2007 SEM President’s Report: On the Threshold of a New SEM
By Philip V. Bohlman, SEM Past-President

As we gather at our 52nd Annual Meeting, we gather also at the threshold of a New SEM, and it is therefore my great honor to report to you as President of the Society for Ethnomusicology at a moment of growth and transformation. This meeting, with its main theme of “Music, War, and Reconciliation,” marks, as have our other recent meetings, growth in numbers and expansion in the diversity of our ideas, the contributions we make as ethnomusicologists to music and society, and to the ways we understand why the many activities that converge to become the SEM are inseparable.

Once again, we can document our growth in the numbers that we witnessed at the 52nd Annual Meeting. In the course of the meeting 857 registered as conference participants. The Pre-Conference Symposium on “Cognitive Ethnomusicology,” organized by our colleagues at The Ohio State University, filled the rooms in which it took place. So many papers have responded to the conference theme, fully witnessing the responsiveness of SEM members to the timely social and political issues of our day. The Society for Ethnomusicology

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2007 SEM Lifetime Honorary Member: Robert Stevenson

By Steven Loza

Steven Loza introduced Robert Stevenson, SEM’s Lifetime Honorary Member for 2007, at the 52nd Annual Meeting with the following testimonial —editor

Born July 3, 1916, in Melrose, New Mexico, Robert Stevenson was raised on the US-Mexican borderland city of El Paso, Texas. In 1935, he completed studies at the College of Mines and Metallurgy (now University of Texas at El Paso) and ventured to the Juillard School where he studied piano with Ernest Hutcherson. In 1939 he completed studies in music composition at Yale University and also studied privately (23 lessons) with Igor Stravinsky at Cambridge, Massachusetts. In 1940 he studied piano with Artur Schnabel in New York City and then composition with Howard Hanson at the Eastman School of Music, where he completed the PhD in 1942. He proceeded to also earn a Bachelors in Sacred Theology at Harvard University in 1943 and took graduate degrees from Harvard Divinity School and the Theological Seminary at Princeton University.

During World War II Stevenson served as Chaplain in the US Army, serving African-American troops and receiving the Army Commendation Ribbon. After the war he attended Oxford University, studying musicology with Jack Allan Westrup and completing a degree in literature there in 1954. From 1941-43 and in 1949 he taught at the University of Texas at Austin and in 1946-49 he taught at Westminster Choir College in Princeton, New Jersey.

With his teaching, he balanced his earlier career as pianist and composer and presented major concerts in 1942 and 1947 at Town Hall and Other

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Becoming Ethnomusicologists

By Philip V. Bohlman, SEM Past-President

Fundamental to the ethnomusicologist’s understanding of and passion for music is that music insistently becomes more than itself—music and/in/of culture; music as text/context; music and religion/ritual/the sacred; music and the body/embodied experience/dance/performance; music and race/racism/the racial imagination; music as everyday/marked experience; music in/out of time; music emplaced/displaced; music experienced through hearing/listening/noise/silence. In this column (see p. 4), my final as SEM President, I concern myself with the common thread in our ethnomusicological engagement with music’s capacity to extend beyond itself; the transcendence of music. Our commitment to music that has become more than itself notwithstanding, ethnomusicologists interpret transcendence in very different ways. If we agree to disagree about music’s relation to what lies beyond music, we nonetheless find ourselves compelled to hold on to the very radical commonality of disagreement born of paradox. That paradox is crucial to the ways in which we become ethnomusicologists. As meaning forms from musical experience striving to become more than itself, so too is our own field of ethnomusicology revealed to us, always becoming more than itself.
The SEM Newsletter Guidelines

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- 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.iup.edu/rahkonen/

Northeast Chapter
http://web.mit.edu/tgriffin/necsem/ SEMSW/SEMSW/home.html

Southeast Chapter
http://www.ucr.edu/ethnomus/semsec. html

Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/~cmra/SEM/ SEMSEC02.htm

Ethnomusicology Sites

American Folk life 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)
http://www.ictmusic.org/ICTM

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

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

Smithsonian Institution Websites
http://www.smithsonianglobalsound.org
http://folkways.si.edu

Society for American Music
www.American-Music.org

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

The Social Science Research Council (SSRC), in partnership with the American Council of Learned Societies, announced the 52 recipients of the 2007 International Dissertation Research Fellowship (IDRF), who were selected from a very competitive pool of 1153 applications. The 2007 IDRF fellow conducting dissertation research in the discipline of ethnomusicology is Alyson Jones (University of Michigan, Ann Arbor), for her project, “Gendered Experiences: Assessing Women’s Music Performances in Tunisia.” The IDRF program supports full-time graduate students in the humanities and social sciences, enrolled in doctoral programs in the United States, who are conducting dissertation research outside the United States.

SEM President Philip V. Bohlman was elected as a Corresponding Fellow to the British Academy at its annual meeting on July 19, 2007. The British Academy also awarded him the 2007 Derek Allen Prize; this annual award is given to acknowledge outstanding published work by a scholar of any nationality in musicology, numismatics, or Celtic studies; the musicology award is given every three years.

Chad Pang and the UH Hawaiian Combo won the 2007 Ka Himeni Ana Hawaiian music concert on August 4, 2007, at the Hawaii Theatre in downtown Honolulu. (SEM members who attended the annual meeting in Honolulu heard this group performing at the banquet and in the hallways.) The competition features purely acoustic performances of hapa haole (gentle, the old-fashioned style) Hawaiian music rendered in Hawaiian language. The purpose of the competition is to encourage the singing of Hawaiian music in the old-fashioned manner without microphones and to provide opportunities for undiscovered talent. This international student group developed from the music class, Hawaiian Ensemble at the University of Hawaii Manoa Music Department: leader Chad Pang (graduate student in ethnomusicology and Hawaiian Ensemble instructor), Justin Ka’upu (undergraduate in music education), Mamina Koga (graduate student in ethnomusicology), Rosanna Perch (undergraduate in music performance), and Sophronia Smith (PhD political science candidate and Maori Ensemble instructor). To enter the competition, a group may consist of two and not more than five members of any age. Each group performs two songs and winners are selected on the basis of pitch, projection, harmony, adherence to the composer’s arrangement (tempo, etc.), pronunciation and enunciation, expression, appearance, manner, and charm. Monetary prizes and a recording contract with Hula Records are awarded. For more information about the Ka Himeni Ana competition, see (website) www.hawaiianharmony.com.

Byoung-won Lee, Professor in Ethnomusicology at the University of Hawaii, Manoa, has been named to receive the 2007 Nangye Award for Achievement in Musical Research (Nangye Akhak Taesang). Prof. Lee will be honored during a ceremony on September 1, 2007, in Yeongdong, Korea. Nangye is the pen name of Pak Yon (1378-1458), who had contributed to the theoretical study and systematization of Korean court music during the King Sejong’s reign in the Joseon Dynasty.

He is considered the first serious musicologist in Korean history. In addition, Prof. Lee has been appointed Interim Director for the Center for Korean Studies at the University of Hawaii, an area studies center that oversees extensive programs and research funds.

Kimasi L. Browne, PhD, has been promoted to Associate Professor and Director of Ethnomusicology in the School of Music at the Central Conservatory of Music (CCOM), Beijing, China. While at CCOM, Browne will be a Visiting Professor and invited Foreign Expert in the Central Conservatory of Music (COCOM), Beijing, China. While at CCOM, Browne will establish a Gospel Choir as part of the curriculum in the Departments of Music Education and Musicology. He also will teach a seminar on American Popular Culture.

Kyra D. Gaunt, Associate Professor of Music and Anthropology at Baruch College-CUNY, was delighted to receive the 2007 Alan Merriam Prize, with co-winner Michael Largey, for her book, The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-hop (NYU Press, 2006), which also was a finalist for AMS’s 2007 Lockwood Prize. In November 2007, Gaunt contributed to the Smithsonian’s traveling exhibit “America’s 400th Anniversary at Jamestown: The African American Imprint on America,” sponsored by The Tavis Smiley Group. In 2008, Gaunt will serve on the 2008 IIE Fulbright-mtvU Fellowship Screening Committee for international popular music study abroad. Her self-produced debut R&B/jazz CD Be the True Revolution is on sale at CDBaby.com and iTunes. Visit her website at kyraocity.com.

During Fall semester, 2007, Barbara Rose Lange (Moores School of Music, University of Houston) held the joint Austrian-Hungarian Fulbright Research Fellowship. She conducted fieldwork on young musicians’
Becoming Ethnomusicologists

On the Transcendence of Music

By Philip V. Bohlman, SEM Past-President

for Alice Herz Sommer

The deepest pain cannot become music, Der tiefste Schmerz kann zu Musik nicht werden,
no word alters that pain, ihm prägt kein Wort,
it does not assume its shape er bildet Form nicht
from the rock of the earth — aus dem Stein der Erden —
it remains in muffled silence, er schweigt umfloht.
Thus, I bear silent sadness um die trauernd Stumme,
about the saddening silence, die ich versäumt,
that I missed, trag' ich und schweige sie,
it is silent, that it only hums, daß sie nur summe,
what I dreamed, was ich geträumt.
the deepest pain cannot go back es schlug die Wunden, die nun tödlich brennen,
into the farthest time, in ferne Zeit,
it strikes the wounds, that now deadly burn: Vergangenheit!
it has passed!

