

SEM Newsletter



Published by the Society for Ethnomusicology

Volume 41 Number 1 January 2007

President's Report: The Society for Ethnomusicology Makes a Difference

By Philip V. Bohlman, SEM President

As the Society for Ethnomusicology enters its second half-century, all accounts lead to the conclusion that we are ready to engage new challenges and embrace new opportunities. The SEM emerged from its 50th anniversary meeting in Atlanta having set new records for attendance and participation. As we basked in the hospitality of our Hawaiian hosts at the 51st Annual Meeting, and even as we rose before dawn to attend paper sessions, weary from the intensity of a truly remarkable program, we recognized the many ways that SEM inspired a remarkable level of commitment. We barely stopped for reflection at the turn of the half-century, even as we ourselves turned toward the future, mindful of a past in which SEM has made a difference.

It is clear from the events of the past year and the themes of the 51st Annual Meeting that the past of which we are mindful was

one replete with challenges. To address the theme of "Decolonizing Ethnomusicology" we turned not to the histories enacted by others, but rather to those scripted, often with force, by selves, indeed, ourselves. The groundswell of papers and presentations that addressed the ways we ourselves have been responsible for colonizing others and silencing others, even as we imagined we were giving them voice, was impressive indeed, not because it was cause for celebrating our history, but because it presented us squarely with a new challenge from history. Our history is a history of responsibility. It is and also must be a history of response. This is a history that asks us, as ethnomusicologist, truly to take charge of making a difference in the world.

Surely, we witnessed in 2006, at the 51st SEM Annual Meeting and in the daily undertakings of our students and our colleagues, that ethnomusicology's history has been one of taking the challenge of the past

Continued on page 8

Call for Papers: SEM in Columbus, Ohio, October 24-28, 2007

Proposals for papers and other kinds of presentations are called for on the following themes:

Music, war and reconciliation (motto theme)

1. Music, place and environment
2. Interaction between musicians in ensembles
3. Digital communities and musical experiences
4. Musical ontologies
5. Ethnomusicologies: shifting perspectives on the field

Proposals for papers on free topics may also be submitted.

The deadline for submission of paper proposals is March 15, 2007. For guidelines and details of the submission process, see the insert in this issue of the Newsletter or the SEM website www.ethnomusicology.org

Becoming Ethnomusicologists

By Philip V. Bohlman, SEM President

I turn to my column in the *SEM Newsletter* (pp. 4-5) in the aftermath of the 51st Annual Meeting of the Society, which took as its overarching theme "Decolonizing Ethnomusicology." From the moment of its announcement the theme became a lightning rod for papers and panels of all kinds. Its impact on the program for the annual meeting could not have been more palpable. Approached with a sense of responsibility—no one, to my knowledge, claimed that ethnomusicology had not colonized and had not been colonized—"Decolonizing Ethnomusicology" charted new common ground from the recognition of old practices. It provided a call for a history of the present in the aftermath of the 50th Annual Meeting, devoted to historical reflection on our past. Contradictions, nonetheless, abound on that common ground, not least because of the dilemma of encounter that necessarily defines the occupying of any ground that might be held as common. In the column on pp. 4-5, I seek some of the historical reasons that ethnomusicologists rallied so collectively to the theme of "Decolonizing Ethnomusicology" that drew us together in Honolulu, but also has played a defining role in our complex history.

Call for Papers: SEM 2007 Pre-Conference Symposium

The Pre-Conference Symposium, on *New Directions in Cognitive Ethnomusicology*, will be held on October 24, 2007. It will be devoted to four sub-themes:

1. New theoretical perspectives
2. Music and language
3. Music and entrainment
4. Music and the cultured brain and body

Submit paper proposals for the symposium electronically to Margarita Mazo (email ophee-mazo.1@osu.edu or Udo Will (email will.51@osu.edu, by March 1, 2007.

Inside

- 1 Becoming Ethnomusicologists
- 1 SEM Calls for Papers
- 1 President's Report: The Society for Ethnomusicology Makes a Difference
- 3 SEM Dues Increase for 2007
- 3 SEM Prizes and Awards
- 7 Henrietta Yurchenco Made Honorary Member of the SEM
- 7 SEM Columbus 2007
- 9 Announcements
- 11 Report on The Fourth Meeting of the Music and Minorities Study Group
- 11 People and Places
- 13 A Gamelan Happening in Hawai'i
- 13 Calls for Submissions
- 14 Report on the EVIA Digital Archive Second Summer Institute and Call for Depositors
- 15 Calls for Proposals
- 15 Conferences Calendar

**The Society for Ethnomusicology
and
the SEM Newsletter**

Editor, SEM Newsletter
Henry Spiller
 Department of Music
 University of California
 One Shields Avenue
 Davis, CA 95616, USA
 (Tel) 530.757.5791
 (Fax) 530.752.0983
 (Email) hjspiller@ucdavis.edu
 (Website) music.ucdavis.edu

The SEM Newsletter

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

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

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

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

SEM Membership

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

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

Student (full-time only) (one year).....	\$40
Individual/Emeritus (one year)	
income \$25,000 or less	\$60
income \$25,000-\$40,000.....	\$75
income \$40,000-\$60,000.....	\$85
income \$60,000-\$80,000.....	\$95
income \$80,000 and above.....	\$105
Spouse/Partner Individual (one year)	\$35
Life membership.....	\$900
Spouse/Partner Life.....	\$1100
Sponsored* (one year)	\$35
Institutional membership (one year)	\$95
Overseas surface mail (one year).....	\$10
Overseas airmail (one year).....	\$25

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

ISSN 0036-1291

SEM Newsletter Guidelines

Guidelines for Contributors

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

Advertising Rates

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.

Copy Deadlines

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

Internet Resources

The SEM Website

<http://www.ethnomusicology.org>

The SEM Discussion List: SEM-L

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

SEM Applied Ethnomusicology Section

<http://www.appliedethnomusicology.org>

SEM Chapter Websites

Mid-Atlantic Chapter

<http://www.macsem.org>

Mid-West Chapter

<http://sem-midwest.osu.edu/>

Niagara Chapter

<http://www.people.iup.edu/rahkonen/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.html>

Southeast-Caribbean Chapter

<http://otto.cmr.fsu.edu/~cma/SEM/SEMSEC02.htm/>

Ethnomusicology Sites

American Folklife Center

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

British Forum for Ethnomusicology

<http://www.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:

<http://umbc.edu/eol> (home site)

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

Archive: <http://www.inform.umd.edu/EdRes/ReadingRoom/Newsletters/Ethno-Musicology/>

International Council for Traditional Music

<http://www.ictmusic.org/ICTM>

Iranian Musicology Group

http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology

<http://www.muspe.unibo.it/period/MA>
<http://research.umbc.edu/eol/MA/index.htm>

Smithsonian Institution Websites

<http://www.smithsonianglobalsound.org>
<http://www.folkways.si.edu>

Society for American Music

www.American-Music.org

UCLA Ethnomusicology Archive

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

SEM Dues Increase for 2007

By Alan R. Burdette, SEM Executive Director

As members may have noticed, SEM dues have increased slightly for 2007. Dues rates in all but one individual membership category increased by either \$5 or \$10 per year. Student dues increased from \$30 to \$40 a year. These increases were necessary to address a regular budget shortfall that has occurred since switching to the new dues system three years ago. In 2003, partly at the request of the Council, SEM converted to an income-based sliding scale dues structure. At the heart of that shift was a desire to help low income or "under-employed" SEM members. In 2003, the transition to an income-based system was made based on the minimal demographic data we had on members combined with data from the 2002 SEM membership survey.

At the time of the dues system transition in 2003, I conducted an analysis of five years of SEM income and expenditures and discovered that life membership income was disguising the fact that SEM was losing at least \$5,000 every year. While life memberships provide a significant amount of money up front, no system was in place to fund the actual cost of life memberships over those members' lifetimes. Therefore, the sliding scale that was devised attempted to accommodate low-income SEM members as well as raise overall SEM dues income to a level that met the expenses of running the society.

Now that three years have passed since the changes to the dues structure, it is possible to evaluate the appropriateness of the sliding scale to SEM's operating needs. Since 2000, the SEM business office has managed to keep expenditure increases to a minimum. In FY 2000, general operating expenses were \$173,538. Average yearly expenses since then have been \$176,883. In our current analysis the 2003 sliding scale structure has fallen short of expectations and it is necessary to raise dues across several of the income categories. Dues income for 2004 was \$145,000 and in 2005 it was \$149,036. Non-dues income typically brings in about \$20,000 a year and thus the total is still falling a few thousand dollars short of needed income.

