SEM 2007—Columbus, Ohio

By Margarita Mazo, Chair, Local Arrangements Committee

The 52nd Annual Meeting of the Society for Ethnomusicology, hosted by The Ohio State University (OSU), is rapidly approaching, and the Local Arrangements Committee (LAC) is excited about greeting SEM members in Columbus, Ohio, from Wednesday, October 24, through Sunday, October 28, 2007. Based on the number of abstracts the Program Committee received, it promises to be a well-attended meeting. The natural environs of Columbus, as peaceful and beautiful as they appear in the bright autumn colors of the Midwest, are perhaps less alluring than the mountains and ocean that surrounded us during last year’s conference in Hawai‘i; thus, we look forward to devoting ourselves fully to intellectual discoveries and discussions, diverse music and dancing, and good food.

“Music, War and Reconciliation,” the motto of SEM 2007, will resonate with diverse music and dancing, and good food. To intellectual discoveries and discussions, diverse music and dancing, and good food.

“Music, War and Reconciliation,” the motto of SEM 2007, will resonate with diverse passions, empahies, and with symbolic celebrations through several activities. To register for the meeting, complete the registration form, available on the meeting website (http://www.indiana.edu/~semhome/2007/registration.shtml). If your registration is received on or before Monday, October 8, you will benefit from the early registration discounted rate of $150.

Program

The program assembled by the SEM Program Committee, chaired by Margaret Kartomi (Monash University, Australia), is rich and meaningful, and will appeal to a broad range of scholarly interests. The events will kick off Wednesday morning, October 24, with a special pre-conference Symposium—“New Directions in Cognitive Ethnomusicology”—organized by the LAC. The topic of this year’s pre-conference has emerged as an area of growing interest among ethnomusicologists and is a special focus of the OSU program in cognitive ethnomusicology. OSU was the first school in the nation to launch such a programmatic focus as an institutional undertaking in 1999.

Continued on page 24

2007 Charles Seeger Lecturer: Bill Ivey

The Society for Ethnomusicology is pleased to welcome Bill Ivey as the 2007 Charles Seeger Lecturer at its 52nd Annual Meeting in Columbus, Ohio. Bill Ivey is the Director of the Curb Center for Art, Enterprise, and Public Policy at Vanderbilt University, an arts policy research center with offices in Nashville, TN, and Washington, DC, and is president of the American Folklore Society for 2006 and 2007. He also serves as Senior Consultant to Leadership Music, a music industry professional development program, and chairs the board of the National Recording Preservation Foundation, a federally-chartered foundation affiliated with the Library of Congress. He is currently board chair of WPLN, Nashville Public Radio, and is completing a book about the public interest and America’s cultural system.

From May 1998, through September 2001, Ivey served as the seventh chairman of the National Endowment for the Arts (NEA), a federal cultural agency. Following years of controversy and significant budget cuts, Ivey’s leadership is credited with restoring Congressional confidence in the work of the NEA. Ivey’s Challenge America Initiative, launched in 1999, has to date garnered more than $19 million in new Congressional appropriations for the Arts Endowment.

Continued on page 27

Becoming Ethnomusicologists

By Philip V. Bohlman, SEM President

The present installment of “Becoming Ethnomusicologists” (see p. 4) contains a set of reflections on the first theme of the upcoming 52nd Annual Meeting of the Society for Ethnomusicology: “Music, war, and reconciliation.” My reflections interpolate a third concept into the theme—peace—which is the critical stage that allows us to transform war into reconciliation. Few ethnomusicologists would question that employing these concepts as the theme for a conference recognizes a common concern for peace and reconciliation. Examining all three concepts’ interrelations, however, might reveal unexpected ways in which they are more similar than different. The primary question, therefore, might be whether war and peace do not in some way depend on each other. The music of war and peace might well be present in more ways and in more musical practices than we realize. The moment we move beyond war and peace to reconciliation, we also recognize that ethnomusicology might engage with regional and global conflict in new ways, and might even further disengage reconciliation from the vicious cycle of war and peace that shows few signs of coming to an end.
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.


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 Newsletter Guidelines

Guidelines for Contributors

• Send articles to the editor by email 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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Internet Resources

The SEM Website
http://www.ethnomusicology.org

The SEM Discussion List: SEM-L
To subscribe, address an email 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.up.edu/rahkonen/NiagaraSEM/NiagaraSEM.htm

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

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

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

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

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

British Library National Sound Archive
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/Ethnomusicology/

International Council for Traditional Music
http://www.itcmusic.org

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

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive
Introducing \( nC_2 \)

This issue of the SEM Newsletter includes the debut of a new column: \( nC_2 \) (“in situ”), a column about fieldwork, written by graduate students directly from “the field” (widely construed).

The driving force behind \( nC_2 \) and its first moderator is Jesse Samba Wheeler, a newly minted PhD who was until recently himself a graduate student at UCLA and a graduate student representative to the SEM Council. For the inaugural column, Jesse has selected an evocative essay by Kirsty Gillespie, whose field is defined more by relationships than physical boundaries. The essay gives voice to the often unacknowledged emotional dimension of fieldwork.

We hope that \( nC_2 \) will become a regular feature of the Newsletter, and look forward to publishing more ruminations about the field from graduate students in situ. Fieldworkers of the world, write!

People and Places

Hugo Zemp (CNRS and Musée de l’Homme, Paris) received the “Prize for the most innovative Film” at the Sardinia Ethnographic Film Festival (Italy, 2006) for his 72-min. video \textit{An African Brass Band}, shot in southern Côte d’Ivoire (Ivory Coast) just before the civil war in 2002. He also finished the DVD NTSC of another film on African urban music, \textit{Siaka, an African Musician}, the portrait of a professional Senufo/Mande musician in the city of Bouaké (78 min.). The production of a short documentary (21 min.) shot in 1991 and edited in 2007: \textit{Funeral Chants from the Georgian Caucasus}, is just finished and also available on DVD NTSC. For information, contact the French distributor at (email) suporxao@free.fr, or contact Hugo Zemp at (email) hugozemp@wanadoo.fr.

Calls for Submissions

Conversations: Music Scholarship in Dialogue

Submission deadline: December 14, 2007

The Michigan Music Theory Society, Musicology and Ethnomusicology League of Students, and Music for the Americas Study Group are pleased to announce their second annual graduate student conference: “Conversations: Music Scholarship In Dialogue,” to be held during February, 2008, at the University of Michigan in Ann Arbor. Paper submissions in music theory, musicology, ethnomusicology, and related disciplines are

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What constitutes a field site? Are sites located, based somewhere? Or is the singular “someplace” too limiting to describe the contours of our field sites? We can get a richer sense of “the field” if we shift focus away from sites’ geographic locations and onto their peculiar multi-dimensionality. Ulf Hannerz’s “habitats of meaning” (Transnational Connections: Culture, People, Places. London: Routledge, 1996) – discursive and territorial spaces in which epistemological histories, experiential knowledge, and deep cultural orientation interface and compose matrices for comprehension of the world around us – may bring useful texture to the concept of “the field.” At times they may be shared with others, as understanding ebbs and flows in and out of mutuality; they may also be quite idiosyncratic, making identity of perspectives seem unattainable.

In the following piece, Kirsty Gillespie addresses the locations and relationships, the latter often marked by great inequality, that define the field site. “Moving” evokes the “unfirm” aspects of fieldwork’s outward and inward planes: spatial diffuseness, changing conditions, and emotional involvement. — Jesse Samba Wheeler

\textbf{Moving}

by Kirsty Gillespie

Canberra, Australia, March 2007

It moves, my field site, as people do. And it is just as much about people as it is about place. More so, perhaps.

It is an unconventional fieldwork, mine, in that the duration and the locations are variable and multiple. Circumstance has made it that way, and I comply with the irregularity of it. I make recordings, analyses, and friendships with the Duna of Papua New Guinea in their remote place of origin, and in various towns across the country where they have settled, and which are more easily accessed. Twice I have worked with Duna people in workshops in these towns, run by scholars of New Guinean traditions. And sometimes, when I am lucky, they come to Australia.

There used to be two of them; two patient, intelligent, articulate Duna men, with a history of working with scholars from my university. Now there is just one: Kenny. Richard died three months ago, aged 37, from cancer. “Get used to it,” says one professor, “most likely everyone you work with will die before you. That’s the nature of working in developing communities.” I wonder if I can get used to it.

So now Kenny and I face each other over our coffee in the university courtyard. I share with him the muffins I baked, and he comments on their sweetness. We go to the office. This is the first time Kenny visits Australia alone, and without Richard. We are sorry, we are sad. I get out my notes entitled ‘Field questions for 2007’. I never know where or when I will be able to ask the questions that I need to ask to fill in the gaps I perceive in my research. I don’t know when the Duna will stop fighting at home, when the planes will fly again, when the university authorities who hold sway over me will revise their ruling of ‘significant risk’. So I just keep adding to my list of questions, and when I have had the chance to ask them, as I do now with Kenny, I start a new list again, ever looking forward.

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Becoming Ethnomusicologists  

On War, Peace, and Reconciliation  

By Philip V. Bohlman, SEM President  

**Meine Mutter wird Soldat,**  
*da zieht sie Hosen an mit roten Quasten грн.*  
*Daan kriegt sie gleich ein Schießgewehr,*  
*da schießt sie bin und her,*  
*dann kommt sie in den Schützengraben,*  
*da fressen sie die schwarzen Rab'n,*  
*meine Mutter wird Soldat.*  

Hanns Eisler, “Kriegslied eines Kindes”/”A Child’s Song of War”  
From the Zeitungsausschnitte/Newspaper Clippings (1926)

*I hold my tears till im underwater*  
*So yall don’t never see me cryin*  
*Holdin my breath till I can resurface*  
*But I can feel myself dýin*  


This summer, while preparing to record a CD with the New Budapest Orpheum Society, the cabaret ensemble for which I serve as Artistic Director, I came to the disturbing realization that the topoi of war lie at the heart of every song my ensemble will record. Each song responds to war. Each song compels the listener to respond to war. Each song contributes its voice to the narrative counterpoint that unfolds as the stretto of modern history.

Music has never been a stranger to war, but it is in the twentieth century that music has come in so many ways to respond to the everyday presence of war. The epigraph with which I begin these reflections on one of the central themes of the 52nd Annual Meeting of the Society for Ethnomusicology serves as witness to that everydayness, but then searches for ways of critical intervention. “A Child’s Song of War” is one of a series of songs by the great composer and social critic, Hanns Eisler (1898-1962), called *Newspaper Clippings*, composed in 1926, whose texts were taken from the personal columns of newspapers, intentionally blurring the boundaries between art and life. Music lends the child’s voice a naïve profundity, so much so that by the end of the song, the singer’s mother lies critically wounded in the field hospital, serenaded by the child’s martial coda, “trara tschindra.”

Like “A Child’s Song of War,” the other songs in this CD project, entitled *Jewish Cabaret in Exile*, collectively transform the extraordinary into the ordinary. The twentieth-century wars that generate exile and genocide become a collective chronicle, capable of absorbing any and every style of music. Eisler sets the child’s voice in modernist tones, inflecting the singer’s innocence. Songs by Abe Ellstein and Moses Milner from the Yiddish film in the 1930s, also arranged for the CD, are hardly less cloying than Viktor Ullmann’s 1944 Yiddish art songs, *Brezulinka*, op. 53, composed in the concentration camp at Terezín. Genre and form elide in order not to obscure the everyday conditions of rendered by war’s insistent presence. A new directness accrues to the music of war, bearing witness to the tragedy of a modernity that spares virtually no one (cf. New Budapest Orpheum Society 2002).

The music of war is not marginal. It is not a special circumstance in which music provides solace to a beleaguered few, elsewhere in the world. Music responds to the silence that follows war by making it audible. The music of war insists that we not attribute it to the conditions inhabited by anonymous others. It is the quality of everydayness that is so striking in the second epigraph at the beginning of this column, a song rapped by 4th25, a hip-hop group constituted of American soldiers serving in Iraq. Circulating songs and videos produced “live in Iraq,” 4th25 musters disturbing audio and visual images of the acts of killing that make up the everyday. Again, musical styles collapse, for example, in the trailer for the video advertising the CD, *Live in Iraq*, which opens with the expansive lyricism of the slow movement of the Mozart *Piano Concerto*, K. 443, which introduces rather than masks the violence of the rapping that follows.

Music of the Iraq War raises questions of ownership and meaning, questions posed in previous wars, but insufficiently resolved by any war. In “Holdin My Breath,” the singer and his enemy occupy the same space, or nearly so, forcing the singer to hold his breath in order not to be detected. The song itself, nonetheless, realizes the uncanniness of occupying the same space, in which only one of the occupants will survive. Rapping the song forestalls death, but it sustains war (see Pieslak 2006).

The topoi of war have become crucial to the longer narratives of music history. They historicize war through their repetition and the ways they remind us of war in the past, thus giving it a place in the present. In the quotidian performances of “The Star Spangled Banner” at American sporting events or of the “Radevsky March” to mark the beginning of a new year by the Vienna Philharmonic, we experience specific wars, specific historical moments of struggle, in these cases, the War of 1812 or the victory of the Austro-Hungarian Empire in northern Italy, respectively. Music makes explicit the ways in which war redraws the edge of empire. In American music history it was war, again the specific recalibration of empire in World War I, that brought James Reese Europe and his “Hell Fighters” military jazz band to Europe, opening the space for jazz as a direct consequence of war.

The global spread of jazz should also serve as a reminder that the shifting musical terrains that form as empires and nations enter into conflict might also seem to open spaces for peace. The shift of register between war and peace in music might well be realized again as gradual, again more ordinary than extraordinary. I, too, shift registers as I turn briefly to music and peace, but do so by exploring the space between war and peace. I consider a single historical moment from countless instances in which the music of war and peace collapse in upon each other, the
American Civil War of the 1860s, in which the music of war and peace became one, engendering one of the most intensive productions of music in American history.