Viktor Ullmann – “Der tiefste Schmerz kann zu Musik nicht werden”
“The Deepest Pain Cannot Become Music”

Music about poetry; poetry about music. Viktor Ullmann did not survive the camps, but his music does; or rather, it transcends the camps. And that is why I draw upon it here, for its power to sustain the process of transcendence, its power to become more than it was in the world of its creation. The very paradox of transcendence—music’s becoming something that it cannot become—lies in the title of the poem itself. We find much about the paradox of transcendence almost unimaginable. Music lived in the everyday life of the Holocaust, not just in Terezín, but in the ghettos of Eastern Europe (Flam 1992) and in the work camps and death camps alike (Gilbert 1995). How is such everydayness possible? And how does music transcend it? Again, we try to imagine the paradox of transcendence: music collapses in upon itself in order to become more than itself. Music intensifies itself through the agency of transcendence. The agency of transcendence both does and does not accrue to music as part of its processes of becoming. We confront paradox, once again, this time about agency, about the agency that music affords us as humans, musicians, and, even, ethnomusicologists.

Quite deliberately, I invested the title of this column with an ambiguity that would at once both capture and unleash the multiple meanings and complex epistemologies of music and transcendence. It is the preposition “of” that draws our attention to this ambiguity. On one hand, the title refers to music’s capacity to transcend; the experience of music takes us somewhere else, or beyond and apart from music. On the other hand, music itself may be transcended; experienced music may be left behind when there is a move into trance, intimacy, or a union with the sacred. As transcendence, music possesses both active and passive qualities; it can be an agent or an object of transcendence. It can also be both, and therein lies the paradox of transcendence.

The multiple meanings conveyed by the fluid space marked by “of” in my title has a particular resonance for our field of ethnomusicology. At the most general level this fluid space separates and connects the methodologies that characterize more musical and more anthropological practices of ethnomusicology. The process of transcendence, however, affords new meanings to the space, and these in themselves represent the ways in which music insistently becomes more than itself, albeit through further juxtapositions, in which agent and object reflexively contain their commonness: music as it is itself, and music as it becomes more than itself. The doubleness that I trace through these paragraphs is not contradictory. Quite the contrary, it is because of ethnomusicology’s acute sensitivity to the ontologies of music that we content ourselves neither with object nor with agent.

Concepts of transcendence are particularly present in ethnomusicology, moreover, because we do endow the spaces of ontological in-betweenness with multiple meanings. The theological foundations of transcendence, for example, are not bracketed off from the aesthetic implications. The intersecting histories of music that require our broadly comparative methods, for example, do not neglect the sacred. Examining liturgical and ritual practices, ethnomusicologists move quickly beyond the dilemma of having to claim the sonic experiences of prayer, cantillation, or bodily movement as music or not. The question of whether it is proper to call recitation of the Vedas or the Qur’an...
music has given way to far more nuanced approaches to understanding how and why the sacred and the musical intersect. Of far deeper concern to ethnomusicologists studying sacred music is the commonality of transcendent experiences revealed by music, be it the middle way of Mahayana Buddhism or the paths of ecstasy and spiritual union with the sacred that music sets in motion through embodied religious practice, for example, in Sufi dhikr or shamanistic healing. Religion becomes efficacious through the convergence of music and transcendence (see Olson and Rouner 1981).

Sacred roots notwithstanding, schism between theological and aesthetic concepts of transcendence is hardly uncommon. In the West, such schism fully tears open the fabric of belief in transcendence beginning with the secularization of early modernism, which, not by chance, reflects the Age of Discovery—the witness of otherness—within which it was born. Baruch Spinoza (1632–1677), particularly in his Ethics, called for the possibility of religion that was in effect secular and afforded real and active spaces for human action. Spinoza laid the groundwork for further secular modulation of religious thought in the Enlightenment, not least that of his coreligionist, Moses Mendelssohn (1729–1786), who perceived that the space between Judaism and Christianity need not be one of separation but one in which common practices permitted a modern society to embark on a new path, indeed, a sort of middle way of modernity (see Ludger and Schüßler 1992).

Along the Western path toward modernity it was Immanuel Kant (1724–1804) who most influentially fixed the compass of Enlightenment thought on what he called the “Idea of Transcendental Philosophy” in the Preface to his Critique of Pure Reason (1781), and which has become to be known as “transcendental idealism.” Fundamental to Kant’s notion of the transcendental was the distinction between something that conformed to human modes of cognition (transcendently ideal) and something for which new forms of cognition had to be trained on an object itself (transcendentally real). These forms of recognition (Erkenntnis), in turn, led to the even more crucial distinction between empirical reality and transcendental ideality.

Kantian transcendental idealism left a profound impact on the Western history of ideas. It provided the groundwork for full-blown philosophies of transcendentalism in both Europe and North America during the nineteenth century. It provides the historical framework for understanding the twentieth-century crisis of modernism, in which culture and art—and music—were seen as autonomous and self-referential (cf., e.g., Adorno 1951 and Bloch 1974). Later in the last century, structuralist, hermeneutic, and deconstructionist theories further dislodged the transcendentally ideal from the empirically real, in effect, disambiguating the space they shared in Kantian aesthetics (cf., e.g., Stern 1999 and Caputo and Scanlon 2007).

The history of ethnomusicological thought, I should like to suggest here, has charted a different path through the fissures that entered the space between the transcendent and the empirical. This is precisely the space opened by the “of” in my title. As modern ethnomusicological thought emerged in the nineteenth century, music, transcendent and empirical, was filling volumes of folk song and folk music; it was spreading across newly explored landscapes through colonial encounter; its sonic forms were proliferating because human cognition was changing. The potential for music to become more than itself was aesthetically and methodologically crucial to the ethnomusicologists who forged common methods with anthropology in the 1950s and 1960s. It was implicit in Alan Merriam’s postulation of an anthropology of music, where we find it as a theme and variation. For John Blacking the transcendent potential of music was explicit, always problematizing the relation between music and culture, but effecting the transformation that he so often referred to as experience (see, especially, Blacking 1995). I should go so far as to say that ethical and political meaning have accrued to the transcendence of music in modern ethnomusicological thought, providing us with intellectual and activist response to the crisis of essentialism, and reminding us of our commitment to inclusivity, the moral imperative that music should also be more than itself.

The multiple meanings of transcendence in music open the many common places in which music in all its multiple ontologies intersect, powerfully transcending themselves. We might remember the ways in which Franz Liszt reflected on the themes of Kant’s transcendental idealism in the Transcendental Etudes, or Charles Ives explored the expansiveness of the American transcendentalists in his works for piano. Embedded in the Viktor Ullmann’s works from the concentration camp is a power of transcendence that I am compelled to sound again, even when it is sounding for the first time. When, moreover, I am most in need of a moment of transcendence in my everyday sonic world, I turn to John Coltrane, for whom the sacred and the secular, object and agency, time and space, were never separate. What could be more symbolic of Coltrane’s middle way than the many retrospectives on his recordings, among them compilations such as Transcendence (Coltrane 1998), which make Coltrane’s music more than it is with each listening?

It is as we become ethnomusicologists we realize that the spaces marking and marked by separation—the “of” we have been tracing through this column—can become something more than themselves. And it is we who enter such spaces—in our fieldwork, in our classrooms, in our performances, in our ethical engagement with music—who ensure that the conditions and agency necessary for transcendence to survive. Accordingly, the transcendence of music doubly acquires the agency that is embedded in the embodied practices of becoming ethnomusicologists.

Works Cited


President’s Report
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leads, and it is because we lead that I report to you at this 52nd Annual Meeting that the SEM is very healthy indeed.

There are many reasons that we gather at the threshold of a New SEM, so I shall need to focus in this President’s Report on several broad areas of transformation. First, the Society is expanding because we have embraced an expansive understanding of the field itself. Our subject is international, and so are we. We insist on crossing borders and we question our own colonialism. We resist the complacency that accompanies limiting our field to territory we know and control.

The SEM has increasingly become responsive to what we should think of as new disciplinary partnerships, indeed, what I think we might understand as the emergence of a postdisciplinary ethnomusicology. The Society grows because it expands the possibilities for dialogue with other musicoieties and other ethnomusicoieties. We open the disciplinary boundaries to other fields. We no longer wait to be influenced by other disciplines, rather we transform other disciplines by opening fields of knowledge not yet known to them.

There are many places to which you can turn to see what lies beyond the threshold for this New SEM. One of the most exciting arises from our ability to implement the funds that have grown in the SEM’s 21st-Century Fund. Through the generosity and donations of our members, the 21st-Century Fund will draw upon its funding to inaugurate the first stage of our long-range strategic planning for the campaign I introduced in my President’s Report last year, “Ethnomusicology Makes a Difference.” That first stage could not look toward a New SEM more ambitiously, for its central priority is to create new fellowship opportunities for students. When one generation of SEM members provides financial support to the generations that follow, it is surely a special case of mentorship, and we can be very grateful to those who have supported the 21st-Century Fund, and those who will support it. The details and guidelines for the 21st-Century Fund Fellowships will soon be drawn up, and you should keep your eyes open for them in the SEM Newsletter. In the meantime, I want to express my gratitude to our members whose generosity shows how SEM will make a difference.