Several factors complicate the SEM dues structure. SEM has an extremely high percentage of student members compared to other societies (AMS and SAM are approximately 20% or less while 34% of SEM individual members are students). Because student memberships are heavily subsidized (the \$30 dues amount for students does not cover even half of an average membership cost) it means that the subsidy cost borne by other members is high. In addition, the *Individual 1* (\$25K or less) category at a dues fee of \$50 also does not cover the average cost of those memberships and thus it has been subsidized as well. Our estimation of the number of members in this category in 2003 was much lower than we have actually seen and this has affected our overall income. If you add these two subsidized categories together plus honorary, complimentary, and

exchange memberships, it means means that 37% of all SEM members pay less than what their membership costs the society. If you remove institutional memberships from the equation and look only at individual members, 57% percent of individual SEM members pay less per year than the actual cost of their membership to the society. This is not to say that it isn't important to subsidize student memberships and low-income members, but it is also clear that the 2006 dues levels are not sustainable.

The 2007 dues have increased rates in appropriate categories in order to bring dues income up to match expenses. It preserves a level of subsidy for students and low-income members but it does raise rates almost entirely across the board. It does not, in fact, change the ratio of subsidized to subsidizing members, but it does increase the dues rates in an effort to raise the overall dues income level. Our estimates show that the 2007 dues structure will bring in an additional \$16,000. This provides a level of income that matches projected expenses and also provides some financial cushion for increases in expenses as well as for new initiatives.

One aspect of the dues structure that has raised reasonable questions is the low level of institutional rates in relation to individual rates. We have been advised against making increases in institutional rates larger than 5% per year. We have been, in fact, raising them \$5 every year since 2003 and will continue to do so until there is a greater relative parity with the upper individual rates.

SEM Prizes and Awards

By J. Lawrence Witzleben, Member-at-Large, SEM Board of Directors, with Comments on Prize Winners by the Prize Committee Chairs

Ida Halpern Fellowship and Award

The Halpern Fellowship is intended to "help support research on Native American Music of the United States and Canada and to recognize the publication of said research." The 2006 Prize Committee consisted of Tara Browner (chair), Chris Goertzen, and Paul Humphreys. Professor Browner summarizes the committee's decision as follows: "The Halpern Prize Committee, after spirited debate, awarded this year's prize to Klisala Harrison for her proposal 'Northwest Coast First Nations Song and the Canadian West

Coast Powwow Style in Vancouver, British Columbia's Inner City.' The committee found that Harrison's proposal, which included the use of Dr. Ida Halpern's research as a basis of her investigation, was consistent with the purpose of the Halpern bequest in its focus on Northwest Coast Native musical expression as a basis for positive recontextualization of traditional Northwest ceremonial repertory in the contemporary pow-wow circuit.

Jaap Kunst Prize

The Kunst Prize is awarded to "the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year." Martin Stokes reports as follows: "The Jaap Kunst Prize Committee was chaired by Louise Meintjes, and also comprised Yoshiko Okazaki, Martin Stokes, and Steven Blum. This

year we added to our own the deliberations of a Spanish and Portuguese language subcommittee (Ana Maria Ochoa and T. M. Scruggs) and an East Asian languages subcommittee (Jonathan Stock and Yoshitaka Terada). Together with the languages we could read on the committee, we were able to consider a broad range of articles and put the search for a Kunst prize winner on a more global footing than before. Our search, in the end, brought us closer to home, to an article written by the guest editor of a special issue of *The World of Music*, vol. 47 no. 1 (2005), on 'Musical Reverberations from the Encounter of Local and Global Belief Systems,' itself a valuable and timely project. This year's Jaap Kunst Prize goes to T.M. Scruggs, for his article: '(Re)Indigenization?: Post-Vatican II Catholic Ritual and 'Folk Masses' in Nicaragua.' Of the

Continued on page 6

Becoming Ethnomusicologists

On Colonialism and its Aftermaths

By Philip V. Bohlman, SEM President

Have no pity for the white people, you who live along the coasts! The whites landed on our island in the time of our fathers. One said to them: Here is the land your wives want to build; be just, be good, and be our brothers.

The whites made their promise and then turned nonetheless with their tails in the air. A threatening fortress appeared; the thunder was trapped in perpetual abyss; their priests wanted to give us a god we did not know; they spoke incessantly about obedience and servitude.

Death would be preferable! . . .

Have no pity for the whites, you who live along the coasts.

—from “Zu den Liedern der Madagasker,” from Herder’s *Nachlaß* and published in the 1807 posthumous ed. of Herder (1778-79: 542)

Two centuries ago, postcolonial discourse had found its way into one of the foundational works of ethnomusicology, Johann Gottfried Herder’s two-volume, *Voices of the People in Songs*/*Folk Songs* (1778-79). In a series of fragments, given the general title, “On the Songs of the People of Madagascar,” Herder meant to reproduce texts gathered in Madagascar by French colonial officials, adding them to an edition of *Folk Songs* that would expand the volume’s global scope. The fragments represent various genres: songs and sermons of the kings, dialogues and chronicles of colonial encounter. The colonized speak back, translated and filtered, contextualized as folk song, indeed, as world music.

It would be easy enough to make a claim that, even in an Enlightenment critique that responded with penetrating awareness to two centuries of colonial encounter, we discover a nascent rhetoric of decolonizing. The eleven fragments Herder chose are uncompromising in their assault on the colonial legacy left by the French in Madagascar. They decry the violence and death; in no uncertain terms they recognize racism and religious repression; they lament the loss of much that can



Johann Gottfried Herder (1744-1803)

never be retrieved. By adding the fragments to an edition of the *Folk Songs* that would appear at the end of his life, Herder was completing a project distinguished by its very incompleteness, an anthology of songs that reached ever farther beyond the borders of Europe to the frontiers of colonial encounter. The immediacy of Herder’s own moral imperative is clear—he remained a Protestant pastor throughout his life and was serving in Weimar at its end—but for reasons we shall probably never know the posthumously published postcolonial texts remain without extensive commentary. At the end of his life Herder left the full musical encounter with colonialism to those who would follow.

And many did follow, many ethnomusicologists at various stages of our field’s history. As folk-song scholars, comparative musicologists, and eventually ethnomusicologists transformed the ways the voices of the subaltern could be heard, they were present at colonial encounter. Colonialism created a space for the encounter with world music. The modes of representing other musics proliferated, as the technologies of recording and disseminating those musics kept pace with the technologies of colonial domination. As European empires extended the

reach of what they believed to be civilization, music seldom retreated from the frontlines of colonialism.

Ethnomusicologists do not fail to recognize the paradox of the field’s persistent colonial presence. If the field accompanied the spread of empire, it also expanded the global discourses in which the subaltern could sing. If missionaries and colonial officials used music to convert and subjugate, they also opened channels for cultural and musical exchange. At some moments ethnomusicologists were complicit in the silencing of the colonized, while at others they envoiced them. We know all this because we recognize the power of music as a means of representing and translating culture. The history to which we respond when we seek to decolonize ethnomusicology is very long, and it has yet to abate.

If ethnomusicology historically occupied a place opened by colonialism, where then can it find its place in postcolonial discourse? Can these places opened by and situated at encounter be compatible in some way? Are they mutually exclusive? One of the distinguishing traits of postcolonial discourse is its uncompromising nature. There should be no ambiguity between the colonizer and the colonized. In the wake of the collapse of empire in World War II, Aimé Césaire formulated his *Discourse on Colonialism* by naming names and assigning guilt. “*Europe is indefensible*” (Césaire 1972 [1955]: 9; emphasis in the original). Western civilization, intoned

Western civilization, intoned Césaire, created the problem by assuming its values were universal.

Césaire, created the problem by assuming its values were universal. The very names of such values made it necessary to share them with those not afforded them in their own lands: freedom, the rule of law, the greater glory of God (ibid.: 10). The values of Western civilization were never simply

isolated phenomena; they accompanied the disciplining acts of the colonizer, the violence and struggle, the cultural appropriation and slavery, the silence imposed on those who would speak (see also Fanon 1965). Seen in the light of colonial histories, Western civilization is fundamentally flawed, leading Césaire to amplify his indictment: “What is serious is that ‘Europe’ is morally, spiritually indefensible” (Césaire 1972 [1955]: 10).

Ethnomusicology has never been preoccupied with defending Europe. Quite the contrary, it might well be said that Europe, as historical metaphor and cultural metonym, has provided the critical font for distinguishing between self and other. “Europe,” if we restore Césaire’s emphatic quotation marks, focuses the ethnomusicological discourse, endowing it with the potential to enact postcolonial responses. The basic problem and paradox is that the dismantling of colonialism may require appropriating the tools and methods of the colonizer. Ethnomusicology wrestles historically with this dilemma because it has often, too often, taken its position originally on the side of the colonizer.

The indefensibility of Europe and, by extension, of the music of Western civilization does not make the ethnomusicological assault any easier. The danger lies in the very oversimplification that is implicit in any cultural domain that is indefensible. The temptation is to respond by choosing the same limited modes of control imposed on the colonized by the colonizers. Comparative musicologists often succumbed to this temptation, claiming as their territory “non-Western music,” a far weaker construct even than Western music. Separating the musics of the other from the self admits to a long history of successful defense.