From the outset, the proliferation of song in the American Civil War proceeded so ferociously that it is hardly surprising that songs for the North and the South were sometimes the same, but more often covers of each other. Thematically, songwriters and publishers needed only to substitute texts or translate meaning. The most stable elements in all Civil War songs were the images of the North and South charged with sacred mission. Patriotic songs, cast as songs of war, were frequently sacred, and sacred songs acquired secular texts and functions. Both sides in the war sent their soldiers to war with hymnbooks, and usually these were the same hymn collections, with the necessary few variants. The musical encounter between self and other, therefore, was extraordinarily blunt, but so too was the distinction between war and peace (see Stout 2006).

We witness this in two of the most enduring anthems of the Civil War, “The Southerns’ Chaunt of Defiance” (1861) and the “Battle Hymn of the Republic” (1862) (see Figure 1). How powerfully such songs sanctify war and sacrifice. From its relatively humble beginnings as a poem in the Atlantic Monthly, Julia Ward Howe’s “Battle Hymn of the Republic” emerged from the Civil War as an anthem of enormous popularity, which would enter Christian worship in the United States and remain a stalwart reminder of the national mission engendered by the war. Hymnbooks and bandbooks alike retranslated the sacred and secular sounds of the Civil War for the war of salvation at home and abroad in the expanding American empire (see Sousa 1890).

If the music of war and peace so often cohabit the spaces of difference and conflict, does it become possible to speak of a music of reconciliation? Reconciliation might well be said to contain topoï of its own. Some of these identify conflict; others stake out alternatives to conflict. When the 2007 SEM Program Committee joined reconciliation to war as a theme for the Columbus meeting, it surely did so with the hope that reconciliation in the Iraq War might have begun by the time of the meeting. That it has not surprises no one reading this column only a month before the meeting itself. We are all left wondering what the music of reconciliation might sound like, and what might lead more rapidly to its sounding in the early twenty-first century.

As ethnomusicologists we might also ask whether the music of reconciliation does not differ from that of war and peace, indeed, in some crucial ways. Reconciliation marks a departure from the everyday that constitutes so many of the topoï of war and peace. There is a substantial reformulation of a subjectivity determined by the repetitive sameness of style and genre. Whereas the music of war and peace realized the extraordinary as ordinary, just the opposite occurs when music makes a radical break with what has been, thus launching the possibility of becoming truly extraordinary.

The subjectivity at the heart of a music of reconciliation requires a new agency, and it is with that in mind that ethnomusicologists have the potential to make the real difference that reconciliation demands. The fissures opened by war and the spaces formed at the edge of empire and nation respond to reconciliation when an agency is mobilized that strives to close them, or rather more to the point of reconciliation, to heal them. Such healing becomes possible when musicians themselves, assuming the active and activist role of individuals who engage directly with war and peace, seek to endow music with the power to transcend the everyday. As we seek musically to set reconciliation in motion, that transcendence makes it possible for individuals who engage with music to move beyond a history in which the music of war and peace collapse in upon each other. The very spaces in which ethnomusicologists actively engage with the most powerful presence of music that crosses boundaries and opens new processes of exchange between individuals and collectives alike are those that will enable the transcendence of a reconciliation that can remain inchoate no longer.

Works Cited


Figure 1. Julia Ward Howe, “The Battle Hymn of the Republic” (1862)
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at Churchill College
presents

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Composers’ Sessions,
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Funds available to the organizers are very limited. Therefore, all participants are expected to provide their own funds in respect of local and international travel as well as for board and lodging. Lodging will be available at Churchill College and details of the cost will be communicated to you at a later date.

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I am interested in attending and would like to present:

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___ A Live Concert
___ Attend as a listener only

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

Please remit your application for participation not later than 1 February 2008.
Registration fees will be £100.00, payable in cash upon arrival.

Please mail your application to:

Akin Euba
Andrew W. Mellon Professor
Department of Music
University of Pittsburgh
Pittsburgh, PA 15260
 USA
 Phone: (412) 624-4199
 Fax: (412) 624-4186

Alternatively please e-mail the information to:
eauba@cimacc.org

This event is supported by the project
*A Bridge Across: Intercultural Composition, Performance, Musicology* of the University of Pittsburgh
Appreciating Hawai`ian Movement: Hula Workshop for Ethnomusicologists at SEM 2006
by Amy R. Corin, Co-Chair, SEM Section on the Status of Women

On November 17, 2006, a beautiful Friday Honolulu afternoon, the excitement was palpable as a group of nearly 100 eager participants crowded into the Waikiki Beach Marriott Ballroom Salon I, to take part in the hula workshop collaboratively sponsored by the Society for Ethnomusicology’s Section on the Status of Women (SSW) and the SEM Dance Section. The workshop, entitled “Appreciating Hawai`ian Movement: Hula Workshop for Ethnomusicologists,” introduced by SEM SSW co-chair, Kilisala Harrison, and Dance Section Chair, Clara Henderson, provided an opportunity for attendees to become participants in and acquainted with some of the origins and traditions of one of Hawai`i’s most famous and simultaneously most misrepresented music and dance traditions.

Our kumu hula (master teacher) for the event was the gracious Vickie Holt Takamine, a graduate of the Kamehameha Schools, assisted by several of her students. Takamine was the ideal performer and teacher to transmit traditional Hawai`ian cultural knowledge to scholars from diverse backgrounds and cultures as she daily negotiates both traditional and academic terrains, having graduated as kumu hula through the `uniki rituals of hula from the revered kumu hula Maiki Aiu Lake as well as earning both bachelor’s and master’s degrees in dance ethnology from the University of Hawai`i. She is the founder and kumu hula of Pua Ali`i `Ilima, a school of traditional Hawai`ian dance, and in addition teaches hula at University of Hawai`i at Manoa and Leeward Community College. In 1997, as an activist and advocate for the protection of native Hawai`ian rights, the natural environment of Hawai`i, and Hawai`ian cultural resources, Takamine co-founded the `ilio `ulaokalani, a coalition of traditional practitioners committed to protecting Hawai`ian customs and traditions. Today, Takamine continues to serve the `ilio `ulaokalani, as, po o, (president) and inspirational leader.

Immediately following a short welcoming ceremony during which, in adherence with Hawai`ian protocol, University of Hawai`i professor Fred Lau presented our special guest with a lei, participants were treated to the kona hula of Vickie Holt Takamine, as, po o, (president) and inspirational leader.

The three keynote speakers were the Cuban musicologists María Teresa Linares and Danilo Orosco and the Puerto Rican sociologist Ángel Quintero Rivera. Featured musicians were the legendary Dominican Johnny Pacheco of the Estrellas de Fania (Fania All-Stars), the Cuban pianist Cucho Valdés, and the Dominican Cuco Valoy. The Dominican local ensembles, Sonia Cabral y los Científicos del Son (from Villa Mella) and Son Santiagouero (from Santiago) also performed.

Eight SEM Members Attend Conference in Dominican Republic
by Martha Ellen Davis

On April 13-15, 2007, eight SEM members attended an international conference on “El Son y la Salsera en la Identidad del Caribe” (Son and Salsera in Caribbean Identity) in the elegant Centro León of the E. León Jiménez company in Santiago de los Caballeros, the second city of the Dominican Republic. The SEM attendees were (in alphabetical order) Martha Ellen Davis, Sydney Hutchinson, Benjamin Lapidus, Noriko Manabe, Peter Manuel, T.M. Scruggs, Susanna Sloat, and Angelina Tellaj. Davis, Hutchinson, Lapidus, Manabe, Manuel, and Scruggs delivered papers.

The conference, organized by the non-governmental organization, the Instituto de Estudios Caribeños, was the second in a series of three biannual conferences entitled “Música, Identidad y Cultura en el Caribe” (Music, Identity, and Culture in the Caribbean), each with a genre of popular music of the Hispanic Caribbean as its topic. The first conference in 2005 focused on merengue; the third and final conference, in April 2009, will address the bolero.


Continued on page 28
The Social Science Research Council is actively recruiting senior faculty from doctoral degree-granting programs at US universities to identify research fields and serve as research directors for the 2008 Dissertation Proposal Development Fellowship (DPDF) program, funded by the Andrew W. Mellon Foundation. Research directors will lead groups of 12 graduate fellows in two workshops (scheduled for May 29 – June 1, 2008 in St Louis and September 11-14, 2008 in Milwaukee) that frame summer predissertation support for graduate students chosen in five different research fields. These research fields refer to subdisciplinary and interdisciplinary domains with common intellectual questions and styles of research. These may come out of emergent fields, be constituted around geographic regions not traditionally mapped by current funding structures, or emerge from novel ways of encouraging comparative and interdisciplinary work, including a focus on specific kinds of sources. Research fields can be topical in focus, transnational in scope, or comparative.

Research directors should be tenured and experienced supervisors of thesis research. Each research director will receive a stipend of $7,500; student fellows will receive up to $5,000.

The DPDF program invites teams of two tenured faculty to submit joint proposals for research fields for the 2008 fellowship program. The application is available through the SSRC’s application portal, http://applications.ssrc.org/. Proposals submitted by two faculty at different institutions and, as relevant, different fields should describe the relevance of the research field, the kind of graduate students who might be recruited, and the kinds of activities that would be entailed in each of the two workshops, along with a short bibliography and curricula vitae of the two research directors. Applications are must be submitted via the application portal by October 2, 2007.

More information about the program may be found at: http://programs.ssrc.org/dpdf. Please direct any questions to program staff at dpdf@ssrc.org.
52nd Annual Meeting
Pre-Conference Symposium
New Directions In Cognitive Ethnomusicology

Preliminary Program

Recent developments in cognitive sciences have seen the emergence of new paradigms that emphasize the integrated relationships between mind and body, acknowledge the importance of individual experience in understanding human cognition, and revise the understanding of the relationship between inherited and acquired traits in the formation of human capacities. With the increased interest of cognitive sciences in music studies, these trends clearly offer a chance for ethnomusicology to become a fully-fledged partner in new interdisciplinary inquiry and an opportunity to re-examine some enduring disciplinary beliefs and practices. The Symposium explores new opportunities and challenges posed for ethnomusicology by these developments. The symposium also aims to expand and deepen understanding between cognitive and more traditional subfields of our discipline. To facilitate the dialogue, distinguished ethnomusicologists whose work does not involve approaches and methods of the cognitive sciences will serve as respondents. Each of the four sessions is anchored by a position paper by the session’s chair to discuss current theoretical considerations on a given theme. All presenters and observers are encouraged to take an active part in discussions throughout the Symposium.

Coffee break (10 min.)

Wednesday, 12:10pm–1:00pm
Response and Discussion

12:10 Response to Morning Sessions
Anthony Seeger, UCLA

12:30 Open Discussion

Wednesday, 1:00 – 2:30
Lunch

Coffee break (10 min.)

Wednesday, 2:30pm–4:10pm
Music, the “Cultural Brain” and Body

2:30 Music, the ‘Cultural Brain’ and the Body: Towards a New Understanding of the Relationships between Culture and Human Biology
Judith Becker, University of Michigan

3:10 Acoustical, Perceptual, and Cognitive Aspects of Ganga Singing
Pantelis N. Vassilakis, DePaul University

3:40 Decoding Russian Lament in the Brain and Body
Margarita Mazo, The Ohio State University

Coffee break (10 min.)

Wednesday, 4:20pm–6:00pm
Music, Movement, and Entrainment

4:20 Music, Movement and Entrainment: A General System Dynamics’ View of Communications and Interactions in Musicking
Martin Clayton, Open University, Milton Keynes, UK

5:00 Intermodal Imagery and the Transmission of Instrumental Music
Gina Andrea Fatone, Bates College

5:30 An Attempt to Explain the Relation of Music and Dance: Ana’s Paradox
Adriana Fernandes, Universidade Federal de Goias, Brazil

Coffee break (10 min.)

Wednesday, 6:10pm–7:00pm
Response and Discussion

6:10 Response to Afternoon Sessions
Jeff Titon, Brown University

6:30 Open Discussion and Closing of the Symposium

Wednesday, 7:00pm–9:00pm
Dinner

Coffee break (10 min.)

