

SEM Newsletter



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Becoming Ethnomusicologists

By Philip V. Bohlman, SEM President

Cultural translation is the disciplinary vernacular of the everyday for ethnomusicologists. It provides the context for transcription, the ways we listen to oral tradition and inscribe it as text. It opens languages and metalanguages that realize the ethnographic moment, making it possible to communicate with our colleagues in the field, discursively and musically. Translation affords power, and it appropriates power from others. It creates common languages, sometimes on the terms of those who perform styles and repertoires in their mother tongue, often only after compromising the origins and originality of another's music. In my column in this issue of the *SEM Newsletter* (see p. 4), I reflect on the everydayness of cultural translation for ethnomusicologists, asking how it is possible to differentiate those modes of translation that create understanding from those that unleash misunderstanding. Ethnomusicologists, I believe, engage in cultural translation more often than many; it may well be the case, indeed, that our diverse methods of translation determine who we are by drawing us together to share musics and ideas about music in representational languages that are both common and separated by dialects. Resolving the differences between these languages may be impossible, but pursuing the methods that help us do so are part and parcel of the responsibility that accompanies becoming ethnomusicologists.

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Cross-Cultural Dance Resources Celebrates 25th Anniversary

By Joann W. Kealiinohomoku

Cross-Cultural Dance Resources (CCDR) celebrated its 25th anniversary (1981-2006) with an open house at its new headquarters in the Arizona State University (ASU) Department of Dance during the 38th annual Congress on Research in Dance (CORD) conference. The conference (November 2-5, 2006) was hosted by CCDR and the ASU Department of Dance on the ASU campus in Tempe, Arizona. The CCDR headquarters relocated to ASU from Flagstaff, Arizona; the Flagstaff facility will continue to serve CCDR as a research center and will house some of the CCDR collections, including the Gertrude Kurath and Eleanor King Archives.

A pre-conference meeting on November 2, 2006, was held at the world famous Heard Museum and featured Yaqui scholar Dr.

Octaviana Trujillo, Yaqui mask maker and dancer Mercedes Maldonado, and Yaqui *pascola* dancers. The evening activities included observances of the Day of the Dead traditions at the Guadalupe Yaqui cemetery.

In keeping with the seasonal ritual theme, Pegge Vissicaro (President of the CCDR Board of Directors and Interim Chair of the ASU Department of Dance) arranged memorials for the dance scholars who passed away during the past year: Selma Jeanne Cohen, Nadia Chilkovsky Nahumck, Katherine Dunham, and Dunham's biographer Joyce Aschenbrenner.

Highlights of the conference included more than 50 papers and several workshops presented by members of CORD and CCDR. Steven Feld gave a stimulating talk about dance and sound. Elsie Dunin and Allegra Fuller Snyder were honored by CORD for their "Outstanding Contributions to Dance Research." The CCDR open house, mentioned above, attracted a crowd that spilled over into the hallway. On Saturday

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Elsie Dunin (CCDR Vice-president) and Pegge Vissicaro (CCDR President) present gifts of appreciation to Yaqui *pascola* dancers following their performance in the yard of the Heard Museum (the *pascola* "manager" looks on). Photo: Susan Cashion

**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/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
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*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.

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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.

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Full Page	\$ 200
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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 Prizes and Awards Addendum: Nahumck Fellowship

By Judy Mitoma

The Nadia and Nicholas 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, titled “Dust of the Zulu: Performing Manhood in the Post-Apartheid Struggle.” Dust of the Zulu will offer the first book-length analysis of the aesthetics of *ngoma* song and dance, along with a chronicle of the lives of members of a community team of singer-dancers from Uthuli IweZulu (Dust of the Zulu), a ward within the Mchunu chiefdom of KwaZulu-Natal. *Ngoma* performance is fundamentally an expression about Zuluness and masculinity. The practice celebrates, comments upon, and shapes local senses of manhood. The ways that men and women formulate contemporary Zulu masculinity on the ground, as well as the ways that men and boys perform their gender experiences, are the pivotal issues that connect aesthetics to politics in this book.

Fieldworkers of the World, Write!

by Jesse Samba Wheeler (UCLA), currently
in Brasilia

*nC*₂ (“In Situ”) is a new fieldwork column written by graduate students from “the field” for ethnomusicologists everywhere. Graduate students currently conducting fieldwork will share and discuss the issues they face in this friendly fieldwork forum moderated by a fellow graduate student (Jesse Wheeler, graduate student representative to the SEM Council). We plan to include one or more communications from graduate students in future issues of the *SEM Newsletter*.

Extended fieldwork is an activity all ethnomusicologists have done, are doing right now, or will do in the future. Many graduate students currently are engaged in fieldwork for the first time and are experiencing first-hand the kinds of issues that ethnomusicologists contemplate in the classroom. We are in a position that is uniquely conducive to reflection—on ourselves, the discipline, and the theories and methodologies we will eventually help to craft at home. This column gives us the opportunity to comment on the theory,

Announcements

RIPM: Retrospective Index to Music Periodicals

RIPM: Retrospective Index to Music Periodicals (website: www.ripm.org) announces the release of a newly-designed website with much new content including: all issues of the journal *Periodica Musica* (in a searchable pdf format); all introductions—treating over 100 music journals—in RIPM’s 205 volumes (click “Titles Indexed” / journal title / “Complete Introduction”); all annual RIPM reports presented to the General Assemblies of IAML and the IMS. In 2007 visit (website) www.ripm.org for a preview of the new *RIPM: Online Archive of Music Periodicals* (full-text, browsable), the essential complement to *RIPM: Retrospective Index to Music Periodicals* (1800-1950).

