President’s Report 2004

By Timothy Rice, SEM President

I want to begin my President's report by thanking some of the people who have made this year such a successful one for the Society for Ethnomusicology. First, I would like to thank the annual meeting Local Arrangements Chair, Janet Sturman, and the Program Committee Chair, Larry Witzleben. We are fortunate that both have been particularly creative: Janet in her mustering of resources from the University of Arizona and the local community, and Larry in the creation of a space for plenary sessions and his imaginative construction of panels. I might add that the Program Committee had a strikingly international cast this year.

Besides conferences, the main mission of our Society is the publication of a scholarly journal and a newsletter. Thanks are due to the Journal editor, Peter Manuel, and the Newsletter editor, Tong Soon Lee. Both have the magical capacity to make their jobs look easy when they surely are not.

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SEM 2005 Atlanta: Call for Proposals

By Judy McCulloh & Bruno Nettl, Program Committee Co-Chairs

The Society for Ethnomusicology will hold its 50th annual meeting, November 16-20, 2005, in Atlanta, Georgia, at the Sheraton Colony Square. Our host will be Emory University.

This meeting marks a very special milestone, the 50th anniversary of the Society's founding in 1955. Our meeting in Atlanta will celebrate this anniversary by reflecting on our history and anticipating our future. We will also welcome the kinds of events and presentations that members normally expect at an annual meeting.

The annual Charles Seeger lecture will be delivered by Anthony Seeger (University of California, Los Angeles). There will be a pre-conference symposium on November 16, 2005, on the theme of "Race and Place: Invoking New Music Identities" (more information on the pre-conference will be announced soon)

The conference theme is SEM at 50, with the following sub-themes:

1. The history of Ethnomusicology. This is part of our looking to the past, tracing how we’ve gotten to where we’ll be in 2005. This is admittedly a very broad topic, but one that should encourage an intriguing array of papers.

2. The history of SEM. This is also open-ended, ideally leading to varied kinds of papers as well. We might add, to the extent they have connections with SEM, the history of other learned societies.

If looking backward is instructive, so is looking around us at the contemporary scene. This suggests the following:

3. Areas neglected by SEM and Ethnomusicology generally, such as approaches to research and analysis, or

Continued on page 5

SEM 2005 Atlanta: Emory Welcomes SEM

By Crystal Cheng and Tong Soon Lee for the SEM 2005 Local Arrangements Committee

Emory University is honored to host the 50th anniversary conference of the Society for Ethnomusicology in 2005. Robert A. Paul (Dean of Emory College and Charles Howard Candler Professor of Anthropology and Interdisciplinary Studies), Stephen Crist (Chair, Department of Music), and the Local Arrangements Committee at Emory extend a warm invitation to SEM members to come to Atlanta, Georgia.

The conference will be held in the Sheraton Midtown Atlanta Hotel at Colony Square, November 16-20, 2005. Come celebrate the 50th anniversary of the founding of SEM in Atlanta, a bus

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Call for Papers for Special Issue of Ethnomusicology

By Peter Manuel, Editor, Ethnomusicology

To commemorate the 50th anniversary of the founding of SEM, the journal, Ethnomusicology, will devote one or possibly two issues to articles reflecting upon various aspects of the field. While some of the contents will derive from papers presented at the 2005 annual conference, in the interests of obtaining a great diversity of perspectives, we hereby invite submissions from any SEM members who feel inspired to contribute. Articles need not be long or "research" oriented. The commemorative issues, which would be jointly edited by myself and two or three others, would appear in early 2006 and possibly late 2005. I sincerely encourage readers to take this opportunity to offer their thoughts on our field.

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The Society for Ethnomusicology
and the SEM Newsletter

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The SEM Newsletter

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

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

Back issues, 1981-present Vols. 14-18 (1981-84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year, are available and may be ordered at $2 each. Add $2.50 for postage for orders of less than $10.

Contributors receive free copies of all publications 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 dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership. Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society. Life members receive free copies of all publications of the Society. Institutional members receive the journal and the newsletter.

Student (full-time only) (one year) .......... $30
Individual/Emeritus (one year) ............ $50
income $25,000 or less ....................... $50
income $25,000-$40,000 ..................... $70
income $40,000-$60,000 .................. $80
income $60,000-$80,000 .................. $95
income $80,000 and above ................. $100
Spouse/Partner Individual (one year) ........ $35
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Sponsored* (one year) ....................... $35
Institutional membership (one year) ....... $80
Overseas surface mail (one year) ........... $10
Overseas airmail (one year) ................. $25

*Sponsored 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.

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.

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/
Niagara Chapter
http://www.people.iup.edu/ wahlkonen/NiagaraSEM/NiagaraSEM.htm
Northeast Chapter
http://web.mit.edu/tgriffin/ necsem/
Southwest Chapter
http://www.u.arizona.edu/~sturman/ SEMSW/SEMSWhome.html
Southern California Chapter
http://www.ucr.edu/ethnomus/ semssc.htm
Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/ ~cma/SEM/ SEMSEC02.htm

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

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

British Library National Sound Archive
International Music Collection:
http://www.bl.uk/collections/sound- archive/imc.html
Catalog:
http://cadensa.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)
Archive at: http://www.inform.umd. edu/EdRes/ReadingRoom/Newsletters/ Ethnomusicology/

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

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

Iranian Musicology Group
Group at: http://groups.yahoo.com/group/ iranian_musicoLOGY

Music & Anthropology
http://www.muspe.unibo.it/period/MA

Society for American Music
www.American-Music.org

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

Copy Deadlines

Rates for Camera Ready Copy
Full Page $200
2/3 Page $145
1/2 Page $110
1/3 Page $ 60
1/6 Page $ 40

Additional charges apply to non-camera-ready materials.

Advertising Rates

Copy Deadlines

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

SEM Newsletter Guidelines

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• Identify the software you use.
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President’s Report 2004
Continued from page 1

Thanks also to our business office staff. They take an enormous burden off the Board of Directors and the President and work quietly and efficiently behind the scenes to make the Society function smoothly: Alan Burdette, our executive director, is a paragon of efficiency and attention to detail; Lyn Pitman, our secretary, is incredibly quick and good-humored in her responses to every query from me, the Board, and the membership. I’d like to thank Cullen Straw for his help with our website and David Trasoff for fairly and efficiently moderating our listserv.

I would like to thank the chairs of the Council, Committees, Sections, and Special Interest Groups for serving all the members of SEM, and thanks to all of you who took my President’s Soundbyte, “Let’s Communicate,” seriously and worked on the visual support of your papers at this meeting.

Every year three or four members of the Board of Directors leave as new members join. The outgoing members this year are: Ellen Koskoff, Past President, a wonderful and inspiring mentor to me; Matthew Allen, 2nd VP, whose flair for interpersonal diplomacy and hard work revising the LAC and PC chairs’ manuals were truly exceptional; Sean Williams, member-at-large even year, whose plans to create an ethnomusicologists’ cookbook will likely be published by Routledge; and Laurel Sercombe, Treasurer, whose wit and attention to numerical detail have kept the Society’s finances in delicate balance for four years. Please join me in thanking them for their service to SEM.

During my term as President, I planned to pay special attention to fund-raising and related financial matters, and I have a number of things to report:

Robert Stevenson Prize. Robert Stevenson, the distinguished scholar of Latin American and Spanish music and a composer as well, has long been impressed by the number of ethnomusicologists who are or were also composers. This year he contributed a generous endowment for a prize to encourage work on this topic and more generally on the relationship between ethnomusicology and music composition around the world. I appointed a committee of Dale Olsen, chair; Andrew Killick, and Jay Keister to select the first winner of this prize.

The Investment Advisory Committee. In addition to a number of endowed prizes such as the Stevenson Prize, life memberships and other gifts have created an endowment approaching $700,000. It is imperative that we manage the endowment well for the long-term prosperity and stability of the Society. To that end, I created this year a new Investment Advisory Committee to work with the firms that manage our investments for us and to report to the Board their opinions with regard to (1) asset allocation and (2) withdrawals from the endowment to fund the ongoing expenses associated with life members who no longer pay dues. The committee consists of Terry Miller, chair; Jacob Wainwright Love, and Noriko Manabe. Noriko, by the way, is an ethnomusicology student at CUNY who spent twenty years in the investment business and recently decided to go into ethnomusicology. I imagine for the same reason most of us have—the money. They have issued their first report, which has already greatly assisted the Board in rethinking its approach to our endowment.

The Development Committee. As president, I hope to be able to increase contributions to our endowment, and to that end I have decided to reconstitute the Development Committee as a committee of Deans, Directors and Chairs. It seems to me these folks have the experience and the mindset to help the institutions they lead, or have led, prosper, and I believe the Society should take advantage of their expertise. So if you have been a Dean, Director or Chair of a university School, Department, or Center, you are hereby appointed to the Development Committee. This is an offer you cannot refuse.

Sliding-scale dues structure. This past year was the first under the new sliding-scale dues structure. With the new dues structure, we hoped to achieve two things: (1) increase the total income of SEM and (2) provide a fairer dues structure based on self-reported income. We have increased the income, but barely—just about $2000. The reason income didn’t increase as much as we had predicted was the failure of our membership survey to predict accurately the number of people in each category of self-reported income and therefore the amount of dues we would recover. The most dramatic difference was in the category of non-student with income less than $25,000 per year. The survey predicted we would have 75 people in the Society in this category, but 270 paid their dues in this category. Our total membership (individual and institutional) dropped, but only slightly—about 50 memberships.

High conference registration fees. The Board is concerned, as are many of our members, with the high conference registration fees. These are due, in part, to our decision three years ago to use a professional conference management service. This service ensures us a smoothly run meeting: allows us to meet in places like Tucson where there is only one ethnomusicologist and a small coterie of students; and protects us against serious financial losses. So there are many advantages to using such a service. Please be assured, however, that the Board is actively tackling the problem of high registration fees, and I hope to be able to announce some remedies in the next year.