Wednesday, 9:00pm – 10:30pm
Concert: Hindustani Classical Music

Hans Utter (OSU), sitar

Utpola Borah (American Institute of Indian Studies, Gurgaon, Haryana, India), voice
Thursday, Oct 25, 2007
Thursday, 7:00am–8:00am
[M] PC/LAC Meeting

Thursday, 8:30am–10:30am
Judicial Room
1A [P] Music and the War in Iraq
Chair: Jonathan Pieslak, The City College, CUNY
8:30 Live From Iraq: 4th25 and Soldier Rap
Jonathan Pieslak, The City College, CUNY
9:00 An American Soldier's iPod: Layers of Identity and Situated Listening in Iraq
Lisa Gilman, University of Oregon
9:30 Soundscapes of Captivity in the “Global War on Terror”
Suzanne Casale, New York University
10:00 Music’s Instrumentality in War and Recovery
Martin Daughtry, New York University

Legislative A
1B [P] Music and Cultural Rights: Access, Use, Representation, and Ownership
Chair and Discussant: Andrew Weintraub, University of Pittsburgh
8:30 Accessing Archival Resources: A Key to Reclaiming the Right to Know History
Amy Kulaeiahaha Stillman, University of Michigan
9:00 UNESCO and Cultural Rights: China’s Qin Music in the 21st Century
Bell Yang, University of Pittsburgh

9:30 National Patrimony Community Heritage Family Tradition: Filipino Stakeholders Navigating Cultural Rights at the 1998 Smithsonian Folklore Festival
Ricardo Trimillos, University of Hawai’i

Legislative B
1C [P] Music and Revolution in Latin America and the Caribbean
Chair: Fernando Rios, Independent Scholar
8:30 Urban Music in the Mexican Revolution
Leonora Saavedra, UC Riverside
9:00 The Bolivian Revolutionary Nationalist Project and the Folklorization of Indigenous (Amerindian) Andean Music
Fernando Rios, Independent Scholar
9:30 300 New Radio Stations in 4 Years: A Critical Appraisal of Recent Musical Initiatives of the Bolivarian Revolution in Venezuela
T.M. Scruggs, University of Iowa
10:00 The Prayer: Haitian Vodou’s Sweet Drama of Resistance
Lais Wilken, La Troupe Makandal/City Lore

Governors D
1D [P] Festivals, Governments, and Civil Society
Discussant: D. Sonneborn, Smithsonian Folkways Recordings
8:30 Building a World Music Constituency from the Grassroots: The San Francisco World Music Festival
Mark DeWitt, Independent Scholar
9:00 Arts + Inner City = Gentrification?
Khiyla Harrison, York University
9:30 The Korean Kugak Festival: Creating a New Old Music
Keith Howard, SOAS

Legislative C
Chair: Jeffers Engelhardt, Amherst College
Discussant: Philip Bohlman, University of Chicago
8:30 “We Have Come Here to Meet God”: Creating Space for Theological and Ideological Transformation through “Genuine” Worship
Monique Ingalls, University of Pennsylvania
9:00 Embodied Ontologies: Interiority, Exteriority, and “Authenticity” in Oricha Possession Performance
Katherine Hagedorn, Pomona College
9:30 Religious Ideology as Musical Ontology: The Ideal of Right Singing in Estonian Orthodox Christianity
Jeffers Engelhardt, Amherst College

52nd Annual Meeting
Preliminary Program
<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tbody>
<tr>
<td>9:00</td>
<td>The Absence of Spirit: Afghanistan, Music, and War</td>
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<td>Louise Pascale, Lesley University</td>
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<td>9:30</td>
<td>Pax Mevleva: Mevlevi Music and the Reconciliation of Islam and the West</td>
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<td>Victor Vicente, University of Maryland</td>
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<td>9:00</td>
<td>“Beautiful Voice” Narratives of Istanbul: Localizing Discourse on the</td>
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<td>Islamic Call to Prayer</td>
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<td>Eve McPherson, UC Santa Barbara</td>
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<td>10:00</td>
<td>Bosnian Sevdalinka as a Symbol of Cultural Unity and Survival</td>
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<td>Heather Laurel Peters, York University</td>
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**Thursday, 10:45am–12:15pm**

**Judicial**

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<thead>
<tr>
<th>Time</th>
<th>Session</th>
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<tr>
<td>10:45</td>
<td>Music, Place, and Liminal Space in Post-Katrina New Orleans</td>
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<td>Elizabeth Macy, UCLA</td>
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<tr>
<td>11:15</td>
<td>Hip Hop In Between: Place and Identity in Senegalese Immigrant Hip Hop</td>
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<td>Catherine Appert, UCLA</td>
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<td>11:45</td>
<td>Ni aqui ni alla: Liminality in Performances of Cuban Timba</td>
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<td>Lara Green, Florida State University</td>
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**Legislative A**

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<th>Time</th>
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<tr>
<td>10:45</td>
<td>Baraka in Motion: Co-enunciation and its Display in the Moroccan Gnawa</td>
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<td>Lila</td>
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<td>Tim Abdelhak Fusho, UC Berkeley</td>
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<tr>
<td>11:15</td>
<td>Gender Roles and Female Agency in Folkloric Courtship Dance Networks</td>
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<td>(or What I Learned about Being a Woman from Dancing the Panamanian</td>
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<td>Tamborito)</td>
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<td>Francesca Rivera, University of San Francisco</td>
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<td>11:45</td>
<td>The Selection of Tradition Through Interaction Between Performers: An</td>
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<td>Analysis of the East Javanese Dance</td>
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<td>Beskaalan Putri Malangan</td>
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<td>Christina Sunardi, UC Berkeley</td>
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**Legislative B**

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<th>Time</th>
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<tr>
<td>10:45</td>
<td>Mashaqa’s 1840 Treatise on the Eastern Arab Modal System: A History of</td>
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<td>the Manuscript Propelling Motivations and Aspects of Continuity and</td>
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<td>Change in a Modal Tradition</td>
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<td>Scott Marcus, UC Santa Barbara</td>
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<td>11:15</td>
<td>Cross-cultural Translation: Textual Considerations in Interpreting a</td>
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<td>Nineteenth-Century Arabic Treatise on Music</td>
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<td>Tess Pooper, UC Santa Barbara</td>
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<td>11:45</td>
<td>The Concept of Mugham as a Metaphor of [Azerbaijani] Creative Thinking</td>
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<td>Inna Naroditskaya, Northwestern University</td>
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**Governors C**

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<th>Time</th>
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<tr>
<td>10:45</td>
<td>Presentation to the Drums: Presenting New Ideas</td>
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<td>Michael Marcuzzi, York University</td>
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<td>11:15</td>
<td>Rethinking Aná: Challenging the Exclusive Status of an Afro-Cuban</td>
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<td>Drum Deity</td>
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<td>Kevin Delgado, San Diego State University</td>
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<td>11:45</td>
<td>Transculturation in Cuban Cajon Ceremonies: Grounds for a Reconsidera-</td>
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<td>tion of “Syncretism” in Afro-Cuban Culture</td>
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<td>Nolan Warden, Malcolm X College</td>
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Thursday, 12:30pm–1:30pm

Audio Visual Committee

Thursday 1:30pm–3:30pm

Judicial

Trends and Trajectories in the Ethnomusicology of South Asia
Chair: Carol Babiracki
Participants: Richard Wolf, Harvard University; Margaret Walker, Queen’s University; Laura Leante, Open University; Zoe Sherinian, University of Oklahoma; Peter Ketko, Northeastern University; Katherine Brown, University of Leeds

Legislative A

Poles of Definition: Negotiating Gender and Sexuality as East and West
Discussant: Elizabeth Tolbert, Peabody Institute of Johns Hopkins University
To Make Ourselves Complete: Stowitts, the Javanese Theatre, and American Masculinities
Henry Spiller, UC Davis

Camp Reclamation and the Problem of American Orientalism
Mitchell Morris, UCLA

Traditional Essences in Modern Contexts: Musical Portrayals of Uzbek Femininity
Tanya Merchant, UC Santa Cruz

Executive

Music, War, and Reconciliation (2)
Chair: TBA

Music and Narratives from Sierra Leone’s War: The Refugee AllStars and “Bobo Belé” (Big Belly)
Cynthia Schmidt, University of Iowa

Friday, 10:45am–12:15pm

Overview

Conflict and Contentious Arts

Friday, 2:00pm–3:30pm

Legislative B

Shifting Perspectives on Fieldwork in Thailand
Chair: Terry Miller, Kent State University
Doing Fieldwork in Thailand 35 Years Later
Terry Miller, Kent State University

Fieldwork in Northern Thailand: Two Generations, Two Perspectives
Andrew Shahriari, Kent State University

Governors B

3C [P] Mediating Group Interactions: Four Ethnographic Case Studies
Chair: Benjamin Brinner, UC Berkeley

The Challenges of Mediating Interaction in Cross-cultural Wayang Performances
Benjamin Brinner, UC Berkeley

The Arrangement and Engineering of Individual Musicianship and Group Interaction in Contemporary Turkish Recordings
Eliot Bates, UC Berkeley

The Iranian Music Revolution Has Been Uploaded: Technologically Mediated Interactions at the Intergalactic Iranian Music Festival
Farzaneh Hemmati, Columbia University

Horizons of Performative Possibility: Technology Style and Identity in Encounters Between Musical Groups
Joshua Duchan, University of Michigan, Ann Arbor

Governors D

Gender, Education, and Music Traditions
Discussant: Roberta Lamb, Queen’s University, Canada

“He leads she follows?”: Gender Teaching and Tradition in Górale Performance Ensembles Outside Poland
Louise Wrazen, York University

Las Chicas Topolino and Music: Gender Education Culture?
Emma Rodriguez Suarez, Syracuse University

HI-FI Voices: Challenging Traditions through Community Radio
Jenni Veitch Olson, University of Wisconsin, Madison

Governors E

Music Commercialisation, Markets, and Tourism
Chair: TBA

Investment Tourism and the Rise of New Cultural Festivals in Chaozhou, South China
Mercedes Dujunco, Bard College

In the Face of Industri: Alternative Populisms in Indonesian Musik Kontemporer
Christopher J. Miller, Wesleyan University

 unborn:

Music, Space, Place, and Environment (2)
Chair: TBA

Okeikoba: Lesson Places as Sites for Negotiating Tradition in Japanese Music
Jay Keiter, University of Colorado, Boulder

Nostalgia in Cape Verdean Songs
Susan Harley-Clowa, Franklin & Marshall College

House A

2G [IP] Music, Space, Place, and Environment (2)
Chair: TBA

Okeikoba: Lesson Places as Sites for Negotiating Tradition in Japanese Music
Jay Keiter, University of Colorado, Boulder

Nostalgia in Cape Verdean Songs
Susan Harley-Clowa, Franklin & Marshall College

House B

2H [IP] Musical Ontologies (1)
Chair: TBA

Prophets in the Plateau: Songs from Spirit and the Ontology of Power
Chad Hamill, University of Colorado, Boulder

Executive

Music, War, and Reconciliation (2)
Chair: TBA

Anti-war Music: A Case Study from Texas
Justin Patch, University of Texas

Music and Narratives from Sierra Leone’s War: The Refugee AllStars and “Bobo Belé” (Big Belly)
Cynthia Schmidt, University of Iowa
## Governors E

### 3F [P] Listening to Brazil
Chair: Suzel Reily, Queen’s University, Belfast

1:30 Consuming Carmen: US Audience Reception of Brazilian Music in the 1940s
*Kariann Goldschmitt, UCLA*

2:00 Listening to Gilberto Gil
*Frederick Moehn, Stony Brook University*

2:30 The Carnival Stage: Audience Participation and Singing as Transformative Musical Encounter
*Carla Brunet, UC Berkeley*

3:00 Diasporic Listening and the Sonic Politics of Brasilidade in the United States
*Jason Stanyek, New York University*

### House A

#### 3G [IP] Music, Space, Place, and Environment (3)
Chair: TBA

1:30 Thin Walls: An Ethnography of My Apartment Building
*Ben Tausig, New York University*

2:00 Changing Place, Saving “Face”: Afro-Guyanese and the Manipulation of Performance Space in Kweh Kweh Ritual Performances
*Gillian Richards-Greaves, Indiana University, Bloomington*

2:30 “Rio is fundamental”: Musical Geography in Brazilian Instrumental Music
*Andrew Connell, James Madison University*

3:00 The Mexican Son, Why There Then? Where Now?
*Rafael Peraza, University of Wisconsin, Madison*

### Executive

#### 3I [IP] Music, War, and Reconciliation (3)
Chair: TBA

1:30 Banal Militarism and Online Musical Culture
*Matthew Sumera, University of Wisconsin, Madison*

2:00 Poetics and the Performance of Violence in Israel/Palestine
*David A. McDonald, University of Illinois Urbana-Champaign*

3:00 “Raise what’s left of the flag for me”: Sectarianism, Reconciliation, and Irish Rebellion Themes in Popular Music Culture
*Ann Morrison Spinney, Boston College*

### Thursday, 3:45pm–5:15pm

#### Judicial

4A [F/W] EVIA Digital Archive Information Session
*Alan Burdette, Indiana University*

#### Legislative A

4B [IP] Institutionalization on the Ground: Musical Change in Process
Chair: Lillie Gordon, UC Santa Barbara

3:45 “We will be serving tea and ta’miyya”: The Discursive Formation of a Music Venue in Cairo
*Lillie Gordon, UC Santa Barbara*

4:15 Shifting Sands of Patronage: The Reorganization of Institutional Practices among the Mangniyar Musical Community of Western Rajasthan
*Shalini Ayyagari, UC Berkeley*

4:45 Legitimizing the Lessons: The Effect of Institutionalization on the Practice of Diasporic Art Forms in the New Homeland
*Niyati Dhokai, University of Alberta*

### Legislative B

4C [F/V] Joyfully We Cry: The Music of Q’eros, Peru
*Holly Wissler, Florida State University*

### Governors C

4D [IP] Musical Identity, Change, Class, and Nationalism (1)
Chair: TBA

3:45 Patriotism, Emotion, Empire: Gunka and Constructions of the Nation In Early 20th Century Japan
*Sarah McClimon, University of Hawai‘i*

4:15 Reconciling the Chinese Cultural Revolution on the Western Classical Stage
*Eric Hung, Westminster Choir College of Rider University*

4:45 “A Pillar of Democracy”: How Colinde Sounded Change in Postsocialist Romania
*Sabina Pieslak, University of Michigan*

### Governors D

4E [IP] Shifting Perspectives in Music Ethnography
Chair: TBA

3:45 The Bean Dance: Ethnographic Reflections on a Woodland Indian Song Genre
*Jason B. Jackson, Indiana University*

4:15 Seeing the Sounds of the Gamelan: Visual Imagery in Descriptions of Gamelan Music
*Nancy Lutz, Southern Illinois University Edwardsville*

4:45 Expanding Victor Turner's “Liminality” in the Ethnographic Analysis of Mayan Marimbistas
*Jack Forbes, University of Florida*