American Institute of Indian Studies Fellowships

Application deadline July 1, 2007

The American Institute of Indian Studies (AIIS) announces its 2007 fellowship competition and invites applications from scholars who wish to conduct research in India. Junior

fellowships are awarded to PhD candidates to conduct dissertation research in India for up to eleven months. Senior fellowships are awarded to scholars who hold the PhD degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2007. For more information and applications, please contact the American Institute of Indian Studies, 1130 E. 59th Street, Chicago, IL 60637, (telephone) 773-702-8638, (email) aiis@uchicago.edu, (website) www.indiastudies.org.

Laura Boulton Senior Fellowship 2007- 2008

Application deadline March 15, 2007

The Laura Boulton Senior Fellowship has been established through the Laura Boulton Endowment to provide \$15,000 for a semester-long fellowship to a senior scholar in the field of ethnomusicology. The fellowship is awarded every other year for the purpose of research in ethnomusicology. We

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methods, and future of ethnomusicology from the trenches—from “the field.”

What exactly ethnomusicologists mean by “the field” is itself a topic open to discussion and debate. It is as varied as the locations we visit and the issues we research—for these are two of the very elements that give

*nC*₂ —the Newsletter’s new student column on fieldwork experiences

it character. This column will welcome any interpretation of the concept of “the field,” from the traditional to the heterodox, from the widely accepted to the polemical. A guideline is that “the field,” at its most fundamental, compels ethnographers to engage “the other”—though how the other is defined and encountered is just as open to question.

This forum will be a field-eye vision exploring what we, as graduate students, do, what we observe, what we think, what we say, what we face, what we fear, what we love, and

what we loathe. It is about where we are and where we find ourselves going. It is concerned with who we are, whom we meet, and how these meetings change us. It will bridge the experiencing and the interpreting, thick life and thick description.

Grad students *nC*₂—gather your tales from the field, expound upon the issues with which you think your fellow ethnomusicologists also contend, philosophize about the gaps between theory and experience, and submit! Submissions may take almost any form—prose, poetry, musical notation, drawing, etc., as long as they can be rendered in print within the *SEM Newsletter*’s technical limitations. Contributors should aim for 500-700 words, and agree that works may be edited if necessary (the moderator will work together with the contributors when possible).

Calling all *camponeses!* Send your submissions to the moderator, Jesse Samba Wheeler, UCLA student and a graduate student representative to the SEM Council, (email) jsw23@ucla.edu (and please cc Henry Spiller, *SEM Newsletter* editor, [email] hjspiller@ucdavis.edu).

* literally, “fieldworkers” in Portuguese

Becoming Ethnomusicologists

On Cultural Translation

By Philip V. Bohlman, SEM President

As a scholar and performer of music from the Holocaust, I find myself frequently in the position of translating the untranslatable. Together with my cabaret ensemble, the New Budapest Orpheum Society, I explore the music cultures of European Jewish communities dispersed by modernity and destroyed by the Holocaust (see, e.g., New Budapest Orpheum Society 2002). We seek to sound voices silenced long ago, just as we seek to re-sound them in ways that are meaningful for audiences whose own experiences lie at vastly different distances from the Holocaust.

As performers, we muster a musically multilingual past—Jewish broadsides from Vienna, sentimental ballads for the Yiddish stage, *lieder* for the cabaret stage by Arnold Schoenberg and Viktor Ullmann, pioneer songs in Hebrew by the few who managed to emigrate. Our audiences, perhaps those who experience us in synagogues, may have intimate memories of the songs we perform in the original languages or dialects, simply, evoking the voices of the past. Just as often, our audiences, perhaps those warmed by food and drink at the Café Sabarsky in New York City, find themselves drawn to the aesthetic subversion of Hanns Eisler and Bertolt Brecht.

At each stage of performance and of the performative process, we are compelled by

The very notion of an original text, anchored in authenticity and authority, has itself been thrown into question

the moral imperative of translation—breathing life into the past, transforming texts in one language to another, evoking beauty in counterpoint to horror. In one way or another, this performative process is well known to ethnomusicologists. The many acts of translation we undertake acquire their unity because they are shaped at the

confluence of the aesthetic, political, and ethical dimensions of music. Together, they give shape to ethnomusicology as an act of cultural translation.

Theories of translation no longer assume as a point of departure that the goal of translation is to supplant an original text with another text that replicates it in most if not all ways (cf. Apel and Kopetzki 2003 and Schulte and Biguenet 1992). The very notion of an original text, anchored in authenticity and authority, has itself been thrown into question. For many of us who came of age as musicians in the Western art music tradition, the orthodoxy of the *Urtext* has given way, perhaps slowly and grudgingly, to the heterodoxy of performance practices and reception history that undergo processes of change. The impossibility of establishing the first version of a song or style in oral tradition, too, has disappeared from our ethnomusicological activities as performers.

