borders: Ottoman Turkish Musical Legacies in the Balkans (Sponsored by European Special Interest Group)
Chair: Bliss S. Little, Arizona State University

Contemplating Music and the Boundaries of Identity: Attitudes and Opinions Regarding the Effect of Ottoman Turkish Contact on Bulgarian and Macedonian Folk Musics
Karen A. Peters, Independent Scholar

Greek-Turkish Fusion in Crete: The Tabachaniotika
Tullia Magrini, University of Bologna

Examining Ottoman Turkish Legacies in Greek National Music
Bliss S. Little, Arizona State University

“Oh, those Turks!” Music, Politics, and Interculturality in the Balkans and Beyond
Donna A. Buchanan, University of Illinois, Urbana-Champaign

PALO VERDE EAST

1C Breaking and Entering Boundaries
Chair: Heather Sparling, York University

Fiddling Around with Old-Time
Sherry A. Johnson, York University

Shumka’s Cinderella: “Ukrainian Dance Will Never Be the Same Again”
Marcia Ostashevska, Nipissing University

From Gaelic Song to Celtic Pop: Negotiating the Traditional-Commercial Dialectic (I: The Socio-Cultural Context)
Heather Sparling, York University

From Gaelic Song to Celtic Pop: Negotiating the Traditional-Commercial Dialectic (II: Musical Analysis)
Chris McDonald, York University

PALO VERDE WEST

1D Music and Public Space
Chair: TBA

Celtic Connections: The Role of the Festival in the Imagined Celtic Community
Lisa D. Jenkins, Pennsylvania State University

2.5 x 6 Meters of Space: Social Listening in Japan’s Music Coffeehouses
David Novak, Columbia University

May I Make a Request? Live Piano Solos in the Largest Shopping Mall in Hong Kong
To Yee-Ming, Chinese University of Hong Kong

Music Displayed in Parade: Ritualistic Aspects of the International Chinese Lunar New Year Parade in Hong Kong
Chan Wai Yin, Chinese University of Hong Kong
IRONWOOD
1E Reclaiming and Redefining Cultural Identities
Chair: Ted Solis, Arizona State University
The Iquito Identity Crisis: Ayahuasca Songs vs. Los Canarios del Pintuyacu
Kathryn Metz, University of Texas at Austin
Emergent Musical Identities in Children’s Soundscapes: Musical Enculturation of Children in Malaysia
Jackie Chooi-Theng Lew, Salisbury University
Contemplating Whose Boundaries? Music Culture of the Chinese Communities in Sabah, Malaysia
David Wong, University of Sheffield.
Singing, Heterogeneous Identity, and Public Self-Representation of a Private Culture
Margarita Mazo, Ohio State University

COTTONWOOD
1F Music and Social Change in Southern Africa
Chair: Kenichi Tsukada, Hiroshima City University
Post Apartheid Autobiographies: The Creative Process in Isicathamiya
Imogen Gunner, University of Limerick
Music, Memory, and Place: Linking Women’s Music to Environmental Action in Northern Kwazulu Natal, South Africa
Angela Impey, University of Kwazulu Natal
Spirit Mediums, Prostitutes and Women Mbira Players: Gender and Tradition in Contemporary Zimbabwe
Claire Jones, University of Washington
Ya Mampela!? Kwaito and the Question of Politics in the “New South Africa”
Rafi Aliya Crockett, Northwestern University

REDWOOD
1G New Trajectories in Ethnomusicological Research
Chair: TBA
The Hyper-Sama’i: Use of Multimedia Technology for Transcription and Analysis
Benjamin J. Harbert, University of California, Los Angeles
Ethnomusicology Archives in the 21st Century: Ennui or Fever?
John Vallier, University of California, Los Angeles
The Role of Vocal Timbre And Technique in The Iconicity Of The Lebanese Superstar, Fairouz
Kenneth S. Habib, University of California, Santa Barbara
Taking the Diva Seriously: Interpretating the Feminization of Modern Popular Music in Mali
Heather A. Maxwell, University of Virginia

OCOTILLO
1H Performance/Lecture Demonstration
Sabar: Language Rhythm, Rhythm Language
Mark E. Sunkett, Arizona State University

Session 2, 10:45am-12:15pm

UPPER CHOLLA
2A Christian Music and Local Identities
Chair: Terry Miller, Kent State University
Wayang Wahyu—The Catholic Shadow Theatre of Central Java and its Role in the Church Politics of Inculturation
Małgorzata Poplawska, Wesleyan University
Melvin L. Butler, New York University
Praying Identities: Second-Generation Korean-American Christians and T’ongsongkido
Paul J. Yoon, Columbia University

ACACIA SOUTH
2B Old World Roots and New World Identities
Chair: Donna A. Buchanan, University of Illinois, Urbana-Champaign
Why Not? Negotiating Old and New World Culture through Basque American Song
Allison E. Adrian, University of Minnesota, Twin Cities

Palo Verde East
2C Interactions between Folk and Art Music
Chair: TBA
The Commodification of a Folk melody
Anthony Potoczniak, Rice University
“Dear Miss Broadwood”: Uniting Folk and Art Music in the First English Folk Music Revival
Dorothy de Val, York University
The Contemporary Hani Folksongs of Alssil: Dialectical Processes in State-Sanctioned Minority Folksongs and Regional Song Forms of Southwest China
Gloria Wan, University of British Columbia

Palo Verde West
2D Explorations in Historical Ethnomusicology
Chair: Peter J. Garcia, Arizona State University
Global Pop in the Nineteenth Century: Transnational Music Making Aboard American Whaling Ships in the Pacific
James Revell Carr, University of California, Santa Barbara
The Cultivation of “National” Musics through Transnational Circulation: The Case of Tango
Morgan James Luker, Columbia University
The Brass Band Movement of Nineteenth-century England: Negotiating the Space Between the Working and Upper Classes
Denise Odello, University of California, Santa Barbara
IRONWOOD
2E Re-examining the Recent Past
Chair: Carol Babiracki, Syracuse University
Fighting for Freedom on London’s Jazz Scene: Race, Nation, and International Blackness
Hilary Moore, University of Pennsylvania

“Pale Hands I Loved Beside the Shalimar”: Memory, Myth, and Loss in the Anglo-Indian Imagination
Nalini Ghuman Gwynne, Mills College

Researching the Chinese Cultural Revolution: Negotiating a Contemporary Battlefield of Emotions, Memory, Politics, and Identity
Lei Ouyang Bryant, University of Pittsburgh

COTTONWOOD
2F Performance Practice and Improvisation
Chair: TBA
Revivalism in North Indian Classical Music: Continuity and Change
David Trasoff, Pomona College

Improvising Bluegrass in the Urban Country
Jonathan T. King, Columbia University

Institutionalization and Improvisation: Impacts of Ideology on Folk Music-Art Music Boundaries in Finland
Jinper Hill, University of California, Los Angeles

REDWOOD
2G Hip-Hop and Electronic Dance Music
Chair: Kai Fikentscher, Ramapo College
Share: Creative Strategies and Technology in a New York City Electronic Music Community
Thomas Brett, New York University