### Governors E

4F [IP] Music Recording Practice
Chair: TBA

3:45 Reviving Oral Tradition of Musical Performing in Age of Mechanical Reproduction: An Experiment of Korean Activist Musical Play
*Yu Jun Choi, UC Riverside*

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4:15 Implied Listening Subjects and Disobedient Uses of New Sonic Media in the New York City Subway System
Bill Balog Boyer, New York University

House A
4G [IP] Music, Space, Place, and Environment (4)
Chair: TBA
3:45 The Symbiosis between the Ghanaian Ewe’s Biological Environment and Ewe Music Culture
George Dor, University of Mississippi
4:15 Constructing Identities of Space and Place in the Fiddle Tradition of the Shetland Isles
Meghan Forsyth, University of Toronto

4:15 “Filling in the pocket” – Queen City Funk of Cincinnati, Ohio
Regina Swell, UCLA

House B
4H [IP] Musical Ontologies (3)
Chair: TBA
3:45 “Things aren’t good!”: The Ethics of Ndau Performance and a Critique of Aesthetics
Tony Pernau, University of Illinois, Urbana-Champaign
4:15 Faith, Reason and Emotion: At the Nexus of Music and Religious “Experience” in Contemporary American Christianity
Herbert Geisler, Concordia University, Irvine

Executive
41 [IP] Music, War, and Reconciliation (4)
Chair: TBA
3:45 Music and War in Former Yugoslavia: Reflections from a Distance
Svenibor Pettan, University of Ljubljana

Friday, Oct 26, 2007
Friday, 7:00am–8:00am
[M] Ethics Committee
[M] Careers and Professional Development Committee
[M] Chapters
[M] Publications Advisory Committee
[M] LAC/PC

Friday, 8:30am-10.30am
Judicial
5A [P] Interpreting Ewe Music and Dance: Contemporary Challenges
Chair: Daniel Avorgbedor, The Ohio State University
8:30 Situating the “Uprooted”: New Contexts of Ewe Music and Dance—The Urban Evidence
Daniel Avorgbedor, The Ohio State University
9:00 The Oral Literature of a Female Dance-drumming Club in Southern Eweland
James Burns, Binghamton University
9:30 Akan names Ga language and Ewe Music: Urban Performance Realities in Contemporary Accra Ghana
Gavin Webb, University of Ghana, Legon
10:00 Are you Deaf? Where is the Center? Understanding Music Conceptualizations and the Processes of Reinvention and Revitalization in Ewe Dance Research
Jill Crasby, University of Alaska

Legislative A
5B [P] Technologies and Traditions: Mass Mediated Musical Peregrinations in the Modern Arab World
Chair: Laith Ulaby, UCLA
8:30 From Henna Night to Recording Studio and Back Again: Blurred Boundaries and Shifting Identities in Tunisian Popular Song
Ruth Davis, Corpus Christi College, Cambridge
9:00 Islamic “Pop” Music Videos on Pan-Arab Satellite Channels
Patricia Kabala, UC Santa Barbara
9:30 Mass Media and Music in the Arab Persian Gulf: State Owned Radio Broadcast Strategies
Ruth Ulaby, UCLA
10:00 Patterns in Musical and Literary Consumption and Production in the Arab Diaspora of North America
Michael Frishkopf, University of Alberta

Legislative B
5C [P] National and Transnational in Film Music Studies
Chair: Mark Slobin, Wesleyan University
8:30 Music in Indonesian Historical Films: Reading Nopember 1828
Sumarsam, Wesleyan University
9:00 Tamil Film Music: Sound Process and Meaning in a Popular Music Genre of South India
Joseph Getter, Wesleyan University
9:30 “Good neighbors” in Motion: Musical Transformation in Disney’s The Three Caballeros
Eric Galin, Trinity College

Governors C
5D [P] Harnessing Place: Linking Performance Identity in American Country Musics
Chair: Jennie Noakes, University of Pennsylvania
8:30 “Hillbilly Revolution”: Reclaiming Regional Stereotype and Rearticulating Home in the Kentucky Coalfields
Jennie Noakes, University of Pennsylvania

Thursday, 7:00pm–8:00pm
[M] South Asian Performing Arts Interest Group
[M] Crossroads on Diversity, Difference and Under-Representation Project
[M] Society for Arab Music Research
[M] Latin American Music Special Interest Group
9:00 Music in/from Round Peak: Old-time music at the Authenticating Locus
James Rachala, Brown University

9:30 The Fruits of Solitude: Country & Western Yodeling on the New England Frontier
Clifford Murphy, Brown University

10:00 You Can't Say if You Haven't Been!: Implications of Different Spaces of Bluegrass Performance
Jonathan King, Columbia University

Governors D

5E [P] Contexts of Performance: Negotiated Spaces and Transformative Expectations in the Study of Music and Dance
Chair: Ian Alex Perullo, Bryant University

8:30 When Men Dance Like Women: The Negotiation of Gender and Performance Space in Igwia Amilà
Marie Agatha Ozb, University of Pittsburgh

9:00 Léwoz a fanm/Notions of Gender and Sexuality in a Guadeloupean Traditional Dance Form
Dominique Cyrille, Lehman College, CUNY

9:30 Redefining the Dance through the Music of Presbyterian Women in Southern Malawi
Clara Henderson, Indiana University

10:00 Dance without Sweating: Social Space and Performance Practice in Tanzanian Popular Music
Ian Alex Perullo, Bryant University

Governors E

Discussant: Anthony Seeger, UCLA

8:30 Making Musical “Cents” of Post-Socialist Market Reforms: A Broader Look at the Mediaization of Agricultural Song Repertoires in Ukraine
Adriana Helbig, Columbia University

9:00 Remembering the Songs Forgetting the Singers: Violence and “Multiculturalism” in Turkey
Melissa Bilal, University of Chicago

9:30 The Managers, the Managed, and the Unmanageable: Negotiating Values at the Buenos Aires International Music Fair
Morgan Laker, Columbia University

House A

5G [IP] Music, Space, Place, and Environment (5)
Chair: TBA

8:30 Sound Landscapes: Carving Musical Environments in Rajasthani Worship
Natalie Sarrazín, SUNY College at Brockport

9:00 Is Northumbrian Piping a Music of Place?
Neil Killick, University of Sheffield

House B

5H [IP] Ethnomusicologies: Examples of Shifting Perspectives in the Field (1)
Chair: TBA

8:30 Fieldwork or Field Play? Musicality and Performance Study in Contemporary Musical Ethnography
J. Lawrence Witzleben, University of Maryland, College Park

9:00 Sailors’ Journals and Ethnohistorical Methodology: The Past as an Ethnomusicological “Field”
James Revell Carr, UC Santa Barbara

9:30 Demystifying the Popular: Towards an Ethnomusicology of Mainstream Commercial Music
David Prueitt, Middle Tennessee State University

10:00 Genre Theory at the Intersection of Ethnomusicology and American Popular Music Studies
Fabian Holt, University of Roskilde

Executive

5I [IP] Digital Communities and Musical Experiences (1)
Chair: TBA

8:30 Imagining Politics, Popular Music and Remixing: YouTube, Remediation and Protest Songs
J. Meryl Krieger, Indiana University

9:00 The Rebbe in the Digital Age: Transmitting a Lubavitch Nigun in a new form
Mark Klidan, Hebrew Union College

9:30 VCD Culture: Music for a Goddess in a Video-tech World
Amy Catlin-Jairazbhoy, UCLA

10:00 Engineer, Performer, Producer: Negotiations of Constructed Elements of Sound and Performance in a Jazz Recording.
Steve Truage, University of Maryland

Friday, 10:45am-12:15pm

Judicial

Chair: Miriam Gerberg, Minnesota Global Arts Institute

Participants: Doris Dye, Rivers of Steel National Heritage Area; Julie Throckmorton-Menuier, Rivers of Steel National Heritage Area

Legislative A

6B [P] Making Space for Place within Global Discourses
Discussant: Mark Miyake, Indiana University

10:45 Samba-Reggae: A Neighborhood Institution or a Cross-Cultural Musical Genre?
Colleen Haas, Indiana University

11:15 Locating a Zhuang Scenic Spot: Redefining Space and Power through Performance at a Chinese Tourist Site
Jessica Anderson-Turner, Indiana University

11:45 The World at Your Doorstep: Producing Global Festivals in Local Spaces
Sunni Fass, Indiana University

Legislative B

6C [F/W] Routes to Tenure
Chair: Thomas Porcello, Vassar College
Governors D

6D [IP] Ritual, Politics, and Healing

Chair: TBA

10:45 So That They May Rest in Peace: Burial and Mourning in Naryn City, Kyrgyzstan
Maureen Pritchard, The Ohio State University

11:15 Music and the State: Government Efforts to ‘Develop’ Saksak music in Lombok, Indonesia
David Harnish, Bowling Green State University

11:45 Let My People Sing: Music and Pesach as Metaphor and Healing Modality for Drug and Alcohol Recovery at Beit T’Shuvah
Amy Corin, Moorpark College

Executive

6H [IP] Digital Communities and Musical Experiences (2)

Chair: TBA

10:45 Musicians vs. A Dangerous Machine: Live Theater and The Prospect Of Virtual Orchestra Technology
Thomas Brett, Emmanuel College

Rebekah Moore, Indiana University

Governors E

6E [IP] Music Commodification, Marketing, Patronage, and Tourism (1)

Chair: TBA

10:45 The Value of Music: Two Case Studies of Music-As-Property
Marc Perlman, Brown University

11:15 A Bailar Pindín! The Musical and Commercial Transfiguration of a Panamanian Rural Music Genre
Melissa Gonzales, Columbia University

House A

6F [IP] Gender and Music (1)

Chair: TBA

10:45 Poila Jaana Paam: Lok Dohori and Women’s Honor in a Changing Nepal
Anna Marie Stirr, Columbia University

11:15 Dear Mr. Jesus, just Don’t Ask Me What It Was: 80’s Pop Songs, Child Abuse, and Acoustic Memories of Sexual Violation
Jenny Olivia Johnson, New York University

House B

6G [IP] Ethnomusicologies: Examples of Shifting Perspectives in the Field (2)

Chair: TBA

10:45 Toward a “New Organology”: Musical Instruments and Material Culture Theory
Allen Ruda, New York University

11:15 “The Language of Nature”: Music as Historical Crucible for the Methodology of Folkloristics
Matthew Gelbart, Boston College

11:45 What Goes Around Comes Around: The Return of Comparative Musicology and the Study of Recordings
Stephen Cattrell, Goldsmiths College, University of London

Friday, 12:30–1:30

[M] Special Interest Group for European Music

[M] Special Interest Group for the Music of Iran and Central Asia

[M] Section of the Status of Women

[M] Applied Ethnomusicology Section

[M] Editorial Board

[M] Special Interest Group for Medical Ethnomusicology

[M] Society for Asian Music

Friday, 12:45pm–2:45pm

[M] SEM Council

Friday, 1:30pm–3:30pm

Judicial Room

7A [F/R] Ethnomusicologists at Work

Chair: Kathleen Van Buren, University of Sheffield

Participants: Michael Bakan, Florida State University College of Music; Theresa Allison, UC San Francisco; Michael Rohrbacher, Shenandoah University; Benjamin Koen, Florida State University College of Music

Legislative A


Chair: Jane Sugarman, SUNY Stony Brook

Brana Mijatovic, Christopher Newport University

2:00 (Trans)nationalism in Bosnian Ilahiyas (1990-2005)
Mirjana Lausevic, University of Minnesota

2:30 The Rhythm of the Street: Music Activism and Social Change in Post-War Kosova
Jane Sugarman, SUNY Stony Brook

3:00 Bulgarian Romani Music and European Politics: Dilemmas of Capitalism
Carol Silverman, University of Oregon

Legislative B

7C [P] Suficize That! The Creation of Sufi Musics in the Global Marketplace

Chair: Jonathan Shannon, Hunter College CUNY

1:30 Suficized Musics of Syria at the Intersection of Heritage and The War on Terror
Jonathan Shannon, Hunter College CUNY

2:00 Sufi Nights/Sufi Daze: Sacred Tourism and Musical Happenings
Deborah Kapchan, New York University

2:30 From Sacred to Staged and Back Again: The Accommodation of Newcomers in Moroccan Religious Music
John Schaefer, University of Texas at Austin

3:00 A Tale of Four Sheikhs: Local Sufi Responses to the Fes Festival of World Sacred Music
Maria Curtis, University of Texas at Austin
Governors C

7D [P] Intertwined Histories, Multiple Communities: Musical Articulations of “Russianness” Abroad
Chair: Jonathan Dueck, University of Maryland
Discussant: Mark Slobin, Wesleyan University
1:30 Remembering “Katiusha”: Struggle for Identity Among Russians in New York During the Cold War
Natalie Zelensky, Northwestern University
2:00 Playing in Church: A Mennonite Flutist on the Limits of Inherited Binaries and Performed Humility
Stephanie Krebbiel, Independent Scholar
2:30 Diasporic Articulations or How to Sing Russian/Mennonite
Jonathan Dueck, University of Maryland

House A

7G [IP] Gender and Music (2)
Chair: TBA
1:30 Emanisipasi or Siwanataraja: Competing Discourses Used to Empower Female Musicians in Bali
Sonja Downing, UC Santa Barbara
2:00 Songs of the King’s Wives: Power, Gender and Performance in a Yoruba Festival
Bode Omowola, Mount Holyoke College
2:30 Working In The Red Light Zone: Hollywood Depictions of Recording Studio Practice and Mythology
Alan Williams, University of Massachusetts, Lowell
3:00 Marginal Feminine Musicianship in Kerala, South India: Singing for Status from Subaltern Locations
Kaley Mason, University of Alberta