In the literature about translation and by translators about their art and craft, we increasingly witness a distinction between two types of translation. Paul Ricoeur (1913-2005), whose philosophical work is inseparable from his passion for translating, articulated a set of two paradigms in his posthumous book, *On Translation* (2006). The first of these he described as a “literal paradigm,” in which two texts, similar in form and structure, but different in language, come to occupy the space formerly occupied by only one. Ricoeur referred to the second as an “ontological paradigm,” whereby he means to open the possibility that a second work of art may represent the first by entering a very different formal and aesthetic realm. The distinction between the two paradigms results from the ways we understand the transformation of identity across the distance separating a work of art and its translation. Translational decisions may close the distance, or they may widen it.

Ricoeur’s paradigms lead us to a paradox in ethnomusicology. Should we understand our acts of translation as encounter? Or as appropriation? Encounter, even in its colonialist history, was meant to close the gap between self and other, clearly with power

skewed toward the self. Appropriation, in contrast, often led to the eventual elimination of the gap, once the other was stripped of her identity. Inescapably for ethnomusicologists,

Should we understand our acts of translation as encounter? Or as appropriation?

this paradox bears the weight of ethical and moral imperatives.

Such imperatives are all the more reason to take cultural translation very seriously and to search for the means and methods that respect both author and reader, both original performers and those who listen and perform at a distance. For Paul Ricoeur the moral imperative necessitated a process and path for translation that followed a hermeneutical detour. The detour at once expands the distance between the original object and its representation, and leads one into neighboring territory, from which new and different perspectives are possible. Ricoeur most fully articulated the journey of cultural translation in his 1992 *Oneself as Another*, which espoused a hermeneutic strategy of imposing distance on both self and other, hence transforming the distance into the space in which self and other communicate in the same languages.

As ethnomusicologists, however, we must ask ourselves whether speaking another’s language does not also instantiate the other in one’s own image, creating the illusion of exchanging identities, but ultimately constructing the other and enforcing her otherness through asymmetrical political encounters (cf. Bachmann-Medick 1997 and Hammerschmid and Krapoth 1998). The moral imperative of translation further results from the ideological dimensions of its historiography. Naomi Seidman reminds us that the translation of religious texts invests translation with political and ethical intent (Seidman 2006). For example, translating the Bible in its multitude of versions, from the *Vulgate* to Martin Luther

to the King James Version to Martin Buber and Franz Rosenzweig, historically opens and closes the space of “Jewish-Christian difference.” Walter Benjamin sounds the necessity of ethical intent at the center of his writings on translation: “the language of a translation can—in fact, must—let itself go, so that it gives voice to the *intentio* of the original not as reproduction but as harmony, as a supplement to the language in which it expresses itself, as its own kind of *intentio*” (Benjamin 1992: 79).

Cultural translation is for ethnomusicologists especially complex. Translation requires active negotiation between multiple symbol systems, and we are called upon to enact translation as musicians, ethnographers, literary scholars, and cultural theorists—that is, through the many disciplinary roles we assume. I want to suggest that the acts of translation that constitute the process of becoming ethnomusicologists fall into four sets of practices (or paradigms, to borrow from Ricoeur), which are at once distinct and overlapping.

The first of these practices we might call **transcriptional translation**. Our concern here is for understanding the degree to which music is a text, at one level containing its own selfness, at another level embedded in a set of contexts. Transcription may be either literal or ontological, but it is not haphazard. Its rigors require that we learn certain procedures, all of which we must apply to help us realize a version of the text so we and others can use it by experiencing it as music. Transcription might rely on scientific methods and technologies for the reproduction of sound, but it is also highly personal.

The second practice contains a set of approaches we can call **representational translation**. Of course, ethnomusicologists are all aware of music’s representational paradox—the claims that music cannot represent anything other than itself. As ethnographers and musicians performing in traditions acquired as mother tongues and those learned as foreign languages, ethnomusicologists also recognize that music cannot remain imprisoned by an immutable selfness, occupying an internal world to which new and different meanings can never accrue. Music does not represent (or fail to represent) because of some agency of its own, but rather because those who experience music assume the subject positions that transform the object, music, by translating its many, rather than its few, meanings.

It goes without saying at this point, then, that ethnomusicologists concern themselves with **performative translation**. We are perhaps distinct among those who daily grapple with cultural translation in the ways we bring performance to translation. For the textual translator it may often be radical enough to admit to the many possible meanings within a given text. For the ethnomusicologist the changing nature of the musical text, with its implicit recognition that new texts and textual forms are constantly taking shape, challenges our practices as performers. The “musical work” may be so fluid and malleable for us that it loses all primacy as object in our interpretation of it. We restore life to it by performing it in a time-space with new audiences and meanings.