Beyond financial matters, the Board has been working on a number of other matters this year:

Future meetings. Our 2005 annual meeting will be held in Atlanta, and we will hear from PC chairs Bruno Nettl and Judith McCulloh, and LAC chair Tong Soon Lee later in the business meeting about their ambitious plans for this, our 50th anniversary meeting. Anthony Seeger has been selected to give the Seeger Lecture on this occasion. The Board selected the University of Hawai’i to host the 2006 annual meeting. Fred Lau will chair the Local Arrangements Committee and Jacqueline Cogdell DjeDje will chair the Program Committee. The meeting will be held in Honolulu on November 14-19, 2006 (coincidentally, four students from Hawaii gave papers at this conference and they extended a musical invitation to us to join them in Hawaii in 2006).

SIGs and Sections. I am pleased to report the growing number of Special Interest Groups (SIGs) and Sections devoted to themes, areas, and issues of
concern to the membership. There has been some concern that such SIGs and Sections will lead to an atomization of the Society, but it seems to me that it is an opportunity for the membership to take the Society in directions that deem relevant to them, not waiting for the serendipity of submitted papers and Program Committees. They provide an opportunity for people with similar interests to get together. So if you feel that your interests are not well represented in the program, I encourage you to seek out like-minded people and consider forming a SIG to make sure that they are. Specifically, someone pointed out at this year’s President’s Roundtable on the theme of diversity that area-based SIGs have great potential for reaching out to our colleagues abroad and arranging to bring them to our annual meetings.

**Logo Vote.** The Board placed on the annual ballot this year a nonbinding resolution to remove the native flute-playing figurine, also known as the Little Man, as the logo of the Society for Ethnomusicology on its publications and stationery. The measure was defeated by a vote of 202 in favor, 279 opposed. While the Board will take the matter under advisement based on this vote, I believe that the process was flawed because, unlike ballot measures in the ordinary political process, the ballot did not include a statement of the pros and cons. That is, there was no discussion on the ballot of the issues at stake in the vote. This lapse is entirely my fault and I apologize for the confusion that it may have caused. I have therefore asked the Council to reflect on the question of whether we should change our name, with apologies to others in the Americas, to “The American Society for Ethnomusicology”? Of course, such a question stirs up many variant possibilities and raises numerous other issues. But maybe our 50th year is as good a time as any to consider this question and these issues. I have therefore asked the Council to reflect on how the Society might conduct a sensible discussion of them this year.

I have enjoyed working this year with all the dedicated people who make this organization function as well as it does. I am looking forward to an exciting 50th year for this dynamic organization.

**2004 SEM Election Results**

By Deborah Wong, Secretary, SEM Board of Directors

The following SEM members have been elected to the Board of Directors:
- President Elect: Philip Bohlman
- 2nd Vice President: Brenda Romero
- Treasurer: Suzanne Flandreau
- Member-at-Large (even year): J. Lawrence Witzleben

The SEM Council has the following new members: Lois Anderson, Tomie Hahn, Travis Jackson, Cheryl Keyes, Javier Leon, Irene Markoff, Brana Mijatovic, Ana Maria Ochoa, Zoe Sherinian, Ruth Stone, Sumarsam, and Christopher Waterman, with student members Laith Ulaby and Michael Birenbaum Quintero.

The results of the nonbinding resolution to remove representations of the flute-playing figurine from all its publications, website, stationery, and other official documents as of its 50th annual meeting in 2005 were: Yes: 202; No: 279; Abstained: 35.

**2004 SEM Silent Auction**

By Ellen Weller, Chair, SEM Silent Auction

Thanks to everyone who participated, the 2004 Silent Auction netted $1,400 to help offset graduate student conference fees, a new record! Like a year-end shoe sale at Bloomingdale’s, the final hours were rather hectic as bidders were quite anxious about their items, but our capable Silent Auction team was able to handle the crowd. The donations were astounding, including a hardcover edition of Wolfe and Lomell’s book, *The Life and Legend of Leadbelly*, a handmade Jamaican street flute, and lovingly used CDs, instrumental instruction books, and hard-to-find journals.

Many thanks to the generous donors who made the Auction possible:
- Paul Austerlitz
- Cross Cultural Dance Resource
- Judith Gray (American Folklife Center)
- Suzanne Flandreau (Center for Black Music Research)
- Steve Grauberger (Alabama Center for Traditional Culture/Alabama Folklife Association)
- Rob Lancefield
- Terry Miller
- Bruno Nettl
- Sara Stalder
- Bonnie Wade
- Sean Williams

A very special thanks to Romeo Guzman (UCLA) and his Silent Auction graduate student team members Stephen Pixley (Wesleyan) and Aaron Bittel (UCLA). See you in Atlanta!
SEM 2005 Call for Papers
Continued from page 1

those traditions that survive and thrive “under the radar” without our realizing it. Birthdays happen, life moves on. Implicit in the themes just mentioned is this notion:

(4) Contemplations on our future, which might include thought-pieces or exhortations on directions ethnomusicology and SEM should take in our next half-century.

A couple of themes follow logically from where we’ll be meeting in 2005:

(5) African American music
(6) Musical cultures of Georgia and the Southeast

And two more sub-themes, last but certainly not least:

(7) Advocacy and cultural democracy. When musicians and musical communities want equal time and equal opportunity, what should ethnomusicologists do?

(8) Diverse voices. This sub-theme is inspired by the excellent and spirited roundtable organized for our 2004 meeting.

Proposals on any other topics relevant to the field of ethnomusicology are also welcome. The online and postmark deadline for submission of SEM proposals is Tuesday, March 15, 2005.

The SEM 2005 Program Committee consists of Samuel Araujo (Federal University of Rio de Janeiro), Jackie DjeDje (University of California, Los Angeles), Charlotte Frisbie (Southern Illinois University, Edwardsville), Nancy Guy (University of California, San Diego), Robin Moore (Temple University), and Isabel Wong (University of Illinois), with Judith McCulloh and Bruno Nettl (University of Illinois) as co-chairs. Kay Shelemay (Harvard University), who chaired the committee that laid the groundwork for the commemorative part of the 2005 program, and Larry Witzleben (Chinese University of Hong Kong), chair of the 2004 program committee, serve as advisors to the 2005 program committee. A subcommittee, comprised of Jackie DjeDje, Charlotte Frisbie, Isabel Wong, Kay Shelemay (advisor), and Bruno Nettl (chair) is in charge of planning special events commemorating the founding of SEM and related matters. For further questions about the program for SEM 2005, please contact: Judith McCulloh, University of Illinois Press, 1325 South Oak Street, Champaign, IL 61820; (Tel) 217.244.4681; (Fax) 217.244.8082 [Attention: Judith McCulloh]. (Email) jmmccull@uiu.edu; for the special commemorative aspects of our 2005 meeting: Bruno Nettl, School of Music, University of Illinois, 1114 West Nevada Street, Urbana, IL 61801; (Tel) 217.333.9613; (Fax) 217.244.4585; (Fax) b-nettl@uiuc.edu. Do not send proposals or abstracts to either address; please see the Call for Papers forms for the proper address.

We strongly encourage you to submit your abstract using the online form at (Website) www.ethnomusicology.org (follow the links to the abstract-submission site), available after January 15, 2005. This year’s online submission system will not work with some older browsers. If you plan to submit online, we recommend that you check the submission site before March 15 in the event that it is not compatible with your browser. If you do not have access to the internet, mail your form and abstract to: Indiana University Conferences, Attn: SEM 2005 Abstract Submission, 110 One City Center, Bloomington, IN 47404, USA.

Timetable:
March 15. Postmark and online-submission deadline for all SEM proposals
May 15. Notifications of acceptances mailed (including preliminary sessions and times) with pre-registration materials.
August 2. Deadline for receipt of pre-registration fees from SEM members whose proposals were accepted.

October 1. Deadline for presenter cancellation and refund of pre-registration fees from SEM members whose proposals were accepted (minus a $35 handling fee)
October 15. Registration cancellation refund deadline for nonpresenters (minus a $35 handling fee)

SEM 2005 LAC
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The Local Arrangements Committee is considering a variety of programs for the conference, including: a pre-conference on “Race and Place: Invoking New Music Identities” coordinated by Dwight Andrews (Emory); a concert of traditional and contemporary Korean music by master musicians from Korea coordinated by Jinmi Huh Davidson, (University of North Carolina, Chapel Hill); a performance of Gullah music and culture at the Donna and Marvin Schwartz Center for Performing Arts at Emory University; and an evening of tango music and dance coordinated by Kristin Wendland (Emory). Emory College and the Department of Music will host a welcome reception on Thursday, November 17, 2005, at the conference hotel, with a performance by Emory’s jazz band led by Gary Motley (Emory). Events are not confirmed at the present time and more information will be available as the committee firms up details. The committee is also working with the SEM 2005 Program Co-Chairs to coordinate events related to SEM’s 50th anniversary commemoration.

Come experience Atlanta’s southern charm and hospitality, and not to mention some of that good ‘ol southern cooking, as we celebrate the 50th anniversary of the Society for Ethnomusicology in Atlanta, Georgia. If you have any questions regarding local arrangements, please do not hesitate to contact Tong Soon Lee at (Tel) 404.712.9481; (Email) tslee@emory.edu.
Early 1990s from the stately restrained, Weintraub noted, “In this brilliant and Chicago Press, 2003). Andrew, article ‘Those Other Women’: Dance chair. The winner of the 2004 Jaap of Regula Qureshi, Beverly Diamond, Ethnomusicology written by a member of the Society most significant article in ethnomusicology. the winner of the 2003 Alan Merriam Prize is Gage Averill, for his essay titled ‘Music, Possession, and the Racialized Body in Tunisia.’ In his paper, Richard explored the performance of stambeli, a type of Tunisian ritual healing music. In an environment fraught with racial tensions and legacies of slavery, stambeli serves not to divide Tunisians into factions, but rather to engage multiple constituencies within the context of healing ritual. The committee members noted that Richard’s work was lucid, informed, serious, and profoundly engaging. His paper was based on rigorous and persuasively analyzed fieldwork, and was wonderfully relevant in its nuanced treatment of race. In terms of the quality of the writing, it was well-structured and argued, and added new information to wider theoretical concerns.