More recent theories of postcolonial discourse offer promise because they shift their attention from cultural objects to emerging subject positions (e.g., McCallum and Faith 2005, Schwarz and Ray 2000, Young 2003). For Gayatri Chakravorty Spivak (1999) these positions spread across four primary domains shaped into the postcolonial by colonized subject positions: philosophy, literature, history, culture. Gregory Castle (2001) and his colleagues chart these domains with somewhat greater nuance, connecting subject positions to specific modes of discourse: nationalism, diaspora and identity, race, gender and the rights of women, literary interpretations, etc. Gaurav Desai and Supriya Nair (2005) respond to the call for theory from cultural studies, thereby heightening the role

of scholars and scholarship for shouldering the responsibility of “cultural and critical theories”: the ideologies of imperialism, the politics of language, nationalisms and nativisms, hybrid identities, genders and sexualities, etc. Bill Ashcroft (2001) tenaciously insists that postcolonial discourse enacts transformation, that its reason for being is to unleash response through interpolation and resistance, habitation and globalization of lived-in places.

Plurals multiply as postcolonial discourse takes shape, spreading to embrace multiple subject positions, theories, and responses. And so it must be, for the plurality of post-

*... ethnomusicology has
been at decolonizing for
a while—I dare say, as
a distinctive undertaking
of our diverse historical
longue durée*

colonial discourse signals a refusal to accept the singularity of the West and those who would defend its universality. My choice of the plural “aftermaths,” too, was meant to signal a shift toward plurality within a postcolonial ethnomusicology, in the past and in the present. As I fussed over the title of this column, however, I wondered whether the plural could simply signify contentment with a moral ambiguity of liberal pluralism. Ultimately, however, the choice of “aftermaths” came to remind me of the failure to respond adequately to colonialism—the failure, that is, to prevent one colonial encounter from sliding into another.

The epigraph from Herder with which I opened becomes increasingly disquieting when we see it multiply through the history of our field. As a pastor and moral philosopher, Herder could not simply maintain a dispassionate and objective engagement with colonialism. The aftermath of colonialism meant something very complex, and he was responding to that at the end of his life, in the 1790s, when he backed away from the universalism that would effect a transition between Kant and Hegel. Herder could not reconcile the brutality that the songs from Madagascar chronicled, and in this sense, too, he presaged a modern ethnomusicology.

Discovering that Herder sought to decolonize is all the more frightening when we realize, in the aftermath of the 51st Annual Meeting of the SEM, that ethnomusicologists have been engaged with decolonizing for a long time, and to little avail.

I choose not to conclude pessimistically, because that would make it too easy to surrender to the singular and allow colonialism to mature by proliferating into a single and hegemonic aftermath. Because ethnomusicology has been at decolonizing for a while—I dare say, as a distinctive undertaking of our diverse historical *longue durée*—a greater burden and sense of responsibility has accrued to the field and to us. It is not a responsibility we acquire after the fact or realize as an aftermath. It is a responsibility that we inherit as we make the decision to join those who came before, becoming ethnomusicologists as they did and we do.

Works Cited

- Ashcroft, Bill. 2001. *Post-Colonial Transformation*. New York: Routledge.
- Castle, Gregory, ed. 2001. *Postcolonial Discourses: An Anthology*. Oxford: Blackwell.
- Césaire, Aimé. 1972 [1955]. *Discourse on Colonialism*. Trans. by Joan Pinkham. New York: Monthly Press.
- Desai, Gaurav, and Supriya Nair, eds. 2005. *Postcolonialisms: An Anthology of Cultural Theory and Criticism*. Oxford: Berg.
- Fanon, Frantz. 1965. *The Wretched of the Earth*. Trans. by Constance Farrington. London: MacGibbon & Kee.
- Herder, Johann Gottfried. 1778-79. “*Stimmen der Völker in Liedern*” and *Volkslieder*. 2 vols. Leipzig: Weygandische Buchhandlung. Posthumous edition, 1807.
- McCallum, Pamela, and Wendy Faith, eds. 2005. *Linked Histories: Postcolonial Studies in a Globalized World*. Calgary: University of Calgary Press.
- Schwarz, Henry, and Sangeeta Ray, eds. 2000. *A Companion to Postcolonial Studies*. Oxford: Blackwell.
- Spivak, Gayatri Chakravorty. 1999. *A Critique of Postcolonial Reason: Toward a History of the Vanishing Present*. Cambridge, Mass.: Harvard University Press.
- Young, Robert C. J. 2003. *Postcolonialism: A Very Short Introduction*. Oxford: Oxford University Press.

SEM Prizes and Awards

Continued from page 3

winning article, one committee member said: 'I especially liked the author's movement from select musical detail to multiple intersecting levels of political struggle, and I think his broadening out of the discussion to musical processes governing the globalization of religious musics ... was thought provoking,' sentiments with which all on the committee agreed. The article critiques and historicizes the idea of indigenization in Central America, distinguishing 'translation' and 'socially committed' indigenous masses, and tracks the production, reception and increasingly regional circulation of the genre."

Alan Merriam Prize

Timothy Rice reports: "The Alan P. Merriam Prize is given by the Society for Ethnomusicology for the most distinguished English-language monograph in the field of ethnomusicology, published in the previous year. This year's committee consisted of me, in my role as past-president, and those honored last year: Judith Becker, Marc Perlman, and Deborah Wong. Twenty-seven books, all published in 2005, were nominated. If the committee's goal was to select a single winner, we were defeated by the variety of approaches taken by these authors and by the variety of minds making the selection. Our discussions, including the recusal from the discussion and vote on certain books because of committee members' closeness to the authors, ended by replicating last year's pattern: two winners and an honorable mention.

Honorable mention goes to Vincenzo Perna, freelance journalist and scholar from Italy, for his book, *Timba: The Sound of the Cuban Crisis* (Ashgate, 2005). Perna examines a contemporary style of Afro-Cuban popular music that emerged in the 1990s after the fall of the Soviet Union and of the economic system the Soviets had propped up. Fused with elements from hip-hop, jazz, funk, and salsa, this new genre represents a 'street level' commentary on the contradictions of contemporary Cuban society. The committee was impressed by the author's inclusion of an abundant potpourri of themes currently engaging ethnomusicologists, including the voice, the body, race, religion, diaspora, gender, sex tourism, patronage, and the marketing of nostalgia.

The Merriam Prize proper goes to two books. Both represent daring, experimental departures from certain tried and true paths in ethnomusicology.

One winner is David Borgo's *Sync or Swarm: Improvising Music in a Complex Age* (Continuum, 2005). The subtitle of his book is meant to emphasize a process, improvising, rather than a product such as 'improvised music' or a genre such as 'free jazz' or 'avant-garde music' to which these processes are often linked. His is a bold attempt to think about the uncertainties and complexities of improvising music, often collectively, through the lenses of current scientific theories of complexity, embodiment, network theory, emergence theory, and chaos theory. He attempts to 'improve communication between the arts and sciences' during a time when, in both areas, 'our very ideas of order and disorder are being reconfigured and revalued in a dramatic way.'

The other winner is Paul Austerlitz for his book, *Jazz Consciousness: Music, Race, and Humanity* (Wesleyan, 2005). Austerlitz views 'jazz through three large lenses': its ties to national identity in the U.S.; its inextricable links to African influences; and its participation in transnational cultural flows, this latter point illustrated with case studies from the Dominican Republic and Finland. It incorporates to effective advantage a subtle reflexivity that includes his own subject position as an immigrant at a young age from Eastern Europe and as a semiprofessional jazz musician. Combining self-reflexivity and multi-sited ethnography, he 'argues that jazz creates a virtual space where we can confront, learn from, and even heal the contradictions resulting from social rupture.'

The Nicholas and Nadia Nahumck Fellowship

The Nahumck Fellowship was established "to help support research on a dance-related subject and its subsequent publication." This year's prize is awarded to Louise Meintjes for her project, entitled "Dust of the Zulu: Performing Manhood in the Post-Apartheid Struggle." Details on the winning entry will be provided by committee chair Judy Mitoma in the next *SEM Newsletter*.

The Charles Seeger Prize

The Charles Seeger Prize is awarded annually to honor the most distinguished student paper presented at the SEM Annual Meeting. The 2006 Charles Seeger Prize Committee consisted of Petra Gelbart (last year's winner), John Murphy, Brenda Romero, and the chair, Larry Witzleben. Two papers stood out for their excellence, and the committee decided to award the Prize jointly to both authors.

Michael Birenbaum Quintero's "Music, Multiculturalism, and Ethnogenesis: Blackness and Credible Identity in Colombia" was notable for both the depth of its ethnography and its theoretical framework. One committee member noted that "Ethnomusicology has been central to the construction of multiculturalism as a concept and value in U.S. society, and by framing the questions in an entirely different society with its own multicultural social reality, the discussion sheds light on how music, race, and identity are constructed and manipulated in North America." In his conclusions, the author discusses the "sympathetic and often quite tactically savvy actors, from cultural promoters to cultural activists to state functionaries—and even ethnomusicologists," and goes on to suggest that "perhaps our role is not only to understand the criteria by which these interlocutors are legitimated, but to act upon that knowledge and share it with other actors, so that we can work towards a more egalitarian, more respectful, more active, more flexible and less hypocritical way of reconciling power with difference."