The first three practices lead, I believe, ineluctably toward the fourth and final practice, **ethical translation**. Ultimately, translation for ethnomusicology does not close the gap between self and other, but rather helps us explore the ethical implications of why such

Ethical translation allows for oppositional meanings; it seeks not to level difference but rather to validate the voices of difference

a gap exists at all. To a certain degree, ethical translation totally turns the threadbare concepts of translation searching for authenticity and *Urtext* on their heads. Ethical translation allows for oppositional meanings; it seeks not to level difference but rather to validate the voices of difference; it does not ask of a translation that it be like anything else.

Taken as a whole for ethnomusicology, these four practices of cultural translation remind us that the stakes for encountering and representing the musics of others are very high. Getting the translation right is not just a matter of fleshing out a repertory or filling in the historical gaps; each act of translation asks more of us than simply transferring field recordings to archival storage or CDs that circulate on a global marketplace. Cultural translation makes it possible for ethnomusicologists to sound and re-sound the music of

those separated from us across the fissure of encounter. Cultural translation is fundamental to the moral imperative that guides us as we choose to become ethnomusicologists.

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CCDR Celebrates 25th Anniversary

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evening, November 4, 2006, an exhibition and performance celebrated the centenary of the late Eleanor King, an original member of the Humphrey/Weidman modern dance company, the first dancer to create a university dance program that was not part of a physical education department (at University of Arkansas, Fayetteville), and a two-time Fulbright scholar to study Japanese and Korean dance cultures. Three of King’s dances were performed for the event by Andrea Seidel of the International University, Florida, and Elizabeth Ahearn of Goucher College, Maryland. As noted above, CCDR houses the Eleanor King archives.

Announcements

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encourage proposals for research projects that are archival in nature. Research for the Boulton Senior Fellowship can be conducted at any institution(s), but preference will be given to proposals involving materials held at Indiana University. The Senior Fellow will be expected to give, during the fellowship period, a public lecture on research findings. Following the fellowship period, a report shall be submitted to the director of the Archives of Traditional Music.

Fellows who reside outside the United States can apply for a travel supplement to cover the cost of traveling to a research site if they would otherwise have difficulty being a Senior Fellow. A special request should be submitted along with the proposal for the travel supplement.

The selection committee is composed of four ethnomusicologists, one from Indiana University and three others chosen from major institutions where ethnomusicology is taught.

Applicants for the fellowship should submit a proposal of approximately five pages describing the research to be carried out during the grant period, and specifying the semester during which they propose to conduct the research. They should also submit a curriculum vitae and list names of two recommenders. The completed application should be sent as an electronic attachment to Director Daniel Reed, Archives of Traditional Music, (email) reedd@indiana.edu. Questions concerning the applications should be directed to Daniel Reed at the email address above, or (telephone) 812-855-8634. Applications must be received by March 15, 2007. An announcement of the award will be made in May, 2007.

Laura C. Boulton traveled the world recording music and making films for fifty years from 1929-1979. She collected high quality audio recordings, films, still photos and musical instruments. She compiled field notebooks, correspondence, catalogues, newspaper clippings, and unpublished manuscript material. The Laura Boulton Collection resides at the Archives of Traditional Music and the Mathers Museum at Indiana University; at the Center for Ethnomusicology at Columbia University; at the Archive of Folk Culture at the Library of Congress; and at the Human Studies Film Archives, Smithsonian Institution.

The Fourth Korean Traditional Music Workshop for Overseas Musicologists

June 18 through June 30, 2007

National Center for Korean Traditional Performing Arts, Seoul, Korea

The Fourth Korean Traditional Music Workshop for Overseas Musicologists will be held by the National Center for Korean Traditional Performing Arts (NCKTPA) for two weeks from June 18 through June 30, 2007. The workshop will be conducted at the NCKTPA, located in Seocho-dong, southern Seoul. The program will include lectures on Korean traditional music and dance and studio workshops in Korean traditional performing arts, including instruction in playing traditional musical instruments. Details of the 2007 workshop, along with an application form, will be posted by February 15, 2007 at (website) www.ncktpa.go.kr. The 2005 schedule is available for download via <http://www.ncktpa.go.kr/eng/down/2005WorkshopSchedule.doc>. The NCKTPA will cover the cost of participants' accommodation and food; participants are responsible for their own airfare and transportation to and from the airport.

Scholars and doctoral candidates in the fields of musicology and ethnomusicology who are interested in Korean music, excluding Korean citizens, are eligible for the workshop. The number of participants is limited. To apply, submit an application and a CV by e-mail or fax. For more information, please contact Lee Baewon at (email) eric@ncktpa.go.kr, (telephone) +82-2-580-3054, or (fax) +82-2-580-3055.

Noh Training Project (NTP)

July 16 through August 3, 2007

The Noh Training Project's annual summer intensive *noh* program in the United States will be held July 16 through August 3, 2007, hosted by Indiana University of Pennsylvania in Indiana, Pennsylvania (one hour from Pittsburgh). Complete information on the Noh Training Project is available at (website) <http://www.nohtrainingproject.org>.

The Noh Training Project, now in its 13th summer, is a three-week intensive, performance-based training in the dance, chant, music, and performance history of Japanese *noh* drama. As in the past, the Noh Training Project 2007 will involve five to six hours daily of group and private lessons in the chant (*uta*), dance (*shimai*) and musical instruments (*hayashi*) of *noh*, with twice-weekly evening

viewing sessions of *noh* performances on video with discussion on the history, literary and musical aspects of *noh*. There will be a final public recital on August 3, 2007.