The Jaap Kunst Prize recognizes the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in Ethnomusicology or elsewhere). The Jaap Kunst Prize committee consisted of Regula Qureshi, Beverly Diamond, Ron Emoff, and Andrew Weintraub, the chair. The winner of the 2004 Jaap Kunst Prize is Jane Sugarman, for her article “Those Other Women: Dance and Femininity among Prespa Albanians,” published in Music and Gender: Perspectives from the Mediterranean, edited by Tullia Magrini (University of Chicago Press, 2003). Andrew Weintraub noted, “In this brilliant and wide-ranging article, Sugarman analyzes the shift in dance style among Prespa Albanian women in Toronto during the early 1990s from the stately restrained line dances to a freer more spectacular style of Near Eastern-influenced dance called coccek. The older style of dance embodies modesty and propriety whereas the newer dances represent more eroticized notions of femininity. Jane historicizes this shift in performance practice by examining elements of women’s dance in Southeastern Europe from the Ottoman period to the present. In recent years, Prespa women have borrowed the movements of ‘those other women’—professional entertainers, courtesans, prostitutes or ritual specialists—to articulate ‘a new more sexualized notion of femininity that is consistent with the ideals of the Western urban societies in which they now live’ (p. 88). Coccek signifies the way in which young Prespa women have been able to combine ‘respectable’ as well as eroticized images of femininity ‘in the body of a single dancer’ (p. 88). Based on this brief but rich ethnographic and historical study, Sugarman concludes: ‘in our scholarly attempts to analyze and generalize about women’s cultural forms in this area, we have tended to focus on single genres in isolation, rather than recognizing that contrasting ones—performative and participatory, professional and amateur, urban and rural—have often existed side by side within any given locale, each deriving meaning from its juxtaposition with the other’ (p. 111).”

The Alan P. Merriam Prize is awarded annually to recognize the most distinguished, published English-language monograph in the field of ethnomusicology. The Alan Merriam Prize committee consisted of Suzel Reily, Carol Muller, Chris Geortzen, and Ellen Koskoff, Chair. The winner of the 2003 Alan Merriam Prize is Gage Averill, for his book titled Four Parts, No Waiting: A Social History of American Barbershop Harmony, published in 2003 by Oxford University Press. Committee chair Ellen Koskoff included comments from the committee in her statement about the quality of the book. She noted that of the 21 works submitted for consideration, Four Parts, No Waiting shined above the rest in its freshness, originality, and exuberance for a little-known and often maligned American musical phenomenon. The book is beautifully written and addresses conceptions of American-ness in a way that is quite novel within the social sciences. It is smart, timely, and creates a clearly defined intellectual space, providing a model of both method and content. The committee members also wished to acknowledge another author and work: Jihad Bacy, for his Making Music in the Arab World: The Culture and Artistry of Tarab. The committee felt that this beautifully written and researched book was a true testament to decades of continued scholarship and performance by a valued member of our society. Written from the perspective of a cultural insider, it stands as an important marker of the essence of our discipline.

The Robert Stevenson Prize is awarded annually to the writer of the most distinguished publication in the area of composition. The selection committee consisted of Dale A. Olsen (chair), Jay Keister, and Andrew Killick. The recipient of the first Robert M. Stevenson Prize is Michael Tenzer for his article in Ethnomusicology titled “Jose Maceda and the Paradoxes of Modern Composition in Southeast Asia.”

Dr. Tenzer is a professor of ethnomusicology at the University of British Columbia in Vancouver, British Columbia, Canada. His article on the well-known Filipino composer and ethnomusicologist, Jose Maceda, perfectly fits the criteria of the Robert M. Stevenson Prize because it recognizes an ethnomusicologist (Maceda) who was a composer, and it beautifully analyzes his works relative to the composer’s use of his own research materials. The recognition of Jose Maceda is made even more relevant because of his recent death this year. Tenzer writes (p. 94), “My contacts with Maceda—the man, his aspirations, his community, his music, and his writings—have been the stimulus for this article and homage.” In his article, Tenzer (and Maceda himself) tells us how the composer dealt with the intertwining of Filipino jaw’s harp’s harps and modern composition; how the works of Varese and Xenakis influenced him in the development of his personal and national style; and how the composer considered his music to be both Asian and Western.

The Klaus Wachsmann Prize is awarded annually for the best publication on the subject of organology. Chaired by Eric Chary, the committee also included Nora Yeh, Ken Moore, and Mohammed-Reza Darvishi (last year’s winner). The winner of the 2003 Klaus Wachsmann prize is Mark F.
DeWitt, for his article titled “The Diatonic Button Accordion in Ethnic Context: Idiom and Style in Cajun Dance Music,” published in Popular Music and Society 26/3:305-330. Committee members noted that DeWitt’s superb organological study was important and comprehensive, contributing much to the study of the button accordion. It shows an excellent balance between technical aspects of instrumental technique and social and cultural contexts, specifically those of Cajuns in Louisiana. The author effectively connects fascinating aspects of instrumental technique and social and cultural contexts, specifically those of Cajuns in Louisiana. The committee feels that it has great potential to become a book.

The Lise Waxer Prize is awarded annually to recognize the most distinguished student paper in the ethnomusicology of popular music presented at the SEM annual meeting. The committee consisted of Kai Fikentscher (Chair), Jane L. Florine, Dominique Cyrille, and Jeremy Wallach. The 2003 winner of the Lise Waxer prize is Richard Mook, for his paper titled “Oh How I Miss That Old Gang of Mine: Memory and Hom eroticism in Barbershop Performance.” The paper examined the ways in which memory and nostalgia shaped the homeroetics of barbershop performance in Philadelphia. By contextualizing and analyzing the gestures and song interpretation of a recent barbershop performance, the paper showed how, through this nostalgic musical practice, barbershop singers engage a rich tradition of male intimacy that defines their hobby, even as they reimagine the history of that tradition. In a statement read at the SEM meeting, the committee stated that Mook’s paper deftly combines cultural history, ethnography and musical analysis in a revealing study of male bonding and male harmonizing in barbershop quartets, from the late 1800s to the present.

Congratulations to all of you! The SEM website has information about all of the SEM prizes and awards. For the 2005 year, each of the above prizes will be awarded, in addition to the Halpern Fellowship and Award (to help support research on Native American music of the United States and Canada and to recognize the publication of said research), and the Nahumck Fellowship and Award (to help support research on a dance-related subject and its subsequent publication). Students interested in the Charles Seeger prize should be aware that papers presented during a pre-conference are not eligible for consideration. Please visit the society’s website for further information.

The Society for Ethnomusicology, 1955-2005

Some Notes on Our Origins
By Bruno Nettl, Emeritus Professor, University of Illinois, Urbana-Champaign

The mimeographed newsletter simply titled “ETHNO-MUSICOLOGY Newsletter No. 5, September 1955,” announced that an organizational meeting for the purpose of forming an ethnomusicological society would be held in Boston on November 18, 1955, during a meeting of the American Anthropological Association. With only two months’ notice, I imagine that not many people could make the trip especially for ethnomusicological purposes, but actually, 24 people showed up in Parlor 133, after an AAA banquet and film showings. As I remember it, it was a pretty informal meeting, (described by David McAllester in SEM Newsletter no. 6) and went fairly late into the evening, and there were spirited arguments (e.g. ethno-musicoology, or “comparative musicology” and “ethnomusicology”), but at the end, we had the rudiments of an organization and a group of elected officers. The 24 people present included some people who may have had no special interest but were simply curious, but also some prominent anthropologists (e.g. Melville Herskovits, Helen Codere, Gene Weltfish) who wanted to lend support, and, importantly, a number of devoted professionals.

We hope that a number of these 24 founders will attend the anniversary meeting (speaking as the youngest person there, I can tell you that all survivors are definitely senior citizens). The list (it’s on the SEM website) includes several who later became presidents of the Society: Mieczyslaw Kolinski, Barbara Krader, David McAllester, Bruno Nettl, Willard Rhodes; and there were other pioneers, including Gertrude Kurath, and Edwin G. Burrows. Of the four founder of the SEM Newsletter, Charles Seeger was not present but was very much involved in the preparations for the meeting. Alan Merriam, editor of the SEM Newsletter which led to the meeting (and elected editor for its continuation) was actually in Africa. Other prominent senior members, including Mantle Hood, William Malm, and Barbara Smith, joined a bit later. But by 1957, two years later, the first published membership list shows 218 member in the USA, and 63 in other nations, plus several dozen institutions. Phenomenal growth, due surely to the intrinsic interest of our field, but maybe just a bit also to the modest dues structure—$2.00 for individuals, $3.00 for institutions.
People & Places in Ethnomusicology

Harris M. Berger, Associate Professor of Music at Texas A&M University, was recently elected president of the U.S. branch of the International Association for the Study of Popular Music (IASPM), an organization that promotes inquiry, scholarship and analysis in the area of popular music. IASPM has 16 branches around the world and the U.S. branch is one of the largest. Berger will serve as president on the Board of Directors for the next two years. Berger is the current Crawley Family Faculty Fellow at Texas A&M and is also the founder and chair of the Popular Music Section of the Society for Ethnomusicology. He was recently chosen to be co-editor of the Journal of American Folklore. As president of IASPM, Berger hopes to work with other scholarly societies on the issues of intellectual property rights and fair use of copyrighted materials, as well as continuing several organizational initiatives already in place.

The Center for Black Music Research is pleased to announce the appointment of the Rockefeller Resident Fellows for the 2004-2005 academic year. They are Dr. Timothy Rommen, Assistant Professor of Music at the University of Pennsylvania, and Dr. Rebecca Sager, independent scholar and former instructor at Istanbul Bilgi University. The title of Dr. Rommen’s proposal is “Popular Music and the Ethics of Style in the Circum-Caribbean,” while that of Dr. Sager is “How Rhythm and Motion Power Identity in Caribbean Dance.” Both fellows will be in residence from September 1, 2004, to May 31, 2005, splitting their time between the Center for Black Music Research in Chicago and the Alton Augustus Adams Music Research Institute in St. Thomas. The theme for the Center’s resident fellowships during the year is “Researching the Circum-Caribbean.”