Ronda L. Sewald's "Back to the Armchair: Reinstating Sound Recordings as Informal Sources in Ethnomusicology" eloquently and convincingly explores the arguments used by ethnomusicologists and others to dismiss the use of older recordings as an outdated practice, and then proceeds to outline the implications of this dismissal. She argues that "If our discipline is truly interested in studying musical behavior and adding new insights, we must overcome notions that the use of others' sound recordings is inherently imperialistic or that it is a non-ethnomusicological practice simply because non-ethnomusicologists have used it ... [sound recordings] are capable of providing us with information about past events and current forms of human behavior that is difficult to obtain through other means." One committee member commented that "Her logically sound analysis of the neglect of recordings made by others as tools for scholarly inquiry has the potential to change the way every ethnomusicologist and every scholar who uses sound recordings as data thinks about and uses recordings."

Klaus P. Wachsmann Prize

The Wachsmann Prize was established "To recognize a major publication that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical

Continued on page 8

Henrietta Yurchenco Made Honorary Member of the SEM

By Janet Sturman, Secretary, SEM Board of Directors

On November 18, 2006, at its 51st annual meeting in Honolulu, Hawai'i, the Society for Ethnomusicology named Henrietta Yurchenco as an honorary member. This award is given annually to a member in recognition for a lifetime of achievement and contribution to the discipline. Henrietta is richly deserving of this award and it appears that even reaching 90 years of age has not slowed her productivity. When I called to tell her of the honor, she informed me that she was headed off to a release party for the publication of her newest book *In Their Own Voices: Women in the Judeo-Hispanic Song and Story*. This all-digital publication is available via her website: henriettayurchenco.com.

Although Henrietta was unable to join us in Hawai'i to receive the award in person, she was feted in her absence with a big-screen projection of images from her work, allowing her to be virtually present with us. Long-time friend and colleague, Professor Akin Euba, read the following remarks prepared in her

honor by Cynthia Tse Kimberlin, editor of Henrietta's autobiography: *Around the World in 80 Years, A Memoir*, published by MRI Press (2003).

"Henrietta Yurchenco's mission has been to document music's role not only as an expression of human emotions, but also as a forum for social and political issues. I am honored to introduce this remarkable woman who began her career in New York in 1936 initiating the first broadcast of folk music on radio WNYC introducing great talents such as Lead Belly, Pete Seeger, and Woody Guthrie, eschewing controversy they might cause. A maverick she is, who challenges specious theories and beliefs. If there were roadblocks, she would go around them and find another way. She shined a spotlight on women's issues when they were being swept under the rug. She conducted fieldwork in uncharted territory beginning in 1941 working among 14 remote mountain and desert tribes of Mexico and Guatemala, and later in Spain, Puerto Rico, Colombia, Ecuador, and Morocco. Closer to home, she chronicled songs and music of New York during the turbulent times of the 1960s and 70s and in the aftermath of 9/11.

She combines scholarly and intellectual integrity with candor and equanimity, and her brutal honesty can disarm you with



Henrietta Yurchenco

humor and wit along with that inimitable raucous laughter. And in my admiration for her unwavering passion for music along with her legendary compassion for others, may I present my colleague and friend—the formidable yet endearing Professor Emerita, Henrietta Yurchenco."

Following enthusiastic applause, SEM President Philip Bohlman conveyed Henrietta's thanks and her warm greetings to her many friends and fellow members in the Society.

SEM Columbus 2007

By Margarita Mazo, SEM 2007 Local Arrangements Committee

The 52nd Annual Conference of the Society for Ethnomusicology will take place at the Hyatt on Capitol Square in Columbus, Ohio, October 24-28, 2007. The theme for the Pre-Conference Symposium on Wednesday, October 24, will be "New Directions in Cognitive Ethnomusicology." The official Calls for Papers for the 52nd Annual Conference as well as for the Pre-Conference Symposium are enclosed in this issue of the newsletter.

The Ohio State University, our hosting institution, is the largest single-campus university in the U.S. (with more than 57,000 students) and a world-class public research university. Columbus, Ohio, is the 15th largest city in the U.S. and one of the fastest growing metropolitan areas in the Midwest. Known in the 19th century as the Buggy Capital of the World, the city is now a major industrial center for businesses as diverse as Honda, the Budweiser brewery, retailing giants such as The Limited, Victoria's Secret, and Aber-



Columbus Skyline. Photo by Randall Lee Schieber

crombie & Fitch, and headquarters for fast food chains, major banks, and important software makers.

The Hyatt on Capitol Square (<http://capitalsquare.hyatt.com/hyatt/hotels/index.jsp>) is located in the center of the downtown

Continued on page 10

SEM Prizes and Awards

continued from page 6

instruments.” The 2006 Prize Committee consisted of Margaret Kartomi (chair), Mark DeWitt, and Ter Ellingson. This year’s Prize is awarded to Paul D. Greene and Thomas Porcello for their edited volume *Wired for Sound: Engineering and Technologies in Sonic Cultures* (Wesleyan, 2004). Professor Kartomi summarizes the committee’s praise for the book as follows: “Based on a centrally organological theme (the role of electronic means in the production, distribution, and reception of musical sounds), this volume draws on the research of a dozen authors to accomplish depth as well as breadth in its survey of technological practices in the production of musical recordings and radio broadcasts. Not only are there a representative variety of stances toward technology portrayed; the range of scholarly perspectives taken toward the subject ranges from ethnomusicology to cultural studies to music perception. This book avoids most of the pitfalls and realizes most of the potential advantages of a multi-authored anthology.”

Prizes for 2007

For 2007, the Kunst, Merriam, and Seeger Prizes will be awarded, along with the Lois Ibsen al-Faruqi Award for a scholar or institution in the Islamic world and the Robert M. Stevenson Prize for a composer who is also an ethnomusicologist. With the exception of the Seeger Prize (for which entries are submitted during the annual conference), the deadline for all prize submissions is April 1, 2007. Details can be found on the SEM website (www.ethnomusicology.org).

The deadline for all prize submissions is April 1, 2007

President’s Report

continued from page 1

seriously. It has been remarked by many that ethnomusicology is becoming more historical. Just as this is the case, I think it also crucial to say that our engagement of his history has become increasingly activist. In an age of “new” disciplines—the new historicism, the new musicology—ethnomusicology, as

we witnessed at the half-century mark, might better be described as a field of renewal. It is a refusal to distance ourselves from the past in order to be new that is so remarkable. Renewal is dynamic in the way it characterizes the interface between historical and ethnographic work. Renewal engenders a respect that asks us not to turn our backs on those who have gone before. Renewal results from teaching and fieldwork that is collaborative. Renewal results from confronting the need to make a difference for those who give us so much.

The spirit of renewal that has emerged as we enter the history of a second half-century, nonetheless, must also be disquieting, for it necessarily asks us to respond to so much that seems to be slipping away. As I look across the Society for Ethnomusicology in 2006, I sense the vigor that comes from responding to the challenges that accompany the spirit of renewal. It is that vigor that helps us understand what we have achieved in the past year and what we stand to achieve in the future. These are the challenges, moreover, that must guide our actions and fulfill the true potential of the Society for Ethnomusicology in the next five and fifty years as we seek to make a difference with ethnomusicology.

The SEM continues to grow in numbers, and increase in diversity, both critical markers of our overall health. Numbers never speak alone, of course, and I am particularly pleased to report that active participation in SEM undertakings has risen and expanded. Participation in annual meetings has increased steadily over the course of the past several years. From a previous average of around 600 registrants at annual meetings, attendance jumped to around one thousand last year. If we had worried that there would be a slide back to the previous average in 2006, the Honolulu meeting proved us quite wrong: By the end of the meeting more than 750 had registered.

We must remember, of course, that numbers alone do not reveal the whole truth. At least three other trends are also evident in the annual gathering of the SEM. First of all, annual meetings are attracting more participants from outside the borders of North America. To all who traveled so far, thank you for making our meetings and the Society for Ethnomusicology so international. Second, we are welcoming more and more colleagues from other disciplines and fields, from the other musicologies as well as from diverse social sciences and humanities. They share your ideas and theories with ethnomusicolo-

gists, and we are listening and learning. Third, and so marvelously evident in Honolulu, we are joined by those who live nearby and who come to the meeting to acquaint themselves with ethnomusicologists and their field. I thank these representatives of local culture for sharing with us those musics and values that we witness as we bring our annual meeting to them.