The program is led by director and head instructor Richard Emmert. *Noh* master and internationally renowned performer Akira Matsui will again join us for the final week of training. *Noh* musician Mitsuo Kama will once again give daily individual drum lessons for the full three weeks. James Ferner will be head music assistant and lead general classes in *noh* music; Jubilith Moore will be the head dance and chant assistant.

The rigorous program is geared particularly to those with performance training in theater, dance and/or music, but it is open to all interested persons. Applicants must send a resume and written narrative describing their interest in and reasons to study *noh*. Send applications to: Noh Training Project 2007, Waller Hall, Indiana University of Pennsylvania, 401 South Eleventh St., Indiana, PA 15705 USA, (telephone) 724-357-2548, (fax) 724-357-7899.

For details about tuition fees and deadlines, including the early registration discounts through March, as well as housing arrangements in Indiana, PA, please see our webpage at <http://www.nohtrainingproject.org>, which also has photos from last summer's NTP. You may also address inquiries to NTP 2007 producing director David Surtasky at (email) surtasky@nohtrainingproject.org.

East Asia Ethnography Dissertation Workshop

May 4-5, 2007

Center for East Asian and Pacific Studies, University of Illinois, Urbana-Champaign, IL

Application deadline March 2, 2007

The University of Illinois Urbana-Champaign and Indiana University Title VI National Resource Center Consortium (IL/IN NRC Consortium) announce a summer dissertation workshop in the field of East Asian ethnography and invite applications from doctoral students in anthropology and related disciplines who are writing ethnography-based dissertations.

This workshop is designed to enable students just beginning to write as well as those who are more advanced in their writing to engage in intensive discussions with faculty and each other. Possibilities for creating continuing networks among interested students and faculty will also be explored. Each student will be given time to present a

chapter from his/her work in progress, and faculty members will then respond to the presentation.

The workshop will begin after breakfast on Friday, May 4, and conclude at noon on Saturday, May 5. Eight students will be selected for participation, and they will be mentored at the workshop by three faculty from the Consortium universities: Dr. Sara Friedman, assistant professor, anthropology, Indiana University; Dr. Roger Janelli, professor, folklore and ethnomusicology, Indiana University; and Dr. Karen Kelsky, associate professor, anthropology and EALC, University of Illinois.

All application materials must be received by Friday, March 2, 2007. The application consists of two items: (1) a current CV, and (2) an 8-10 page double-spaced dissertation proposal or an 8-10 page excerpt from the dissertation in progress. Participants will be selected on the basis of their submitted materials and the potential for useful exchanges among them. Selected participants will submit the chapter or other excerpt to be examined at the Workshop no later than April 15, 2007. The Consortium will cover transportation costs (maximum \$500) to Champaign, IL as well as housing for two nights and meals.

Submit application materials to: IL/IN NRC Consortium 2007 Summer Dissertation Workshop, Center for East Asian and Pacific Studies, 230 International Studies Building, 910 S. Fifth St., Champaign, IL 61820. Questions may be directed to Anne Prescott, Associate Director, Center for East Asian and Pacific Studies (EAPS), (telephone) 217-244-4601, (email) aprescot@uiuc.edu.

The Gerald E. and Corinne L. Parsons Fund Award

Application deadline March 30, 2007

The Parsons Fund Committee for the Gerald E. and Corinne L. Parsons Fund for Ethnography at the Library of Congress invites applications for awards granted during the Spring of 2007. The committee is composed of the professional staff of the American Folklife Center (AFC). The deadline for award submissions this year is March 30, 2007. Awards typically are between \$400 and \$1500.

The purpose of the Parsons Fund is to make the collections of primary ethnographic materials housed anywhere at the Library of Congress available to the needs and uses of those in the private sector. Awards may be made either to individuals or to organizations in support of specific projects. Projects may

lead to publication in media of all types, both commercial and non-commercial; underwrite new works of art, music, or fiction; involve academic research; contribute to the theoretical development of archival science; explore practical possibilities for processing ethnographic collections in the Archive of Folk Culture or elsewhere in the Library of Congress; develop new means of providing reference service; support student work; experiment with conservation techniques; and support ethnographic field research leading to new Library acquisitions.

An application consists of:

- A narrative, 750-1500 words long, describing the proposed project and its potential products and audiences.
- A budget and proposed time-frame in which to undertake research (typically for periods of one to three weeks).
- A resume or statement of previous experience.
- Names, addresses, and phone numbers of three referees who can attest to the applicant's professional work and qualifications to undertake the project.

Please do not submit photographs, videotapes, CDs, or any physical material. Because of security measures at the Library, US Mail and Federal Express may be delayed for over one month and sensitive media such as photographs may be damaged or destroyed. Therefore, we strongly recommend that applications be submitted as Word- or WordPerfect-formatted documents, attached to an email with the subject line "[your last name] Parsons 07 application." Address the email to the Parsons Fund Committee, (email) folklife@loc.gov. You may also fax all materials to (fax) 202-707-2076. For questions, address your query to the Chair of the Parsons Fund Committee at the email address or fax number listed above, or (telephone) 202-707-5510.