In very real, institutional ways there are transformations afoot that are expanding the SEM capacity to make a difference. Quite simply, the Society has begun a transformation that the Board of Directors calls “professionalization.” I refer here to a change within the infrastructure of the Society for Ethnomusicology itself. In a word, we expect to be appointing a full-time Executive Director for the Society in the very near future. The transformations that follow from that appointment, quite simply, will be enormous.

We have reached this point, most of us know, because of the achievements of our retiring Executive Director, Alan Burdette, whose vision and energy have shaped the position over the past seven years. Alan has moved over to the Archives of Traditional Music at Indiana University. On behalf of the entire Society for Ethnomusicology I should like to take the opportunity of this report to express our gratitude to Alan for his critically important service to the SEM during those seven years.

What Alan made possible by leading us to the point of requiring a full-time Executive Director is considerable indeed. The SEM Executive Director will actively nurture new partnerships within the field of ethnomusicology, but also with organizations outside the field. There will be new partnerships, for example, with the SEM Long-Range Planning Committee, charged with crossing the threshold to the New SEM. In every way, SEM can be more ambitious. And in so doing, it will also ask more of you, the members of the Society and the readers of this Newsletter.

As we enter our fifty-third year, I can report that the Society for Ethnomusicology is in sound financial shape. We can be thankful for healthy finances at this time, for that strength plays a considerable role in facilitating the transformations we now stand to make. Clearly, it is because of our financial strength that the professionalization of the SEM can accelerate. It is because we offer much to other organizations that new partnerships are now possible.

The SEM Treasurer, Suzanne Flandreau, has prepared the details of the financial report, and I need not present them here myself. Absolutely crucial to the details she includes in her Treasurer’s Report is that they reveal the work of a very able steward, and I want to take this opportunity to thank our able financial steward, Suzanne Flandreau, on behalf of the entire SEM. I should also like to thank the SEM Business Office, so ably managed by Lyn Pittman, who keeps her fingers on the day-to-day workings of the Society.

The SEM membership should also know that it has played a crucial role in securing our current financial health. Through your participation in SEM undertakings, you contribute to our well-being, intellectually and professionally. In very specific terms, I can again point to the extraordinarily high attendance of SEM annual meetings over the past four years, and again this year in Columbus. The Board of Directors expresses its thanks to all members for making it possible for us to move ahead and to do so with such vigor.

In recent years, transformations of the SEM have taken place within the Society with remarkable vitality, and the evidence for this is as particularly evident in the SEM special interest groups, sections, and committees. It is in the internal polity embodied by these organizations that many members—indeed, virtually every member of the Society—is truly making a difference. As in recent years, we witness the formation of new special interest groups—last year, scholars working on South Asian Performing Arts constituted itself—as well as the expansion of organizational activities that leads to the type of growth that occurs when special interest groups become sections. During the course of the 52nd Annual Meeting I repeatedly heard the term “emerging” refer to the transformations of SEM groups. Websites are proliferating and connecting across the organizations. Prizes, especially those intended to recognize and encourage students, are multiplying in number. Translation and publication projects are underway. The membership of individual committees and sections, too, has reached very impressive levels. The Popular Music Section reaches out to 545 members. The

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Prizes

The following prizes were announced at the SEM general membership meeting on October 27, 2007, in Columbus, Ohio. Congratulations to all winners!

Lise Waxer Prize

By Paul Greene, Chair, Popular Music Section

The Lise Waxer Prize was created to recognize the most distinguished student paper in the ethnomicrologics of popular music presented at the SEM annual meeting. The Waxer Prize comes with a cash award of up to $200. All students giving papers on popular music topics at the SEM conference are encouraged to submit their papers for consideration. See website http://orpheus.tamu.edu/pmssem/Waxer.html for details about prize eligibility and the application process. The winner of the 2006 Waxer Prize competition is Elizabeth Keenan, of Columbia University, for her paper “StraightA fest, Ladyquest, Ladyfest: Femininity, Sexuality, and Third Wave Feminism at Young Women’s Punk Rock Music Festivals.” The prize committee consisted of Steve Pond, Kristin McGee, Jane Florine, and Tracey Laird (Chair).

Marcia Herndon Prize

By Gillian Rodger

The Gender and Sexualities Taskforce Section of the Society for Ethnomusicology has created the Marcia Herndon Award, an annual prize to honor exceptional ethnomicrologistics in gender and sexuality including, but not limited to, works that focus upon lesbian, gay, bisexual, two-spirited, homosexual, transgendered and multiple gender issues and communities. 2007 marked the first year in which this prize was awarded.

The winner of the prize was Sonja Downing, University of California Santa Barbara, for her paper presented at the 51st Annual Meeting in Honolulu, “Embodied Learning of Music and Gender in Balinese Children’s Gamelans.”

The prize committee, Gillian Rodger (Chair), Kiri Miller, and Sam Cronk, agreed that this paper was impressive in its careful, close study of the role of music and music making in reflecting and shaping gender roles in Balinese children, and the process of negotiation over gender roles undertaken as young women increasingly play in instrumental ensembles. A real strength of this work lay in its use of Balinese ideas relating to gender and its description of multiple negotiations of these ideas through performance. At the same time, it presented a great deal of complex information in a succinct and distinctly readable form.

One reader noted, “for me the real strength here is the emphasis on children’s music-making, an extremely neglected topic.” Another reader commented, “...on balance it is a substantive work...it reflects the intent of this prize and offers a solid framework for future scholarship.”

The committee welcomes submissions from all SEM members, including longer pieces such as journal articles (or a series of articles) and monographs. Details of the submission process and deadline can be found on the SEM Gender and Sexualities Taskforce page (http://webdbiu.edu/sem/scripts/groups/sections/genderandsexualities/gender_and_sexualities_section.cfm).

Wong Tolbert Prize

The Section on the Status of Women awarded the Wong Tolbert Prize to Sonja Downing for her paper, “Embodied Learning of Music and Gender in Balinese Children’s Gamelans,” presented at the 2006 SEM Annual Meeting. The prize committee consisted of Joanna Bosse, Charlotte Frisbie, Sean Williams, and Celia Cain (Chair). Downing is a PhD Candidate at the University of California, Santa Barbara. This ethnographic study of children’s gamelans demonstrates the significance of learning through physical experience. In her innovative paper, Downing illustrates how children negotiate differing pedagogical techniques to construct complex and dynamic gendered and musical identities.

African Music Section African Libraries Studies Paper Prize

Thembela Yokwana of Wesleyan University was awarded the African Music Section African Libraries Studies Paper Prize for his paper, “Can We Sing Together? Performing Nationhood through Choral Festivals in South Africa.” The prize committee consisted of Ernest Brown and David Locke.

Association for Korean Music Research Prize

Koo Sun Hee was awarded the 2006 Association for Korean Music Research prize for her paper, “Between Korea and China: Music of the Korean Ethnic Minority in China,” presented at the 2006 SEM conference. The prize committee consisted of Nathan Hesselink, Yi Yong Shik, and Josh Pilzer (Chair). Koo recently received her PhD from the University of Hawaii at Manoa with a dissertation titled Sound of the Border: Music, Identity, and Politics of the Korean Minority Nationality in the People’s Republic of China.

Jaap Kunst Award

The Jaap Kunst Award committee would like to remind members that the prize is awarded for an article of exceptional contribution to the field by a member of SEM, and thus is not selected from a comprehensive survey of all publications in a given year. Nominations are not necessary for consideration, but can be quite helpful if the nominated article appears in a journal not as well known as the principal ones.

This year the committee awarded prizes to two articles, not because they could not choose between them, rather because they are quite similar in their approach while being entirely independent and worthy on their own basis. The two winners are Fernando Benadon, for his article “Slicing the Beat: Jazz Eighth-Notes as Expressive Microrhythm,” published in Ethnomusicology 50(1):73-98, and Christiane Gerischer, for her article “O Suingue Baiano: Rhythmic Feeling and Microrhythmic Phenomena in Brazilian Percussion,” published in Ethnomusicology 50(1):99-119.

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Part of the experience is fitting in while sticking out: it’s like being thrust on stage (in the round for maximum exposure) amidst a cast of actors mostly known to each other but not to us, in an ensemble performance with only the barest of character sketches in a language we struggle with as our guide. We stand under the lights, our costume and makeup not quite right and an armful of props from a different play we wish we could put down. Cast and audience look at us, expectantly ...

We try to fit in. One way of fitting in is finding a role to play that makes us useful. When we do that, things begin to make sense, issues surface, and research takes on new depth. Our two contributors, Sydney Hutchinson and Matt Sakakeeny, discuss ways they have employed media technology to both further their fieldwork and enter roles of reciprocity with members of the communities they research. Significantly, they both break through a virtual “fourth wall,” involving a wider public in their research in meaningful, transformative ways. Does this result in the surfacing of other issues? — Jesse Samba Wheeler

«The blog as field note»
by Sydney Hutchinson
Santiago, Dominican Republic, May 2007

...I started blogging just as soon as I arrived. I described my apartment and its strange shower system, my landlady and her bizarre theories of mosquito behavior, and what was on TV (a Dominican version of Survivor, it turned out). I added pictures to illustrate. Soon everything was up there: what I learned from my accordion teacher, the politics of carnival in Santiago, my trials and tribulations with insect bites, all the high and low points of my experience. And I just kept writing.