“Made in Japan / Representin’ Wasei”: Putting Osaka in the Mix
Richard C. Miller, University of Wisconsin-Madison

Soul Train, Unchained: Locating the “Spirit” in Hip-Hop
Christina Zanfagna, University of California, Los Angeles

OCOTILLO
2H Film
The Dominican Southwest: Crossroads of Quisqueya
Director: Martha Ellen Davis, Florida State University

Lunch Block, 12:30-1:30pm
ACACIA NORTH
SEM Dance Section Meeting
MANZANITA
SEM Archiving Committee Meeting

Session 3, 1:45pm-3:45pm
UPPER CHOLLA
3A Music and Fair Use—Advocacy within the Academy and Beyond
Organizer: Jennifer Milioto Matsue, Union College
Participants: E. Michael Harrington, Belmont University; Fredric Lieberman, University of California, Santa Cruz; T.M. Scruggs, University of Iowa

ACACIA SOUTH
3B Weddings and Diaspora (Sponsored by European Music Special Interest Group)
Chair: Mark Slobin, Wesleyan University
Three Generations of Bulgarian Wedding Rituals in the Canadian Diaspora: The Persistence of Semantic Codes in the Reconfiguration of Tradition
Irene Markoff, York University

“Mnohaya Lita” (Many Years) of Happiness to Crowned Ukrainian Couples in Chicago
Inna Naroditskaya, Northwestern University

Music at a Philadelphia Jewish Wedding, 1930-1960
Hankus Netsky, New England Conservatory of Music

“Marrying the Contemporary and the Authentic in Yiddish music: Solomon and SoCalled’s HipHopKhasene
Abigail Wood, Southampton University

PALO VERDE EAST
3C Music, Aggression and Violence in Latin/o America
Chair: Ana Maria Ochoa, Columbia University
“Play like there’s a gun to your head!” Violence, Drugs, and Machismo in New York Salsa
Chris Washburne, Columbia University

Corridos Perrones
Helena Simonnet, Vanderbilt University

Music, Violence, and Civil Society in Brazil
Frederick Moehn, State University of New York

Silencing versus Sounding: Music and Cultural Policy in the Colombian Armed Conflict
Ana Maria Ochoa, Columbia University

PALO VERDE WEST
3D Ethnicity, Ethnography and the Study of Western Opera
Chair: Kay Shelemay, Harvard University
The Saami People meet Wagner: The folk Music Scholar Armas Launis’s opera “Aslak Hetta” from 1930
Erkki Pekkila, University of Helsinki

Adorno, Rossini, and Two Ways to Break a Promise
Paul Chaikin, Brown University

Responding to Terror: The Politics of Meaning in John Adams’ “The Death of Klinghoffer”
Shayna Silverstein, University of Chicago

Double Take: Ethnographic and Historical Ethnographic Approaches to Strauss’s Salome
Anne L. Sesbadri, University of California, San Diego

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Keeping It Kontri: Country Music, Class, and Cultural Hierarchies in Norway
Kristin Solli, University of Iowa

Creole Country: New Creolizations of Country & Western in St. Lucia
Jerry Wever, University of Iowa

Discussant: David Samuels, University of Massachusetts, Amherst

OCOTILLO
3H Film Panel (Sponsored by Applied Ethnomusicology Section of SEM)

From Africa to India: Sidi Music in the Indian Ocean Diaspora
Presenter: Amy Catlin, University of California, Los Angeles

Discussant: Anthony Seeger, University of California, Los Angeles

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

UPPER CHOLLA
4A Censorship and Freedom of Expression
Chair: Andrew Weintraub, University of Pittsburgh

The Secrets in the Song: Residues of Fascism in Contemporary Fado
L. Ellen Gray, Duke University

Censorship in Music: The Struggle over Freedom of Expression in Zanzibar
Annamette Kirkegaard, University of Copenhagen

Turn Down that Noise! Exploring the Arguments, Images, and Sounds of Music Censorship in the U.S.
Megan Rancier, University of California, Los Angeles

ACACIA SOUTH
4B Music and Dance in the American Southwest
Chair: Brenda Romero, University of Colorado

Crossing the Dividing Line: Constructing a Mexican identity through the Viejitos Dance of Mexico in 1950’s Texas
Ruth Hellier-Tinocl, King Alfred’s University

Identity Construction in Tohono O’odham Waila: A Perspective of the 2003 Waila Festival in Tucson, Arizona
Joan Titus, Ohio State University

Thirty Minutes Behind the Walls: All-Inmate Variety Shows of the Texas Penitentiary System, 1938-1944
Eileen M. Hayes, University of North Texas

PALO VERDE EAST
4C Historical Issues in Indian Music
Chair: Matthew Allen, Wheaton College

 Cambodian Music in the Diaspora: Global Flows, Transnational Business, and Imaginings of Home
Marilyn a. Kielniarz, Creighton University

Identity and Innovation: In Search of the “Kathaks”
Margaret E. Walker, University of Toronto

Theorizing Ancient Tamil Ragam Prototypes
Jayendran Pillay, Hampshire College

PALO VERDE WEST
4D Southeast Asian Music in the Diaspora
Chair: Mercedes Dujunco, New York University

We Long for Our Villages: The Gamelan Music of Suriname
Marilyn a. Kielniarz, Creighton University

Going “Glocal”: Lao music in Transnational Spaces
Adam Chapman, Australian National University

IRONWOOD
4E Exploring the Boundaries between the “Traditional” and the “Popular”
Chair: Harris M. Berger, Texas A&M University

Not Your Grandfather’s Music: Tsugaru Shamisen Blurs the Lines Between “Folk,” “Traditional,” and “Pop”
Michael Peluse, Wesleyan University
Remixing “ Tradition”  
Beverley Diamond, Memorial University

The Brazilian Berimbau: A Musical Bow Interlacing Tradition, Modernity and Identity  
Eric A. Galm, Wesleyan University

COTTONWOOD
4F New Approaches to Teaching and Learning Traditional Musics 
Chair: Ellen Koskoff, Eastman School of Music

Negotiating, Displaying and Doing Tradition: Australian Aboriginal Women’s Performance in Educational Contexts  
Elizabeth MacKinlay, University of Queensland

Do Ethnomusicologists Need Learning Theory?  
David G. Hebert, University of Washington

A Royal Academy of Black Music? Danish Rytmisk Musik and the Conservatory  
Leslie C. Gay, Jr., University of Tennessee

REDWOOD
4G Representation, Authenticity, and Ethnographic Truth 
Chair: Michael Largey, Michigan State University

Ethnographic Museology and the Music Exhibition: A Case Study of the Exhibit “Hye Sounding Phrases-Armenian Musical Heritage”  
Jonathan Ray McCollum, University of Maryland

Early Transcriptions of North American Indian Music: Mediating Sound to Composers of Art Music  
Stephanie Webster-Cheng, University of Pittsburgh

Persians and Tomahawks: Native American Musical Stereotype and Style (Representing the Exotic, Presenting the Authentic)  
James E. Cunningham, Florida University