Loren Chuse has just finished up a year of teaching as a Visiting Professor in the Music Department at California Polytechnic State University in San Luis Obispo. In July 2004, at the end of her teaching year, she was awarded a summer research grant from the Program for Cultural Cooperation between Spain’s Ministry of Culture and United States’ Universities, in support of her on-going work on the role of women in flamenco song. She has been invited onto a Spanish research project co-sponsored by the Universidad de Sevilla and the Instituto de la Mujer of the Junta de Andalucía in Sevilla. She is currently collaborating with scholars from the Department of Anthropology of the University of Sevilla on the project, Flamenco Women: Ethnicity, Education and Power. This year she is at work on a Spanish language edition of her book on flamenco singers and recently signed a contract with Signatura Ediciones de Andalucía, an academic press that will publish her work in Spain.

Judah M. Cohen and Kyra D. Gaunt (New York University) have collaborated on a course titled “Musical Diasporas: Blacks and Jews,” co-sponsored by the NYU Music Department and the Skirball Department of Hebrew and Judaic Studies. The first-time course focuses on the creative responses to exile, migration, memory and identity within and between the communities of the African and Jewish diasporas in the United States.

Kyra D. Gaunt (New York University) served as the coordinator of the ethnomusicology track at NYU in 2004/5. She inaugurated the Black Speakers Series at Southern Arkansas University on November 15 with a lecture on “Empowering the Female Emcee, Toni Blackman, and The Games Black Girls Play” (http://www.saumag.edu/news/gaunt.htm). She served as a panelist for the NEA Folk and Traditional Arts Grants in Fall 2004 (http://www.nea.gov/grants/apply/GAP05/Folk.html) and traveled to Ghana in November, her first trip to the continent. She gave a lecture at “Celebrating Ghanaian Highlife Music: Its Impact and Relevance (An International Conference and Concert)” sponsored by NYU’s Africa House. Gaunt was part of a delegation of scholars from NYU that included ethnomusicologist Michael Veal. Her talk is a call for the study of gender in highlife musical studies (http://www.nyu.edu/afrochouse/highlife.html). Gaunt’s book The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-hop is in press at New York University Press and is due out in 2005. Other recent publications include: “The Two O’Clock Vibe: Embodying the Jam of Musical Blackness In and Out of Its Everyday Context (American Musics).” Musical Quarterly 86(3)(2004); “Got Rhythm?: Difficult Encounters in Theory and Practice and Other Participatory Discrepancies in Music,” City and Society, 14(1)(2002); and “Ethel Waters,” in Notable American Women: A Biographical Dictionary, v.5 (February 2005). Forthcoming work includes a second book tentatively titled “Gender and All That Jazz,” an ethnographic study on the socialization of singers, instrumentalists and how the politics of gender is and is not a factor in formal and informal training of jazz musicians. She also began work on a collaborative project with several graduate students including NYU’s Bill Boyer and Sentelia Toy about the role and reception of black musical performances in New York City through the lens of the amateur night at the Apollo. This project deals with drag performers no longer present at the Apollo, the Apollo audience, genres and representation, and Harlem as the imagined site of musical blackness in New York City eclipsing other boroughs, and even New Jersey where rich traditions and histories of amateur and professional musical practices. Gaunt serves as the chair of the Crossroads Project in SEM. She is currently in search of a co-chair to work with issues of diversity, difference and under-representation in our society, home institutions, in our fieldwork and scholarship. If interested, please contact Gaunt at (Email) kyra.gaunt@nyu.edu.

Paul Greene (Pennsylvania State University), Recording Review Editor for Ethnomusicology, has received tenure and promotion to the rank of Associate Professor.

Kim Heesun (National University of Singapore) recently obtained her doctoral (ethnomusicology) from the University of Pittsburgh. Her dissertation, titled “Kayagûm Shin’gok: Composition, Performance, and Representation of New Kayagûm Music in Contemporary South Korea,” focuses on kayagûm shin’gok, newly composed music for the kayagûm, a 12-stringed long board zither. The work examines the relationship between music, performance and representation of new music in contemporary Korea. She received her B.A. and M.A. in music from Seoul National University in Korea where she trained as a performing artist. As a practitioner
of kayagûm, she has performed in the U.S., Canada, U.K., Asia as well as Korea. She is currently Post-doctoral Fellow (Cultural Studies in Asia Cluster) at the Asian Research Institute (ARI) at the National University of Singapore (NUS) where she is completing a book manuscript based on her doctoral research. At ARI, she will organize workshops and conferences on music and culture in Asia and will be engaging various research projects including cultural practices and practitioners in contemporary Asia.

Phong Nguyen (Kent State University) has been awarded a Fulbright Scholar grant to lecture at the National Conservatory of Music in Hanoi during the 2004-2005 academic year. Professor Nguyen will pioneer the field of ethnomusicology in postwar Vietnam by offering introductory courses of world music and seminars on history, concept, techniques, and current issues in ethnomusicology to Vietnamese students and faculty. He is one of approximately 800 U.S. faculty and professionals who will travel abroad to some 140 countries for the 2004-2005 academic year through the Fulbright Scholar Program. Established in 1946 under legislation introduced by the late Senator J. William Fulbright of Arkansas, the program’s purpose is to build mutual understanding between the people of the United States and other countries.

Daniel Reed, Assistant Professor of Ethnomusicology and Director of the Arviches of Traditional Music at Indiana University, has been awarded the Amaury Talbot Prize for African Anthropology from The Royal Anthropological Institute of Great Britain and Ireland (RAI). The award is for the book, Dan Ge Performance Masks and Music in Contemporary Côte d’Ivoire. The RAI is the world’s longest-established scholarly association dedicated to anthropology.

Boden Sandstrom, Lecturer in the Musicology and Ethnomusicology Division of the School of Music at the University of Maryland, was awarded the 2003 Philip Brett Award sponsored by the Gay and Lesbian Study Group of the American Musicological Society, for exceptional musicology work in the field of transgender/transsexual, bisexual, lesbian, gay studies for her work as co-producer of the documentary on women’s music, Radical Harmonies.

Ruth M. Stone of the Department of Folklore and Ethnomusicology at Indiana University has been named the first Laura Boulton Professor by the Dean of the College of Arts and Sciences, Kumble Subbaswamy. This professorship, established by an endowment from the Laura Boulton Foundation, honors Laura Boulton (1899-1980), a scholar who recorded and annotated a notable collection of music recordings and musical instruments, many of which are housed at the Archives of Traditional Music and the Mathers Museum of World Cultures. Other recordings are held by Columbia University, Harvard University, and the Library of Congress. Laura Boulton recently made close to 20 trips to the continent of Africa, pioneering the recording and research of music from around the world. She made a significant impact on the study of ethnomusicology, contributing to the creations of ethnomusicology departments in major universities. Ruth Stone has researched the music of West Africa for the past 30 years. Focusing on the music of the Kpelle people of Liberia, she has authored numerous books and articles in addition to contributing to audio, CD-ROM, and digital video projects. Most recently she edited the Africa volume of the Garland Encyclopedia of World Music, which was awarded the Dartmouth Medal in 2003. She has served as president of the Society for Ethnomusicology and the Liberia Studies Association. She is presently chair of the Department of Folklore and Ethnomusicology and Director of the Ethnomusicology Institute.

Paul Yoon (Columbia University) successfully defended his dissertation in May 2004. The title of the dissertation is “Christian Identity, Ethnic Identity: Music Making and Prayer Practices among 1.5- and Second-Generation Korean-American Christians.” It will be submitted to UMI and should be available within a few months. His current work is with the Asia Society and he is looking at national and international systems of support for taiko groups.

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**Announcements**

**Wesleyan University Virtual Instrument Museum**

The Wesleyan University Music Department is pleased to announce the launching of its Virtual Instrument Museum (http://learningobjects.wesleyan.edu/vim/), a unique and innovative website showcasing over 100 instruments from our World Musical Instrument Collection. Video and audio demonstrations feature Wesleyan faculty soloists, including Abraham Adzenyah, Neely Bruce, David Nelson, and Sumarsam, as well as undergraduate and graduate students. Extensive accompanying texts were written by members of the Wesleyan community.

We invite all to visit the site, which we hope will be of use to a broad public interested in music. This first version has been in progress for one year and is frequently updated. We welcome suggestions and corrections, but please bear with us as we continue to proofread, add media, and gradually implement version two this year, which will include ensemble examples and more user-friendly mapping capabilities.

**Ethnomusicology Forum: New Editors**

The British Forum for Ethnomusicology welcomes the incoming editors of Ethnomusicology Forum: Rachel Harris, SOAS, University of London, UK and Tina K. Ramnarine, Royal Holloway, University of London, UK.

Ethnomusicology Forum (formerly known as the British Journal of Ethnomusicology) is the academic, refereed journal of the British Forum for Ethnomusicology. The journal provides a dynamic forum for the presentation of new thinking in the field of ethnomusicology, defined broadly as the study of “people making music,” and encompasses the study of all music, including Western art music and popular music. Articles often emphasize first-hand, sustained engagement with people as music makers, taking the form of ethnographic writing following one or more periods of fieldwork. Typically, ethnographies aim for a broad assessment of the processes and contexts through and within which music is imagined, discussed and
made. Ethnography may be synthesized with a variety of analytical, historical and other methodologies, often entering into dialogue with other disciplinary areas. The field is therefore characterized by its breadth in theory and method, its interdisciplinary nature and its global perspective. Each volume comprises two issues: one focusing on a specific theme and prepared by a guest editor; the other including a range of articles covering a broader field of interest.