Governors D

7E [P] The Art of Listening
Chair: Jennifer Woodruff, Duke University
Discussant: Thomas Porcello, Vassar College
1:30 You Can’t Listen Alone: Dance Listening and Sociality in a Vernacular South African Jazz World
Brett Pyper, New York University
2:00 “Wait ’till the beat drops”: Listening Lessons Among African-American Girls in Durham, NC
Jennifer Woodruff, Duke University
2:30 The Art of Listening: Television Ads and Perceptions of Listening Practices
Joyce Kurpiers, Duke University

House B

7H [IP] Ethnomusicologies: Examples of Shifting Perspectives on the Field (3)
Chair: TBA
1:30 Synchronizing Science and Ethnography in Ethnomusicology: It is about Time
Rebecca Sager, Independent Scholar
2:00 The Home/Field (dis) advantage: Re-politicizing Fieldwork at Home
Neal Matherne, University of Alabama at Birmingham
2:30 “Tweens,” Kidz Bop, and Childhood Music Consumption
Tyler Bickford, Columbia University
3:00 “Nungi Noss (They Are Enjoying)”: The Importance of Enjoyment to Gambian Children’s Music Making
Lisa Huisman Koops, Case Western Reserve University

Executive

7I [IP] Musical Ontologies (4)
Chair: TBA
1:30 Exploring the Aesthetic of iki in Japanese Music
Kelly Foreman, Wayne State University
2:00 Musical Ontology of the Naqshbandi Order of Eastern Iran
Stephen Blum, CUNY Graduate Center
Co-presenter: Amin Khalilian, Arts University, Tehran
2:30 The Process of Music Perception and Meaning Construction in Speech about Music
Hsin-Wen Hsu, Indiana University, Bloomington
3:00 Being, Transcendence and the Ontology of Music
Roger W. H. Savage, UCLA

Friday, 3:45 pm–5:15 pm

Judicial

8A [P] Intersections of the Traditional and the Popular in African American Music
Chair: Jennifer Ryan, University of Pennsylvania
3:45 “The Spirit is all over me”: Charismatic Worship and the Soul Sermon
Jennifer Ryan, University of Pennsylvania
4:15 A Message in Our Music—Philly Soul The Nation of Islam and Black Power
Dana Hall, University of Illinois, Urbana-Champaign
4:45 From “Do the Rump” to “Get It Crunk”: Continuities between Mississippi
William Lee Ellis, University of Mississippi

Legislative A

8B [P] Redefining the Boundaries: Women’s Musical Performance in Latin America
Chair: Hope Munro Smith, CSU Fresno
3:45 Women in Pan: the Steelband as Cultural Capital for Women in Trinidad
Hope Munro Smith, CSU Fresno

Emily Pinkerton, University of Texas at Austin

4:45 The Only Cool Song is the Protest Song: Brazilian Popular Music during the 1960s
Irna Priore, University of North Carolina at Greensboro

Governors D

8E [F/R] The Ethnographic Thesaurus: A Controlled Vocabulary for Ethnomusicology
Chair: Catherine Hiebert Kerst, American Folklife Center, Library of Congress
Participants: Michael Taft, Catherine Hiebert Kerst, American Folklife Center, Library of Congress; Tim Lloyd, American Folklore Society; Jill Ann Johnson, University of Washington, Seattle

Governors E

8F [IP] Music Commodification, Marketing, and Patronage (2)
Chair: TBA

Latila Rato, CLACS/NYU/University Federal da Bahia

4:15 Devi Possession as Regional Expression: The Commercialization of Jaagar in Garhwali Video Compact Discs
Stefan Fiol, University of Illinois, Urbana-Champaign

4:45 Pop-Folk and the Production of Nationalism: Economy, Media, and Music in Post-Communist Bulgaria
Plamena Kourtava, Florida State University

House A

8G [IP] Gender and Music (3)
Chair: TBA

3:45 Transgression and Obscenity: Reclaiming Female Space through Popular Music and Media
Dennis Rathnaw, University of Texas at Austin

4:15 Confronting the Gap: Theorizing Hindustani Music and the Disappearing Songstress
Regula Qureshi, University of Alberta

4:45 From Lamenting to Praying: Music, Grief, and Shifting Realities in Lebanean Funerals
Guilnard Moufarrej, Independent Scholar

House B

8H [IP] Musical Transplantation, Cultural Exchange, and Reconciliation
Chair: TBA

3:45 South African Choral Cantorial Music: Transplantation from the 1990’s South African Migration to the Orthodox Jewish Community of Melbourne
Kerrin Hancock, Monash University

4:15 Guinean Drumming in Germany: Cultural Exchange and Pedagogy
Vera Flaig, University of Michigan

Executive

8I [IP] Musical Identity, Migration, Exile, and Diaspora (2)
Chair: TBA

3:45 Music, Identity, and Afro-Venezuelan Culture: The Dynamics of a Contemporary Tradition as Manifested in the Central Coastal Region
Daniel Nunez, University of Colorado at Boulder
4:15 “All Poles” or What is Disco Polo? Poland and Polishness from Grass roots Perspectives. Renata Pasternak-Mazur, Rutgers University

4:45 Khmer American Musicians and Cambodian Cultural History Sean Norton, Center for New Americans

Friday, 6:00pm–7:00pm
[M] African Music Section

Friday, 6:00pm–8:00pm
[M] Popular Music Section

Legislative A
Chair: Gustavo Azenha, Barnard College
8:00 Power, Technology, and Authenticity in the Transnational Mediation of “Funk Carioca”
Gustavo Azenha, Barnard College
8:30 Bytes and Bites: Global Ghettophones and the Postcolonial Hipster
Wayne Marshall, University of Chicago
9:00 Ethnomusicology and the Study of Small Sound
René Lysloff, UC Riverside
9:30 File Under Import: Musical Distortion Exoticism and “Authenticité”
David Font-Navarrete, University of Maryland

Legislative B
Discussant: Louise McIntjes, Duke University
10:15 Making Mali Kunkan: Performance Piracy and the Production of Musical Liveness in Contemporary Bamako
Ryan Skinner, Columbia University
10:30 Soundly Placed Subjects: Resonant Voices and Spatial Politics in Mombasa Kenya
Andrew Eisenberg, Columbia University
11:15 A Sound-Body Politic: Making Claims on Public Space Through Sound
Matt Sakakeeny, Columbia University

Saturday, Oct 27, 2007

Saturday, 7:00am–8:00am
[M] Long Range Planning Committee
[M] Education Section
[M] Student Concerns Committee

Saturday, 8:00am–10:00am
[M] Education Section Forum

Saturday, 8:00am – 10:00am
Judicial Room
Chair: Philip Bohlman
Participants: Charles Atkinson, Ohio State University; Michael Browles, Pennsylvania State University; Bill Ivey, Vanderbilt University
8:00 Reflexive Calibration in an Improvised Performance of Aboriginal Gospel Music
Byron Dueck, Columbia College Chicago
8:30 The Metapragmatics of “Crack Music”
Lawrence Ralph, University of Chicago
9:00 Sounds of the Past Selling the Future
Jayson Beaster-Jones, University of Chicago

Governors D
9E [P] Improvising Tradition: The Jazz Avant-Garde in Historical and Ethnographic Perspective
Chair: TBA
8:00 Improvising Structure and Anti-Structure: Ritual Community and Transcendence in Creative Music Performance
Scott Currie, New York University
8:30 The Changing Early Shape of an Avant-Garde in Jazz
Eric Chavy, Wesleyan University
9:00 Milford Graves and the Afro-Universal Healing Power of Sound
Paul Austerlitz, Sunderman Conservatory of Music
9:30 “We Better Start Controlling Our Own Destiny”: Locality Community Ownership and Genre in the New York Lofts
Michael Heller, Harvard University

Governors E
Chair: Russell Rodriguez, UC Santa Cruz
8:00 “Die Cowboy Die”: Politics and Identity in Son Jarocho-Rock Fusion
Alexandro Hernandez, UCLA
8:30 La Mujer Mariachi: Feminist Perspectives in Mariachi Performance
Leticia Soto, UCLA
9:00 The Preservation and Dissemination of the Son Huasteco
Jorge Herrera, UCLA
9:30 Archival Research on Early Mexican-American Music in California
Lauryn Salazar, UCLA

Home A

9G [IP] Notions of Musical Identity
Chair: TBA
8:00 Narratives of Survival and Stability in the Performance of Traditional Georgian Polyphonic Songs
Andrea Kaczynich, York University
8:30 “New Mulan Prose”: Composing a Revolutionary Tanci Ballad
Stephanie Webster-Cheng, University of Pittsburgh
9:00 Re-traditionalizing “Popular” Islam as a Means of Cultural Critique in Moroccan Popular Music
Jeffrey Callen, Independent Scholar
9:30 Recreating a New Identity of Pakistani Music: A War Against Islamic Extremism
Karim Gillani, University of Alberta

House B

9H [IP] Musical Interaction, Class, Gender, and Nationalism (1)
Chair: TBA
8:00 “This is fun!”: Interaction and Community in Irish Music Session
Sheau Kang Hwu, University of Oklahoma
8:30 Sounding Community: Musical Affiliations in an Arab-Indonesian Wedding
Birgit Berg, Brown University
9:00 Modernization of the Dhol Tradition in Post-Independence Indian Punjab
Gibb Schreffler, UC Santa Barbara
9:30 A Tale of Two Lions and the South African Musical Imaginary, Or Why De La Rey Will Not Become the Next Mbube.
Nicole Hammond, New York University

Executive

9I [IP] Musical Interaction, Class, Gender, and Nationalism (2)
Chair: TBA
8:30 Learning to Participate: Transformative Musical Experience at Chicago’s Old Town School of Folk Music
Tanya Lee, University of Illinois at Urbana-Champaign
9:00 Blurriness and the iPod
Justin Burton, Rutgers University

Saturday, 10:15pm–12:15pm

Judicial

10A [F/R] Merging Two Disciplines: Graduate Studies that Blend Ethnomusicology with Education
Chair: Amanda Soto, University of Washington
Participants: Claire Connell, University of Washington; Patricia Campbell, University of Washington; Shannon Dudley, University of Washington

Legislative A

10B [P] Race, Gender, and the Heuristics of the Musical Body
Chairs: Michael Birenbaum Quintero, New York University and David Garcia, University of Chapel Hill, North Carolina
10:15 On Industrious Ants and Fiddling Grasshoppers: Musical Bodies Laboring Bodies and the Myth of the Lazy Native
Michael Birenbaum Quintero, New York University
10:45 Representations of Primitivism Blackness and the White Female Body as Nation in Chano Urueta’s Al son del mambo (1950)
David Garcia, University of Chapel Hill, North Carolina
11:15 Simulating Orientalism and Gender in Transnational Contexts: From Little Egypt to MTV
Kristin McGee, University of Groningen
11:45 Women on Stage: Sex Appeal, Porno Lyrics and the Male Gaze in Islamic West Sumatra
Jennifer Fraser, Oberlin College

Governors C

10C [P] Cybercommunities, Reticulated Translocal Communities, and Social/Technological Networks
Chair: Alejandro Madrid, University of Illinois at Chicago
Discussant: René Lysloff, UC Riverside
8:00 Finding an Aura in the Underground: Cybercommunities Hybrid Marketing Strategies and Nor-tec in the Age of Digital Reproduction
Alejandro Madrid, University of Illinois at Chicago
8:30 Huapango.com.mx: The Re-appropriation of Son Huasteco’s Power for Social Commentary and the Internet
Kim Carter-Muñoz, University of Washington
9:00 Listening to the Andes Online: Instant Messaging Internet Intimacy and the Construction of Musical Cyber-Publics from Peru
Jona Tucker, University of Texas at Austin

Governors D

Chair: Stephen Blum, CUNY
Discussant: William Beeman, University of Minnesota
10:15 Peace and War: Context and Strategy in Kurdish Music
John O’Connell
11:45 Fashionable Music: The Impact of the Revolution of 1979 on Musical Batram Osquezadeh, UC Santa Barbara
12:15 Music and Postwar Reconciliation in Tehran: Pop Mourning with Abdol Reza Helali
Gay Breyley, Monash University

Governors E

Chair: Frank Gunderson, Florida State University
10:15 Dancing the Hunt: The Heroic Aesthetics of Dozo Song and Social Activism in Northwestern Côte d’Ivoire
Joseph Hellweg, Florida State University
10:45 Performing Authority: The Symbolic Utility of the Drum and the Spear in Interlacustrine Kingship
Peter Hoesing, Florida State University
11:15 Royal Musician Deziderio’s Song “Federalism”: Contesting Historic Political Decisions in Twentieth-Century Buganda, Uganda
Damascus Kafumbe, Florida State University
11:45 “We will leave signs!”: Unpacking and Interpreting the Song Praxis of Nineteenth Century Elephant Hunting Associations (Bayege) Within the Greater Sukuma Region of Western Tanzania
Frank Gunderson, Florida State University

House A

Chair: TBA
10:15 Identity, Image and Globalization: College Rock Competitions in Delhi
Hans Uter, The Ohio State University
10:45 Sounds from “Mars”: Marseillais Hip-Hop
Andaiye Quasam, University of Pennsylvania
Shanna Lorenz, University of Pittsburgh
11:45 Representing Afropop: Mamadou Konté and the Global Influence of Africa Fête
Patricia Tang, Massachusetts Institute of Technology

House B

10H [IP] Music, Place, and Environment (6)
Chair: TBA
10:15 The Politics of Aesthetic Centralization: Jazz, Policy and Place in Paris
Donald James, University of Chicago
10:45 Sonic Landscape, Landscaped Sound: Egyptian Landscape and Sound in Hollywood and Egyptian Cinemas
Chai Wa Ho, Indiana University
11:15 Culture of Water: Music and Rituals in San Mateo del Mar
Veronica Pacheco, UCLA
11:45 Organological Longings: Building Harpsichords and Feeling Nostalgic in the 1960s–70s US
Jessica Wood, Duke University