OCOTILLO
4H Film

Colours of Earth from Africa to India: Sidi Music in the Indian Ocean Diaspora, A Current Perspective on the Traditional Music of North India  
Director: Shefali Bhusan, Beat of India.com

Afternoon Block, 5:45-6:45pm
ACACIA NORTH
Applied Ethnomusicology Section Meeting

Evening Block 
Room: TBA
Meeting of the Association for Chinese Music Research (7:30pm)

Welcome Reception, 5:30-7:30pm 
Arizona State Museum, University of Arizona campus (transportation provided)

FRIDAY, NOV. 5
Breakfast Block, 7:30-8:30am
ACACIA NORTH
SEM Publications Advisory Committee

MANZANITA
SEM Chapters Meeting

CHAHOLOW
Section on the Status of Women Meeting

CACTUS AND PRESIDIO CONFERENCE ROOM
SEM 2004 and 2005 Local Arrangements and Program Committees Meeting

Session 5, 8:30am-10:00am

UPPER CHOLLA
5A Constructing Jewish Stars: Jewish Music and its Industries 
Chair: Judah M. Cohen, New York University

Renewing Our Days as of Old: Exploring the Orthodox Popular Music Industry  
Joel Ruben, Cornell University

In the Beginning was Auschwitz: The Yiddish Music Movement in Post-Unification Germany as a Racial Discourse  
Rita Ottens, City University of London

ACACIA SOUTH
5B Music and Cultural Tourism  
Chair: Sue Tuohy, Indiana University

The Impact of Cultural Tourism on Coco in Pernambuco, Brazil  
Daniel Sharp, University of Texas at Austin

Displaying Locality for Tourists: Local, Provincial, and National Efforts in Tourism Performances in Guangxi, China  
Jessica Anderson Turner, Indiana University

Recreation as Re-creation: Cultural Tourism as a Locus for the Construction of Identity  
Joe L. Williams, Jr., University of Maryland, College Park

PALO VERDE EAST
5C Dance, Ethnicity, and Identity Politics  
Chair: TBA

Dancing with the Wrong Crowd: Genre Boundaries and Identity Politics in Electronic Dance Music  
Luis-Manuel Garcia, University of Chicago

Quebradita Politics: Differential Identities and Aesthetics in a Dance-based Mexican American Youth Culture  
Sydney Hutchinson, New York University

Performing Whiteness in Ballroom Dance  
Joanna Bosse, Bodoin College

PALO VERDE WEST
5D New Perspectives on Western Art Music  
Chair: Joseph S.C. Lam, University of Michigan

Bimusicality, Western Art Music, and Ethnomusicology  
Stephen Cottrell, Goldsmiths College
“Anything Goes only if Nothing is the Basis:” The Study of Meaning in the New Avant-Garde through the Integration of Culture, Performance, and Music Theories
Douglas C. Wadle, University of California, Los Angeles

Is Classical Music Really Dying in the United States? An Ethnographic Perspective
Duncan Vinson, Brown University

IRONWOOD
5E Music, Politics, and Nationalism
Chair: Jonathan Ritter, University of California, Los Angeles
State Socialism and Music: Problems in the Application of Marxist Principles to Culture
Robin Moore, Temple University

Poetic Negotiations in Song: Vladimir Vysotsky in Film and Russian Cultural Politics in the Era of Stagnation
Heather L. Miller, University of Maryland, College Park

Reconsidering the Political History of Romanian Colinde Before and After the 1989 Revolution
Sabina Pauta Pieslak, University of Michigan

COTTONWOOD
5F Latin American Popular Music and Transnationalism
Chair: TBA
It’s a “Mad Mad” Story: Hearing the Histories of Reggae and Hip-hop Together
Wayne Marshall, University of Wisconsin, Madison

Shifting Borders, New Identities: Toward a Mapping of Working-Class Popular Music in the Mexican Diaspora
Cathy Ragland, City University of New York

The “Internationalization” of Ecuadorean Popular Music: Myth, Desire, or “Translocation?”
Ketty Wong, University of Texas at Austin

REDWOOD
5G Tradition and Adaptation in Ritual Music I
Chair: Regula Qureshi, University of Alberta
From Temple to Stage: Chinese Buddhist Music in Taiwan in the 20th Century
Li-Hua Ho, University of Sheffield

Festivity and the Experience of Postsocialist “Transition”: The Musical Renewal of “Estonian” Orthodoxy
Jeffers Engelhardt, University of Chicago

Poet-Singers and the Art of Lamenting in Lebanese Maronite Funerals
Gülhaner Muyarre, University of California, Los Angeles

SAGEWOOD
5H Drums, Power, Conflict, and Transcendence
Chair: David Locke, Tufts University
How Drumming Makes Men in Cuba
Amy d. Valladares, New York University

Silence and Noise: Ideological Backgrounds to Ghana’s “Drum Wars”
Ter Ellingson, University of Washington

Mimesis and Coding in Yorùbá Bátá Drumming
Michael Marcuzzi, York University

OCOTILLO
5I Film
Viva la Gaita!: Musical Tradition and Regional Identity in Maracaibo, Venezuela
Presenter: Rob Carrol, University of Washington

Discussant and Director: Kend’Oronzio, Independent Filmmaker

PLENARY SESSIONS
GRAND BALLROOM (to be confirmed)

Session 1, 10:15am-11:15am
Ethnomusicologies: Global Perspectives
Chair: Michael Tenzer, University of British Columbia

Participants: Susanne Furniss, University of Paris; Kathleen J. Noss, University of California, Los Angeles; Jonathan Stock, Sheffield University; Gavin D. Douglas, University of North Carolina, Greensboro; Jean Kidula, University of Georgia

Session 2, 11:15am-12:15pm
Taking a Stand? Ethnomusicology and Advocacy
Chair: Ali Jihad Racy, University of California, Los Angeles

Participants: Simha Arom, University of Paris V; Zoe Sherinian, University of Oklahoma; David Mc Donald, University of Illinois Urbana-Champaign; Dale A. Olsen, Florida State University; Pauline Tuttle, University of Victoria

Lunch Block 12:30-1:30pm
ACACIA NORTH
Popular Music Fair Use Symposium

MANZANITA
Society for Asian Music Membership Meeting

CHOLLA LOWER
European Music Special Interest Group Meeting

12:30pm-2:30pm Lunchtime option: Tour to San Xavier Mission

President’s Roundtable
“Diverse Voices”
GRAND BALLROOM
2:15pm-4:15pm
Chair: SEM President, Timothy Rice, University of California, Los Angeles

Participants: Samuel Araujo, Universidade Federal do Rio de Janeiro; Jacqueline Cogdell DjeDje, University of California, Los Angeles; Kyra Gaunt, New York University; Jean Kidula, University of Georgia; Nilofar Mina, New Jersey City University; Marisol Berrios-Miranda; Lester Monts, University of Michigan; Su Zheng, Wesleyan University
Session 6, 4:30pm-6:00pm

UPPER CHOLLA
6A Crankin’ Up the Stereohype: Negotiating Urban Music, Masculinity and Identity in Marginalized American Youth Cultures
Chair: Candida Jacquez, Indiana University