As we reflect on the ways we have turned toward the future in our second half-century, the written, performed, and mediated record of the ways we turn vision into action is abundant. SEM’s own publications expand in number, size, and diversity of content, and so, too, do those of our constituent organizations, the SEM special interest groups, sections, and committees. The *SEM Newsletter* is just one, very telling chronicle of our growing discourse. In his 2006 annual report to the SEM Board, Tong Soon Lee, the inimitably energetic Editor of the *SEM Newsletter*, called attention to the growing number of pages in the Newsletter, not only the 48 in the conference issue, but the expanded issues that appeared throughout 2006. At the local level, the pages are now filled with more communications to and about individual members. At a middle level, Tong Soon creatively expanded the forms, styles, and genres of the Newsletter’s columns. The new President’s column, “Becoming Ethnomusicologists,” for example, is the result of Tong Soon’s inspiration and labors. I am myself particularly thankful for the opportunity to join with him and his successor, Henry Spiller, and with the SEM membership in dialogue. At the more global level, the Newsletter has opened to essays of considerable substance; witness Charlotte Frisbie’s remarkable account of the remarkable life of David McAllester in the conference issue. If it is not clear already that we owe a special debt to outgoing *Newsletter* editor, Tong Soon Lee, let me make it clear now: Thanks, Tong Soon.

As we have entered our second half-century, the SEM has made considerable headway in recognizing the significance that an international membership has long meant for the Society. International members do make a difference for the Society. International members should know that the SEM Board and SEM committees are engaging in intensive conversations about the questions of representation and discourse. We believe it is critical more material available worldwide through diverse technologies. The SEM Board and several committees are seriously exploring new ways and venues to

make the work of our colleagues working in other languages available in English, and making SEM publications in English available to them. We do not forget that the field of ethnomusicology is committed to making as many voices audible as possible.

*we owe a special debt to
outgoing Newsletter edi-
tor, Tong Soon Lee*

Our health and our growth are, as Treasurer Suzanne Flandreau so capably shared with the general membership at the annual meeting, evident in our membership growth and in the financial solvency of the Society. We should not—and do not—take any of this for granted. We believe that our undertakings must always be fresh, and that we must play the role of innovator in so many areas. It has only been by doing so that we have been able to maintain the standards that keep members reading SEM publications and participating in SEM activities at so many levels. Our financial health owes much to convincing individuals to renew memberships, and libraries to insist that the journal is on their shelves.

As SEM President, I urge all of us to remember these practical matters in our everyday lives as ethnomusicologists. We should be encouraging our colleagues, students, and teachers to join SEM. We should reach out into our communities, strengthening the presence of SEM in the public sector. And we should renew our own memberships and support the various funds and sections that need our financial assistance to make a real difference.

There are many reasons that I report of SEM's health in these remarks, but I should like to turn briefly to reflect on two areas in which we can observe particular health. First of all, I am very pleased to report that the SEM chapters have shown quite remarkable vitality. We know from our own chapters and from Sara Stone Miller's Chapter Coordinator reports that chapter meetings are well attended and that the quality of scholarship presented is superb. Individual chapters are collaborating with other organizations and fostering local and regional forms of interdisciplinarity. Increasingly, special themes unify chapter meetings, and keynote speakers highlight them. Prizes for student papers are awarded, and publications of various kinds emerge from the meetings. The strength of

the SEM chapters is also one stimulus for discussions about instituting chapters outside North America, thus reinterpreting regional activities internationally.

In 2006, it is particularly clear that the sections and special interest groups in the SEM polity reflect a remarkable degree of interdisciplinarity and subdisciplinarity. As I reviewed the annual reports submitted by chairs, I was struck by how common it has become for SEM members to wear many disciplinary hats. It is uncomplicated to specialize in the music of the Arab Middle East, and to join colleagues in sections on dance and popular music, gender and archiving. The reports from our sections, committees, and special interest groups are striking because of the range of their own activities. Not only do they organize panels and evening sessions at the annual meeting, but they offer prizes for papers and propose innovative research agendas. As I prepared this report, I had originally planned to regale its readers with statistics from a few selected sections—the 507 members in the Popular Music Section, the new websites of the Section for the Study of Arab Music and the Gender and Sexualities Taskforce, or the digitizing and CD projects coordinated through the Archiving Special Interest Group—but in fact such statistics have become remarkable only because they are, within SEM, unremarkable. They have become the rule rather than the exception.

As I begin the second year of my SEM Presidency, I am particularly keen to urge the Society to embark on a series of projects that the Board has already begun to call “SEM Makes a Difference.” These projects, developed as components of a fund-raising campaign, would begin with a new focus on those who will make our future, our students, the new generation. “SEM Makes a Difference” would help students find a home in our field and in the SEM by helping them, materially and substantively, during the most difficult periods of transition: entering graduate programs and navigating them; deciding on the directions their research will take them and finding means to sustain them in their fieldwork; and helping them complete dissertations and other ethnomusicological projects to cross the threshold into the professional arena.

“SEM Makes a Difference” would enable the Society to support areas of professional development, programs, in other words, to empower members to take charge of their careers and to shape the role of ethnomusicology in the academy, in the public sector, and in the many other places ethnomusicologists

are distinctively capable of making a difference. The campaign would recognize the importance of hearing many and different voices, and it would empower the SEM to develop the places—in our meetings, in our publications, in our classrooms—the voices of all can be heard.

“SEM Makes a Difference” would embrace projects critical to our central and distinctive concerns about diversity and representation. “Difference,” in this sense, has multiple meanings, all of them together strengthening a common sense of purpose. And “making a difference,” too, underscores that common sense of purpose, inspiring and guiding the activism that is critical to who we are in the Society for Ethnomusicology.

As we intensify our discussions on the directions we shall pursue with “SEM Makes a Difference,” the SEM Board, the several committees concerned with development and vision for the future will benefit enormously from the differences the membership bring to our attention and share with us. If we succeed, it is because the SEM—we together, through collective passion and action—truly recognizes its potential to make a difference.

Announcements

Çudamani Gamelan Music & Dance Summer Institute Bali, Indonesia 2007

Two week program: July 2-13, 2007

Three week program: July 2-20, 2007

Application Deadline: January 5, 2007, or until enrollment filled

For the first time, internationally acclaimed Çudamani ensemble will invite a select group of 35 individuals from around the world to participate in a rigorous study of Balinese Music and Dance in Pengosekan. In addition to intensive classes with master artists/teachers, the program will include visits to temple ceremonies and sacred sites, observations of a wide range of performances including Çudamani rehearsals, and daily encounters with the local artists and the community. This program is a rare opportunity for participants to be a part of one of the most vibrant and creative cultures in the world. The Artistic Team includes I Dewa Putu Berata, Program Music Director, and Emiko Saraswati Susilo, Institute Dance Director.

The online application is available at www.cudamani.org. Fees (2 weeks \$1,400; 3 weeks \$1,950) cover instruction, shared

Continued on page 10

SEM Columbus 2007*continued from page 7*

district, one block from North High Street, the city's main north-south artery. The hotel is adjacent to the beautifully restored Ohio Theater, an ornate music-hall from the 1920s decked out in gold-leaf Art Nouveau filigree, which now is the home of the Columbus Symphony Orchestra. Not far from the hotel is the Arena/Entertainment District, where among other attractions one finds the home of the NHL's Columbus Blue Jackets. Within walking distance is the North Market with daily-replenished wonders of the local farmers, coffee shops, restaurants, and more. North of the market is the Short North, Columbus's answer to SoHo and Greenwich Village, with numerous galleries, cafés, bars, boutiques, and nightclubs that appeal to almost any orientation or persuasion. Near the hotel, one also finds several theaters, along with the Columbus Opera, the Columbus Ballet, and the COSI Museum of Science, to mention only a few points of interest.

A few miles further north along the High Street is the main campus of The Ohio State University, where all Saturday afternoon conference events will take place. A "must see" on campus for those interested in architecture is the Wexner Center for the Arts, an example of Peter Eisenman's early deconstructivist modern designs. The Wexner Center annually showcases an admirable array of national and international stars in visual and performing arts.

*SEM Columbus 2007
will offer a rich variety of
experiences for everyone*

South of the hotel is German Village, where an influx of German immigrants to Columbus in the 19th century settled and practiced the brewer's art (interrupted briefly by Prohibition). The area has become a center of activity and offers several micro-breweries. The Southern Theater, a restored gem of 19th-century beauty with wonderful acoustics, and an ideal venue for music and dance performances, also is in the area. A uniquely transformed former firehouse in German Village is now home of the Columbus Music Hall, which offers its elegant space to daily performances of jazz and popular music by local and guest musicians.

Located "in the heart" of Ohio, Columbus is easily accessible from anywhere by car,

air (most major carriers serve the nearby Port Columbus Airport), and bus (the Greyhound station is one block from the hotel). Costs for local transportation and the conference hotel rates are quite reasonable.

SEM Columbus 2007 will offer a rich variety of experiences for everyone attending. Intellectual, artistic and cultural encounters, like their culinary counterparts, will appeal to a broad range of interests, tastes, and pockets. Please check the SEM web site (www.ethnomusicology.org) for further information and announcements.

Announcements*continued from page 9*

housing, breakfast, lunch, and excursions Discount airfare available. Non-refundable application fee of \$25.

The Institute is considering a parallel program for the children of participants. For more information call: 310.206.1335.