The incoming editors would like to extend their gratitude to the outgoing editors, Caroline Bithell (University of Wales) and Janet Topp Fargion (National Sound Archive), who have made immense efforts to ensure a smooth transfer into our partnership with Routledge and whose diligent editorship has entrenched the journal’s reputation as one of the leading publications in the field. We congratulate the outgoing editors on the last journal produced under their editorship.

Ethnomusicology Forum 13(2) which includes papers on ngoma song and dance in post-apartheid Africa (Louise Meintjes), hip-hop culture in Brazil (Derek Pardue), and the role of music in Disney theme parks (Charles Carson and Laudan Nooshin). We also welcome the incoming Reviews Editor Rowan Pease and extend our thanks to Kevin Dawe for his efforts over the past four years.

The editors welcome submissions of original manuscripts from researchers anywhere in the world, relating to all topics and methods falling within the field of ethnomusicology, broadly defined. For further information, please contact the editors: Dr. Rachel Harris, Department of Music, SOAS, Thornhaugh Street, Russell Square, London, WC1H 0XG, UK; (Email) rh@soas.ac.uk; or Dr. Tina K. Ramnarine, Department of Music, Royal Holloway University of London, Egham, Surrey, TW20 0EX, UK; (Email) tina.ramnarine@rhul.ac.uk. Correspondence relating to reviews should be sent to Dr. Rowan Pease, Publications, SOAS, Thornhaugh Street, London WC1H 0XG, UK; (Email): pease@f2s.com.

Dance Heritage Coalition Wins Award

The Dance Heritage Coalition has been awarded the “Save America’s Treasures,” FY 2000 Historic Preservation Fund Grant. The Dance Heritage Coalition, an alliance of the nation’s major dance collections and housed in the Music Division of the Library of Congress, has been awarded a grant for $90,000 to fund the conservation and preservation of three unique collections that represent important aspects of American dance artistry and traditions: the Katherine Dunham Archives (African American) located in East Saint Louis, IL; the Halla Huhm Dance Collection (Korean American) located in Honolulu, HI; and Cross-Cultural Dance Resources (Native American, Eleanor King, Gertrude Kurath, and Joan Kealiinohomoku collections) located in Flagstaff, AZ. The grant, which will be matched by $90,000 in private funds, will assist in the preservation of photographs, moving-image material, costumes, and musical instruments.

Coalition president, Sali Ann Kriegsman, noted: “Each collection is a community-based, grassroots organization that plays a vital role in the vitality of its community and this support will allow the DHC to provide technical assistance to these extremely worthy, yet fragile, dance archives.” The Coalition’s grant was one of four given to organizations located in the District of Columbia, which also included Anderson Cottage, President Abraham Lincoln’s summer White House, the site for the July 7, 2000 press conference given by President Clinton to announce the awards. “Save America’s Treasures” is a public-private partnership between the White House Millennium Council and the National Trust for Historic Preservation. Administered by the National Park Service, the program aims to focus public attention on the importance of our national heritage and the need to save our treasures at risk. “We are thrilled that the highly competitive program chose to include America’s dance history among their awards,” said Coalition chairman, Vicky Risner. “We believe the three archives selected for this preservation grant are emblematic of the tremendous need for support for dance preservation, and of the diversity of America’s dance experiences.”

The Dance Heritage Coalition serves as an institutional think tank and national advocate for documentation, preservation, and access issues facing arts and cultural organizations, artists, educators, and libraries. Elizabeth Aldrich serves as director and members of the Coalition are: American Dance Festival; New York Public Library Dance Division; Harvard Theatre Collection; Jacob’s Pillow Dance Festival; Library of Congress; Ohio State University, Lawrence and Lee Theatre Research Institute; and San Francisco Performing Arts Library and Museum. For more information, please contact: The Dance Heritage Coalition, P.O. Box 15130, Washington, DC 20003; (Tel) 212.707.2149; (Email) dance@loc.gov.

Grants & Fellowships

Rockefeller Foundation Humanities Fellowships at the Smithsonian Institution Center for Folklife and Cultural Heritage: “Theorizing Cultural Heritage” Cultural heritage is today a rubric of ever-expanding scope. It is used globally as a basis for multinational, national, state and local programs. Cultural heritage is also the focus of ideas and programs generated by hundreds of non-governmental organizations, community-based and advocacy groups and even businesses. Yet the concept of “cultural heritage” is vastly under-theorized. It has lacked an academic, disciplinary base; has generated only an attenuated theoretical literature; and has generally left the bearers of cultural heritage out of the discussion.

Rockefeller Foundation Humanities Fellows at the Smithsonian Institution Center for Folklife and Cultural Heritage will help expand and refine the theoretical framework for cultural heritage to include grassroots voices. Reflecting the perspectives of academic specialists, civil society groups, and public cultural organizations, fellows’ work will inform dialogues and practice across social, political, and disciplinary boundaries, as well as indicate future directions for policy.

The Smithsonian is hosting up to six fellows for each of three years to work Continued on page 12
Towards An African Pianism

An Anthology of Keyboard Music from Africa and the Diaspora on Compact Discs.
Compiled and Annotated by Akin Euba with contributions from composers and pianists

**CD 1**
Works by J.H. Kwabena Nketia, Akin Euba, Eric Moe, Joshua Uzoigwe, Andres Wheatley, Mark Boozer, Nkeiru Okoye, Amy Rubin
Performed by Eric Moe, Glen Inanga, Lorna Young-Wright, Mark Boozer, Amy Rubin

**CD 2**
Works by Paul Konye, Wallace Cheatham, Akin Euba, Gary Powell Nash, Robert Kwami, Joshua Uzoigwe
Performed by Darryl Hollister

$11.95 per copy (excluding packaging and mailing)

The concept of an African pianism was pioneered by Akin Euba and endorsed by several of Africa's major composers. In defining the concept, Euba stated that techniques used “in the performance of (African) xylophones, thumb pianos, plucked lutes, drum chimes...and the polyrhythmic methods of African instrumental music in general would form a good basis for an African pianistic style”.

The release of the first two CDs in the anthology will coincide with the issuing of the following two-volume publication. If you buy the books, you will get the two CDs free of charge.

**Towards An African Pianism: Keyboard Music of Africa and the Diaspora**

**Volume One - Essays; Volume Two - Music Scores**
Edited by Cynthia Tse Kimberlin and Akin Euba
Published by the MRI Press in January 2005
422 pages, 35 photographs, numerous music examples and other illustrative material.
ISBN 0-9627473-6-X
$ TBA per set plus shipping

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Grants & Fellowships
Continued from page 10
on the theoretical development of the concept of cultural heritage. Fellows examine the relationship between cultural heritage and political representation (2004-05), economic pursuits (2005-06), and the arts (2006-07). The fellows are humanities-oriented thinkers engaged in the work of academic institutions, public organizations, and cultural communities. Applicants for 2005-06 will be interested in developing ideas, principles, and frameworks for understanding the economic dimensions of the production, distribution, and/or consumption of cultural heritage. Keeping in mind the concern with grassroots cultural communities, applicants will focus their critical inquiry on such issues as cultural capital, intellectual property, community-based rights, cultural tourism, employment, and poverty reduction, and will demonstrate originality of approach and significant potential for making a contribution to the formulation of cultural heritage policy and practice.

The Smithsonian Center for Folklife and Cultural Heritage—where cultural heritage is the subject of ongoing, daily intellectual and practical activity—hosts the fellows. Given the Center’s location in Washington, D.C., and given its strong connections to international and national institutions, service organizations, nongovernmental and community groups, fellows partake of an incredibly rich environment and find colleagues and cultural policymakers strongly interested in their work.

Applicants need not be U.S. citizens to be eligible, and approximately half of the fellows are drawn from outside the United States. Fellowships include a stipend and an allowance for travel to and from Washington, D.C., as necessary. Please note: These fellowships are not intended to support undergraduate or graduate studies, or research. Projects will not be considered for the re-writing of dissertations, editing of texts, papers, or the preparation of textbooks or anthologies. Applicants whose native language is not English are expected to have a sufficiently good command of spoken English so that they can fully discuss, debate, and exchange ideas and practices about cultural heritage.

Application Process for 2005-06 Fellowships. Submit a letter of interest (not to exceed three pages), in English. This letter should outline the proposed work and how it will further the theoretical development of the concept of cultural heritage in relation to economic pursuits. Applicants should attach a resume or C.V. and include the proposed dates of the residency. Based on letters of interest, a limited number of applicants will be notified by February 25, 2005, and invited to submit full proposals. Full proposals will be due April 1 for the 2005-06 fellowships. Please do not apply for 2006-07 fellowships at this time. Residency Term: Six weeks to five months, between September 1, 2005, and July 31, 2006. Deadline for letter of interest: January 14, 2005. For further information contact: Carla Borden or James Early, Center for Folklife and Cultural Heritage, Smithsonian Institution, P.O. Box 37012, Victor Building 4100, Washington, DC 20013-7012; (Tel) 202.275.1461 or 202.275.1576; (Fax) 202.275.1119; (Email) culturalheritage fellows@si.edu.

ARSC Grants Program

The ARSC Grants Program supports projects, scholarship, and publication in the fields of sound recording and audio preservation. Projects eligible for support include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public’s understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master’s or doctoral level.

Both ARSC members and non-members are eligible for grants in amounts up to $1000. Funds can be used to underwrite clerical, travel, and editorial expenses, but may not be used to purchase capital equipment or recordings, to reimburse applicants for work already performed, or to support projects that form part of a job.

Applications for an ARSC Grant should include: (1) A summary of the project (one page maximum), with samples of the work, if possible; (2) A budget covering the entire project and highlighting the expenses the ARSC Grant will cover (one page maximum); (3) A curriculum vitae; (4) An indication of the prospects for publication or other public presentation of the project results.

Applications should be sent to Richard Warren, Grants Committee Chairman, Historical Sound Recordings, Yale University Library, P. O. Box 208240, New Haven, CT 06520-8240, U.S.A. The deadline for receipt of applications is February 28, 2005.