The Chinkees’ Noise: Punk and the Promise of a Better Tomorrow
Christi-Anne Castro, University of California, Los Angeles

True Native Thugz: Transmuting Anger, Indianizing Rap
Elyse Carter Vosen, The College of St. Scholastica

Hebe-Hop, Radical Jewish Culture, and the Politics of Enfranchisement
Judah M. Cohen, New York University

ACACIA SOUTH
6B Controversial Boundaries: Women, Dance, and Spiritual Expression
(Sponsored by SEM Dance Section)
Chair: Clara Henderson, Indiana University

Exotic Appropriations: the Perpetually Transformative Personas of Ruth St. Denis and Madonna
Julie Searles, Wheaton College

Dance and Gender as Contested Sites in Malawian Presbyterian Churches, 1876-1976
Clara Henderson, Indiana University

“A Superior Race of Strong Women”: Redefining Self and Community in American Kathak.
Sarah Morelli, Harvard University

PALO VERDE EAST
6C Re-Examining Our Ethnomusicological Legacy
Chair: Laurel Sercombe, University of Washington

It was 40 Years Ago Today…: A Reassessment of Mantle Hood’s Atumpan Kwesi Brown, Bowling Green State University

A Big Problem with the Little Man: The Society for Ethnomusicology’s Human Logo in an Age of Sports Mascots and Political Advocacy
Kevin Miguel Delgado, San Diego State University

Tradition: An Inquiry into its Meanings and Uses in Ethnomusicological Studies on African Music
Nick Hockin, Wesleyan University

PALO VERDE WEST
6D New Directions in Iranian Popular Music and Dance (Sponsored by SEM Special Interest Group for Music of Iran and Central Asia)
Chair: Martin Stokes, University of Chicago

New Directions in Iranian Popular Music
Niloofar Mina, New Jersey City University

Bodily Memory and the Body Re-members: Locating Iranian American Pop on the Dance Floor
Wendy S. DeBano, University of California, Santa Barbara

Moving Bodies, Moving Images: Khordadian and Exile Dance and Music in Iran
Farzaneh Hemmasi, Columbia University

IRONWOOD
6E Song Contests, Music Awards, and National Identities
Chair: Cynthia Wong, Columbia University

“Every Way That I Can?” Turkey and the Eurovision Song Contest
Tom Solomon, University of Bergen

Idol Thoughts: Nationalism in the “Pan-Arab” Vocal Competition Superstar
Katherine Meizel, University of California, Santa Barbara

Who Sounds British This Year? (How British Musical Award Ceremonies Define British Culture and its Citizens)
Nilanjana Bhattacharjya, Colorado College

COTTONWOOD
6F Identity and Narrative in Visual Media
Chair: Timothy Taylor, University of California, Los Angeles

Process, Production and Aesthetics in Hindi Film Music
Gregory Booth, University of Auckland

Hong Kong Cultural Identity in TV Commercials
Li Wai Chung, Chinese University of Hong Kong

Gender for Sale: The Marketing of Gender Ideals in South Korean Music Videos
Heather A. Willoughby, Wittenberg University

REDWOOD
6G Tradition and Adaptation in Ritual Music II
Chair: Suzel Ana Reily, Queen’s University, Belfast

Adaptation and Reinvention: African-American Orisha Worship
Kenneth Schweitzer, Washington College

The Mystery of Muted Singers: The Transformation of Performance Practice of Ritual Opera in Taiwan
Chiung-Chi Chen, University of California, Los Angeles

Get up Stand Up: The Influence of Cassette Distribution on the Ewe Agbadza Funeral Drum Tradition
James Burns, School of Oriental and African Studies, University of London

SAGEWOOD
6H Studies in Latin American Popular Music
Chair: Gage Averill, New York University

Punta Rock and Garifuna Transnational Identity: Musical Transformation, and the Dialectics of History and Gender in Social Commentary
Oliver N. Greene, Georgia State University

Bomba: New Route, New Roots
Salvador Ferreras, University of British Columbia
“Sowing Culture” on Disc: Media, Migrants and Musica Ayacuchana in Contemporary Lima
Joshua Tucker, University of Michigan

OCOTILLO
6I Film
Musical Enculturation in North India
Presenter: Nicolas Magriel, University of London

Afternoon Block

OCOTILLO
Popular Music Section Business Meeting (6:30pm-7:00pm)

MANZANITA
SEM Student Concerns Meeting (6:00pm-7:00pm)

CHOLLA LOWER
African Music Caucus Meeting (6:00pm-7:00pm)

CACTUS AND PRESIDIO BOARD ROOM
SEM 2004 and 2005 Program and Local Arrangements Committees Meeting (3:00pm-5:00pm)

Evening Block

OCOTILLO
Popular Music Section Lecture (7:00pm)
6:30pm Dinner option: Trip to L’il Abner’s Steakhouse to hear Dean Armstrong and the Dancehands, Western Swing Music (transportation provided as needed)
7:30pm Concert: Rhythms of the Huasteca
Crowder Hall, University of Arizona School of Music

SUNDAY, NOV. 6

Breakfast Block, 7:30-8:30am

ACACIA NORTH
Education Section Meeting

MANZANITA
SEM Editorial Board Meeting

CHOLLA LOWER
Sexualities Taskforce Meeting

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

UPPER CHOLLA
7A Ethnomusicology and Advocacy
Chair: Su Zheng, Wesleyan University
Art Under Siege: Exploring the Al-Aqsa Intifada, Palestinian Nationalism, and Popular Resistance in Amman and Ramallah
David McDonald, University of Illinois, Urbana-Champaign
“White Power” Music Online: Mapping Grievous Terrain in Cyberspace
M. Sam Cronk, Indiana University
Ethnomusicology as Advocacy: Addressing Cultural Survival through Music via the Internet
Dale A. Olsen, Florida State University
Kâkâpiya Songpaths: Mapping the Interrelationship of Song, Story, Dance, Identity, and Place through a Ditidaht Song Cycle
Pauline Tuttle, University of Victoria

ACACIA SOUTH
7B Contemporary Applications for Musical Analysis in French Ethnomusicology
Chair: Simha Arom, University of Paris V
Polymusic: Singing at the Same Time in the Same Place without Being Together
Dana Rappoport, CNRS-University of Paris X
History Considered through Two Central African Musical Patrimonies
Susanne Furniss, CNRS-University of Paris V
Parallels between Musical Dialectology and Genetics in Gaboon
Sylvie Le Bomin, Museum National d’Histoire Naturelle

Analysis of an Audiovisual Activity
Christine Guillebaud, University of Paris X

PALO VERDE EAST
7C Hawaiian Music & Dance: the Poetics and Politics of Display
Chair: Amy K. Stillman, University of Michigan
The New “Old” Style of Hawaiian Hula Music: Re-Contextualizing the “Ukulele”
U'ilani Bobbitt, University of Hawai‘i at Manoa
Piano in Hula Ku‘i: Toward an Indigenous Aesthetic for the Piano
Aaron Sala, University of Hawai‘i at Manoa
Captured Images, Unsilenced voices! The Re-Voicing of Hula Dancers’ Appropriated Photographs
Teri Skillman-Kasbyap, University of Hawai‘i at Manoa
Indigenizing Hawaiian Choral Music: The Impact of Dorothy Kahananui Gillett upon the Arranging Style at the Kamehameha Schools
Timothy Ho, University of Hawai‘i at Manoa