Please review all application materials prior to submitting them to the Center to ensure that all the necessary elements are included. Incomplete applications will not be considered. In the past, successful applicants have consulted with AFC staff members prior to submitting their applications.

Erratum

The story on Henrietta Yurchenco in the last issue of the *SEM Newsletter* (41[1]:7) mistakenly reported that her autobiography (*Around the World in 80 Years, A Memoir*) was published in 1984; the correct publication date is 2003.

Obituaries

Emeke "Tony" Nwabuoku

Emeka "Tony" Nwabuoku, who was a long-time member of the Society for Ethnomusicology, died October 1, 2006, one month shy of his 68th birthday, as a result of complications arising from prostate surgery.

Until his death, he was a professor emeritus at the University of Benin, Benin City, Nigeria, where he had taught since 1983. Between 1980 and 1983, he taught at the Ahmadu Bello University, Zaria, Nigeria; prior to that, he taught at Columbia University, Rutgers, The State University of New Jersey, and Queens College, among others.

A pioneer in ethnomusicology, choreography, dance education, and musicology in Nigeria, he was among the first twenty African scholars to obtain doctorates in ethnomusicology from western universities (EdD 1979, from Rutgers). His doctoral thesis, *A Field Study of Music as Cultural and Educational System: The Case of the Aniocha Ibos of Bendel State of Nigeria*, was considered an authoritative work on the subject. In later years, he conducted comparative research in the concepts of music and dance among 25 different Nigerian and West African ethnic groups, presented papers before the African Studies Association, the International Council for Traditional Music, and the Music Society of Nigeria (MUSON), and wrote many other scholarly works, in addition to teaching and producing dozens of major and minor dance dramas.

He is survived by his wife of more than 45 years, Unoma Victoria Nwabuoku, and eight of his nine children. His first child, daughter Anthonia, predeceased him in December 2004.

Pauline Tuttle

Pauline Tuttle passed away January 17, 2007, after living with cancer for over a year. Despite her illness, she continued to work on her many research and documentation projects, including a video annotating project that was part of the EVIA Digital Archive project at Indiana University and the University of Michigan.

Pauline received her PhD in ethnomusicology at the University of Washington in 2002 with the dissertation *The Hoop of Many Hoops: The Integration of Lakota Ancestral Knowledge and Bah' Teachings in the Performative Practices of Kevin Locke*.

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"Awake, My Soul is great tool for the classroom and a "must-see" for anyone interested in community music making and American cultural history." -Tim Eriksen and Mirjana Lausevic, Professors of Music/Ethnomusicology, Amherst College

"A moving, nuanced portrait of traditional Southern Sacred Harp singing, rich with historical detail as well as priceless footage of contemporary singing conventions." -Kiri Miller, Department of Music, University of Alberta



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Calls for Submissions

The Culture of AIDS: Hope and Healing Through the Arts in Africa

Edited by Gregory Barz (*African Soundscapes Series*, Temple University Press, Gregory Barz, general editor)

Many people on the African continent dance their disease and sing for life in their response to AIDS, a pandemic that has deep cultural effects on individuals, communities, and nations. The response (and responsibility) of the arts is significant and path-breaking as individuals and communities make meaning out of the effects the disease has on their lives. The arts contribute to localized medical interventions, therapeutic and palliative care, and provide essential information regarding testing, care, and treatment of both HIV and AIDS.

The Culture of AIDS in Africa is a proposed volume of essays drawing on contemporary scholarship related to the roles of the arts—music, dance, drama, the visual arts, and other forms of expressive culture. In addition to soliciting new scholarship on the proposed topic, previously published materials related to “the culture of AIDS” will be considered for inclusion in the volume. Other creative responses (previously published or new poetry, transcriptions of interviews, translations of recorded or unpublished song texts, artworks in all media, etc.) will also be considered. The volume will provide a forum for reflection on the role of the arts in the very necessary interdisciplinary, interactive, and interdependent worlds in which AIDS exists today in Africa, so this call for submissions is targeted at scholars, performing artists, activists, government officials, community leaders, NGOs, and those working at the grassroots.

The editor, Gregory Barz, is co-editor of two volumes of essays: *Mashindano! Competitive Music Performance in East Africa* (Mkuki na Nyota, 2000), and *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* (Oxford, 1997). In addition, he is the author of three books: *Singing for Life: HIV/AIDS and Music in Uganda* (Routledge, 2005), *Music in East Africa: Experiencing Music, Expressing Culture* (Oxford, 2004), and *Performing Religion: Negotiating Past and Present in Kwaya Music of Tanzania* (Rodopi, 2003). He has engaged field research in Uganda, Kenya, Tanzania, and South Africa. He is also the general editor of the African Soundscapes book series published by Temple University Press and served as African music editor for the *New Grove Dictionary of Music and Musicians* and as

recording review editor for the journal *The World of Music*. He is associate professor of ethnomusicology and anthropology at the Blair School of Music, Vanderbilt University, Nashville, TN (USA).