The 3rd Meeting of the ICTM Study Group on Music and Minorities
By Adelaida Reyes, Emeritus Professor, New Jersey City University

From August 27 to September 3, 2004, the ICTM Study Group on Music and Minorities met in the ancient town of Roč in Croatia. In this Istrian location which dates back to the 11th century, the Study Group members found a combination of lovely surroundings, an ambience conducive to extensive discussions and conversations in and outside the meeting venues, and a supportive local community. Naida Ceribasic from Zagreb’s Institute of Ethnology and Folklore Research chaired the local arrangements, in collaboration with the Cultural and Art Society “Istarski Željeznčar.” The Program Committee was chaired by Ursula Hemetek of the Institut für Volksmusikforschung und Ethnomusikologie, Universität für Musik und Darstellende Kunst in Vienna.

Among the themes for the various sessions were regional ones that focused on Croatia, the former Yugoslavia and the Roma, and the more general ones that dealt with multiple identities, religion, and etic/emic approaches to the study of music and minorities. A final discussion at the end of each day allowed a synthesis of the day’s presentations and an informal scholarly exchange. Participants came from all over Europe and the United States, as well as from China, Taiwan, and Japan.

A complement to the discourse of the Study Group members were the performances of music and dance by national minority groups in Croatia and Istria, a lavish open-air reception, a guided tour through Roč, and an excursion through Istria.
Call for Papers

2005 Annual Graduate Student Conference: Ethnomusicology at Work and in Action

April 9-10, 2005, University of California, Los Angeles

All students, faculty, and professionals involved in ethnomusicology, musicology, music performance, cultural studies, anthropology, media studies, folklore, music journalism, and related fields and professions are invited to share their work and experiences at the fourth UCLA Ethnomusicology Graduate Student Organization Conference, “Ethnomusicology at Work and in Action.”

As the old notion of a disengaged academic “ivory tower” continues to lose its relevance, ethnomusicologists are faced with a variety of hands-on roles in the wider community as consultants, activists, specialists, and educators. The term “applied ethnomusicology” has emerged to help define how ethnomusicologists interact with people and interests beyond the traditional domain of academia. But what does “applied” actually mean? In what ways has “traditional” ethnomusicology already demonstrated community engagement? How do we problematize long-held distinctions between theory and praxis, home and field, and the university and society? Are there limits to the scholar’s role in advocacy and social justice?

As it stands, applied ethnomusicology encompasses community activism, world music pedagogy, archiving, and grassroots organizing among many other forms of engagement. Advancing the conversation requires perspectives from all who support communities and their arts: universities, community arts institutions, teachers, performers, concert programmers, film composers, etc. This conference seeks papers that address the theoretical, practical, and ethical issues that develop from their community application. We seek submissions from a wide range of disciplines and institutions on subjects that draw from recent research or works-in-progress; address current community issues; and present community resources.

Topics of interest include, but are not limited to: (1) Archiving and mu-

Continued on page 16

Position Announcement:

New Editor for Ethnomusicology

The Society for Ethnomusicology invites proposals from Society members who wish to be considered for the editorship of the journal Ethnomusicology. The premier journal in the field for nearly fifty years, Ethnomusicology has played a central role in the expansion of the discipline in the United States and abroad. The journal is published three times annually—winter, spring/summer, and fall. Each issue runs approximately 182 pages and includes major research articles as well as numerous book, record, and film reviews.

The journal editor position requires a commitment of five years: an initial transition year during which the editor designate learns procedures and begins to acquire articles, followed by a (renewable) four-year term as editor (i.e. providing content and named as editor on the masthead), including, in the fourth year, a transition year of training for the incoming editor, during which the editor designate begins learning procedures and acquiring articles.

Peter Manuel, the present editor, will complete his term with the fall 2006 issue (volume 50, no. 3); the new editor’s first issue will be winter 2007 (volume 51, no. 1). The SEM Board of Directors will meet in April 2005 to select the new editor, allowing for a one-year transition period from Fall 2005 to Fall 2006.

The journal editor is responsible for acquiring and editing research articles (approximately 400 pages of printed text annually), identifying referees for submissions and overseeing the review process, coordinating the material provided by review editors and working with the University of Illinois Press, which currently produces the journal. The journal editor submits reports to the SEM Board of Directors in October and March, orally summarizes the October report at the annual meeting, and chairs the SEM Editorial Board meeting at the annual meeting.

This position will require an appropriate amount of institutional support. The editor should receive release time equal to one full course per term, funding for a part-time assistant (fifteen hours weekly), a subsidy of at least fifty dollars monthly for photocopying, telephone, fax, and mailing expenses, travel to the annual meeting, and computer access. All manuscripts for Ethnomusicology are submitted on disk and the editor converts files as necessary to a single word-processing system. Peter Manuel encourages applicants to contact him directly, preferably by email (petermanuel3@aol.com), to discuss the tasks involved in editing Ethnomusicology.

Applicants should submit a statement describing (1) previous editorial and/or administrative experience; (2) the extent to which release time and other institutional support can be expected; (3) a brief narrative of their training and experience in ethnomusicology; and (4) their view of how the journal would develop under their editorship. Applicants should also submit a curriculum vitae and the names of three potential referees (including the applicant’s immediate superior, if applicable). Potential editors must be members of the Society for Ethnomusicology. SEM welcomes nominations from Society members (nominees must submit all required materials). SEM encourages applications from women and minorities.

The Publications Advisory Committee, comprising Mark DeWitt, Robert Garfias, Frank Gunderson, Ellen Koskoff, John Murphy, Jennifer Post, Philip Schuyler, Ruth Stone, David Trasoff, Larry Witzleben, Alan Burdette, and Andy Sutton (Chair), will review the applications and make recommendations to the SEM Board of Directors. The deadline for receipt of applications is March 15, 2005. Please send all materials (hard copies, please) to: Lyn Pittman, SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.
José M. Maceda, the pioneer ethnomusicologist of the Philippines, was also educator, concert pianist, and composer. His life, one dedicated to music, came to a close on May 5, 2004 following a difficult period of illness. I am honored to share my thoughts about him.

Prof. Maceda enjoyed an international reputation in the worlds of scholarship and music composition. Fluent in French and English, he was a lively participant at international congresses and an effective multi-lingual spokesman for the music and the ethnomusicology of the Philippines. International recognition include Ordre des Palmes Académiques (France, 1978), SEM Charles Seeger Lecture (USA, 1984), Fumio Koizumi Award for Ethnomusicology (Japan, 1992), National Academy of the Arts Plenary Speaker (S. Korea, 1994), Nikkei Award (Japan, 1997), Civitella Ranieri Award (Italy, 1997) and Légion d’Honneur (France, 2001). In conversations he often framed these awards as honors for the Philippines rather than for himself.

National recognition in the Philippines came principally for his creative work. In-country awards include Gawad ng Lahi (1983), Araw ng Maynila (1996) and the prestigious lifetime title, National Artist for Music (1996). His passing occasioned another national recognition: an official state funeral. To my knowledge he is the first ethnomusicologist ever to be so honored.

Dr. Maceda’s research locus was the Philippines; he was a nationalist scholar in the best sense of the term. He often described his research area as one country with a wealth of musical traditions. He appreciated the richness and diversity of its music and was concerned about minority survivals in a modernizing nation. I recall one long conversation at Café Adriatico, which he ended with the admonishment, “...these music traditions may suffer the same fate as our [virgin] forests—you may not notice they are disappearing until it’s too late.” Acting on that concern he began to document and study the smaller cultural communities first, focusing upon Mindoro Island (1959a), Luzon’s Cordillera (1958), and Muslim Mindanao (1959b). He compiled the first recorded anthology of music from Muslim and lumad groups in Mindanao (1961). After advanced study at Queen’s College (NYC), Columbia University, University of Chicago, and Indiana University, he completed the doctorate at UCLA with a dissertation on music from the Magindanaon people of the Cotabato region (1964). It was the first systematic, ethnomusicological study of a Philippine group and set the bar for those of us who were to follow. His early research included not only music of the Philippines, but also other traditions resident there. For example, he investigated music among local Chinese in Manila and introduced nanguan instruction into the University in the 1970s, anticipating the present ethnomusicological interest in overseas and diasporic communities.

Prof. Maceda was committed to education. He founded the Department of Asian Music at the University of the Philippines (UP), which he later developed into the present Department of Music Research. Its mission is to study and document the diversity of music in the archipelago. He took this mission seriously; his stewardship of the archive collections is legendary. He made the Department the principal national repository for music research.

In addition to documentation and research, he will be remembered for the advancement of native scholarship and the institutional recognition of indigenous expertise. He mentored the present generation of Filipino ethnomusicologists, including Drs. José Buenconsejo, Veme de la Peña, and Fe Prudente. Prof. Maceda invited master artists of traditional music into the Department as researchers and teachers, including Aga Mayo Botucan in Magindanaon kulintang and Benny Sokkong in highland Kalinga music & dance. He expanded the Asian master artist presence to include teachers of Javanese gamelan and Japanese koto.

In 1990 Dr. Maceda retired from the University. Designated Professor Emeritus, he continued as a researcher and as Executive Director of the UP Center for Ethnomusicology.

His research invoked different geocultural frames for viewing Philippine genres and musical organization. In addition to the framework of the Philippine nation-state, he also used a regional Southeast Asia framework to examine historical genres (1979), concepts of time (1986), drone and melody (1974), and scales (1990). He explored Southeast Asian sensibilities about methodology, producing A Manual of a Field Music Research with Special Reference to Southeast Asia (1981). This signal work anticipated the current attention to discourses of “native voice.” Related to the publication of the manual he organized a collaborative field project in Southeast Asia, drawing cultural specialists from throughout the region.


Dr. Maceda began his career as concert pianist. Following training in Manila he studied abroad, where his principal teachers were Alfred Cortot at the École Normale de Musique de Paris (1937-41) and E. Robert Schmitz at the San Francisco Conservatory (1946-50). He became the leading exponent of the French piano style for the Philippines in the 1940s and 1950s, joining the piano faculty at the University of the Philippines in 1952.