PALO VERDE WEST
7D A Place for Nostalgia or Nostalgia of Place? Explorations of Space and Time in Musics of the Middle East
Chair: Brian Karl, Columbia University
Looking Out, Looking Back: Nostalgia and Eclecticism in Contemporary Arab Music in Cairo
Anne Else Thomas, Brown University
The Sound of Symbol: Space and Time in Egyptian Nay Timbre and Style
Amy Cyr, University of California, Santa Barbara
Place is a Space Where Not Everyone Can Hear You Sing: The Emergence and Submergence of Political Histories in the Music of Emil Zrihan
Brian Karl, Columbia University
Discussant: Sonia Seeman, University of California, Santa Barbara

IRONWOOD
7E Creativity, Appropriation, and Intellectual Property
Chair: Frederic Lieberman, University of California, Santa Cruz
Defining Composition, Creativity, and Ownership: Salsa, Flamenco, Dancehall, and Indian Popular Music
Peter Manuel, City University of New York

Friday & Saturday
"Copyright" and Politics: Nkrumah and Fante Music in Postcolonial Ghana
Kenichi Tsukada, Hiroshima City University

Copyright Infringement and the Aesthetics of Dissent: The Case of Negativland and the Evolution Control Committee
Melissa Morales, University of California, Los Angeles

Media Involvement in the Case of "Enigma" versus "Difang" in Taiwanese Aboriginal Folksong: Colonialist or Collaborator?
Shzer Ee Tan, The Straits Times, Singapore

COTTONWOOD
7F Ideologies of Class and Power in South Asian Popular Musics
Chair: Peter Kvetko, University of Texas at Austin
Anglo-Indian and Goan Aesthetic Power: Jazz and Ballroom Music in Colonial Lucknow
Bradley Shope, St. John's University

MTV Killed the Indipop Star: The Demise of Bombay's Non-Film Music Scene
Peter Kvetko, University of Texas at Austin

The State in Pakistani Popular Music
Shemeem Abbas, University of Texas at Austin

Discussant: David Henderson, St. Lawrence University

REDWOOD
7G Reconnections: Archived Musical Memories Re-Embodied in the Field
Chair: Daniel B. Reed, Indiana University
“The Boulders are Fighting Each Other On the Plain”: Reflections on Song Memory Rekindled and Re-embodied in Shinyanga, Tanzania
Frank Gunderson, Florida State University

Archives and Personal Continuity between Preserved and Living Traditions
Nikos Pappas, University of Kentucky

Reflections on Reconnections: A Return to West Africa to Find Konkoba
Daniel B. Reed, Indiana University

Discussant: Gregory Barz, Vanderbilt University

SAGEWOOD
7H Continuities and Innovations in Indonesian Music
Chair: TBA
Listening to an Earlier Java: Aesthetics and Gender in Old-Style Wayang
Sarah Weiss, University of North Carolina, Chapel Hill

Re-Reading the Instrument: Building Brass Bands in North Sulawesi, Indonesia
Jennifer H. Munger, University of Wisconsin-Madison

“Isn't This Nice? It's Just Like Being in Bali”: Constructing Balinese Music Culture on the Neighbor Island of Lombok
David Harunish, Bowling Green State University

OCOTILLO
7I Forum
Ethnomusicology and the Classroom
Organizer: David B. Pruett, Middle Tennessee State University
Participants: Alison Arnold, North Carolina State University; Edward Green, Manhattan School of Music; David B. Pruett, Middle Tennessee State University; Gordon R. Thompson, Skidmore College; Kari Veblen, University of Western Ontario

Discussant: Terence Liu, National Endowment for the Arts

UPPER CHOLLA
8A Perception, Interpretation, and Understanding
Chair: TBA
Musical Translation
Robert Walser, University of California, Los Angeles

Seeking Spiritual Mentors: Teachers, Students and Religious Beliefs in the Cross-Cultural Appropriation of Asian Music
Jay Keister, University of Colorado

Ethnomusicology on Time: Entrainment Matters in Ethnomusicology
Rebecca Sager, Independent Scholar

ACACIA SOUTH
8B Ethnomusicologies: Global Perspectives
Chair: Philip Bohlman, University of Chicago

English Folk Music Studies as a Local Ethnomusicology
Jonathan Stock, University of Sheffield

Ethnomusicology, Comparative Musicology, Nationalist Musicology and African Music Studies: Positions, Tensions and Resolutions by African Music Scholars
Jean Ngoya Kidula, University of Georgia

Aspiring to the Diatonic Just Scale: U Khin Zaw's Construction of Burmese Music Theory
Gavin D. Douglas, University of North Carolina, Greensboro

PALO VERDE EAST
8C In the Shadow of Superstars: Strategies, Practitioners and Locations of Lesser Prestige
Chair: Scott L. Marcus, University of California, Santa Barbara

The Call-to-Prayer in Cairo: Aesthetics and Strategies behind a Community Endeavor
Scott L. Marcus, University of California, Santa Barbara

Cop ing with the Collapse of Royal Patronage: Perspectives on the Institution alization of North Indian Classical Music in Present Day Jaipur
Max Katz, University of California, Santa Barbara

Other People’s Music? Intertextual Tactics for Achieving Success and Maintaining Autonomy
Justin Scarimbolo, University of California, Santa Barbara

PALO VERDE WEST
8D Cross-cultural Borrowings and Transformations in Western Art Music
Chair: Sean Williams, Evergreen College
Modal Implications in Lou Harrison's Early Works for American Gamelan
Jonathan Grasse, University of California, Los Angeles
“Classical” Borrowings: Toward a Musical Semiotics of the Exotic
Tom Gruning, Independent Scholar

The African Impact on Western Art Music: The Case of Steve Reich
Martin Scherzinger, Princeton University

IRONWOOD
8E Korean Music on the Margins
Chair: Okon Hwang, Eastern Connecticut State University
Finding a Niche for the Avant-Garde outside the Academy: The Experimental Dimension of Korea’s Fusion Music
R. Anderson Sutton, University of Wisconsin, Madison
Popularity of Korean Popular Music among Overseas Taiwanese
Sang Yeon Sung, Indiana University
Interpreting Musical Traffic: Influences of Japanese Popular Music on Korean Popular Music since the mid-1990s
Eun-Young Jung, University of Pittsburgh

COTTONWOOD
8F A Nation in Contest: Producing Boundaries of Ethnicity, Gender, and Belief in Trinidadian Calypso and Soca
Chair: Gregory Dietrich, University of Illinois/Carleton
Respectability and Reputation in Trinidad Carnival Music
Hope Munro Smith, California State University, Fresno
“Watch Out My Children”: Ras Shorty I, Nation, and the Poetics of Belief in Trinidad
Timothy Rommen, University of Pennsylvania
Ethno-Political Ideology in Contemporary Trinidadian Calypso
Gregory Dietrich, University of Illinois/Carleton