Blogging was far more motivating to me than field notes ever were. Knowing that I needed to post every week, I dutifully sat down to type up my stories as they happened, and knowing I needed illustrations, I was also far more diligent in taking photographs. Before long, I had a regular community of readers, about 200 a week, who motivated me further. Some of them contacted me, and I made blog-friends with people doing related research, with Dominican Americans looking for ways to connect with their culture, and with Dominicans who couldn’t get over the novelty of seeing me play merengue típico accordion. Some I later met in real life and we keep in touch.

There was another, unforeseen consequence of my forays into the cyber-field. While relatively few Dominicans have access to the internet, more are getting connected all the time. As we know, field and home are becoming ever closer, so I was not too surprised when word of my blog spread among the community I was writing about. This year, when I arrived, the man who had gotten me into a carnival group in the first place came up and gave me a big hug. He told me, “I saw your web page, and where you called me your mentor! Thanks for giving credit where credit is due.” Later, while attending a carnival-related event, two friends approached me. “Take a picture of us in costume and put it on your page!” they demanded. And at the end of the carnival season, I ran into my carnival mentor again. “I’m mad at you,” I was surprised to hear him say. “You didn’t put a picture of my new costume up.” I quickly remedied the situation.

My blog is still all in English, since it’s the language in which I write the fastest. My friends in the DR don’t speak it, but clearly they know enough to figure out what’s going on and to look for the latest pictures. Soon, I’ll start translating selections to make it more accessible to all. It has turned out to be a great way to write more (almost 250 pages single-spaced), to meet those interested in my work, and to keep the conversation going with people in my field site, even when I’m out of it. I’d recommend the blog for all ethnomusicologists as a way to make people aware of our work and how we do it, as well as to include the subjects of our research in the dialogue. What kind of field note ever did that?
...During my fieldwork in New Orleans I have produced radio stories about brass band musicians and their struggles for higher pay, greater institutional support, and more respect for their creative labor. This scenario I am describing, “ethnography-as-media,” is an unfamiliar one to many ethnomusicologists, but it is not the least bit peculiar to my collaborators, most of whom are accustomed to interactions with TV, print, and radio reporters. Situating myself as an independent media producer as well as academic researcher allows me to assume an acceptable role to musicians who are taking time away from their personal and professional lives to talk with me. It also allows me to reciprocate, by broadcasting their messages and, when possible, sharing any payment I receive for our labor.

I have also helped organize public discussions with musicians, members of parading organizations, and anthropologists in the hope that critical dialogue about local culture may bring about greater awareness and change. Community activism and cultural expression go hand-in-hand in New Orleans, and my participation in and observation of public discourse--panel discussions, press conferences, and protest marches--is integral to my research. There are many points of intersection between the musicians with whom I work and me, but those moments when our professions intersect in public are at least as significant as those moments of intimacy that fill the ethnographic record. It is through public discourse that I am made most aware of musicians’ professional identities and they are made aware of mine.

I moved to New Orleans in 1997, worked in public radio for six years, left for graduate studies in 2003, and returned three years later as an ethnographer. Through the course of these changes (and all New Orleanians have gone through intense changes in recent years), I have struggled to position myself within and against the city’s dizzyingly complex social hierarchies. I am white. I am middle class. I am a Northerner. I live in the Uptown district of the city. These racial, economic, and geographic identifications structure my interactions with collaborators, most of whom are black, working class, and native New Orleanians, and most of whom are cautious of interlopers. Overcoming difference, or creating productive dialogue across lines of difference, is not always possible. However, since starting my fieldwork in August 2006, I have been able to form meaningful relationships with musicians by introducing myself as someone who wants to listen to their stories and share them with others. This description could apply to anyone working in journalism, ethnography, or academic writing, and balancing these professional identities is one way I construct a local identity as a New Orleanian.

Sydney Hutchinson (sjh221@nyu.edu) is a PhD candidate in ethnomusicology at New York University and her dissertation research is on merengue típico. The blog mentioned is http://accordiongirl.blogspot.com. She is the author of From Quebradita to Duranguense: Dance in Mexican American Youth Culture (2007, University of Arizona Press).

Matt Sakakeeny (mks2104@columbia.edu) is a PhD candidate in ethnomusicology at Columbia University. His research on brass band musicians in New Orleans is about the politics of performance. He has collaborated with musicians to produce stories for broadcast on NPR’s All Things Considered, American Public Media’s American Routes, and local New Orleans stations WWOZ and WWNO.
Prizes
continued from page 7

These two excellent articles examine “participatory discrepancies” in rhythmic treatment, an area of inquiry that has significant ramifications for ethnomusicological research, much of which has not been realized yet due to the extreme difficulty of quantifying these slippery yet essential building blocks of music in any but the most cumbersome ways.

Future computer/digital/who-knows technology may allow us to more handily measure the microcommunications between musicians so that they can be tool to understand fundamental concerns, such as musician and/or audience interaction, cognition, nature of improvisation, even detecting meaning for participants by the ebb and flow of change, etc. These two articles, elegant in their analysis and insightful in their social and sound connections, help open and take important steps through that door, and serve as an invitation for the further development of these resources.

Charles Seeger Prize 2007
By Elizabeth Tolbert

More than eighty papers were submitted for the 2007 Charles Seeger Prize, which recognizes the most distinguished student paper presented at the 2006 SEM meeting. The members of the 2007 Seeger Prize Committee were Helen Rees, Regula Qureshi, Michael Birenbaum Quintero, Ronda Sewald, and Elizabeth Tolbert, Chair.

The winner of the 2007 Charles Seeger Prize is Monique Ingalls, University of Pennsylvania, for her highly original, elegantly written, and brilliantly argued paper, “‘The World Made Digital’: The Challenges of New Media to Old Boundaries within American Evangelical Worship.” This paper presents a compelling case study of the impact of digital media, text, and imagery on musical practices and evangelical religious worship. The committee was particularly impressed with Ingall’s finely honed analysis of digital and market innovations vis-a-vis shifting power relationships within evangelical churches.

The committee would also like to announce two Honorable Mentions: Neil Coulter, Summer Institute of Linguistics International, for his paper “Last Speaker Ethnography: The Alamblak /Garamut/ as an Example of Fishman’s Stage 8,” and Joshua Walden, Columbia University, for “Orpheus in Yiddishland.” Coulter’s paper is an exemplary analysis of a Papua New Guinean drum language, combining impressive ethnographic fieldwork with a sophisticated application of linguistic theory to an ethnomusicological case study. In addition, the committee commends Coulter’s engagement in community preservation work. By drawing attention to issues of community self-determination and advocacy, this paper suggests new possibilities for thinking about and engaging in applied ethnomusicological work. Walden’s paper is an evocative homage to the “Jewish fiddler” of the early 20th century. The paper is an interdisciplinary tour-de-force that explores the creation of imagined communities through film, visual art, and art music composition. The committee applauds Walden for a paper that is beautifully written, clearly structured, and unusually creative in its invocation of diverse artistic genres and wide-ranging theoretical perspectives.

As succinctly expressed by one committee member, the paper is a “real eye opener.”

Prizes continued from page 7
Endowed Chair Established in Honor of Max Brandt
By Martha Ellen Davis

On August 25, 2007, aboard the MV Explorer, docked in San Diego, California, Semester at Sea, a study-abroad program in comparative international education, gave tribute to Max Brandt on his retirement after 28 years of service as Academic Dean. The highlight was the establishment of The Max Brandt Professorship of World Music and Ethnomusicology. It is supported by an endowment, based on donations of many former students and faculty, that will fund an ethnomusicologist on the faculty for two of every three voyages.

The ethnomusicologists who spoke at the event were Barbara Lundquist (University of Washington) and Robert Garfias (UC Irvine).

Max Brandt

African Music Relaunched

The International Library of African Music (ILAM) at Rhodes University in Grahamstown, South Africa, is pleased to announce the relaunch of its journal, African Music, which has not been published since 1999. African Music was established by ILAM’s founder, Hugh Tracey, in 1954 as an annual journal for the purpose of disseminating scholarship devoted to African Music and related arts. It has the distinction of being the only scholarly journal devoted to African Music published in Africa, and also is the only journal in existence devoted to African music. Edited by ILAM’s Director, Prof. Diane Thram, African Music is being relaunched as an annual publication intentionally retaining its original format and purpose—the enhancement of knowledge and understanding of African music.