CMS Summer Institute: Argentine Tango Music: History, Theory, and Practice

Buenos Aires, Argentina, July 1-13, 2007

The College Music Society (CMS) sponsors a variety of summer institutes, workshops, symposia, and other events which provide opportunities to hone teaching skills and consider issues of concern to the music and higher education community. The CMS Institute "Argentine Tango Music: History, Theory, and Practice" will intersect tango scholarly studies with practical musical and cultural experience and provide participants with an authentic and holistic tango music experience in the city of the art form's birth, Buenos Aires. The two-week intensive program will consist of a series of specially designed class activities, including seminars, instrumental group classes, and ensemble practice, given by The Conservatorio de Estilos Tangueros "Argentino Galván" of the National Academy of Tango, as well as tango cultural and field excursions, organized by the Institute Director, Kristin Wendland. Seminar topics will give participants a broad overview of history, poetics, repertory, and analysis; individual, group, and ensemble lessons will include bandoneón, piano, violin, double bass, guitar, flute, and voice; and cultural and field excursions will include tango music concerts and shows, tours of tango institutions, and visits to tango historic sites.

Musicians and scholars who do not play bandoneón, piano, violin, double bass,

guitar, flute, or sing, may attend all academic seminars and participate as observers in the instrumental, vocal, and ensemble classes. For traveling companions of Tango Institute participants, there will be a parallel program of tango dance classes and Argentine culture classes run by local arrangements coordinator Inés Freixas. Tango dance classes and *milongas* will be scheduled for traveling companions during the afternoon and evening while the Institute participants are in seminars and classes. Please note that, although the program for Tango Institute Participants is very full, there will be some opportunities for those interested to take tango dance classes, and may be arranged on-site in Buenos Aires with the local arrangements coordinator.

For more information on the preliminary schedule, faculty biographies, and the parallel culture program for traveling companions, please go to the CMS website (www.music.org) and click on 2007 Summer Institutes under Upcoming Activities.

CMS Summer Institute: The Center for World Music Indonesian Encounters 2007

*Summer Workshop in Bali: June 3–July 7, 2007**Payangan Festival: July 4–7, 2007**Performing Arts Tour of Java: July 9–15, 2007*

Departure from the U.S. on June 20. For more information visit <http://centerforworldmusic.org/tours/tours.html>

Tibetan Endangered Music Project Seeks Donations

The Tibetan Endangered Music Project is seeking donations of unwanted MD recorders, microphones, headphones and minidisks. Our project trains Tibetan students from Qinghai Education College to use this equipment to record rare and endangered songs in their home communities. These recordings are then digitized, and we are working to make them available online. Members of our project come from all regions of the Tibetan plateau: Kham, Amdo and U-Tsang. To date we have recorded around 250 songs, but our work is only just beginning. Donations may be sent to Gerald Roche, Nationalities Department, Qinghai Education College, Xining, Qinghai, PR China 810008.

For more information about the project, please visit (website) <http://www.thdl.org> and search for the Tibetan Endangered Music Project in the community roster. Alternatively, you may email tibetanmusic@gmail.com.

Report on The Fourth Meeting of the Music and Minorities Study Group

By Adelaida Reyes

With the support of Bulgaria's Institute of Art Studies, the Bulgaria Academy of Science, the Municipality of Varna's Culture Directorate, the Austrian Science and Research Liaison Office in Sofia, the Union of Bulgarian Composers, and the Horizont Hotel, the fourth meeting of the Music and Minorities Study Group was held from August 25 to September 1, 2006, at the Horizont Hotel in Golden Sands (Varna), Bulgaria. Rosemary Statelova of the Bulgaria Academy of Science headed the organizational team and hosted the conference.

Since its first meeting in Ljubljana in the summer of 2000, the Music and Minorities Study Group has nearly doubled in size; this meeting in Varna attracted almost seventy participants from Europe, Asia, North America, and Israel. A full program of papers addressed the themes of the meeting: hybridity, education, minority-minority relations, and race, class, and gender. The intensity of the discussions was both relieved and stimulated by the beauty of the surroundings. Flanked on one side by the Black Sea and on the other by mountains, the Horizont Hotel and the adjoining hotels which housed other participants provided easy access to the beach. The hotels' swimming pools offered an alternative to swimming in the sea.

An excursion to some of Varna's attractions provided a one-day respite from the scholarly activities. These included a visit to Alaja, a centuries-old cliffside monastery, a view of icons and pictures at a venue affiliated with a small church in the area, and a rare exhibit of Thracian treasures at the city's Archaeological Museum. There were music and dance performances representing diverse Bulgarian culture groups in a Kosak village, at a radio station, and at a concert hall. The day ended at the Plenary Hall of the Municipality of Varna with a festive reception hosted by the vice-mayor.

Attesting to the substantive growth of the Music and Minorities Study Group since its first meeting in 2000 were two books by Study Group members formally presented in the course of the meeting: Rosemary Statelova's *The Seven Sins of Chalga: Toward an Anthropology of Ethnopop Music* (2006), and *Shared Musics and Minority Identities* (2006), the proceedings of the third meeting of the Music and Minorities

Study Group edited by Naila Ceribasic and Erica Haskell. The latter is the third volume of Study Group meeting proceedings—one for each of the meetings the Study Group has convened thus far. The publication of the proceedings of the Varna meeting is already in the planning stage.

The next meeting of the Music and Minorities Study Group in 2008 will be held in Prague, Czech Republic, and is being organized by Zuzana Jurkova.

People and Places

Voicing transformation through song and scholarship, **Kyra D. Gaunt**, Ph.D., is pleased to announce that she is moving in August 2006 to Baruch College, the most ethnically diverse institution in the nation (according to *U.S. World & News Report*). At Baruch, Gaunt will continue to teach her hip-hop and African American music courses exploring the limits what people know and experience relative to race, gender and the body in those genres. 2006 brought the release of her book, *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-hop* (NYU), which was featured in *Black Issues Book Review*, *Ebony*, *The Chronicle for Higher Education*, and *Bitch Magazine*, as well as a number of nationally syndicated radio programs. This fall she releases her debut CD as singer-songwriter—an R&B album titled *Be the True Revolution!* featuring harmonica player Gregoire Maret. Visit her new website at <http://kyracity.com>.

Before departing from NYU, Gaunt proudly graduated her first Ph.D. student, **John Michael Runowicz**, whose 2006 dissertation, *Echo and Harmony: Race, Nostalgia and the Doo-wop/Oldies Community*, already is receiving interest from publishers.

David G. Hebert (Ph.D., University of Washington) has recently accepted a position as Assistant Professor at Boston University, where his duties include coordination of the online doctoral degree program in music education, which now has more than 200 students in the U.S. and abroad. The program is global in orientation, with graduate courses in African music, blues, jazz, music philosophy, and psychology and sociology of music education. Dissertations will be produced in multimedia format, supervised by "virtual committees" composed of international experts in related fields. Herbert recently served as Associate Editor of *Research in New Zealand Performing Arts*, and continued his fieldwork this year among bands in Tokyo and Auckland with the support of grants from the National Band Association and the Arts Council of New Zealand. David can be reached at (email) dghebert@bu.edu.

W. Anthony Sheppard (Associate Professor of Music, Williams College) recently learned that he has been awarded the ASCAP Deems Taylor Award for his 2005 article "Cinematic Realism, Reflexivity and the American 'Madame Butterfly' Narratives" published by the *Cambridge Opera Journal* (17: 59-93, 2005).



Nathaniel Stillman (l) and Amy K. Stillman (r) were among the musicians who entertained conference attendees at SEM Honolulu. Kudos to Chad Pang and the UH students he organized for providing the musical mornings on the Marriott's staircase. Photo by Henry Spiller

“Africa meets Asia”

Beijing 2007

World Music Days
2nd International Symposium on African and Chinese Music

Co-organized by
Central Conservatory of Music, Beijing
&
Centre for Intercultural Musicology at Churchill College, Cambridge

6-8 November 2007

Central Conservatory of Music, Beijing, China

The event will comprise three sections as follows,

1. Scholarly Sessions will be on topics pertaining to the problem of “Preservation and Development of Traditional Music”
2. Lectures and Workshops
Special sessions will be available for 4-5 scholars to discuss their research in the field of African music.
3. Live Concerts
Live concerts will feature the works of African and Chinese composers as well as performance of traditional African and Chinese music.

You are invited to submit proposals for any of the sections not later than 3 March 2007.

All participants are expected to provide their own funds in respect of international travel and lodging in Beijing (details of lodging cost will be sent to you soon); free boarding will be available at Central Conservatory of Music.

Registration fees will be \$100 (US) payable in cash when you arrive at the symposium.

Application:

Surname _____

First Name _____

Institution _____

Address _____

Telephone _____

E-mail _____

I am interested in attending and would like to participate in:

Scholarly Sessions Live Concerts

I will attend as a listener.

Please address all correspondence to:

Li, Xin
Musicology Department
Central Conservatory of Music
Beijing, 100031
China

lixin@ccom.edu.cn

Phone 8610 6641 5902

Fax 8610 6641 3138

For scholarly sessions, please send title and abstract of your paper and for live concerts please send your programme.