Although we in SEM may know him primarily as an ethnomusicologist, he was simultaneously and equally active as a composer—the principal basis for his national recognition. Like his research, his compositions reflect an engagement with Filipino materials, modes of organization, and values. In a statement prepared for the Cultural Center of the Philippines in 2002, Dr. Maceda comments on his own work: “A mixture of ideas in this music [Varese, Xenakis, the avant-garde of the 1960s] and notions gained from ethnomusicological
studies make up the basis of his music compositions.” Organology was one of those studies. His second version of Uhma-ugma (premiere 1963) was the first massed use of indigenous idiophones and aerophones combined with choruses on the concert stage. Pagsamba (premiere 1968)—based on the Roman Catholic Mass in Tagalog and conceived for a specific, enclosed circular space—was scored for some 250 performers including multiple choruses and native instruments. 

His notion of Filipino materials included the Philippines’ mass media. Two years into Martial Law, Dr. Maceda produced a remarkable participatory event for Metro Manila: Ugnayan (premiere 1974) mobilized thousands of Filipinos using transistor radios in open public spaces to access 20 radio stations broadcasting separate sound tracks he created. We were literally part of a populist, mediated, collective and organic soundscape. In the wake of recently-imposed curfews and restrictions on public gatherings, the event was a fleeting moment of empowered unity. In retrospect, I suggest that Ugnayan was a harbinger of the populist, mediated, collective and organic People Power movement that in 1986 brought down the Marcos dictatorship. Ugnayan, combining mass participation with technology, is an early instance of what Vicente Rafael recently labels “messianic politics” (“The Cell Phone and the Crowd: Messianic Politics in Recent Philippine History” Public Culture 15-3, 2003). Further, Dr. Maceda’s use of massed participants was a conscious evocation of Philippine values: foregrounding the collaborative and collective aspects of an act while not denying individual agency.

He also wrote for Western media, to which he brought notions of drone, musical textures, and timbres from his research. Exemplary works include Music for Five Pianos (premiere 1993), Dissemination (premiere 1990) and Distemperament (premiere 1992), the latter two for winds and strings. A lifelong interest in alternative ways, that is, “Asian ways,” of organizing sound resulted in Colors Without Rhythm for symphony orchestra (premiere 1998). These works have been heard in Europe, the U.S. and Japan. In his composition, research, and mentoring he drew upon a broad, diverse range of musical and cultural experiences. José M. Maceda was an international artist and scholar, grounded in a Filipino identity.

To close on a personal note, the last time I met Pepe (as he is affectionately known) was January 12, 2004 at the UP College of Music. Even though he was not well, he insisted on attending my Forum talk. It was a wonderful reunion, although at the same time difficult for me, seeing him in this weakened condition. His voice was barely a whisper, nonetheless an energetic whisper that was much in evidence during the question/discussion period. That last memory—my lasting memory of Pepe—is a combination of the undimmed sparkle in his eyes, that shock of hair he continually pushed back from his forehead, and the barrage of engaged, critical, and probing questions so typical of our exchanges. Any passing engenders a sense of personal loss. While it is a
moment of sadness, it is also an opportunity for celebration. The words preferred here embrace both sentiments: the loss and the celebration of a scholar; an artist, a colleague, a kababayan, and a friend.

I honor him with words from another island nation:

**Ua pau, ua hala lākou**
Koe no nā hana no‘eau
His days are over, he has departed
His wise and artistic works live on

Publications by José M. Maceda Cited

1981. A Manual of a Field Music Research with Special Reference to Southeast Asia. Quezon City: Dept. of Music Research, College of Music, University of the Philippines


Thanks to Chris Millado (Cultural Center of the Philippines), Verne de la Peña (University of the Philippines), Barbara B. Smith (University of Hawai‘i) and Andrew Weintraub (University of Pittsburgh) for assistance. RDT—Honolulu 28 October 2004.

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**Call for Papers**

Continued from page 13

**ISMIR 2005: 6th International Conference on Music Information Retrieval**

**September 11-15, 2005, London, UK**

The 6th International Conference on Music Information Retrieval, ISMIR2005, will be held at Queen Mary, University of London, from September 11-15, 2005. The annual ISMIR Conference is the established international forum for those working on accessing digital musical materials. It reflects the tremendous recent growth of music-related data available and the consequent need to search within it in order to retrieve and use music and musical information efficiently and effectively. These concerns are of interest to education, academia, entertainment and industry. ISMIR therefore aims to provide a place for the exchange of news, issues and results, by bringing together researchers and developers, educators and librarians, students and professional users, working in fields that contribute to this multidisciplinary domain, to present original theoretical or practical work. It also serves as a discussion forum, provides introductory and in-depth information in specific domains, and showcases current products.

ISMIR 2005 solicits contributions to the field of music information retrieval (MIR), including, but not limited to, the following domains and topics: (1) Music libraries, archives and digital collections; (2) Intellectual property rights and business issues; (3) Western and non-western musicology, analysis; (4) Composition, forms and structures, notation; (5) Knowledge representation; (6) Music perception, cognition, affect, and emotion; (7) Human-computer interaction and interfaces; (8) Databases, languages, protocols; (9) Systems, internet software, mobile devices; (10) Metadata, classification, recognition and modeling; (11) Social and ethical issues. Authors are encouraged to submit contributions in areas they feel belong to MIR, even if they have not been explicitly mentioned above nor dealt with in previous ISMIR conferences.

All contributions must be original, and must not have been previously published, nor be in review for presentation elsewhere. Authors are required explicitly to demonstrate the relevance of their methods to MIR and are strongly encouraged to include aural music examples in their presentations; to facilitate this, we recommend use of copyright-free examples (see, for example, www.archive.org). Where appropriate, authors are required to address evaluation of their work in the MIR context.
Submissions, which will be peer-reviewed, may be in the following categories: paper, poster, tutorial proposals (see conference website for details), and panel proposals. Publishers and software houses in MIR-related areas are invited to contact the program committee regarding the ISMIR bookstore and/or exhibition space (Email) ismir2005-bookstore@ismir.net; ismir2005-exhibits@ismir.net. Submission deadline: April 18, 2005; booking of exhibitor space: August 18, 2005. For more information, please visit (Website) http://ismir2005.ismir.net/.

10th International CHIME Meeting: Exploring China’s Musical Past
October 6-9, 2005, Amsterdam, The Netherlands

Two themes will feature in the 10th International CHIME meeting to be held in Amsterdam in The Netherlands in conjunction with a major festival of Chinese music: (1) Exploring China’s musical past (on the reconstruction and reinvention of recent and older genres of music in China); (2) Audiovisual materials of recent fieldwork on (any kind of) music in China or among Chinese-speaking communities. The meeting is jointly organized by CHIME (European Foundation for Chinese Music Research), Music Department, University of Amsterdam, International Institute for Asian Studies (IIAS), and the Royal Tropical Institute.

Is the search for early or ancient music in China mainly a mine-field of romantic, overblown expectations? Given the relative scarcity of early or ancient notations (apart from guqin), do we have sufficient information to go on? Is there still room for genuine discoveries, whether in Tang music or in other historical realms, or should we say that China’s performing traditions of the past have simply been lost? Would it be a more rewarding, more realistic challenge just to examine how, for example, living folk traditions have changed within the recent, documentable past? Or can we still learn more from Chinese folk genres, which, while not remaining static, embody traditions often going back many centuries? How can we meaningfully integrate historical research with fieldwork? And how does music labeled as “ancient” or “early,” as it is performed in China today, relate to historical practice? How should we judge musical reconstructions which are largely based on fantasy?

In October 2005, Amsterdam will be the location of a broad range of Chinese music events. This includes a number of recent music concerts (a detailed program will be announced in March 2005). Issues of musical reconstruction and reinvention (and the ideologies that accompany them) will be the main focus of the 10th CHIME Meeting, which will be held at the KIT Theater (Royal Tropical Institute) in Amsterdam during the same period.

For this meeting, we especially welcome papers which focus on the basis of concrete examples on wider (contextual and musical) implications of the main theme. For the second theme (recent fieldwork), we welcome scholarly presentations of audiovisual materials in any genre or area of Chinese music. Abstracts of maximal 300 words for individual (20 minute) papers are welcomed and should be sent by mail, fax or email to: Program Committee of the 10th CHIME Meeting, c/o P.O. Box 11092, 2301 EB Leiden, The Netherlands; (Fax) +31.71.5123.183; (Email) chime@wxs.nl.

Panel proposals (for 3 or 4 speakers) are also welcomed, in which case we ask for a short description of the panel topic as well as for individual abstracts by the panel participants. Abstracts must reach us by April 15, 2005. Possibilities exist for early acceptance of papers for those who need to rely on this for grant applications (please indicate need for urgent reply when you submit your abstract). Those who wish to attend this meeting without giving a presentation are also warmly welcomed. Please notify the organizers (same address as Program Committee) and let us know your email address so that we can keep you informed. More news on the meeting and on possibilities for pre-registration and booking of accommodation will be announced soon on the CHIME website at (Website) http://home.wxs.nl/~chime.

2005 SEM Chapter Meetings

SEM Northwest Chapter (SEM-NW)
February 5-6, 2005, University of Washington, Seattle

The SEM Northwest Chapter will hold its meeting at the University of Washington in Seattle on February 5-6, 2005 and will include a concert on Saturday evening. The chapter offers the Thelma Adamson Prize for the best student presentation at the annual chapter meeting, which includes a cash award of US$100.00; the winner’s name and the title of her/his name will also be included in the chapter report to SEM. For more information about the conference, please contact: Laurel Sercombe, SEM-NW President (Email) julius@u.washington.edu or Eric Hung, SEM-NW Secretary/Treasurer (Email) ehung@rider.edu

SEM Northern California Chapter (NCCSEM)
March 5, 2005, Morrison Hall, University of California, Berkeley

NCCSEM will hold its 2005 meeting in at University of California, Berkeley, March 5, 2005. Graduate student papers are eligible for the Marnie Dilling Prize, which carries a modest cash award: winners are announced at the business meeting during the conference.