Volume 8, Number 1 (2007) is being published in print form only, but there are plans to take the journal online by 2008. An added feature is a CD compilation of field recordings that illustrate the music discussed in each of the articles. The CD is affixed to the back cover. Submissions for Volume 8, Number 2 (2008) are encouraged and can be sent to (email) d.thram@ru.ac.za. Interested institutions and individuals are encouraged to subscribe by contacting ILAM at (email) ilamsales@ru.ac.za. Volume 8, Number 1 is available now. Subscriptions can be placed by contacting (email) ilamsales@ru.ac.za or by regular mail by sending your request to Editor, African Music, ILAM, Rhodes University, Grahamstown 6140, South Africa.

ILAM Goes Online

Two cataloguing and digitizing projects over the course of 2007 have made it possible for ILAM to go online with its sound and photo collections. Indexing, cataloguing and digitizing of the over 9,000 images in the ILAM photograph collection and capturing associated meta-data into the photographic collection catalogue was completed in late November, 2007 through the “ILAM Photograph Collection Cataloguing and Preservation Project” funded by the South African National Heritage Council. By February, 2008 a selection of 1,000 of the highest quality images will be professionally retouched and key-worded as part of development of ILAM’s e-commerce website, to be hosted by Africa Media Online, the local digital imaging and marketing company that executed this project. ILAM’s images will be viewable from ILAM’s e-commerce site linked from ILAM’s static site (www.ilam.ru.ac.za) and also via Africa Media Online’s site (www.africanpictures.net).

The National Research Foundation (NRF), through the South Africa Music Archive Project (SAMAP), has partially funded the cataloguing and digitizing of a substantial portion of the early acetate, shellac and vinyl recordings produced by Hugh Tracey in the 1940s and 1950s, which are housed in the ILAM archive. The work of cataloguing and
Position Announcement:  
New Editor for *Ethnomusicology*

The Society for Ethnomusicology invites proposals from Society members who wish to be considered for the editorship of the journal *Ethnomusicology*. The journal is published three times annually, each issue running approximately 182 pages and including major research articles as well as book, record, and film reviews.

The journal editor position requires a commitment of four years: an initial transition year during which the editor-designate learns procedures and begins to acquire articles, followed by a three-year term as editor. Timothy Cooley, the present editor, will complete his term with the fall 2009 issue (volume 53, no. 3); the new editor’s first issue will be winter 2010 (volume 54, no. 1). The SEM Board of Directors will meet in spring 2008 to select the new editor, allowing for a one-year transition period from Fall 2008 to Fall 2009.

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

The position will require some institutional support, and may be supplemented by up to $6,000 annually from the Society. Timothy Cooley encourages applicants to contact him directly, preferably by email (ethnomusicology@music.ucsb.edu), to discuss the tasks involved in editing the journal.

Applicants should submit a statement describing (1) previous editorial and/or administrative experience; (2) the extent to which institutional support can be expected; and (3) why they are interested in serving as journal editor. Applicants also should submit a curriculum vitae and a list of three potential referees. Potential editors must be members of the Society for Ethnomusicology. SEM welcomes nominations and self-nominations from Society members and encourages applications from women and minorities.

The Society for Ethnomusicology’s Publications Advisory Committee will review applications and make recommendations to the SEM Board of Directors. The deadline for receipt of applications is March 15, 2008. Please send all materials, preferably by email attachment, to Lyn Pittman in the SEM Business office at (email) sem@indiana.edu.

**ILAM Goes Online**

*Continued from page 11*

digitizing these large collections (more than 9,500 sound items in 2007) is being done by ILAM’s sound engineer, two sound engineering assistants, a cataloguing librarian, and eight Rhodes University students receiving NRF student assistantships. Compressed 30-second sound clips with attached metadata files are being delivered for upload onto the ILAM online archive on the SAMAP website (aboutdisa.ukzn.ac.za/samap/search.htm), and by early 2008 will also be accessible via the ILAM online archive on the ILAM website (www.ilam.ru.ac.za). Researchers, students and any other individuals interested in undertaking research projects, music education projects, or simply wanting full sound files of the recordings should contact ILAM directly to obtain permission for use.

ILAM director Diane Thram ([email] d.thram@ru.ac.za) welcomes proposals for project proposals by research initiatives and/or production of educational materials using the recordings and other related materials in the ILAM archive. CD/DVDs or mp3 files of individual songs or collections of songs can be obtained upon request by contacting ILAM’s sound engineer Elijah Madiba at (email) e.madiba@ur.ac.za.
Announcements

Poetry and Languid Charm: Swahili Music from Tanzania and Kenya Released

The World and Traditional Music section of the British Library Sound Archive, in collaboration with Topic Records, has released a new CD, *Poetry and Languid Charm: Swahili Music from Tanzania and Kenya from the 1920s to the 1950s*, text and compilation by Janet Topp Fargion. This is the latest release in a series of sixteen CDs that feature historic recordings from Topic Records’ collections. *Poetry and Languid Charm* includes recordings of *taarab* musicians made in East Africa by commercial recording companies in the 1920s and 30s, and by Hugh Tracey in the 1950s. For information on this CD and the full series see (website) http://www.bl.uk/collections/sound-archive/wtmpublications.html.

SSRC International Dissertation Research Fellowship (IDRF)

The Social Science Research Council and the American Council of Learned Societies announce the 2008 competition of the International Dissertation Research Fellowship (IDRF) program, designed to support distinguished graduate students in the humanities and social sciences who are conducting dissertation research outside the United States. Seventy-five fellowships of approximately $20,000 will be awarded in 2008 with funds provided by the Andrew W. Mellon Foundation. The IDRF program is committed to scholarship that advances knowledge about non-US cultures and societies grounded in empirical and site-specific research (involving fieldwork, research in archival or manuscript collections, or quantitative data collection). The program promotes research that is situated in a specific discipline and geographical region and is engaged with interdisciplinary and cross-regional perspectives. Applicants must have completed all PhD requirements except on-site dissertation research by the time the fellowship begins or by December 2008, whichever comes first. Fellowships will provide support for nine to twelve months of dissertation research. The fellowship must be held for a single continuous period within the eighteen months between July 2008 and December 2009. For more detailed information on application procedures and eligibility requirements, please visit the IDRF website at http://programs.ssrc.org/idrf.

American Folklife Center Online Card Catalog

The Library of Congress’s American Folklife Center (AFC) announces the release of its online card catalog. This tool will enhance access to the most heavily used.

Calls for Submissions

Lyrica Society Scholarly Papers Competition 2008

Deadline March 1, 2008

The Lyrica Society is pleased to announce the second biennial Scholarly Papers Competition, 2008, for outstanding papers on a theme related to the interrelationship between words and music. The competition is open to any interested author, academically affiliated or independent. There is no application fee. The deadline for submission is March 1, 2008. Results will be announced at the beginning of June 2008. The scholarly papers should present significant research and conclusions on any aspect of the relations between words and music. Papers must be submitted in hard copy, double-spaced, and exceeding 7,500 words in length. Additional musical examples, charts, and other pertinent graphic illustrations are permissible. The paper’s title and the name of its author should be provided on a separate title page. To maintain anonymity for the judges, the author’s name should not appear in the text itself. Only one submission per person will be accepted. The paper must be accompanied by a statement confirming that it has not been previously published, nor been accepted for future publication elsewhere. Previous oral presentation does not disqualify a paper. Papers will not be returned. Two prizes of $500 will be awarded. They honor two revered scholars: the Louis Auld Prize honors Lyrica’s founder, an eminent scholar of French literature; the Isabelle Cazaux Prize honors the grande dame of American musicology. In addition, winners will be invited to read a 20-30-minute version of the paper at one of Lyrica’s scholarly papers sessions during the 2008-2009 academic year. The winning papers will be published in *Ars Lyrica*. Entries and inquiries are to be submitted to: Professor George D. Gopen, Chair, Lyrica Society Scholarly Papers Competition, Duke University, Department of English, Box 90015 Durham, NC 27708-0015. Address any questions to Professor Gopen at (email) ggopen@duke.edu. For further information about the Society, see (website) http://www.lyricasociety.org.

African Music

Deadline (for Vol. 8, No. 2) January 15, 2008

*African Music*, the peer-reviewed journal of the International Library of African Music, has been successfully relaunched with Volume 8, Number 1, (2007), and seeks submissions for future issues. The submission deadline for the next issue (Volume 8, Number 2, to be published in August, 2008), is January 15, 2008. Authors are asked to submit original, not previously published articles about African Music and related arts as Word files formatted in compliance with *Chicago Manual of Style* guidelines. All illustrations must be numbered consecutively as Fig 1, Fig 2, etc. and submitted already formatted into the body of the article, unless other arrangements are made with the editor. Book, CD or film/DVD reviews are also welcomed. Send submissions as attachments via email to the editor, Diane Thram, at (email) d.thram@ru.ac.za. Inquiries are welcomed at this same email address. Inclusion of a CD compilation of musical examples illustrating each article was an innovation with the 2007 edition of *African Music* that will be repeated with the 2008 issue.