REDWOOD
8G Celebrating Roma Weddings in Europe (Sponsored by European Music Special Interest Group)
Chair: Inna Naroditskaya, Northwestern University
The Social Everyday Life of Belly Dancing: Roma Rituals amidst Istanbul Nightlife
Oyku Potoglou-Cook, Northwestern University
Finding the Lost Lambs: Wedding celebrations among the Hungarian Vlach Gypsies and Romungros
Iren Kertesz-Wilkinson, Independent Scholar
Weddings as a Means of Sustaining Difference or of Communicating between Cultures
Ursula Hemetek, University for Music and Performing Arts, Vienna

OCOTILLO
8H Performance/Lecture Demonstration
Globalizing the Oud: Exploring New Developments in Contemporary Oud Performance Practice
Elia H. Khoury, University of Jordan

Lunch Block, 12:30-1:30pm
Past Presidents’ Luncheon

ACACIA
Crossroads Section Meeting

MANZANITA
Association for Korean Music Research Meeting

PALO VERDE EAST
9C Medical Ethnomusicology: Music, Health, and Healing in Cultural and Clinical Contexts
Chair: Benjamin Koen, Florida State University
Cross-Cultural and Culturally Specific Perspectives on Musical Healing
Marina Roseman, Indiana University
Music as Medical Intervention: Medical Ethnomusicology and HIV/AIDS in Uganda
Gregory Barz, Vanderbilt University

BORDERS
Contemplating
November 3-7, 2004
Tucson, Arizona

UPPER CHOLLA
9A Advocacy and Ethnomusicology in South Asia
Chair: Zoe C. Sherinian, University of Oklahoma
Sound, Agents, Ideology: Advocating for the Marginalized in South Asian Ethnomusicology
Zoe C. Sherinian, University of Oklahoma

Session 9, 1:45pm-3:45pm

Texts, Tunes, and Talking Heads: Feminist Ethnography and Cultural Translation as Multi-Sited Advocacy
Amelia Maciszewski, University of Pittsburgh
Problematizing Advocacy in the Milieu of Hindustani Discipleship
Regula Qureshi, University of Alberta
Discussant: Carol Babiracki, Syracuse University

ACACIA SOUTH
Chair: Jacqueline Cogdell DjeDje, University of California, Los Angeles
Themes in Sierra Leonean Music Scholarship
Abimbola Cole, University of California, Los Angeles
Themes in African Church Music Scholarship during the 1950s-1960s
Birgitta Johnson, University of California, Los Angeles
The Dual Responsibilities (Scholarly and Humanistic) of African Musicologists
Kathleen J. Noss, University of California, Los Angeles
Discussant: Jacqueline Cogdell DjeDje, University of California, Los Angeles

ACACIA NORTH
Session 9, 1:45pm-3:45pm
Physiology and Spirituality: Balancing the Culture and Science of Healing  
Benjamin Koen, Florida State University  
Discussant: Kay Shelemay, Harvard University

IRONWOOD  
9D Indigenous Modernities  
Chairs: David Samuels, University of Massachusetts  
“I Believe You Have My Grandfather In There”: A Dialogue  
Aaron A. Fox, Columbia University

Mimesis, Power, and Pleasure in Miskitu Expressive Practices: An Historical Perspective  
Amanda Minks, Columbia University

“Oh Shi Baby, Hold Me Tight”: Anchoring Place and Meaning in Navajo Country Bands  
Kristina M. Jacobsen, Columbia University

Indigenous Modernities: A Participant’s Observation at the United Nations  
Rebecca Fan, Columbia University

COTTONWOOD  
9E Teaching in the Field: Ethnomusicology and the Pedagogy of Travel  
Chair: Gregory Barz, Vanderbilt University  
From Bali to New Mexico: Teaching, Tourism, and Ethnomusicology  
Victoria Lindsay Levine, Colorado College

Towards a Pedagogy of Witnessing: Ethnomusicology, Service Learning and Social Justice  
Eric Usner, New York University

Around the Classroom in 101 (minus 1) Worlds: Semester at Sea and the Pedagogy of Travel  
Jason Stanyek, University of Richmond  
Discussant: Deborah Wong, University of California, Riverside

REDWOOD  
9F Creating and Contesting Nation and Empire: Musical Narratives in Representation, Allegory, and Parody  
Chair: Sonia Tamar Seeman, University of California, Los Angeles

Music, Race, and Imperialism: The Philippine Constabulary Band of the American Colonial Era  
Mary Talusan, University of California, Los Angeles

The River of Kings: Ideology and History, Metaphor and Modernity in a Thai Royal Musical  
Eleanor T. Lipat, University of California, Los Angeles

Don’t Happy, Be Worry: Music, Parody, and Politics in 1990s Serbia  
Brana Mijatovic, University of California, Los Angeles  
Discussant: TBA

SAGEWOOD  
9G Intellectual Property, Ethnomusicology, and the Future of Fieldwork  
Chair: Alex Perullo, Bryant College

Intellectual Property and Ethnomusicology  
Robert S. Meitus, Baker and Daniels

Ethnomusicologists and Permission Forms: Negotiating Ownership and Rights in the Field  
Alex Perullo, Bryant College

“It Seems to be Getting Worse”: Intellectual Property and the Commodification of Ethnomusicology  
Anthony McCann, University of Sheffield

EVIADA and the Online Archive: Video-Based Fieldwork and Ethics in the Digital Domain  
John Fenn, Texas A&M University

OCOTILLO  
9H Forum

Ethnomusicologists at Work, Part IV (Sponsored by Applied Ethnomusicology Section of SEM)  
Organizer: Miriam Gerberg, Minnesota Global Arts Institute

Participants: Dora Hast, Eastern Connecticut State University; Terence Liu, National Endowment for the Arts; Stan Scott, Wesleyan University; Anthony Seeger, University of California, Los Angeles

UPPER CHOLLA  
10A Voicing Difference: Defining, and Transgressing Boundaries and Advocating Change (Sponsored by Section on the Status of Women and Sexualities Taskforce)  
Chair: Maria Johnson, Southern Illinois University  
Gender and Identity Politics in the Margins of Country Music: The Lesbian and Gay Country Music Association and Shadow Dancing as Engendered Political Movement(s)  
Amy R. Corin, Moorpark College
Defining Boundaries, Voicing Difference: Appropriating a Lesbian Voice in Contemporary Cuban Popular Song
Susan Thomas, University of Georgia

Kickin’ Ass & Takin’ Names: Saffire, Advocacy and the Boundaries of “Uppityness” in Women’s Blues
Maria Johnson, Southern Illinois University

Negotiation of Gender in the Women’s Music Network Today: Lesbian, Queer or Women Identified?
Boden Sandstrom, University of Maryland

ACACIA SOUTH

10B Arab Music across Boundaries (Sponsored by Society for Arab Music)
Chair: Michael Frishkopf, University of Alberta
Shifting Patterns in Networks of Pan-Arab Music Production
Michael Frishkopf, University of Alberta
Performing al-Andalus, Remembering al-Andalus: Constructing Musical Memory Cultures in Syria and Morocco
Jobaithan H. Shannon, Hunter College, City University of New York