Executive

Chair: TBA
10:15 “It Should Be a Little Bit Dirty”: The Primacy and Function of Style in the Music of Luzern’s Carnival
Paul Hartley, University of Illinois at Urbana-Champaign
10:45 “Curving” Revisited: The Manipulation of Phrase Ambiguity in Adowa Master Drum Patterns
David Kaminsky, Independent Scholar
Kathryn Olsen, University of KwaZulu-Natal, South Africa
11:45 “You Wanna Battle?!”: Breakdancing, Conflict, and Aesthetics in Hip-Hop Visual Media
Abigail Lyng, University of Illinois at Urbana-Champaign

Saturday, 12.30pm–1:30pm
[M] Special Interest Group for Historical Ethnomusicology
[M] Gender and Sexualities Task Force
[M] Association for Korean Music Research

Saturday, 1:30pm–2:15pm
[M] Investment Advisory Committee Special Event

Saturday, 2:00pm–4:00pm
[M] SEM Business Meeting

Saturday, 4:15pm–5:30pm
Charles Seeger Lecture

Bill Ivey, Vanderbilt University

Sunday, Oct 28, 2007

Sunday, 7:00am–9:00am
[M] SEM Council

Sunday, 8:30am – 10:30am
Judicial Room
11A [P] Rhythm, Tradition, and Innovation: Jazz and Improvisation in Cuba, India, Peru
Chair: Julian Gerstin, Keene State College/ Marlboro College
8:30 George Gershwin and Wayne Shorter Are from La Victoria: Gabriel Alegría and the Development of Afro-Peruvian Jazz
Javier León, Tulane University

9:00 Jazz Jugalbandi and Fusion: A Coherence in All Systems
   Katherine Cartwright, Northwest Vista College

9:30 Translating Clave: Jazz Experimentation from an Afro-Cuban Perspective
   Julian Gerstein, Keene State College / Marlboro College

10:00 Jazz Rumba and the Evolution of Improvisation in Ritual Batá Drumming
   Ken Schweitzer, Washington College

Legislative A

Chair: Jane Florine, Chicago State University
Discussant: Robin Moore, University of Texas at Austin
8:30 The Di Tella Institute: Development Funds Cold War Strategies and the Politics of the Musical Avant-Garde in Argentina (1961-1971)
   Eduardo Herrera, University of Illinois at Urbana-Champaign
9:00 The Dangers of Staging Folk Music: Argentina’s Dirty War and the Cosquin National Folklore Festival
   Jane Florine, Chicago State University
9:30 Disciplining the Popular: Conflict and Contradiction in an Argentine Anti-Conservatory Conservatory of Popular Music
   Michael O’Brien, University of Texas at Austin

Legislative B

Chair: Kenneth Bilby, Center for Black Music Research, Columbia College
8:30 “Music Comes Out Happy When We Smile”: Tourism Tercentenary and the Calypso Turn
   Daniel Neely, New York University
9:00 Waves of Sound: Twentieth-Century Haitian music and its Caribbean Connections.
   Matthew Smith, University of the West Indies, Mona / Duke University
9:30 “Calypso Island:” Music Migration and Regional Sound in the Bahamas
   Timothy Rammen, University of Pennsylvania
10:00 “Island in the Sun:” Bahamanian Musicians at Home and Abroad in the 1950s and 60s
   Fred Ferguson, Bahamas Ministry of Tourism

Governors C

11D [P] Music and Place in Latin America
Chair: Andrew Connell, James Madison University
8:30 Same Place Which Culture?: The Role of Nationalist Stereotypes in the Musical Life of Arica Chile
   Eduardo Wolf, Indiana University
9:00 Rethinking the “Cradle of Afro-Cuban Culture”
   Rebecca Bodenheimer, UC Berkeley
9:30 “Reminding” and “Materializing” the Ecuadorian Nation in Madrid
   Katy Wong, University of Kansas
10:00 Arcovverde Brazil: How a City without Memory became a Wellspring of Musical Tradition
   Daniel Sharp, Bowdoin College

Governors D

11E [P] Musical Reconciliations from Four Regions of Uganda
Chair: David G. Pier, Graduate Center of the City University of New York
8:30 Music and Reconciliation in the IDP [Internally Displaced Persons] Camps in Northern Uganda
   Gregory Barz, Vanderbilt University
9:00 Exporting Africa: the Christian Music of Uganda’s AIDS Orphan villages
   Lydia Boyd, New York University
9:30 Coffee Music and the Commodification of Peace in Eastern Uganda
   Jeffrey Summit, Tufts University
10:00 Reconciliations of the Traditional and the Creative in Competition Dance Pieces of Western Ugandan Performance Groups
   David G. Pier, Graduate Center of the City University of New York

Governors E

11F [IP] Musical Border Crossing, Fusion, Crossover (1)
Chair: TBA
8:30 Point of Departure: Rhythm Section Interaction, Recording, and the Jazz Event
   Nathan Bakkum, University of Chicago
9:00 “Hybrid Music,” Jazz and Goan Musicianship in Early Indian Film Song
   Bradley Shope, St. John’s University
9:30 This Song Represents My Heart: Performances of Cultural Plurality and the Hybrid Voice of Teresa Teng
   Meredith Schweig, Harvard University

House A

11G [IP] Music and Dance
Chair: TBA
8:30 The Bean Dance: Musicological Reflections on a Woodland Indian Song Genre
   Victoria Lindsay Levine, Colorado College
9:00 The Contra Gesture and the Value of Opposition in Spanish Flamenco
   Steven Mullins, University of Colorado
9:30 Anatomy of the Ensemble, With and Without the Dancer
   Judith F. Olson, American Hungarian Folklore Center

10:00 Working In The Red Light Zone: Hollywood Depictions of Recording Studio Practice and Mythology
   Alan Williams, University of Massachusetts, Lowell

House B

11H [IP] Music, Race, Ethnicity, and Identity (1)
Chair: TBA
8:30 La Danza de las Diablas: Race, Gender, and Local Identity in Afro-mestizo Communities of Mexico’s Costa Chica
   Alex Stewart, University of Vermont
9:00 Sonic Treasures in a Land of Gold and Diamonds: An Overview of the Music of the Sakha in Siberia
   Robin Harris, International Council of Ethnomusicologists
9:30 A Family Affair: The Third National Festival of Choro, in São Pedro, Brazil
Eric Murray, Kent State University

10:00 “The Sonic Color Line”: The Taxonomy of Race and Vocal Timbre in the United States
Nina Sun Eidsheim, UC San Diego

Sunday, 10:45am–12:15pm

Legislative A
Chair: TBA

10:45 This is My Solo, Man: Issues of Improvisation and Authorship in the Music of Charles Mingus
Mike Anklewicz, York University

11:15 Improvising Beyond the “Classical”: Fusion Musicians in Chennai, India
Niko Higgins, Columbia University

Governors D
12C [IP] Musical Identity, Migration, Exile, and Diaspora (3)
Chair: TBA

10:45 Rebuilding Jerusalem: Music and Identity among Recent Immigrants in Israel
Abigail Wood, SOAS, University of London

11:15 “Diasporic Identity Politics: Transformation In/Through Chinese-Canadian Music”
Kim Chow-Morris, Ryerson University, Toronto

Governors E
12D [IP] Musical Border Crossing: Fusion, Crossover (2)
Chair: TBA

10:45 Acoustic Archaisms and the Poetics of Georgian Folk-Fusion
Lauren Ninoshvili, Columbia University

11:15 Reconstructing the Romany Trail Through Song: Indo-Flamenco Fusion and Romany Diasporic Consciousness
Sonia Gaind, University of Texas at Austin

11:45 Indian Dynasties, Music Connoisseurship, and Cross-Cultural Encounters c.1450-1550: Debating Approaches to the Social History of Musical Pasts
Katherine Brown, University of Leeds
Co-presenter: Allyn Miner, University of Pennsylvania

House A

12E [IP] Musical Identity, Migration, Exile, and Diaspora (4)
Chair: TBA

10:45 “Kentucky”: Erasing and Reinscribing Race and Geography in Post-WWII Country/Bluegrass Music
Anna Schulz, University of Minnesota

11:15 The Power of Sonic Symbols: Music and Race in Alcohol Advertising
Kara Attrep, UC Santa Barbara

House B

12F [IP] Music, Race, Ethnicity, and Identity (2)
Chair: TBA

10:45 World Music Versus Neo-Nazi Propaganda: The Role of Music in a Local Conflict Situation
Britta Sweers, Hochschule für Musik und Theater Rostock (Germany)

11:15 Musical Racial Triangulation: A Historical Perspective
Tamara Roberts, Northwestern University

11:45 New Worlds to Gain: Jefferson Airplane, Race, and Revolutionary Rhetoric in 1960s Rock
Patrick Burke, Washington University in St. Louis

Attention All Presenters

New This Year:

LCD Projectors in Every Room

SEM will provide an LCD projecotor in each session room. There will be technicians on site who can respond to any equipment problems during presentations. In addition, please be aware that we will have a “Speaker Prep” room, set up with exactly the same equipment that is in the session rooms. A trained technician will be available in the Speaker Prep room to help you to learn how to use the necessary equipment prior to your presentation. We hope that these facilities will alleviate any issues that are not technical in nature and enable a smooth delivery of your presentation. Please reserve some time for self-training in the Speaker Prep room as soon as you arrive.

There will be no paper sessions on Saturday afternoon. After lunch, buses will take us to the OSU School of Music’s Weigel Hall on the main OSU campus, where the rest of Saturday activities will take place, beginning with the Business Meeting at 2:00 pm. After the Business Meeting, Bill Ivey (Vanderbilt University), president of the American Folklore Society, will deliver the Charles Seeger lecture, followed by a showcase of the OSU Ethnomusicology Lab research projects. Before the evening performances, we will offer a specialty catered banquet in Campus Southgate, a dynamic urban entertainment center newly developed to integrate the campus and the city. The well-recognized Columbus chef Suzanne Buck will cater this elegantly served dinner. (A vegetarian option is available; you should request this option before October 8.) The OSU Steel Pan Orchestra, led by Leonard Moses and Ken Archer, will provide the music. The banquet ticket is $40 (see registration form). If you prefer a less expensive meal, there are plenty of small restaurants and cafes around the School of Music. The evening will close with a concert of Korean, Russian, and African music by OSU faculty and students. There will be buses to and from campus. Although the Lab Research Projects presentation and the concert are free, registration for these events is required, as seating is limited. Please check your registration form.

Special Events—The LAC has scheduled several special events, concerts, and dance workshops during the meeting. On Wednesday, October 24, at 8:30 pm, a concert of Hindustani classical music will feature two SEM members, Hans Utter and Utpola Borah, who both are extensively trained in traditional gharana and have performed extensively in India and Europe. On Thursday, October 25, the remarkable OSU Jazz Ensemble, led by Ted McDaniell and featuring Shawn Wallace, will play during an evening reception hosted by the OSU School of Music. The reception will begin right after the Host Program (please see the registration form) and will be followed by the first of a series of dance workshops. This first workshop, led by Terry and Sara Miller (Kent State University), is to learn ballroom dances. During lunch on Friday, October 26, several students of Jihad Racy will present a concert of Middle Eastern music in honor of their beloved teacher. The concert will touch upon several aspects of our motto “Music, War and Reconciliation.” Friday evening will feature two dance workshops and a salsa party. Lucy Long (Bowling Green State University) and several terrific Ohioan old-timers will lead a walk-shop on old-time music and dance. Later in the evening there will be a salsa dance party with the outstanding Columbus-based salsa jazz band Yumbambé led by Eric Paton, whose performances have been hailed throughout the country; see (website) http://www.yumbambe.com/

for more information about this group. In preparation for the salsa party, Robin Moore (University of Texas) will teach us some steps that we can continue to practice during the party. The Moore workshop has been initiate and partially supported by the SEM Dance Section, Chaired by Clara Henderson (Indiana University). Those who seek more contemplative activities may choose to attend a unique performance by Korean Buddhist monks from Seoul who will present chants and dances of Young San Ceremony. The performance will start at 7:00 pm at Weigel
Hall on campus, which you can reach by car, taxi, or public transportation. For more details about the group and the concert please see a leaflet in your registration package.

On Saturday, October 27, right after the banquet, you are invited to a special concert in Weigel Hall by OSU students and faculty. A performance of Korean pansori by Professor Chan Park will be followed by Russian village music and chant sung by Margarita Mazo’s Slavic Ensemble Rusalka. The concert will end with Dan Avorgedor’s African Ensemble with two guest performers. Buses will be provided for all Saturday’s events on campus.

Finally, if you can stay in Columbus through Sunday evening, you will be well rewarded by a unique opportunity to interact with the President of our Society, Philip Bohlin, and his wife Christine Wilkie Bohlin, who will perform Viktor Ullmann’s final work for stage, a monodrama for speaker (Phil) and piano (Christine), set to Rainer Maria Rilke’s Die Weise von Liebe und Tod des Cornets Christobal Rilke / The Ballad of Love and Death of Cornet Christobal Rilke, which he composed in the Terezín concentration camp. The performance will begin at 7:00 pm in the Black Box Theater, Wexner Center, on campus. The performance is presented by the OSU Melton Center for Jewish Studies in cooperation with the OSU Ethnomusicology Program. A reception will follow the performance.

There are many other events of interest to SEM members going on in Columbus during the meeting; see the sidebar on this page for some ideas.