Northwest Chapter of the Society for Ethnomusicology Annual Meeting

Deadline February 1, 2008

The Northwest Chapter of the Society for Ethnomusicology announces that its annual meeting will be held on Saturday, March 15, in the Asian Centre Room 105, University of British Columbia, Vancouver BC. We welcome proposals from one and all. Come spend a day with friends and colleagues in occasionally sunny Vancouver and experience a conference brimming with music and ideas. Please email abstracts for papers (or anything else you wish to propose such as lecture-demonstrations, performances, etc., of 250 words or fewer, by February 1, 2008 to conference coordinators Paddy Sandino at (email) road-2renxing@yahoo.com and Deirdre Morgan at (email) deirdre@interchange.ubc.ca. Include any AV requirements and all of your contact information. Our current plan is to make this a one-day event, but should demand for time exceed supply, we may extend to Sunday. For questions or further information please contact Paddy or Deirdre at the addresses above, or Michael Tenzer at (email) mtenzer@INTERCHANGE.UBC.CA.

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Robert Stevenson
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Hall in New York City, including his own compositions, and concertized in London in 1953 at Wigmore Hall, performing a Carlos Chávez sonata. In 1961 Leopold Stokowski conducted two of his orchestral pieces based on indigenous Quechua themes.

In 1949 he began his faculty position at UCLA, where he taught full time until 1986. During his tenure, he also served as visiting professor at Columbia University, Indiana University, and the University of Chile. Since his “retirement” he has continued as an emeritus in residence at UCLA, continuing his research, publishing extensively, reading conference papers across the map, and teaching periodically.


Since 1978 he has served as editor and principal contributor to Inter-American Music Review. During his tenure as professor he has chaired twenty-five PhD dissertations, seventeen beginning in 1972 at UCLA, and beginning in 1991 seven at Catholic University in Washington, DC. Stevenson has published over 250 articles in the leading journals of the Americas and Europe, over 1800 encyclopedia and dictionary articles, including entries in the Oxford Dictionary of Music, the New Grove Dictionary of Music and Musicians (400 articles), MGG, and Handbook of Latin American Studies of the Library of Congress. He is an honorary member of the American Musicological Society, International Musicological Society, Society for American Music, and as of today, the Society for Ethnomusicology. Robert Stevenson and Bruno Nettl are the only scholars to be lifetime honorary members of both AMS and SEM. Stevenson is also honorary member of five musicological societies in Spain, Portugal, Argentina, Brazil, and Venezuela. He holds honorary doctoral degrees from the University of Lisbon, Catholic University, and Wesleyan Illinois University.

As is widely known, Stevenson eventually emerged as the leading US (if not world) scholar of both sacred and secular Latin American and Iberian music. One of his most trusted friends, Nicholas Slonimsky, whom I remember from being invited to dine at Clifton’s Cafeteria along with Stevenson, wrote the following in Baker’s Biographical Dictionary of Musicians:

The versatility of his contributions on various subjects is indeed extraordinary. Thus, he published several articles containing materials theretofore unknown about Liszt’s piano concerts in Spain and Portugal. He … contributed informative articles dealing with early American composers, South American operas, sources of Indian music, and studies on Latin American composers to the Musical Quarterly, Revista Musical Chilena, Journal of the American Musicological Society, Ethnomusicology, and Inter-American Music Review. His avowed mission in his work is to “rescue the musical past of the Americas.” The honors bestowed upon him, especially in the Spanish-speaking world, are many. In 1988 the Organization of American States created the Robert Stevenson Prize in Latin American Musicology. In April 1990 he was awarded a gold medal in ceremonies at the Prado Museum in Madrid, presided over by the King of Spain, and in December of that year was inducted as an honorary member into the Sociedad Española de Musicología. Also, in 1990, the Sociedad Argentina de Musicología made him an honorary member, and he was honored by the Comisión Nacional de Cultura de Venezuela … Stevenson’s book Spanish Cathedral Music in the Golden Age (1961) was published in a Spanish translation as La música en las catedrales de España durante el siglo de oro … Stevenson’s compositions are marked by kinetic energy and set in vigorous and often acrid dissonant counterpoint. His symphonic 2 Peruvian Preludes were performed by Stokowski with the Philadelphia Orchestra on June 28, 1962 (pp. 1311-12).

Among Robert Stevenson’s twenty-three book are the following classics: Music in Mexico: A Historical Survey (1952); The Music of Peru: Aboriginal and Viceroyal Epochs (1960); Music Instruction in Inca Land (1960); Spanish Cathedral Music in the Golden Age (1961); Mexico City Cathedral Music, 1600-1750 (1964); Protestant Church Music in America (1966); Music in Aztec and Inca Territory (1968); Renaissance and Baroque Musical Sources in the Americas (1968); Foundations of New World Opera, with a Transcription of the Earliest Extant American Opera, 1701 (1973); Latin American Colonial Music Anthology (1975).

He has not only studied and written on the musical history and life of Latin America, but he has chronicled the human dignity and spirit of its people

In my dissertation, completed in 1985, I inscribed the following dedication:

… There is a man on the UCLA campus who is a living legend. He walks, talks, performs, investigates, writes, and teaches … in effect, he is a metamorphosis of continuity, change, and inspiration to all of us for the future. He is also a genius. He will never tell you so, but we all know so. He has created my course of study at this university. He imparted his faith to me years ago and his influence has been ever present in not only my academic career, but in my personal life.

These words ring true now more than ever. He has supported my endeavors at every opportunity I have had, and at every adversity that has faced me. He has not only studied and written on the musical history and life of Latin America, but he has chronicled the human dignity and spirit of its people, especially those, who like me, are the descendents of that heritage in this country.

I am most proud and faithfully humbled to present to you a man who makes us understand the meaning of the words scholar, teacher, artist, and who, ultimately and most importantly, has been a great soul of deep spiritual faith: Robert Stevenson.
Summer Workshops

**Power of Music: Summer Gamelan**

**Degung Workshop, Kauai**

*July 14 – 20, 2008*

Steelgrass Farm and “The Power of Music” invite you to join Ismet Ruchimat, Andrew Weintraub, and Henry Spiller for a week-long Sundanese (West Javanese) *gamelan degung* intensive workshop (and celebration) on Kauai this summer, July 14-20, 2008. Third in an ongoing series of gamelan workshops, this event takes place at Steelgrass Farm’s eight-acre multidisciplinary retreat denter for music and the arts, nestled in the foothills above Kauai’s lush Coconut Coast. Visit “The Power of Music” page at (website) www.steelgrass.org for information and photos of previous gamelan events.

We plan seven days of group and individual lessons in degung, culminating in a public concert performed by teachers and students. Workshop participants are invited to arrive Sunday, July 13, and depart Monday, July 21 (late-night flights back to the Mainland also are available Sunday, July 20).

The heart of the Steelgrass music program is the Farm’s state-of-the-art recording studio, to which workshop participants have 24/7 access. Instrumental lessons will be recorded, so students will return home with a clutch of instruction CDs featuring the workshop’s teachers: Ismet Ruchimat (Bandung), founder of the world-renowned fusion group “Sambasunda”; wayang golek and dangdut authority Andrew Weintraub (University of Pittsburgh), and Henry Spiller (UC Davis), author of *Gamelan: The Traditional Sounds of Indonesia*.

Participants will live, study, and play on the Farm, amid the timber bamboo, vanilla and chocolate-tree orchards. The workshop fee of $795 includes lodging and meals, which participants will cook communally with a distinctive Javanese influence, on-island travel, recording studio time and lesson CDs; the only other cost is airfare to Lihue, Kauai (airport code LIH).

To register, please contact Tony Lydgate, Farm Manager, at (email) info@steelgrass.org, or (phone) 808-821-1857.

**2008 Summer World Music Workshops in Indonesia and Ghana**

*July 2 – 27, 2008*

From July 2 to July 27, the Center for World Music will offer its 33rd annual Indonesian Encounters Summer Programs in Bali and Java, which will include a two-week workshop at the Robert E. Brown retreat in the mountains of Bali, a four-day music and dance Payangan Festival, and a week-long performing arts tour of Central Java. From July 31 to August 22, the Center will also offer its first African Encounters Summer Programs in Ghana, which will include a two-week workshop in the traditional rural town of Ho and a four-day tour of southern Ghana. For further information, contact Lewis Peterman at (email) peterman@mail.sdsu.edu or (phone) 619-440-7046. Also visit the Center’s website at http://www.centerforworldmusic.org

**From Polka to Eurovision: Folk and Popular Music in Central Europe in Ljubljana, Slovenia**

*June 28 – July 26, 2008*

UC Davis Summer Abroad is sponsoring a summer program based in Ljubljana, Slovenia, that provides an ethnomusicological approach to European folk music. Slovenia—once part of the former Yugoslavia—is one of Europe’s most beautiful countries, from its short Adriatic coastline to its heavily forested alpine zone to its eastern plains. Students will study the traditional and popular musics of Central Europe (Slovenia and its neighbors Italy, Austria, Croatia) and its minorities (Bosnians, Roma, Serbians, Albanians) while residing in Ljubljana—the Slovenian capital and the European Union’s presidential seat in 2008. Students will interact with dancers, singers, instrumentalists, and local experts. On occasion the classroom will expand to local folk festivals, fresh air markets, churches, museums, and villages, and participants will take overnight excursions to Austria and Croatia. The anthropological approach of the course emphasizes the social significance of music as well as musical sound. No specialized knowledge required. For more details about the program see (website) http://summer-abroad.ucdavis.edu/programs/2008/Slovenia_music08/main.cfm or contact Prof. Sandra Graham at (email) sgraham@ucdavis.edu.