The volume’s projected publication date is late 2007 or early 2008. The completed manuscript will be submitted for publication review in spring, 2007, to Temple University Press’s African Soundscapes Series.

Please contact the editor via email (Gregory.Barz@Vanderbilt.edu) with proposals for work to be included in *The Culture of AIDS in Africa*. (The editor currently is on leave in South Africa, so email is the best way to reach him.)

British Postgraduate Musicology (BPM)

www.bpmonline.org.uk

Submission deadline May 7, 2007

British Postgraduate Musicology (BPM), an independent peer-reviewed journal run by postgraduates for postgraduates, seeks submissions for Volume 9, which will be published later this year. *BPM* is published annually online, is available free of charge, and is read by hundreds of scholars around the world. *BPM* is an excellent opportunity to gain experience in the publishing process and get that first publication under your belt!

Submissions may be on any subject within all fields of musicology. Articles should be up to 4,000 words in length; we also welcome reviews and responses to recent secondary literature, conferences and events (up to 2,000 words), as well as announcements, letters, and event listings.

Please email submissions (most common document types are accepted) to editor@bpmonline.org.uk, by May 7, 2007, or see (website) www.bpmonline.org.uk for further details.

Sound in the Era of Mechanical Reproduction

November 2-3, 2007, Hagley Library, Wilmington, DE

Submission deadline March 31, 2007

For the conference, “Sound in the Era of Mechanical Reproduction,” the Center for the History of Business, Technology and Society invites proposals for empirically based historical papers that analyze sound in commercial, technological, and legal environments since the late 19th century. Our principal interest is in papers that explore the integration of sound with the commercial

practices of music, radio, film, and television, and the commercial engineering of sound in social environments such as shopping and the workplace. Proposals can consider the legal and cultural implications of innovations in technology and business practices, such as the impact on the political economy of sound and notions of sound and sound-based products as property. We also encourage papers that explore sources of innovation in sound and music (especially from communities and/or business enterprises defined by ethnicity, race, or region), as well as those focusing on the transnational circulation of sound-related technologies and business practices.

Proposals should be no more than 500 words and be accompanied by a short CV. Deadline for submissions is March 31, 2007. The program committee includes David Susman, Susan Strasser, Philip Scranton, and Roger Horowitz. Travel support is available for those presenting papers at the conference. To submit a proposal or to obtain more information, contact Carol Lockman, Hagley Museum and Library, PO Box 3630, Wilmington DE 19807, (telephone) 302-658-2400, ext. 243, (fax) 302-655-3188, (email) clockman@Hagley.org

Symposium: “Music of America and the Sea”

June 9, 2007, Mystic Seaport, Mystic, CT

Submission deadline March 10, 2007

Mystic Seaport invites proposals for papers in history, folklore, literature, ethnomusicology, or other appropriate disciplines that address any aspect of music or verse of the sea or inland waters from the Age of Sail through the present day for the 28th Annual Symposium “Music of America and the Sea.” Topics of interest may include shipboard work songs, songs of maritime or other trades, seafaring cultures and cultural change, ethnicity and ethnic influences, cultural exchanges, ballad and broadside traditions, technology, regional interests, and popular culture. Audiovisually illustrated presentations are welcome. Papers selected must be submitted in final form by May 7, 2007. Graduate students are encouraged to submit proposals. Speakers will receive lodging and meals and free admission to the festival weekend. Submit proposals and a brief CV or resume to: Dr. Glenn Gordinier, attn: Symposium, Williams-Mystic Program, Mystic Seaport, 75 Greenmanville Ave., Mystic, CT 06355-0990, (email) glenn.gordinier@mysticseaport.org

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All three Institutes can be taken for a combined price of \$525 (non-credit, CRN 18126) or individually as listed below.

Balinese Gamelan Workshop

July 9-13/Monday-Friday, 6:30-9:30 p.m.
Clay Greenberg

In-class performance and instruction on Balinese gamelan *angklung*, *beleganjur*, and *joged bumbung* instruments, taught through the aural learning traditions of Bali. In addition to demonstrations and lessons on the specific playing techniques of all the instruments in the gamelan, students will receive introductions to the vocal chanting known as *kecak*, and to the cultural context for music in Bali.

Professional Development Hours: 15
Tuition: \$945/1 credit (CRN 14860);
\$325/noncredit (CRN 14858)

Creative Music Making/ Non-Jazz Improvisation

July 9-13/Monday-Friday, 1:30-4:30
Bill Cahn

A simple, practical pedagogy for freeform improvisation that expands musicianship at any level of performance experience, Creative Music Making is for anyone who plays a musical instrument, regardless of the particular instrument or the level of prior musical experience.

Professional Development Hours: 15
Tuition: \$945/1 credit (CRN 18050);
\$325/noncredit (CRN 18042)

African Drum Workshop

July 9-13/Monday-Friday, 9 am-noon
Bob Becker

Discussion of basic structural principles found in many West African drum ensemble traditions: cyclic repetition; rhythmic ambiguity; conversation. Drum families and varieties of construction methods. Basic hand and stick techniques. Social aspects of music in African cultures.