SEM Niagara Chapter
March 11-13, 2005, University of Toronto

For program and local arrangements details, please visit (Website) http://www.people.iup.edu/rahkonen/NiagaraSEM/NiagaraSEM.htm.

SEM Mid-Atlantic Chapter (MACSEM)
March 18-19, 2005, University of Maryland School of Music, College Park, MD

The primary theme of MACSEM 2005 is the often-asked question “Ethnomusicology?” which relates to the (mis-)perception of ethnomusicology in the public sphere. In view of two major upcoming anniversaries (the 50th anniversary of SEM in 2005 and the 25th anniversary of MACSEM in 2006), the discussion of
the history and the future of both organizations is very timely, especially with regard to the identity, purpose and image of each organization. A secondary theme concerns virtual ethnomusicology and the impact of digital technologies on ethnomusicological research and teaching. For more information, please contact: Jonathan Dueck (Email) jdueck@umd.edu, Boden Sandstrom (Email) boden@umd.edu, or visit (Website) www.macsem.org.

**SEM Southeast and Caribbean Chapter (SEMSEC)**

**April 1-2, 2005, North Carolina State University, Raleigh, NC**

The program committee of the annual meeting of the Society for Ethnomusicology, Southeast and Caribbean Chapter invites SEM members and others interested in the field of ethnomusicology to submit proposals for papers and panels, film/video screenings, etc, for the 2005 conference at North Carolina University, Raleigh, North Carolina. Authors of papers related to public sector ethnomusicology, and the theme "Music in Our World: Taking It to the Streets" are especially encouraged to submit, though all topics are welcome. We are planning a joint conference with two partners: North Carolina Folklore Society, and PineCone, the Piedmont Council of Traditional Music.

Both individual paper proposals and panel submissions are welcome. Proposals from graduate students in ethnomusicology and closely related fields are especially welcomed. Graduate student papers will be eligible for the Dale Olsen prize. Local faculty and visiting scholars are also encouraged to contribute. The format will follow the 20-minute presentation, followed by 10 minutes of discussion. For individual paper proposals, please provide name and affiliation and include an abstract of up to 250 words. Organized panels are encouraged. Each member of a panel must submit an individual paper proposal and the panel chair/organizer must submit a Panel Abstract. The panel abstract should not exceed 150 words. Panels may have 3 or 4 papers, or 3 papers and a discussant. Paper and Panel proposals and abstracts must be submitted via e-mail. Send an e-mail with name, affiliation and abstract to Frank Gunderson (Email) fgunders@mailer.fsu.edu. Proposals must be received by February 1, 2005. Notifications will be made by February 15 by e-mail.

The joint SEMSEC/NCFS conference will be held in Talley Student Center at North Carolina State University, located at 2610 Cates Avenue, Raleigh, NC 27695. Hotel accommodation has been arranged at The Holiday Inn-Brownstone Hotel, 1707 Hillsborough Street, Raleigh, just a ten-minute walk from Talley Student Center. Double and single rooms are available for the same group rate of $59 plus tax ($66.67 total) per night. To make reservations, call The Brownstone at 1-800-465-4329 and ask for the group rate for the North Carolina Folklore Society conference. You must call by March 18, 2005, to receive this discount rate. The hotel’s restaurant, Ledo Pizza and Pasta, is open for all three meals, including a full, hot breakfast buffet for just $5.99. The hotel offers free parking and an airport shuttle service to and from RDU International Airport. The website for The Holiday Inn-Brownstone Hotel is (Website) www.brownstonehotel.com. Further details about transportation and directions will be posted on the SEMSEC website. For further information on local arrangements, contact Alison Arnold (Email) alison_arnold@ncsu.edu. For more information on the Dale Olsen prize and general information about SEMSEC, please visit (Website) http://otto.cmr.fsu.edu/~cma/SEM/SEMSEC02.htm.

**SEM Midwest Chapter (MIDSEM)**

**April 1-3, 2005, Bowling Green State University, Bowling Green, Ohio**

The Midwest Chapter of the Society for Ethnomusicology (MIDSEM) will hold its annual meeting April 1-3, 2005, at Bowling Green State University in Bowling Green, Ohio. The MIDSEM program committee invites SEM members and others interested in the field of ethnomusicology to submit proposals of no more than 250 words for papers, panels, film/video screenings, and workshops. Papers or panels will be in the standard 30-minute format (20-minute presentation, 10-minute discussion); alternative formats are invited. Tentative conference themes include Local Cultures, Recent Developments in Ethnomusicology, Popular Music, and Emergent Communities (all broadly construed), though all themes and topics are welcome. The conference encourages student abstracts and participation. The JaFran Jones award will be awarded for best student paper; a student concerns committee will meet, and extensive student "crash space" will be available.

Dr. Ellen Koskoff, Professor of Ethnomusicology at the Eastman School of Music, will deliver the keynote address, titled “Out in Left Field: Changes in Ethnomusicology, 1990-2005.” We have tentatively planned special workshops (Ghanaian drumming, West African yiry xylophone, Tejano, Midwest Old Time) featuring guest artists. Superstar archivist Bill Schurk has agreed to give a tour to select interested attendees of Bowling Green’s collection of popular music and culture, the largest such collection in the world.

The conference will begin on Friday, April 1, at 8 pm with World Percussion Night, a free concert featuring BGSU’s Balinese gamelan, Afro-Caribbean Ensemble, and Korean drum-dancers. The concert will be followed by an informal, light reception. Paper sessions and panels will be held on Saturday morning (April 2) and afternoon, and Sunday morning (April 3). The keynote address and business meeting will take place on Saturday afternoon. Saturday night will feature entertainment by local Latino music phenomenon, La Revancha.

Abstracts should include the name(s) of presenter(s), institutional affiliation, title of presentation, description of presentation (100-250 words), and specific equipment requirements and any additional information. These should be sent to Steven Cornelius (Email) scornel@bgsnet.bgsu.edu. Abstracts are due by January 31, 2005; decisions on submissions will be made by March 1, 2005. For further information, contact David Harmish (Tel) 419.372.8487; (Email) dharmis@bgsnet.bgsu.edu. Conference announcements with lodging and direction information will be sent in February.
2005 Korean Music Workshop

3rd Korean Traditional Music Workshop for Overseas Musicologists

Following its success in 2001 and 2003, the Korea Foundation will hold the third Korean Traditional Music Workshop for Overseas Musicologists for three weeks in June or July 2005 (dates to be announced), in cooperation with the National Center for Korean Traditional Performing Arts (NCKTPA). All costs within Korea, including accommodations and inland transportation related to the workshop, will be borne by the organizers; participants are responsible for their own airfares.

The workshop will be conducted at the NCKTPA in Seoul and is designed for scholars and doctoral candidates in the field of musicology and ethnomusicology who are interested in Korean music. Lectures will be given in English and the workshop will include classes on the performance of Korean music instruments, field trips, concerts, and in-depth discussions with Korean music specialists.

If you are interested in participating in the workshop, please contact Ms Eun-Jin Yong, Program Officer at the Korea Foundation by Friday, January 28, 2005 at (Email) ejong@kf.kr. You may also write to the Cultural Exchange Department, Korea Foundation, Diplomatic Center, 1376-1 Seocho 2-dong, Seocho-gu, Seoul 137-072, Korea; (Tel) +82.2.3463.5615; (Fax) +82.2.3463.6075; (Email) cultural@kf.or.kr. More details will be announced in February 2005 at (Website) www.kf.or.kr.

Conferences Calendar

2005

Mar 4-6
Over the Waves: Music in/and Broadcasting. McMaster University, Hamilton, Ontario, Canada. For more information, contact Christina Baade (Email) baadec@mcmaster.ca, James Deaville (Email) deaville@mcmaster.ca or Sandy Thorburn (Email) thorbur@mcmaster.ca

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/anmtg.htm

Apr 13-16
Music and Dance Performance: Cross-Cultural Approaches. A joint conference of the British Forum for Ethnomusicology and the AHRB Research Centre for Cross-Cultural Music and Dance Performance. School of Oriental and African Studies (SOAS), University of London. For more information, contact Sareata Kelly: (Tel) 020.7898.4515; (Fax) 020.7898.4519; (Email) musicanddance@soas.ac.uk

Jun 13-16
4th Annual Hawaii International Conference on Social Sciences. Waikiki Beach Marriott Hotel, Honolulu Hawaii, USA. For more information, write to (Email) social@hicsocial.org and visit (Website) http://www.hicsocial.org

Jun 13-17
The College Music Society International Conference. University of Alcalá de Henares’s Aula de Música, in Alcalá de Henares (Madrid), Spain. For more information, please visit (Website) http://www.music.org

Jun 24-28
Post-Colonial Distances: The Study of Popular Music in Canada and Australia. Memorial University, St. John’s, Newfoundland. For more information, contact Beverley Diamond: (Email) bdiiamond@mun.ca
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

Aug 24-28
21st European Seminar in Ethnomusicology (ESEM). University of Cologne, Germany. For more information, contact Ruediger Schumacher, Universitaet zu Koeln, Musikwissenschaftliches Institut 50923, Koeln, Germany; (Tel) +49.221.470.2249 or 221.470.2339; (Fax) +49.221.470.4964; (Email) ruediger.schumacher@uni-koeln.de

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 17-21
Society for Ethnomusicology 50th Anniversary Meeting. Sheraton Midtown Atlanta at Colony Square, Atlanta, Georgia. For more information, see (Website) http://ethnomusicology.org

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

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

2006

Apr 6-9
Association for Asian Studies Annual Meeting. Marriott Hotel, San Francisco, CA. For more information, see (Website) http://www.aasianst.org/annmtg.htm

Oct 18-22
American Folklore Society Annual Meeting. Hyatt Regency Milwaukee, Milwaukee, Wisconsin. For more information, see (Website) http://afsnet.org/

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