Trance-Music as Fetish: Afro-Celtic Imaginings and the Creation of the Sacred
Deborah Anne Kapchan, New York University
Negotiating Identity through Music: Contemporary Syrian Art Music Gatherings
Nancy Elizabeth Currey, University of California, Santa Barbara

PALO VERDE EAST

10C Nationalist Discourse, Social Poetics and Popular Musicians in Peru and Bolivia
Chair: Fernando Rios, University of Illinois, Urbana-Champaign
Music, Folklore and the Introduction of an Afroperuvian Voice into the Peruvian National Imagination
Javier F. Leon, Tulane University

Nationalism, Andeanism and the Wayno Ayacuchano
Jonathan Ritter, University of California, Los Angeles
Nationalism, Social Poetics and Urban Bolivian Folkloric Musicians
Fernando E. Rios, University of Illinois, Urbana-Champaign
Discussant: Thomas Turino, University of Illinois, Urbana-Champaign

IRONWOOD

10D Festivalization in and of European Musical Practices (Sponsored by European Music Special Interest Group)
Chair: Timothy J. Cooley, University of California, Santa Barbara
“Rites of Summer”: Space, identity, and Pop Music Festival in Finland
Matthew John Dorman, University of California, Santa Barbara
Winners and Losers: Tales from the Eurovision Song Contest
Philip V. Boblman and Martin Stokes, University of Chicago
Festivalization and the Carnivals in European Folk Music and Dance Camps
Matthew John Dorman, University of California, Santa Barbara
Festivalization in Poland’s Tatras (and America’s Appalachians)
Timothy J. Cooley, University of California, Santa Barbara

COTTONWOOD

10E The Spectra of Lament in the Negotiation of Identity, Time, and Space
Chair: Rob Hodges, University of California, Santa Barbara
Lament “Paramousos”: Lament, Music, and Gender in Ancient Greek Tragedy and Modern Practice
Andrea Fiselman, University of California, Santa Barbara
Popular Music and Individualism in Contemporary American Funerals
Kara A. Attrep, University of California, Santa Barbara

“Come On, Grieve With Me Now”: Referring, Reframing, and Re-presenting Grief through Pop Laments in Toba Batak (North Sumatra, Indonesia)
Rob Hodges, University of California, Santa Barbara
Discussant: Tomie Hahn, Rensselaer Polytechnic Institute

REDWOOD

10F Performative Audition & Interactive Performance: Audience-Artist Communication, Co-participation, & Co-agency
Chair: Thomas H. Greenland, University of California, Santa Barbara
Hearing the Listeners & Performing the Players: Socio-musical Intercourse in the Jazz Village
Thomas H. Greenland, University of California, Santa Barbara
Performing the Apollo Audience
William Boyer, New York University
To Dance or Not to Dance? Adjusting the Music-Dance Nexus in Post-Giuliani Clubland
Kai Fikentscher, Ramapo College, New Jersey
Hearing Free Improvisation: Negotiating Identity and Difference Through the Social Act of Listening
David Borgo, University of California, Los Angeles

OCOTILLO

10G Forum
Applying Ethnomusicologists: Importance of Expertise in Grant Proposals and Traditional Music Projects (Sponsored by Applied Ethnomusicology Section of SEM)
Organizer: Mark Puryear, National Council for Traditional Arts
Chair: Lois Wilcken, La Troupe Makandal/City Lore
Participants: Lois Wilcken; Juan Dies, Old Town School of Folk Music; Robert Brown, Center for World Music; Duc Van Nguyen; Terence Liu, National Endowment for the Humanities
Session 11, 10:45am-12:45pm

UPPER CHOLLA

11A Religion, Music, and Healing: Strategies for Coping with Cultural Change in Africa Today
Chair: Susan Hurley-Glowa, Franklin & Marshall College
Social And Filmic Enrichment: The Thokolosi Ran From The Field
Gei Zantzinger, Independent Ethnographic Filmmaker
The Tabanka King, His Court, and the Thief: A Study of Afro-Christian Mutual Aid Societies and Their Celebrations in Cape Verde, West Africa
Susan Hurley-Glowa, Franklin & Marshall College
Hybridizing Ghanaian Dance: The Journey from Village to National Stage
Steven Cornelius, Bowling Green State University

ACACIA SOUTH

11B Rewriting the Borders of Chicana/o Music
Chair: Estevan Cesar Azcona, University of Texas, Austin
¡Que Suena El Mariachi!: Contesting Discourses around the Mariachi Sound
Russell Rodriguez, University of California, Santa Cruz
Bailando Por San Lorenzo: Nuevo Mejicano Popular Traditional Musics, Ritual Contexts, and Performativity in Bernalillo Fiesta Time
Peter J. Garcia, Arizona State University
Chicana Words, Chicana Voices: Musicmaking History
Candida F. Jaquez, Indiana University
The Borders of Movimiento Music: Performing Culture and Politics in the Chicanos Movement
Estevan Cesar Azcona, University of Texas, Austin

PALO VERDE EAST

11C Dislocations: Music and Place in Europe and Diaspora Communities
Chair: Katherine Brucher, University of Michigan
Melodies of Ethnicity: Czech-American Polka Music and “Czechness”
Jesse Johnston, University of Michigan
Place and Space in the Music and Imagination of Polish Górale from Podhale
Louise Wrazen, York University
Levar o Nome da Terra p’ra Fóra: Bandas Filarmónicas Performing Place in Portugal and Abroad
Katherine Brucher, University of Michigan
Music as Territory: The Romani National Anthem, Representation, and Transnational Sociopolitical Spaces
Petra Gelbart, Harvard University

COTTONWOOD

11E Traversing the Border between Music and Dance: Communication, Interaction, and Crossovers (Sponsored by SEM Dance Section)
Chair: Judith Olson, American Hungarian Folklore Centrum
Speaking Without Words: Cretan Dance as Expression, Dialogue, and Communication
Maria Hnaraki, Cornell University
Dancer as Musician, Musician as Dancer—Combining Roles in Táncház
Judith Olson
American Hungarian Folklore Centrum
Fiddlers and Jiggers at the Crossroads: Métis Musical Performance and Contemporary Heritage Practice
Sarah Quick, Indiana University
Ati deka metuna xo o “One stick cannot build a house” (Ewe Proverb): Rhythm and Motion in Gahu
David Locke, Tufts University

REDWOOD

11F Poster Session
An Interactive DJ Listening Station
Emily Daus Ferrigno, Wesleyan University

SAGEWOOD

11G Crossing Boundaries: Exploring Globality and Locality within Algerian, Egyptian, and Israeli Popular Musics
Chair: James R. Grippo, University of California, Santa Barbara
The Egyptian Culture Industry Meets the World Music Marketplace: Egyptian Sha’bi and The Permissibility of Pop
James R. Grippo, University of California, Santa Barbara
Discovering the East by Way of the West: The Renascence of Middle Eastern/Arab Music in Israel
Galeet Dardashti, University of Texas at Austin
When is Music of the World Not World Music? The Case of Algerian Sha’bi
Kathleen Hood, Independent Scholar
Songs of Resistance: Politics, Peace, and Popular Music in Contemporary Egypt
Nasser Al-Taee, University of Tennessee, Knoxville

OCOTILLO

11H Performance/Lecture Demonstration
Hot Peas and Barley-O: Children’s Songs and Games from England and Scotland
Susan Brumfield, Texas Tech University
Society for Asian Music
By Susan Asai, President

The Society for Asian Music (SAM) is in the midst of some major changes. In a step toward greater visibility and access to researchers, the Society’s publication, *Asian Music*, joined the recently created Music Collection of the J-STOR database of academic journals. The Society was simultaneously solicited to sign on with ProQuest in 2003. SAM’s board members are awaiting to assess the impact of online access of our journal on the Society’s individual and institutional membership and are hoping that the greater access does not negatively affect it.