A Gamelan Happening in Hawai'i

By Nancy I. Cooper

A rare event occurred on November 16, 2006, at the University of Hawai'i Music Department. Players of central Javanese gamelan music (*karawitan*) attending the 51st annual meeting of the Society for Ethnomusicology in Honolulu came together with University of Hawaii Professor Emeritus of Ethnomusicology Hardja Susilo and members of the Hawai'i Gamelan Society to play music together; in Pak Susilo's home town of Yogyakarta, Indonesia, such a gathering might be called *uyun-uyun*. About 50 people, including the host members, alumni of the Hawai'i ensemble, and players from all over the United States, the U.K., China, Japan, Canada, Malaysia, and Indonesia crammed into the gamelan room in the Barbara B. Smith Ethnomusicology Wing. The enthusiastic participation of such a stellar group was a quiet tribute to Pak Susilo's profound influence on the worldwide gamelan community. Many of those in the room had in one way or another studied with him or had participated with him in some of the numerous guest performances he has made over the decades at the participants' universities. As Pak Susilo is not prone to make a 'big deal' out of his achievements, this modest event became a fitting (*cocok*) way to honor his considerable contribution to those who love gamelan.

The Hawai'i group started off the evening by playing a loud-style instrumental piece, *gendhing bonang* "Denggung Turulare" in *pelog pathet lima*, which featured the resonant sounds of Kyahi Gandrung (Venerable One in Love), an heirloom gamelan from Yogyakarta. Then

the guests joined in, including visiting Javanese musicians Pak Sumarsam of Wesleyan University and Pak Sutrisna Hartana of the University of British Columbia. All levels of experience and skill were represented. Those gathered played several well-known pieces as well as a few specifically associated with Yogyakarta. This particular configuration of musicians had never played together before and will probably never play together again, yet the music flowed fluently as the players adjusted their individual and regional styles to the music-making at hand. As Pak Susilo often says, to be aware only of one's own part is not to play gamelan, as all the other parts must be internalized as well. For players to react to a sudden transition into an unexpected piece, struggle to find the pitches, form, and style, and then finally 'know' the

piece from listening to the other parts is what gamelan is all about, and that is what happened Thursday night.

Those gathered enjoyed freshly prepared Indonesian snacks with tea and coffee and 'talked story' Hawai'i style in between pieces. The camaraderie as well as the music created was extraordinary. Pak Sumarsam has written about the 'inner melody' of *karawitan* that is expressed indirectly when all the parts of a piece come together to create a space for such an expression to emerge. I dare say that those of us participating all felt the inner melody that night as "the melody that musicians feel in their hearts" when they play. Everyone who attended truly honored Kyahi Gandrung, Pak Susilo, and the Hawai'i Gamelan Society by their presence and we all are grateful for an unforgettable evening.



Hardja Susilo surrounded by Gamelan Kyahi Gandrung and some of his many admirers in the Barbara B. Smith Ethnomusicology Wing, University of Hawai'i. Photo by Henry Spiller

Calls for Submissions

Music Research Forum

Music Research Forum is currently accepting submissions from outstanding graduate students and young professionals.

Now in its twenty-second year, Music Research Forum is an internationally distributed and indexed peer-reviewed journal published annually by the Graduate Student Association of the University of Cincinnati College-Conservatory of Music. We consider articles in any area of music scholarship, including musicology, theory, performance practice, ethnomusicology, music and culture, and criticism. Faculty are encouraged to pass this information along to their students.

Articles should be word-processed on 8.5x11-inch paper. All materials, including example captions, should be double-spaced and conform to the footnote guidelines found in *The Chicago Manual of Style*. Contributions should be between twelve and thirty pages. A cover sheet listing the author's name, address, telephone number, email address, and academic affiliation (if applicable) must precede articles. Articles will not be returned.

The postmark deadline for submissions for Volume 22 (Summer 2007) is January 15, 2007. Authors must submit three hard copies of each article to: Jason Hibbard, Editor, Music Research Forum, College-Conservatory of Music, University of Cincinnati, P.O. Box 210003, Cincinnati OH 45221-0003.

For additional information see (website) http://www.ccm.uc.edu/comp_theory_hist/mrf.

Music and Politics

A new peer-reviewed electronic journal, *Music and Politics*, is currently seeking submissions from both faculty and graduate students. The journal's website is <http://www.music.ucsb.edu/projects/musicandpolitics/>.

Music and Politics welcomes submissions of any length that explore the interaction of music and politics. Areas of interest include, but are not limited to, the impact of politics on the lives of musicians, music as a form of political discourse, and the influences of ideology on musical histori-

Continued on page 15

Report on the EVIA Digital Archive Second Summer Institute

Nine scholars gathered on Indiana University's Bloomington campus June 19-30, 2006, to participate in the second Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive Summer Institute. Representing disciplines including ethnomusicology, folklore, ethnochoreology, and anthropology, these scholars were selected from a distinguished pool of applicants to deposit and annotate original unedited video recordings of music, dance, and folklore made during the course of their field research. After submitting their videos for digital conversion they spent two weeks at the Summer Institute writing descriptive and analytical annotations time-coded to digital video images using an innovative new software interface developed specifically for the project. Participants also took part in sessions on intellectual property, annotating techniques, controlled vocabulary, and digital archiving, and engaged in discussion sessions focused on broader topics such as the audiences and uses of the archive, ethical issues, preservation concerns, access controls, end-user interfaces, legal issues, and pedagogy. During the second week of the Institute, these 2006 participants were joined by nine of the 2004 Archive depositors who came to write additional material for their annotated collections.

2006 Summer Institute participants included Elsie Dunin (UCLA), Lisa Gilman (University of Oregon), Frank Gunderson (Florida State University), John Kay (Traditional Arts Indiana), John McDowell (Indiana University), Anthony Seeger (UCLA), Jessica Anderson Turner (Indiana University), Lisa Urkevich (American University of Kuwait), and Jacqueline Witherow (Queen's University, Belfast). Pauline Tuttle (University of Victoria, Canada), a 2006 depositor who was unable to attend the Institute, came to Bloomington in August to annotate her material. By contributing 10-15 hours each of original, unedited footage, these depositors added 150 hours of annotated videos to the Archive's growing collection, bringing the project total to approximately 300 hours.

The collections of the 2006 depositors expanded the Archive's holdings to include materials from Macedonia, Malawi, Tanzania, Brazil, China, Mexico, Kuwait, Northern Ireland, Canada, and the U.S., building on the foundation laid by the thirteen 2004 depositors who contributed and annotated materials representing musical traditions in Liberia,

India, Pakistan, Ghana, Tanzania, Malawi, Mexico, the Netherlands, Côte D'Ivoire, and the U.S. With materials spanning four decades of musical activity—from the early 1970s to the present—the EVIA Digital Archive collection also illustrates a wide range of analytical concepts such as performance theory, politics, identity, aesthetics, transnationalism, globalization, musical appropriation, transculturation, tourism, and gender.

A broadly collaborative effort, the EVIA Digital Archive project is funded by the Andrew W. Mellon Foundation, Indiana University, and the University of Michigan, and combines the resources of IU's Department of Folklore and Ethnomusicology, the IU Archives of Traditional Music, and the University of Michigan's Duderstadt Media Center. Since 2002, co-principal investigators of the project Ruth M. Stone (Laura Boulton Professor, Indiana University) and Lester Monts (Senior Vice Provost for Academic Affairs, University of Michigan, have been developing the Digital Archive with a team of ethnomusicologists, video and computer technologists, programmers, librarians, archivists, intellectual property rights specialists, and graduate assistants from both universities.

The project, currently the only one of its kind, focuses on preservation and cataloging needs for original field video recordings of music, dance, and folklore performances from around the globe, as well as on providing high-quality internet access to those recordings for scholars, teachers, students, and musicians worldwide. Following the 2006 Summer Institute, the EVIA Digital Archive project moved into a sustainability phase funded by an \$850,000 grant from the Mellon Foundation. This grant is supplemented by support from Indiana University and the University of Michigan, bringing the three year total to \$1,416,104. The sustainability plan will make the Archive's materials accessible to a broader audience, establish markets for products and services, and allow for the development and implementation of a plan by which it can become self-sustaining through an institutional membership program and subscription service. Furthermore, during this phase an additional 300 hours of video content will be added to the Archive during Summer Institutes planned for 2008 and 2009.

For more information about the EVIA Digital Archive, visit (website) <http://www.indiana.edu/~eviada>. For information on how you can participate in an EVIA Digital Archive Summer Institute, email eviada2@indiana.edu.

Call for Depositors

Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive Project

The Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive project seeks proposals from scholars in the fields of ethnomusicology, folklore, anthropology and dance studies wishing to become participants in the project and depositors to the archive. Participation entails submitting approximately ten hours of original, unedited, field video recordings for inclusion in the Archive, and a commitment to annotating this collection during an intensive two-week Summer Institute to be held in Bloomington, Indiana, from June 15-28, 2008.

Candidates whose proposals are accepted will receive a \$2,000 honorarium upon completion of their annotations by the designated deadline. The EVIA Digital Archive will provide travel to the Summer Institute as well as food and accommodation during the Institute.