**Interviews**—A limited number of rooms at the Hyatt on Capitol Square will be available for job interviews during the meeting. Meeting room reservations for on-site interviews must be submitted by October 8. Please see the meeting website or contact Jennifer Gentry, the SEM conference coordinator, at (email) semconf@indiana.edu, for rules or to reserve a room. Job candidates are invited to sign up at the job interview desk for available interviews.

**Student Assistants**—The LAC invites students to assist in meeting rooms or in other ways. The Society will waive the registration fees of thirty student volunteers, each of whom will receive an official name badge and registration packet in exchange for a minimum of eight hours of work. If you are interested in serving, please email Margarita Mazo at ophee-mazo.1@osu.edu.

**Scheduling Private Parties**—For private parties, receptions, reunions, etc. please contact Leanna Jadwisiak, Catering Coordinator at the Hyatt on Capitol Square, (phone) 614-365-4585 or (email) ljadwisiak@hyatt.com to reserve room and catering. Be sure to mention that you are requesting space in conjunction with the SEM conference. Try to make these arrangements as soon as possible.

**Columbus and the Meeting Site(s)**

Columbus, Ohio, is the 15th largest city in the US and one of the fastest growing metro areas in the Midwest. Known in the nineteenth century as the Buggy Capital of the World, the city is now a major industrial center. The city and its environs boast of several important institutions of higher learning, most of all The Ohio State University (website: http://www.osu.edu), the largest single-campus university in the US (about 60,000 students) and a world-class public research university. A thriving global city of 1.6 million people from all over the world, Columbus offers a variety of musical and cultural experiences, which appeal to a broad range of interests and tastes. The city hosts the Ohio State Fair every summer, the International Festival, international electronic music and women’s music festivals, among others. Asian, Latino, African, Korean, Irish, Oktoberfest, Italian, Indian festivals, to name a few, are annual celebrations of the cultural heterogeneity and changing demographic patterns of the metropolitan area. Columbus hosts one of the US’s largest Somali immigrant populations, and there about 21,000 Asian Indians in Columbus who actively support Hindu and Carnatic musical traditions. For a quick overview of Columbus’s expansive demographic, cultural, and artistic environment, start with these links: http://experiencelasculbus.com/ and http://www.columbusarts.com/artscene/menupage.html

**Hotel**—The conference hotel is the Hyatt on Capitol Square, at 75 East State Street, at the corner of Third Street, one block from High Street, Columbus’s main north-south artery. Ours will be the only conference at the hotel, so we will have the undivided attention of the friendly staff of this cozy yet modern hotel with all the usual amenities (spacious rooms, 24-hour gym, lounge, massage services, internet availability, etc.). Most of the conference activities will take place at

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**Continued on page 30**

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**Other Columbus Divertissements**

- The Columbus Carnatic Music Association will present a vocal concert by Gayathri Venkataraman with Akkara Subbulakshmi on violin and Manoj Siva on mridangam on Saturday, October 27, 6:00 pm, at the Upper Arlington Center; see the website http://www.columbuscarnaticmusic.org/ for more information.
- Every evening, October 24–27: 8:00 pm and 28 October, 200 pm, the Columbus Jazz Orchestra will collaborate with Aminah Robinson in Jazz Plays Art: A Fusion of Sight and Sound at the Southern Theatre. Single tickets will go on sale August 27, 2007. Please call the box office at (phone) 614-294-5200 or consult the website http://www.jazzartsgroup.org/ for more information.

**The Lettermen**, conducted by Albert George Schram, will perform on October 26-27, 8:00 pm, in the Ohio Theatre (next door to our hotel). Check the website http://www.osusymphonyco/ for more information.

- A Cartoon Exhibition and Festival of Cartoon Art is part of a conference on October 26-27. The Cartoon pre-conference is co-sponsored by the Library and Project Narrative of The Ohio State University Department of English that will be held the afternoon of October 26. For more information, see the website http://cartoons.osu.edu/FC/CA2007/site/.
- Although Wexner Center for the Arts, OSU Multicultural Center, and the Columbus Music Hall have not announced their schedules as of this writing, there is a good possibility that they will have some first-class performances during our meeting. For further information about Columbus theaters, concerts, performances on October 24-28 consult the website http://www.cities/osu/columbus_ticket_brokers.htm.

- The James Thurber House, on Jefferson Avenue downtown—immortalized in “The Night the Ghost Got In” and other stories—is the restored childhood home and museum of one of Columbus’s Wittiest natives.
- Wit of an edgier sort is offered by 2 Co’s Cabaret, located in the Short North.
- The National Hockey League has just published its schedule for the next season, and in case those who want to experience the Columbus Blue Jackets playing at home the weekend of our meeting should get a ticket as early as possible; contact the box office (phone) 614-431-3600 or consult the website http://bluejackets.nhl.com/.

- The beautiful Columbus Zoo and Aquarium, located on the Scioto River northwest of the city, plays host to more than 2.5 million visitors each year. Famous for its success in breeding cheetahs and lowland gorillas and for having the country’s largest collection of reptiles, the Zoo’s newest attraction is Manatee Coast, a mangrove waterway habitat for three manatees, along with various fish and turtle species. See the website http://www.columbuszoo.org/.

- Ohio’s Center of Science and Industry (COSI), which in 1999 opened its new home on the downtown riverfront in a building designed by Arata Isozaki, features eight “Learning Worlds” that offer hands-on activities to make science understandable and fun, a seven-story high Extreme Screen Theater and a 230-seat planetarium. For more information, see the website http://www.cosi.org/.

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**SEM Newsletter** 25
NEW CD RELEASE

Songs of the African Coast: Cafe Music of Liberia

Yarngo Music is proud to announce the release of Songs of the African Coast: Cafe Music of Liberia. This unique recording includes music recording in the late 1940’s in Liberia by the noted ethnomusicologist Arthur Alberts.

Arthur Alberts recorded music throughout Africa and in 1950 released the landmark 78 rpm set Tribal, Folk and Cafe Music of West Africa. The music on this release included a mix of genres as well as detailed notes by leading academics. The recording showed the intricate connections between African and American music.

This CD includes some of the music from that 1950 release as well as six compositions never previously released. This recording includes some the best known musicians from Liberia at the time including Howard B. Hayes, Malinda Jackson Parker, and the Greenwood Singers. Also included on this CD are extensive notes on the music and six beautiful photos taken by Arthur Alberts of the artists and never before seen by the public.

The compositions in many cases sounds almost like Calypso, or even early Jazz, and clearly illustrate the ties between American and African music. The 18 tracks on the CD were recorded live and have a warm feeling almost as though the listener is with the musicians as the music is being played.

The importance of these recordings has been underscored many times in recent years. Martin Scorsese cited the work of Arthur Alberts in his documentary The Blues. Mickey Hart, of the Grateful Dead, and the Library of Congress released in 1998 a selection of work entitled The Arthur S. Alberts Collection: More Tribal, Folk and Café Music of West Africa.

COPIES AND AUDIO SAMPLES NOW AVAILABLE AT:

WWW.CDBABY.COM (www.cdbaby.com/cd/arthuralberts)

WWW.YARNGOMUSIC.COM
**Bill Ivey**

*Continued from page 1*

Prior to government service, Ivey was director of the Country Music Foundation in Nashville, TN. He twice was elected board chairman of the National Academy of Recording Arts and Sciences. Ivey holds degrees in folklore, history, and ethnomusicology, as well as honorary doctorates from the University of Michigan, Michigan Technological University, Wayne State University, and Indiana University. He is a four-time Grammy Award nominee (Best Album Notes category), and is the author of numerous articles on US cultural policy and folk and popular music. His newest book, *Arts, Inc.: How Greed and Neglect Have Destroyed Our Cultural Rights* will be published by the University of California Press in 2008.

**Calls for Submissions**

*Continued from page 1*

welcome; interdisciplinary work is especially encouraged. For more information, including submission guidelines, please visit (website) www.umich.edu/~mnts, or send an inquiry to (email) conversations2008@umich.edu.

**repercussions**

This journal invites submissions in the field of music as most broadly conceived. *repercussions* provides a forum for critical and innovative work within and between the sub-disciplines of musicology, ethnomusicology, and music theory, as well as other disciplines outside of music. There are no set formats for contributions; we welcome submissions from a full range of critical and methodological perspectives, including those of an unconventional or polemical nature. We also consider proposals for reviews of scholarly publications, recordings and events.

Prospective contributors should submit either two (2) copies of their manuscripts by mail, or one copy by electronic mail, to the attention of the submissions editors. Submissions are reviewed anonymously, so authors should include a separate cover sheet with contact information and remove any identifying information from pages within the submission. All submissions must be in Microsoft Word (or a compatible format) and double-spaced, including footnotes, quotations, and extracts. *repercussions* follows the style guidelines given in the *Chicago Manual of Style*, 15th ed. (University of Chicago Press, 2003). For other style matters, contributors should consult D. Kern Holoman, *Writing about Music: A Style Sheet by the Editors of 19th-Century Music* (Berkeley: University of California Press, 1988). Contributors are responsible for obtaining all permissions to quote extracts or to reproduce photographs. Submissions are welcome at all times of the year. Review will normally be completed within three months of receipt. Please send submissions to: *repercussions*, Department of Music, 107 Morrison Hall #1200, University of California, Berkeley, CA 94720-1200, or (email) repercussions@lists.berkeley.edu.

**Experiencing Villa-Lobos: An International Festival**

March 27 - 29, 2008, Virginia Commonwealth University, Richmond, VA

**Submission deadline: December 1, 2007**

This conference will bring together interested scholars to discuss recent developments in Villa-Lobos research and explore new ways of reading and hearing music by this composer. Possible topics include: new analytical approaches; Villa-Lobos’ relationship to American and European contemporaries; biographical discoveries; questions of genre; text setting, text origins, literary influences; performance practice; recusancy and political controversy; and reception of Villa-Lobos’ music since his death in 1959. The festival will include concerts (featuring Cuarteto Latinoamericano and pianist Sonia Rubinsky), master classes, paper presentation sessions, and a round-table discussion. There is a limit of one contributed submission per lead author. All submissions must be received by December 1, 2007. Please submit abstracts (up to 500 words) to Dr. Patrick Smith, Paper Presentation Coordinator, at (email) psmith7@vcu.edu. Paper presentations should be no more than twenty-five minutes in length. The Experiencing Villa-Lobos Festival also welcomes proposals from soloists and ensembles to perform work(s) by Villa-Lobos. Each solo performer or ensemble will be allotted twenty minutes. Please submit two copies of your proposal and two copies of a CD of your performance of the work(s). The material will not be returned. The proposal should include on a separate sheet the performer(s)’ name, address, phone number, email address, abridged CV as well as the title and duration of the submitted composition(s). Proposals from ensembles should include names of all performers, as well as a contact person’s address, phone number, email address, and the title and duration of the submitted composition(s). Please mail materials to: Dr. Sonia Vlahcevic, Experiencing Villa-Lobos Festival, VCU Department of Music, 922 Park Avenue, PO Box 842004, Richmond, VA 23284-2004. All materials must be received by December 1, 2007. Please note: Solo presenters selected agree to pay the festival registration fee by March 1, 2007. Performers in small ensembles selected agree to pay the festival registration fee by March 1, 2007. The Villa-Lobos Festival can be supported by the National Endowment for the Arts.

**Bill Ivey (photo by Daniel Dubois, courtesy Vanderbilt University)**
a demonstration of one specifically male dance, a discussion of traditional Hawaiian instruments, and a beautiful demonstration of hula by University of Hawai‘i at Manoa professor Jane Freeman Moulin. We listened as an impromptu dialogue unfolded between Takamine, anthropologist Adrienne Kaeppler, and a Cook Islands resident regarding differences in movement and meaning of the Cook Islands haka from the Hawaiian hula. Then participants, both eager and reluctant, got to our feet to learn a traditional hula.

While we danced, Takamine accompanied movements on a traditional gourd idiophone, the ipu, and shared experiences of life on the Pacific Rim of Fire that resonate through the world of lava. The workshop culminated with an intense discussion of traditional Hawaiian dance, a discussion of traditional Hawaiian dance, and the fluidity of hula.

The hula we experienced told a story of Pele, the volcano goddess. As we danced, we sang an accompanying chant that referred to the danced movements mimicking experiential realities, the motions of an old woman, movements of the earth, and the fluidity of lava. The workshop culminated with an opportunity for participants to demonstrate their newly acquired skills before an audience of fellow participants.

We thank Vicky Holt Takamine, her gracious student assistants, and our host university organizers for providing participants with a truly energizing and enlightening opportunity that we will not forget for years to come.

As a special project for the 2007 SEM conference in Columbus, Ohio, the SSW will co-sponsor a tenure workshop in collaboration with the Careers and Professional Development Committee. Please check the SEM website for program schedule information. This will be a workshop designed to satisfy an expressed and critical need for many SEM members whether affiliated or unaffiliated with either section or committee. The SSW also invites all SEM members to attend our SSW business meeting held annually during the SEM conference. This year we will elect a new co-chair and begin planning panels and proposals for SEM 2008. Please plan on attending our meeting and participating in our lively and important discussions.

nC² is a column by graduate students currently engaged in fieldwork that proposes to explore all aspects of the “field.” See vol. 41, no. 2 of the Newsletter for a full description and the original call for submissions.

Students interested in contributing to this column should send an email to its host, Jesse Samba Wheeler (gnumen@gmail.com), and the Newsletter editor, Henry Spiller (hjspiller@ucdavis.edu).

Fieldworkers of the World, Write!