Professional Development Hours: 15
Tuition: \$945/1 credit (CRN 14720);
\$325/noncredit (CRN 14718)



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Conferences Calendar

- 2007**
- 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 9-10**
 Annual meeting of the Forum on Music and Christian Scholarship. Yale Sacred School of Music. For further information see (website) <http://www.fmcs.us/>
- 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 16-17**
 University of Toronto Music Graduate Students' Association Annual Conference: "Is this it all?: Questioning received truths in music." For more information, see (website) (<http://uoftmgsa.com/index.asp>)
- Mar 22-25**
 Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, Massachusetts. For more information, see (website) <http://www.aasianst.org/>
- Mar 23-25**
 University of Minnesota School of Music Graduate Student Symposium. For more information, contact (email) ujivesubmissions@gmail.com
- Mar 24**
 7th Annual Conference of GAMMA-UT, the Graduate Association of Music and Musicians at UT: "Sight and Sound: The Visual Imagination in Music." University of Texas at Austin. For further information, contact (email) amaut@mail.music.utexas.edu
- Mar 25-27**
 A Bob Dylan Symposium: "Highway 61 Revisited: Dylan's Road from Minnesota to the World." University of Minnesota-Minneapolis. For more information, contact Colleen Sheehy, (email) sheeh001@umn.edu
- Mar 30-31**
 Rocky Mountain and Southwest Chapters of the Society for Ethnomusicology Annual Meeting. School of Music, Arizona State University, Tempe, AZ. For more information, contact J. Richard Haefer, (email) J.Richard.Haefer@asu.edu
- Mar 30-31**
 Niagara Chapter of the Society for Ethnomusicology Annual Meeting (held jointly with the Allegheny Chapter of the American Musicological Society). Indiana University of Pennsylvania in Indiana, Pennsylvania. For more information, contact Carl Rahkonen, (email) Rahkonen@iup.edu
- Mar 30-Apr 1**
 Mid-Atlantic Chapter of the Society for Ethnomusicology 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, (email) reedd@indiana.edu
- Apr 18-21**
 British Forum for Ethnomusicology Annual Conference. International Centre for Music Studies, Newcastle University (UK). For more information, contact (email) Goffredo.Plastino@NEWCASTLE.AC.UK
- Apr 20-22**
 Pacific Northwest Chapter of the Society for Ethnomusicology Annual Meeting. The Evergreen State College, Olympia, Washington. For more information contact Sean Williams, (email) williams@evergreen.edu
- Apr 20-22**
 Midwest Chapter of the Society for Ethnomusicology (MIDSEM) Annual Meeting. Indiana State University in Terre Haute. For more information, contact (email) kprouty@isugw.indstate.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, Canada. For more information, see (website) <http://www.music.mcgill.ca/ftm9/>
- Jun 9**
 Symposium: "Music of America and the Sea." Mystic Seaport, Mystic, CT. More more information, contact Glenn Gordinier, (email) glenn.gordinier@mysticseaport.org
- Jun 28-30**
 Meeting of the Study Group on Anthropology of Music in Mediterranean Cultures: "Cosmopolitan Cities and Migrant Musics." Fondazione Ugo e Olga Levi, Venice. For more information, contact Marcello Sorce Keller. (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, UK. For more information, see (website) <http://music.york.ac.uk/icmsn2007>

Conferences Calendar

Continued from page 11

Jul 15-17

2007 College Music Society International Conference, Bangkok and Ayuthaya, Thailand. For more information see (website) <http://www.music.org/Thailand.html>.

Aug 3-9

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

Aug 15-19

Third Conference on Interdisciplinary Musicology. Tallinn, Estonia. For more information, see (website) <http://www.oicm.umontreal.ca/cim05>

Oct 17-21

American Folklore Society Annual Meeting. Hilton Québec, Québec City, Canada (jointly with the Folklore Studies Association of Canada).

For more information, see (website) <http://afsnet.org/>

Oct 24-28

Society for Ethnomusicology 52nd Annual Meeting, Columbus, Ohio. For more information see (website) <http://www.ethnomusicology.org/>

Nov 1-4

American Musicological Society Annual Meeting. Québec Convention Centre/Hilton Québec, Québec City, Canada. For more information, see (website) <http://www.ams-net.org/>

Nov 2-3

Conference: "Sound in the Era of Mechanical Reproduction." Hagley Library, Wilmington, Delaware. For more information, contact Carol Lockman, (email) clockman@Hagley.org

Nov 7-9

Centre for Nineteenth-Century Studies International Interdisci-

plinary Conference: "The Voice of the People: The European Folk Revival, 1760-1914." University of Sheffield, Sheffield, UK. For more information contact (email) folkrevival@sheffield.ac.uk

Nov 15-18

College Music Society 2007 Annual Conference (in conjunction with ATMI). Little America Hotel, Salt Lake City, Utah. For more information, see (website) <http://www.music.org/SaltLakeCity.html>

2008

Oct 22-25

American Folklore Society Annual Meeting. Hyatt Regency Louisville, Louisville, Kentucky. For more information, see (website) <http://afsnet.org/>

Nov 6-9

American Musicological Society Annual Meeting. Renaissance Nashville Hotel, Nashville, Tennessee. For more information, see (website) <http://www.ams-net.org/>

SEM Newsletter

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