For a fuller description of the project, the evaluation of applications, the ingestion process, the Summer Institute, intellectual property and ethical issues, and the time commitment involved please read our 2008 Call for Depositors at (website) <http://www.indiana.edu/~eviada>.

If you are interested in participating in the EVIA Digital Archive Project as a depositor and participating in the 2008 Summer Institute, please complete the application form found at this link. Proposals should be accompanied by a five-minute video sample on VHS cassette or miniDV; if you foresee difficulty in providing a video sample, please contact us to discuss other options: email eviada@indiana.edu or call 812.856.1323.

Application forms can be submitted by email (eviada@indiana.edu) or by regular mail. Hard copies of the form and video sample tapes must also be postmarked by February 19, 2007, and mailed to the following address:

EVIA Digital Archive Project
2008 Depositor Applications
Herman B. Wells Library E951
1320 E. 10th St.
Bloomington IN 47405 USA

Successful candidates will be notified by April 16, 2007, and at that time will be given instructions for submitting their video materials for immediate digital ingestion and archiving. Please contact us if you have any questions about the project, your collection, or your proposal.

Calls for Submissions

continued from page 13

ography. In addition, we seek articles that examine pedagogical issues and strategies pertaining to the study of music and politics in the undergraduate classroom. We also welcome suggestions and/or submissions of articles on music and politics that have already been published in another language and that would benefit from dissemination in English translation. Submissions are encouraged from both established scholars and graduate students. Because *Music and Politics* is an online journal, authors are welcome to take advantage of the media capabilities of the web (sound files, hyperlinks, color images, and video).

Faust

As the bicentenary of Faust I (1808) approaches, proposals are now being accepted for chapters in an international scholarly collection on the Faust thematic. Topics in literature, music, art, theatre, philosophy, history, and cultural studies will be considered, all nationalities and periods. English language collection. Send a 500-word proposal and brief bio by Jan. 30 2007 to Dr. Fitzsimmons at (email) lfitzsimmons@csudh.edu

Lorna Fitzsimmons serves as Associate Professor and Coordinator of the M.A. and undergraduate Humanities Program, California State University, Dominguez Hills, in Los Angeles. She has been teaching an interdisciplinary comparativist Faust course (literature, music, philosophy, theatre, art, and film) for eight years and has published widely on the topic.

Calls for Proposals

Fifth Biennial International Conference on Music Since 1900

University of York, U.K., July 5-8, 2007

Proposals are warmly invited on any topics pertinent to musics of the 20th and 21st centuries. However, the ICMSN conference would particularly like to emphasize work on the following topics, intended to be applicable to all genres of music (pop, commercial, concert, jazz, folk, world, etc.):

- Technological innovations and social context
- Music in non-Western cultures
- Improvisation and improvised music
- Present-day composition shaped by and shaping social and historical forces

Proposals are welcome for any of the following:

- Panel discussions (up to 6 participants, each giving a short position paper, followed by a general discussion)
- Paper sessions (four 20-minute papers with 10 minutes for discussion)
- Papers (20 minutes maximum, with 10 minutes for discussion)
- Recitals or lecture-recitals (40 minutes maximum)
- Workshop-discussions, led by up to three presenters, on aspects of present-day composition
- Curated installations or compositional listening sessions

For specific instructions on how to submit an abstract, please see the conference website: <http://music.york.ac.uk/icmsn2007>.

The deadline for submission of session and paper titles and abstracts is January 8, 2007. Send proposals to William Brooks, Department of Music, University of York, YO10 5DD, UK. (email) wfb3@york.ac.uk. Conference updates will be posted at (website) <http://music.york.ac.uk/icmsn2007>.

CUNY Graduate Students in Music Tenth Annual Conference: "Theorizing Performance/Performing Scholarship"

CUNY Graduate Center, New York City, April 21, 2007

The CUNY Graduate Center's Music Ph.D.-D.M.A. program invites submissions from graduate students for its Tenth Annual Graduate Students in Music symposium (GSIM 10), "Theorizing Performance/Performing Scholarship," to be held on Saturday, April 21st, 2007 in the CUNY Graduate Center's Segal Theatre.

Keynote speaker Elisabeth Le Guin has taught at UCLA since 1997. Her book, *Boccherini's Body: an Essay in Carnal Musicology*, was published by the University of California Press in January 2006. Her current project is on musical theater in 18th-century Madrid. Before beginning her academic career, Dr. Le Guin was a free-lance Baroque cellist in the lively Early Music scene in California. She is a founding member of Philharmonia Baroque Orchestra and the Artaria String Quartet, and appears in over 40 recordings. She continues to perform nationally and internationally, and this double career has permitted her to develop the idea, fundamental to her work, of musicology as a perpetual dialogue between theory and practice.

Scholars across all disciplines of music—ethnomusicology, theory, performance,

musicology, and composition—are engaging with performative aspects of music. We invite submissions that explore issues of performance practice: bodies that perform, dance and its relationship to music, intersections of performance and research, contextualization of performance, queer theory/performance, feminist theory/performance, or work on related topics. The following presentation formats are welcomed:

- Papers (20-minute time limit)
- Lecture-recitals (30-minute time limit)
- Performance art
- Original compositions
- Other performative scholarship

Submissions must be received by January 31, 2007. Paper proposals should contain a 250-word abstract with title and a separate, cover letter with the author's contact information, institutional affiliation, and indication of audio-visual needs. Lecture-recital and other performance proposals should include a CD or DVD of material that is representative of the work to be performed in addition to the abstract. Composers should submit a score with a recording, as well as a 250-word statement about the piece's relevance to the topic at hand. Proposals, CDs and DVDs should be labeled with the proposal title only. Electronic submissions are preferred where possible. Please send proposals to Megan Jenkins, Conference Chair, Music Programs, CUNY Graduate Center, 365 Fifth Avenue, New York, NY, 10016. (email) mbjenkins@gmail.com. The proposal may be pasted into the body of the e-mail, or attached as an .rtf or .doc file using the first and last name of the author as the document title. Your identity will be withheld from the Program Committee.

Conferences Calendar

2007

Feb 3

Columbia Music Scholarship Conference 2007, "Music and Postcolonial Studies." Columbia University, New York, NY. For more information, see (website) <http://www.columbia.edu/cu/cmssc>

Feb 16-17

Michigan Interdisciplinary Music Society's Biannual Graduate Music Conference. University of Michigan, Ann Arbor. For more information, see (website) <http://www.umich.edu/~mmts/>

Continued on page 16

Conferences Calendar

Continued from page 15

Mar 1-4

Joint conference of the Society for American Music and the Music Library Association. Pittsburg, Pennsylvania. For more information, see (website) <http://www.american-music.org/>

Mar 10

Harvard Graduate Music Forum Interdisciplinary Graduate Student Music Conference: "Music and Crisis." Harvard University, Cambridge, Massachusetts. For more information contact Jonathan Kregor, (email) kregor@fas.harvard.edu

Mar 22-25

Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, Massachusetts. For more information, see (website) <http://www.aasianst.org/>

Mar 30-Apr 1

Mid-Atlantic Chapter of the Society for Ethnomusicology's Annual Meeting. College of William and

Mary, Williamsburg, Virginia. For more information, see (website) <http://www.macsem.org>

Apr 13-14

Ethnomusicology in the World: Building on the Laura Boulton Legacy. Archives of Traditional Music, Indiana University, Bloomington, Indiana. For more information, contact Daniel Reed, Director, Archives of Traditional Music, at (email) reedd@indiana.edu

Apr 21

Tenth Annual Graduate Students in Music symposium (GSIM 10), "Theorizing Performance/Performing Scholarship." CUNY Graduate Center's Segal Theatre. For more information, contact Megan Jenkins, (email) mbjenkins@gmail.com

Jun 6-10

Feminist Theory and Music 9 Biannual Conference: "Speaking Out of Place." Montreal, Quebec. For more information, see (website) <http://www.music.mcgill.ca/ftm9/>

Jun 28-30

Meeting of the Study Group on Anthropology of Music in Mediterranean Cultures: "Cosmopolitan Cities and Migrant Musics." Venice, Italy. For more information, contact Marcello Sorce Keller at (email) mskeller@ticino.com

Jul 4-11

39th World Conference of the International Council for Traditional Music. Vienna, Austria. For more information, see (website) <http://www.ictm2007.at/>

Jul 5-8

Fifth Biennial International Conference on Music Since 1900. University of York, U.K. For more information, see (website) <http://music.york.ac.uk/icmsn2007>

Aug 3-9

Music in the World of Islam. Assilah, Morocco. For more information, visit (website) <http://www.mcm.asso.fr/site02/music-w-islam/congresen.htm>

SEM Newsletter

The Society for Ethnomusicology
Indiana University
Morrison Hall 005
1165 East 3rd Street
Bloomington, IN 47405-3700

Volume 41, Number 1
January 2007



Non-Profit Organization
U.S. Postage
PAID
Bloomington, Indiana
Permit No. 2