Calls for Submissions

Continued from page 27

make available no travel monies to presenters. Maximum length of time for presenters will be twenty minutes. Late submissions will not be considered. Please contact Festival Administrative Director, John Patykula at (email) jtpatyku@vcu.edu with any questions, or consult (website) http://www.pubinfo.vcu.edu/artweb/music/villa_lobos/index.html

EVIA Digital Archive Project

Submission deadline: February 18, 2008

The Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive project seeks applications 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 annotate this collection during an intensive two-week Summer Institute to be held in Bloomington, Indiana, from June 14-27, 2009. An “original, unedited, field video recording” is one in which the event(s) filmed have not been altered in any way and appear on the original video tape exactly as the ethnographer recorded them and in exactly the same sequence in which they were recorded. Because the EVIA Digital Archive is a kind of scholarly publication, depositors' completed annotations will go through a peer review process. Depositors may request a tenure and promotion review DVD specifically created by our programmers for tenure and promotion committees.

Candidates whose applications 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.

Those interested in applying should complete the application form available at (website) http://www.indiana.edu/~eviada. Applications should be accompanied by a five-minute video sample on VHS cassette or miniDV. The sample should contain a cross-section of the best video footage of the proposed ten hour collection. Applications should be postmarked by February 18, 2008. Successful candidates will be notified...
Assistant or Associate Professor of Music

Hampshire College, an independent, innovative liberal arts institution and member of the Five College consortium, is accepting applications for an Assistant or Associate Professor of Music in the areas of jazz and contemporary improvisation. We are seeking candidates who are active musicians to teach jazz and contemporary improvisation in both classroom and ensemble settings. The successful candidate will also be expected to teach a two-semester core music theory sequence that integrates jazz, popular music, and tonal theory. Our unique Music Program offers students the opportunity to study, compose, and perform traditional and contemporary classical music, popular music, world music, jazz/ improvised music, computer music, and experimental music in an interdisciplinary liberal arts context. The successful candidate will have at minimum a Masters degree in music with significant professional experience. The candidate should have an established reputation with a record of performances, recordings, and/or publications. College level teaching experience is preferred. This position involves substantial student advising responsibilities.

Hampshire College is committed to building a culturally diverse intellectual community and strongly encourages applications from women and minority candidates.

Position begins July 1, 2008. We offer a competitive salary and benefit program. Application review will begin on October 15, 2007 and continue until the position is filled. Applicants should submit a letter of interest describing teaching and professional experience, curriculum vita, a list of course proposals, a small portfolio of scores/CDs, and a brief example of scholarly publication (if applicable) to:

Jazz & Contemporary Music Search Committee
School of Humanities, Arts and Cultural Studies
Hampshire College
893 West Street
Amherst, Massachusetts 01002
hr.hampshire.edu

by April 14, 2008, and at that time will be given instructions for submitting their video materials for immediate digital ingestion and archiving. Before submitting an application please read carefully in the application the Annotation/Deposition Process of the ingestion process, the Summer Institute, and the time commitment involved. If you have any questions about the application process please contact the project at (email) eviada@indiana.edu or (phone) 812-856-1323. Application forms should be submitted by email (eviada@indiana.edu) and by regular mail. Hard copies of the form and video sample tapes must be postmarked by February 18, 2008, and mailed to: EVIA Digital Archive Project, 2009 Depositor Applications, Herman B. Wells Library E951, 1320 E. 10th St. Bloomington IN 47405.

The EVIA Digital Archive project is a joint effort of Indiana University and the University of Michigan to establish a digital archive of annotated ethnographic field video. Based in the Archives of Traditional Music, the EVIA Digital Archive is designed to preserve original, unedited, video recordings and make them easily accessible for teaching and research, providing an alternative to physical archives.

Society for American Music Announces New Journal

The Society for American Music (SAM) and Cambridge University Press are delighted to announce the launch of the Journal of the Society for American Music (JSAM), an international, interdisciplinary, peer-reviewed journal dealing with all aspects of American music and music in the Americas. The journal is the official organ of SAM; the journal American Music is no longer affiliated with the Society.

According to JSAM editor Ellie M. Hisama (Columbia University), the journal will publish work by a healthy mix of established and emerging authors. “We welcome writing that considers American music within its local and global contexts. Research in American music has changed considerably since the first issue of American Music was published in 1983. I intend to guide the journal into interdisciplinary and transnational directions.”

The inaugural issue (February 2007) features articles by Christopher Reynolds on Gershwin’s Porgy and Bess; Denise Von Glahn and Michael Broyles on musical modernism and Leo Ornstein; George E. Lewis on Pamela Z; and Suzanne Robinson on John Cage in New York, as well as reviews of books, recordings, and multimedia items. This issue is available for free at (website) http://journals.cambridge.org/SAM. The second issue, due to be published in May, will feature Leta E. Miller on racial segregation and the San Francisco Musicians’ Union, Laurie Stras and the Boswell Sisters, and Benjamin Givan on McCoy Tyner and “Bessie’s Blues.” The third issue, due to be published in August, will feature Teresa Magdanz on “Sobre las olas” and cultural synecdoche of the past, Rene Lapp Norris on opera and blackface minstrelsy, and Abigail Wood on the multiple voices of American klezmer.

SAM members receive the journal automatically. If you would like a free sample copy, please contact (email) journals@cambridge.org. If you would like to become a member of SAM, or if you are interested in contributing an article to JSAM, please visit (website) http://www.american-music.org.
the hotel, except for the events on Saturday afternoon, when we will move to the OSU main campus. Further information about the hotel is available at (website) http://capitol-square.hyatt.com/hyatt/hotels/index.jsp. (See the sidebar for alternative hotels.)

As we described in detail in the Winter Newsletter, the Hyatt is close to many interesting Columbus attractions, including the beautifully restored Ohio Theater (now the home of the Columbus Symphony Orchestra), the Arena/Entertainment District (home of the NHL’s Columbus Blue Jackets). Within walking distance is the North Market (shopping and dining district) and the Short North (Columbus’s answer to SoHo and Greenwich Village). It is only a few miles further north along High Street to the main campus of The Ohio State University. South of the hotel is the restored nineteenth-century Southern Theater as well as German Village, where you can find several microbreweries.

**Where and What to Eat**—It is often said that Columbus is the junk food capital of the world. You might indeed find more McDonalds and Pizza Huts per square inch than in many other metropolitan cities. And, yes, some of the better known fast food companies, such as Wendy’s, White Castle, Rax, and others have their corporate headquarters in our fair city, and the city often serves as a launching test market for many new such outlets. At the same time, Columbus boasts of some of the better known high cuisine establishments, such as Handke’s Cuisine (Owned and run by Helmut Handke, a world famous award-winning chef) and Lindy’s in German Village, Rigsby’s and l’Antibes in the Short North, and the Prefecture on Bethel Road, not to mention a large choice of high-end Chinese, Japanese, Vietnamese, Thai, Greek, Turkish, Italian, and Spanish restaurants. Some of the best ones are not within walking distance from the hotel, so car transportation or taxi would be necessary. Those attendees who prefer to dine close by would be well advised to look for places in the Short North, a few blocks north of our hotel, or in German Village and the Brewery District (where beer drinkers may find several microbreweries with good restaurants attached), a few blocks south of our hotel. Of course, the City Mall, which is accessible directly from the hotel’s lobby, has a few good restaurants for all tastes. A list of local restaurants around the hotel and near the OSU campus will be available on site, but those interested in getting familiar with some of them in advance can check out the following websites: http://www.theshortnorth.com/Restaurants.htm and http://tinyurl.com/26up6l. For food places near the campus consult http://www.southcampusgateway.com/ and http://studentaffairs.osu.edu/diningresources.asp.

**Transportation to Columbus**—Located literally in the “heart of Ohio,” Columbus is easy to reach by air, bus, or by automobile. Columbus is a hub for America West Airlines, and is served by most other major carriers. You should not have any problem finding a convenient flight to the Port Columbus International Airport. As always, start watching the ticket prices early if you are on a budget. The airport is located ten minutes east of downtown. Please see the hotel transportation website for cost and most convenient ways: http://capitol-square.hyatt.com/hyatt/hotels/services/transportation/index.jsp.

If you travel by bus, the Greyhound station is located one block away from the hotel. For more detail please see the meeting website. To help you to find driving directions on the Web, the hotel’s address is 75 East State Street, Columbus, Ohio 43215. Before departing, one should find out about possible road repairs and detours by contacting (phone) 614-645-PAVE or consulting the road construction information at (website) http://www.pavingtheway.org.

Within the city, public transportation is provided by Central Ohio Transit Authority (COTA, [phone] 614-228-1776 or [website] http://www.cota.com). The Downtown Link runs up and down High Street from the Short North to German Village, but check the bus schedule for weekends on the web. Exact change is often required on public transportation. Taxi service is provided by Yellow Cab, (phone) 614-444-4444), Northway Taxicab, (phone) 614-299-4118) and members of the Independent Taxi Association of Columbus, (phone) 614-235-5551.

**Special Needs**—If you have special needs or require assistance from the LAC, please contact Margarita Mazo at (email) ophee-mazo.1@osu.edu as soon as possible about your situation. For student assistance with housing please contact OSU graduate students Tracie Parker at (email) parker.499@osu.edu or Abel Stewart at (email) stewart.719@osu.edu or sem-2007@osu.edu.


**Daniel Avorgbedor and his African Music Ensemble will perform following the Saturday banquet at the SEM Annual Meeting**
FACULTY POSITION IN MUSIC
UNIVERSITY OF PITTSBURGH

The Department of Music of the University of Pittsburgh invites applications from candidates of exceptional potential for a junior-level, tenure-track faculty position to begin September 1, 2008, pending budgetary approval.

Position: Assistant Professor in Ethnomusicology

Qualifications: Ph.D. by June 2008; evidence of scholarly promise and demonstrated excellence in teaching; strength in popular music studies.

Duties: Teach undergraduate courses and graduate seminars in Ethnomusicology, including but not limited to undergraduate survey courses on world music, undergraduate survey courses on American popular music and/or global popular music, culture-area-specific undergraduate courses and graduate seminars, and graduate theory and methodology courses in Ethnomusicology; direct theses and dissertations; conduct research and publish; participate actively in the profession; share in administrative responsibilities.

We seek a scholar whose geo-cultural expertise complements the current faculty. Areas of particular interest include music of Latin America, South Asia, or Eastern Europe. Specialization in popular music, possibly with global or transnational focus, is preferred, but other areas of specialization will be considered. We seek a scholar who can work across sub-disciplines within the department and with colleagues elsewhere in the University.

The Department of Music offers the B.A. degree within a liberal arts curriculum and M.A. and Ph.D. degrees in ethnomusicology, historical musicology, and composition and theory, with additional strengths in jazz studies and intercultural musicology. The graduate program provides students with instruction in the histories, methodologies, theoretical frameworks and analytical techniques of the subdisciplines, and encourages interaction across subdisciplines. Further information is available at the Department’s Website: http://www.pitt.music/. Through this appointment, the Department seeks to strengthen its relationship across the university with other outstanding departments in the humanities and social sciences, and with university programs such as Cultural Studies, Film Studies, and Women’s Studies, as well as the University Center for International Studies with its five renowned Title VI centers funded by the U.S. Department of Education: Asian, Latin American, Russian and East European, West European and the European Union, and International Business.

Candidates should submit a letter of application, a curriculum vitae, sample writings, and three letters of reference to:

Dr. Andrew Weintraub, Chair
Ethnomusicology Search Committee
Department of Music
University of Pittsburgh
Pittsburgh, PA 15260
(412) 624-4126

In order to ensure full consideration, applications must be received by November 5, 2007.

The University of Pittsburgh is an Affirmative Action, Equal Opportunity employer. We particularly invite applications from women and members of minority groups under-represented in academia.

Conferences Calendar

2007

Sept 14-16
Music, Justice, and Gender. Syracuse University. For more information, contact Eileen Strempel at (email) strempel@syr.edu

Oct 11-14
12th International CHIME Conference, “I Sing Who I Am.’ Identity, Ethnicity and Individuality in Chinese Music,” School of Music, University College, Dublin, Ireland. For more information, see (website) http://home.wxs.nl/~chime

Oct 12-14
Midwest Popular Culture Association and Midwest American Culture Association Conference. Kansas City, MO. For more information, see (website) http://www.mpcaca.org/or contact Gary Burns, (email) gburns@niu.edu

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 2-4
51st Annual Meeting of the Canadian Society for Traditional Music / Société Canadienne pour les Traditions Musicales. “Making Sound Connections: Live, Mediated and Virtual Music Communities.” University of Alberta Department of Music and the Canadian Centre

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Conferences Calendar

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Nov 7-9
Centre for Nineteenth-Century Studies International Interdisciplinary 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 9
Middle East and Central Asia Music Forum, sponsored by University of London, School of Advanced Study, Institute of Musical Research. Senate House, University of London. For more information, contact Valerie James at (email) music@sas.ac.uk

Nov 10
British Forum for Ethnomusicology Annual One-Day Conference: “Ethnomusicology and the Culture Industries.” Goldsmiths College, University of London. For more information, see (website) http://www.thebfe.org.uk/section.php?id=122

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

Nov 30-Dec 2
IASPM-ANZ 2007 Annual Conference. University of Otago, Dunedin, New Zealand. For more information, contact Dan Bendrups, (email) dan.bendrups@stonebow.otago.ac.nz

2008
Mar 27-29
Experiencing Villa-Lobos: An International Festival, Virginia Commonwealth University, Richmond, VA. For more information, contact Patrick Smith, (email) psmith7@vcu.edu

Apr 13-14
Hearing Israel: Music, Culture and History at 60. University of Virginia. For more information, contact Joel Rubin at (email) joelrubin@virginia.edu or James Loeffler at (email) james.loeffler@virginia.edu

Aug 3-8
North Atlantic Fiddle Convention 2008: Crossing Over. Memorial University, St. John's, Newfound- land and Labrador. For more information, see (website) www.mun.ca/nafco2008

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/