UC Davis Summer Abroad welcomes students from outside the University of California system; see (website) http://summer-abroad.ucdavis.edu/eligibility.cfm for eligibility details.

**Çudamani Gamelan Music & Dance Summer Institute, Bali**

*June 30 – July 19, 2008*

With the success of the 2007 summer program, Çudamani will once again invite a select group of 35 individuals from around the world to participate in a rigorous study of Balinese Music and Dance in Pengosekan, Bali. Dates have been selected so that participants will have the opportunity to see ceremonial activities of this village, which is well known for its community of painters, weavers, and activities of this village, which is well known for its community of painters, weavers, and

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**New York Times Recognizes The Ethnomusicologists’s Cookbook**

*The Ethnomusicologists’ Cookbook* has been named among the top 20 “noteworthy cookbooks published in 2006” by the New York Times. Edited by SEM member Sean Williams, with contributions from nearly fifty ethnomusicologists, the cookbook contains recipes from around the world along with descriptions of the contents in which the food is prepared and eaten and suggested music for listening. Published by Routledge, part of the proceeds from *The Ethnomusicologists’ Cookbook* go to SEM. The New York Times article, “Now We’re Cookin’” from December 3, 2006, can be found at (website) http://www.nytimes.com/2006/12/03/books/review/cookbook-extra.html?_r=1&oref=slogin.
**Announcements**

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recordings in the American Folklife Center’s collections—field recordings made primarily in the 1930s and 1940s. This new resource, entitled Traditional Music and Spoken Word Catalog, will provide researchers the convenience of accessing AFC’s card catalog without traveling to the Library. It contains fully searchable bibliographic data representing approximately 34,000 ethnographic sound recordings in the AFC Archive, including those associated with John A. Lomax’s and Alan Lomax’s Library of Congress collecting work (e.g., Leadbelly, Woody Guthrie, Jelly Roll Morton), and countless other treasures recorded by collectors such as Herbert Halpert, Zora Neale Hurston, Henrietta Yurchenco, Vance Randolph, and Helen Creighton. The new catalog will be part of the site The Library of Congress Presents Music, Theatre & Dance. The web address is http://lcweb2.loc.gov/diglib/ihas/html/afccards/.

AFC’s card catalog was originally created by Work Progress Administration (WPA) workers in the late 1930s and early 1940s, and continued later by Archive of Folk Song (now AFC) staff. Although these cards represent only 5 to 10% of the AFC’s total holdings, the card catalog’s great advantage is that it provides access at the level of the individual track on the recording, and sometimes, added notes about that item. It provides the public with access to the thousands of individual songs, tunes, folk tales, sermons, monologues, and life stories in the Archive’s collections. The majority of the audio recordings listed in the catalog are instantaneous disc recordings, made on lacquer and aluminum discs, with the addition of a few early tape recordings.

In addition to providing images of each card in the original catalog, and a searchable database of the text on the cards, the web resource eventually will include sound files for some of the items listed in the catalog. AFC also has digitized its collection of approximately 1,500 transcribed song lyrics, and the images of these transcriptions will be associated with their corresponding card catalog records. In this way, AFC staff can continue to expand the usefulness of the catalog as more collection materials become available online.

The American Folklife Center was created by Congress in 1976 and placed at the Library of Congress to “preserve and present American folklife” through programs of research, documentation, archival preservation, reference service, live performance, exhibition, public programs, and training. The Center includes the Archive of the AFC, which was established in 1928 and is now one of the largest collections of ethnographic material from the United States and around the world.

Questions about this resource may be sent to the American Folklife Center’s reference address at (email) folklife@loc.gov. Queries sent to this address will be forwarded to the appropriate folklore specialist.

**Ethnographic Thesaurus Goes Live!**

The American Folklife Society is pleased to announce that the Ethnographic Thesaurus is now available in a dynamically-searchable draft version on the Society’s website at http://et.afsnet.org. The Ethnographic Thesaurus is a hierarchical listing of subject terms from folklore, ethnomusicology, cultural anthropology, and related fields. The Thesaurus will improve access to cultural materials and scholarship by affording researchers, archivists, indexers, librarians, and others a common language for description. Over the past three years, The American Folklife Society developed the Thesaurus in cooperation with the American Folklife Center of the Library of Congress, supported by a generous grant from the Scholarly Communications Program of the Andrew W. Mellon Foundation. The editorial board of the Ethnographic Thesaurus requests your comments on existing thesaurus terms, as well as suggestions for terms to be added in the future.

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**Summer Workshops**

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musicians. In addition to intensive classes with master artists/teachers, the program will include: visits to temple ceremonies and sacred sites; observations of a wide range of performances including Çudamani rehearsals; and daily encounters with the local artists and the community. This program is a rare opportunity for participants to be a part of one of the most vibrant and creative cultures in the world.

All participants will take part in the first two weeks. The third week is intended for those who wish to continue their study in smaller group or individual instruction.

The workshop fee of $1,950 for three weeks includes instruction, shared housing, breakfast, lunch, and excursions. There is a non-refundable application fee of $25.

Application deadline is January 25, 2008. To apply, and for more information, see (website) http://www.cudamani.org/summer/index.html.

Çudamani Summer Institute, Bali, 2007 (photo: Jorge Vismara)
Section on the Status of Women (SSW) Annual Report

By Amy R. Corin and Klisala Harrison, Co-Chairs

This amended version of the SSW report distributed at the 52nd Annual Meeting of SEM in Columbus, OH, documents the Section’s 10th anniversary meeting —editor

Since the 2006 meeting of the Society for Ethnomusicology, the Section on the Status of Women (SSW) has enjoyed a productive year. Our membership continues to grow and remains active and engaged allowing us to accomplish a number of critical goals and objectives set forth during the 2006 membership meeting. As of September 2007, we have accrued $1,981.47 in our SEM financial account.

At the 2006 annual meeting, the Section elected some new officers, retained or lost others, and selected members to carry out tasks critical to our mission and objectives for the coming year. Amy Corin was elected co-chair for a three-year term (2006-2009) and Anna Schultz will serve as secretary for a two-year term from 2006-2008. Susan Thomas retired as co-chair after an impressive three-year term. Klisala Harrison agreed to stay on as co-chair for a third year and will retire at the 2007 annual business meeting.

Historical Ethnomusicology Special Interest Group

By Sandra Graham

This recently formed special interest group, just entering its third year, had a vibrant meeting in Columbus, with 35 people attending. We devised a graduated plan to develop a pedagogy for historical ethnomusicology. The first step is to compile a list of resources for doing historical work, as well as a list of questions that help us critique and interact with sources. We made substantial progress on this at our meeting and will continue to develop it on our listserv. Our meeting next year will feature a series of brief presentations on pedagogy followed by discussion. Plans for a bibliography are also underway. Please consider joining us at any time. To add your name to our mailing list, contact Sandra Graham at (email) sjgraham@ucdavis.edu.

People and Places continued from page 3

experiments with folk music in the tri-city area of Bratislava, Vienna, and Budapest.

University of Pennsylvania ethnomusicologist Carol Muller and her Field Methods in Ethnomusicology course have been the subject of a cover story entitled “Music Lessons” in the November/December 2006 issue of The Pennsylvania Gazette. The article focuses on the Carol Muller’s work and the Quba Institute of Arabic and Islamic Studies where Dr. Muller’s students are doing field research. The field research is part of mentoring workshops for conference attendees. During and following these, an ongoing desire and need for mentoring has been expressed by Section on the Status of Women members and attendees. As an outcome, Klisala Harrison has worked with computer programmer Freeland Abbott and SEM Executive Director Alan Burdette to implement an online computer program and database that links mentors with potential mentees. This online SSW mentoring program was initiated by Susan Thomas with Freeland Abbott, and will be maintained by Klisala Harrison. Roberta Lamb is helping to coordinate testing of the online database. The online database will be linked, by Sarah Morelli, to the SSW homepage on the SEM website. A webpage of mentoring guidelines will be developed to accompany the mentoring database. Both initiatives are part of the larger SSW Mentoring Program for Women. The SSW hopes that, in the future, there will be sufficient on-going interest in the web-based initiatives so that they may serve a greater portion of our Society.

The Section on the Status for Women is grateful to have the energy of many dedicated members who make themselves available for advise, counsel, and service throughout the year as members of its Advisory Board. The members of the SEM SSW Advisory Board for the year 2006-2007 are Jennifer Matsue, Maria Johnson, Eileen Hayes, Celia Cain, Joanna Bosse, and Sarah Morelli.

As the Section on the Status of Women enters our second decade, we wish to honor our founders as we did at a reception held during the 51st meeting of the Society for Ethnomusicology in Honolulu this past November 2006. We are proud of the accomplishments of our membership and look forward toward our next ten years. We wish to thank the SEM Board for its continuing support for the Section on the Status of Women.
President’s Report
Continued from page 6

listerv for the Applied Ethnomusicology Section reaches out to 394 members.