A second major change for the Society is a transition in the production of *Asian Music*. The Society has handed over production to the University of Texas Press which will now handle membership and subscriptions as well. SAM is delighted that *Asian Music* passed the scrutiny of evaluators solicited by UT Press before they signed on. SAM board members want to thank Martin Hatch for his 17 years of unwavering service as editor and 14 years as treasurer.

Also newsworthy is *Asian Music*’s new editor, Stephen Slawek, who took over the position one year ago. The Society owes Steve a note of thanks for initiating the agreement with University of Texas Press to take on the production of our journal. As a professor at UT, the new arrangement will facilitate his job as editor.

*Asian Music* is planning to offer a special issue on Asian popular music trends. We are hoping to sponsor a preconference symposium on Asian popular music for the 2005 or 2006 preconference symposium at the Society for Ethnomusicology annual meeting to generate papers on this topic.

*Asian Music* is published twice a year and contains refereed articles, review essays and reviews of printed and audio visual materials. The Society for Asian Music invites all students, researchers and scholars to join as members to share their work on China, Japan, Korea, Central Asia, Southeast Asia, South Asia, South Asia, the Middle East, Asian music in diaspora; traditional, contemporary, classical, folk, court, ritual, religious, political, pop; melody, rhythm, dance, theater, voice, instruments, technique, technology, text, theory, practice, performers, ideology, sociology, and analysis. For more information, please visit (Website) http://asianmusic.skidmore.edu.

The Board of Directors of the Society for Asian Music include Susan Asai (President), Gordon Thompson (Vice-President), Frederick Lau (Secretary), and Martin Hatch (Treasurer), Randal Baier. David Harnish, Ann Rasmussen, Stephen Slawek, Tong Soon Lee, Sean Williams, and Philip Yampolsky. The Editorial Board includes Stephen Slawek (Editor), Martin Hatch (Production Manager up to vol. 35, no. 2 [Spring/Summer]), Randal Baier (Book Review Editor), David Harnish (Recording Review Editor), and Gordon Thompson (Website Editor).

SEM Prizes

The Lise Waxer Prize
By Tracey Laird, Agnes Scott College

The Popular Music Section of the Society for Ethnomusicology will again award the Lise Waxer Prize for the most distinguished student paper in the ethnomusicology of popular music presented at the SEM annual meeting in Tuscon this fall. The competition includes a cash award of up to US$50. All students giving papers on popular music topics at the upcoming conference are encouraged to submit their paper for consideration. The winner of last year’s prize will be announced during the SEM General Business meeting.

About the prize: Scholar, teacher, and musician, Lise Waxer was an ethnomusicologist whose research on Salsa music was greatly admired in the field and whose supportive work as a mentor and colleague inspired the greatest loyalty and respect from those around her. Her untimely death in 2002 was a shock to those who knew her, and at the 2002 SEM meeting, the PMSSEM voted to name the prize in her honor.

Application: Each prize candidate must deposit four copies of his/her paper to the prize committee chair at the PMSSEM business meeting at the annual SEM conference and fill in a registration form. The time and location of the PMSSEM meeting will be listed in the conference program. The paper deposited is to be the version that is read at the conference and may not exceed twelve double-spaced pages (roughly 3,900 words). Candidates are encouraged to submit four copies of taped audio or visual examples that will be used in the presentation (tape cassette for audio examples; North American standard VHS format for video) with a brief explanation of how the examples are used in the presentation.

Administration: This year’s selection committee includes Tracey Laird (Chair), Dan Cavicchi, Gordon Thompson, and Jennifer Milioit Matsue. Entries will be judged solely on the content of the papers, including the use of video and audio examples submitted. The 2004 Waxer Prize selection committee will decide upon a winner by March 15, 2005.

For further details, please visit the SEM home page at (Website) http://ethnomusicology.org or the PMSSEM page at (Website) http://orpheus.tamu.edu/pmssem/prize.html. Please direct other questions to Tracey Laird at (Email) tlaird@agnesscott.edu.

SEMSEC Dale A. Olsen Prize
By Laurie Kay Sommers, SEMSEC President

The Society for Ethnomusicology Southeast and Caribbean Chapter is pleased to award the 2004 Dale A. Olsen Prize to Holly Wissler (Florida State University) for her paper titled “The Story of an Andean Accordion: The Qero Community and Musical Modernization in the Andes.” The Dale A. Olsen Prize is awarded annually to the best student paper presented at the annual SEMSEC meeting. The award carries a $100 honorarium. The prize is named in honor of Dale A. Olsen, founding member of SEMSEC and Professor of Ethnomusicology at Florida State University. The award is only given if there is a deserving student paper that meets the criteria of the prize. A student is defined as a person pursuing an active course of studies in a degree program. This include persons who are engaged in writing the doctoral dissertation, but not those who are teaching full time while doing so.

Wissler’s paper deals with the Qero, a Quechua speaking people who live in a remote region of the southern Peru-
vian Andes, and are known for the maintenance of indigenous traditions such as shamanistic healing, textile production, and musical ritual. Up until last year the Qero community has used their own Andean flutes and drums in ritual musical performance. In 2003, at their request, the Qero community received their first urban instrument: the accordion. While this instrument is not new to the Andes, it is to the Qero community. The paper explores the following: (1) the Qero’s relationship with the urban world in the context of their participation in Qoyllur Riti, the largest pilgrimage festival in the southeastern Andes, and the underlying issues for their desired acquisition of the accordion; (2) how Qero community infrastructure is revealed in the official reception of the instrument; (3) the week-long learning process of the single musician who was chosen by the community to perform the accordion at the Qoyllur Riti festival; and (4) how this acquisition of an urban musical instrument is related to the process of mestizaje, indigenous cultural modernization in the Andes.

Conferences Calendar

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.asianst.org/annmtg.htm

Aug 3-9
38th International Council for Traditional Music World Conference, University of Sheffield, UK. For more information, see (Website) www.ethnomusic.ucla.edu/ICTM/2005uk/ICTM%20Homepage.html

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 17-20
Society for Ethnomusicology 50th Anniversary Meeting. Sheraton Midtown Atlanta at Colony Square, Atlanta, Georgia. For more information, please visit (Website) http://ethnomusicology.org

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