We should all turn to the reports, many of which are available through the SEM website, to identify the groups and sections to which we can contribute our own time and effort to these crucial areas of transformation in the SEM. The contribution of these organizations extends far beyond numbers and statistics. As I read their reports this year, I was struck by the very ways in which new dialects of ethnomusicological discourse are emerging from the organizations, challenging concepts of music and all that lies beyond music. I dare say there is a critical metaphysical process at work here, at the very foundations of the SEM. Please permit me to quote from the annual report of the Association for Medical Anthropology, an SEM Special Interest Group:

Central to our discussion was that “medical,” like “music,” must be understood broadly and not circumscribed to the narrow definition most often ascribed to the term within conventional biomedicine. . . . Within a range of topics, we discussed that some researchers are interested in a more conventional ethnographic approach to a music-healing ritual or genre, while others employ an integrative approach of musical ethnography and health science methods. Some might use qualitative methods and measures, while others use quantitative measures with statistical analysis (Association of Medical Anthropology Annual Report, p. 1).

I also call your attention to the voice of engagement that arises from Boden Sandstrom and Juniper Hill, writing in the Annual Report of the Gender and Sexualities Taskforce Section:

Looking towards the future, an Activist Committee was formed at the 2006 GST business meeting to work with the Crossroads Project and the SEM Board to support SEM members who are being denied basic civil rights due to gender/sexuality discrimination (Gender and Sexualities Taskforce Section Annual Report, p. 1).

The GST Sections is asking the SEM, the membership, and the Board, to respond and to act with responsibility, taking a stance against public and private discrimination. These are voices to which the SEM does listen, and whose activism contributes substantially to the intellectual and ethical health of the Society as a whole. They are crucial to our understanding of who we are as the Society for Ethnomusicology.

...we stand on the threshold of a New SEM

As I reach the end of my President’s Report, I confess that I could not have journeyed to the threshold of a New SEM without an incredible community of fellow travelers. As I reflect upon the work I undertook with my colleagues on the SEM Board of Directors, I also must confess that I could not have taken a step without their support: Suzanne Flandreau, Cheryl Keyes, Regula Burckhardt Qureshi, Dan Sheehy, Janet Sturman, Liz Tolbert, and Deborah Wong have truly made these transformations possible. I have already thanked Lyn Pittman and Alan Burdette earlier in this report, on behalf of the SEM membership, but I want to thank them again, this time from me, for making my tenure as President so much better. Another presidential word of gratitude needs to go to the editors of the SEM Newsletter during my tenure as President, to Tong Soon Lee and Henry Spiller, for it was they who, issue-after-issue, inspired my column, “Becoming Ethnomusicologists.”

“Music, War, and Reconciliation”: what a stunning theme to mark the 52nd Annual Meeting of the Society for Ethnomusicology, when we stand on the threshold of a New SEM. Our responses to the theme, as those sharing our research and our activism, as those bearing witness to our work as ethnomusicologists, as ethnomusicologists who embrace the responsibility central to our field, these responses have been truly remarkable.

As I reach the end of my presidency with this meeting and the submission of this President’s Report, I recognize in our response to a theme such as “Music, War, and Reconciliation” some fundamental changes to our sense of our own discipline. Ethnomusicologists have historically taken pride in what we usually describe as self-reflection. When I look at all we have accomplished as scholars and teachers in the past two years, when I take pride in our willingness to take strong and committed positions on the critical issues of our day, and when I enter into discussions with the students who lead us beyond the threshold, I realize that our historical self-reflection has itself undergone transformation. Ethnomusicologists have been acting boldly, and they have become activists. They—which is to say, we, the members of the Society for Ethnomusicology—are no longer content with simple reflection. We strive to achieve much, much more, an ethnomusicology modulated fully to active voice and vocal action. It is because of this ethnomusicology, our ethnomusicology, the ethnomusicology we make together, that we cross the threshold to a New SEM. I close by thanking the entire membership for permitting me to serve the Society for Ethnomusicology as your President as we reached this threshold and now, together, we cross it.
### Conferences Calendar

#### 2008

**Feb 8-9**
Conversations in Music, hosted by Michigan Music Theory Society, Music for the Americas Study Group, and Musicology and Ethnomusicology League of Students, University of Michigan in Ann Arbor, MI. For more information, see (website) [http://sitemap.umich.edu/gradmusicconference/home](http://sitemap.umich.edu/gradmusicconference/home)

**Feb 14-17**
Conference on Black Music Research, Columbia College Chicago, Chicago, IL. For more information, see (website) [http://www.colum.edu/cbmr/](http://www.colum.edu/cbmr/)

**Feb 22-23**
Battleground States 2008: The Body & Culture, Sponsored by Culture Club: The Cultural Studies Scholars’ Association of Bowling Green State University. Bowling Green State University, Bowling Green, OH. For more information, see (website) [http://www.battlegroundstates.org](http://www.battlegroundstates.org)

**Feb 23-24**
SEM Southern California Chapter (SEM-SEC) Annual Meeting, UC Santa Barbara, CA. For more information, contact Kevin Delgado at (email) kdel@cox.net

**Feb 29-Mar 1**
Southeast and Caribbean Chapter of the SEM (SEM-SEC) Annual Meeting, College of Music, Florida State University, Tallahassee, FL. For more information, contact Frank Gunderson at (email) fgunders@mailer.fsu.edu

**Mar 8**
Northern California Chapter of the SEM (NCCSEM) Annual Meeting, Cal State East Bay, Hayward, CA. For more information, contact Guilnard Moufarrej at (email) guilmar@sbcglobal.net

**Mar 15**
Northwest Chapter of the Society for Ethnomusicology Annual Meeting, Asian Centre Room 105, University of British Columbia, Vancouver BC, Canada. For more information, contact Paddy Sandino at (email) road2renxing@yahoo.com or Deirdre Morgan at (email) deirdrea@interchange.ubc.ca

**Mar 20-23**
CDIME-NINE (ninth international conference on Cultural Diversity in Music Education), University of Washington's School of Music, Seattle, Washington. For more information, see (website) [www.cdime-network.com/cdime](http://www.cdime-network.com/cdime)

**Mar 26-29**
42nd annual ARSC Conference, Stanford University, Palo Alto, CA. For more information see (website) [http://www.arsc-audio.org/conference/](http://www.arsc-audio.org/conference/)

**Mar 27-28**
Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM) Annual Meeting, Columbia University, New York, NY. For more information, contact Aaron Fox at (email) aaf19@COLUMBIA.EDU

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

**Apr 3-6**
Association for Asian Studies Annual Meeting, Hyatt Regency, Atlanta, GA. For more information, see (website) [http://www.aasianst.org/annual-meeting/index.htm](http://www.aasianst.org/annual-meeting/index.htm)

**Apr 4-5**
Music Theory and Musicology Society Conference, University of Cincinnati, College-Conservatory of Music, Cincinnati, OH. For more information, contact Tom Kernan at (email) ccm.mtms@gmail.com

**Apr 12**
Northwest Chapter of the Society for Ethnomusicology (NECSEM), Amherst College, Amherst, MA. For more information, contact Lisa Lawson Burke at (email) mburke@frc.mass.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

**May 14-17**
Fourth International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign. For more information, see (website) [http://www.icqi.org](http://www.icqi.org)

**Jun 12-18**

**Jun 24-26**
Ninth WSEAS International Conference on Acoustics and Music: Theory and Applications, Bucharest, Romania. For more information, contact (email) support@wseas.org

**Jun 25-26**
Religion, Faith, Spirituality: An Interdisciplinary and International Postgraduate Conference on the Past, Present and Future, Graduate School of the College of Arts and Humanities, Bangor University, Wales. For more information, contact Shelly Ocsinberg at (email) emue1b@bangor.ac.uk or morlobach@yahoo.co.uk

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Conferences Calendar
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Jul 2-6
Fourth Conference on Interdisciplinary Musicology (CIM08), Thessaloniki/Greece. For more information, see (website) http://web.auth.gr/cim08/index2.htm

Jul 31-Aug 3
North American British Music Studies Association (NABMSA) Third Biennial Conference, York University, Toronto, Canada. For more information, see (website) www.nabmsa.org

Aug 3-8
North Atlantic Fiddle Convention 2008: Crossing Over. Memorial University, St. John’s, Newfoundland 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/

Oct 25-28
Society for Ethnomusicology 53rd Annual Meeting, Wesleyan University, Middletown, CT. For more information, see (website) http://sem2008.blogs.wesleyan.edu/sem-annual-meeting-2008-at-wesleyan-university/

Nov 6-9
American Musicological Society Annual Meeting, Renaissance Nashville Hotel, Nashville, Tennessee. For more information, see (website) http://www.ams-net.org/

2009

Mar 26-29
Association for Asian Studies Annual Meeting, Sheraton, Chicago, IL

Oct 21-25
American Folklore Society Annual Meeting, Boise, ID

Nov 12-15
American Musicological Society Annual Meeting, Sheraton City Center Hotel, Philadelphia, PA

Nov 19-22
Society for Ethnomusicology 53rd Annual Meeting, Mexico City, Mexico

Dec 2-6
American Anthropological Association Annual Meeting, Philadelphia Marriott, Philadelphia, PA