Conversations

By Deborah Wong, SEM President

Today was a good day, full of the things that an ethnomusicologist might do.

I started the morning by walking for exercise in my neighborhood (as I do almost every morning), plugged into my iPod. I’ve only had an iPod for a year and half but it has become a treasured belonging; it reacquainted me with the pleasures of listening. My 30G video iPod is always nearly full, bursting at the seams, stuffed full of podcasts, albums from my own collection, friends’ mixes, free stuff from the iTunes store, and materials for my classes. Today I listened to one of my own playlists as I walked, all high-energy tracks—the Yoshida brothers, Youssou N’Dour, Chuck Berry, the On Ensemble, James Brown, Yoko Noge, Molly Magdalain, the Persuasions, Alison Krauss, the Carolina Chocolate Drops, and several pieces that my taiko group is working on. Thirty minutes of this put me in a great mood. A few weeks ago, long-time friend and fellow ethnomusicologist Nancy Guy told me she recently got an iPod and that she’s been walking around “high as a kite” on music. Listening for pleasure, listening in the way that many people listen—just to enjoy the sounds, just to feel good as a result of those sounds, just to listen without accountability—oh, what a guilty secret, what a source of contentment, satisfaction, and delight. My iPod is surely evidence of my own musical idiolect—it’s an artifact of my music life and it’s as unique as a fingerprint but is bound up with guilt, pride, and more. It’s very close to the bone. If I were hit by a car today, I hope my iPod wouldn’t have, at that moment, anything particularly embarrassing on it (like the two Donna Summer songs that I especially love).

This is my first column written as the SEM President and it’s taken me some months to decide what purpose and tone I want this column to have. I have big shoes to fill: Past President Phil Bohlman’s columns were gems, each one written more beautifully and carefully than the last, always addressing the biggest and most pressing issues in ethnomusicology, always in the most erudite terms. Those columns will surely be cited and quoted and may well become definitive statements on some significant matters, from interdisciplinarity, to cultural translation, to cosmopolitanism and beyond.

Several months ago I walked through Midwestern woods on a hot early autumn morning (email) semexec@indiana.edu.

Stephen Stuempfle named SEM’s First Full-Time Executive Director

The Society for Ethnomusicology is pleased to announce the appointment of Stephen Stuempfle as the first full-time Executive Director. Officially starting on January 28, 2008, Steve comes to the SEM Business Office with many years of experience in the non-profit sector. The SEM Business Office

Steve will be leaving the Historical Museum of Southern Florida in Miami, where he has worked for the last twelve years. Since 2000, he has been their Chief Curator with responsibilities for the direction of research projects, archival and object collections, and exhibition programs related to the history and cultural traditions of South Florida and the Caribbean. He has curated several exhibitions, including Caribbean Percussion Traditions in Miami (1997); Calypso: A World Music (2004), with Ray Funk; and Visions of the Caribbean (2005), with Dawn Hugh and Rebecca Smith.

Steve replaces Alan Burdette, who served as the half-time Executive Director of SEM from 2000-2007. Alan Burdette has assumed the directorship of the Archives of Traditional Music at Indiana University and will continue in his position as Executive Director of the EVIA Digital Archive Project. Steve can be reached at Morrison Hall 005, Indiana University, Bloomington, IN 47405-2501, (phone) 812-855-8779, (fax) 812-855-6673, (email) semexec@indiana.edu.

Inside

1 Stephen Stuempfle
2 Conversations
3 Calls for Submissions
4 Announcements
5 nC2
6 SEM 2008—53rd Annual Conference
11 People and Places
11 Conferences Calendar

Stephen Stuempfle

The University of Pennsylvania and has conducted field research in Trinidad, Texas, and Florida. Over the past two decades, he has assisted a variety of arts and historical organizations and has taught courses on folk and popular culture at the University of Pennsylvania and the University of Miami. He is the author of The Steelband Movement: The Forging of a National Art in Trinidad and Tobago (University of Pennsylvania, 1995), and has written about Caribbean music for several journals and encyclopedias. He is also co-editor, with Sandra Pouhet Paquet and Patricia J. Saunders, of Music, Memory, Resistance: Calypso and the Caribbean Literary Imagination (Ian Randle, 2007).

Steve will be leaving the Historical Museum of Southern Florida in Miami, where he has worked for the last twelve years. Since 2000, he has been their Chief Curator with responsibilities for the direction of research projects, archival and object collections, and exhibition programs related to the history and cultural traditions of South Florida and the Caribbean. He has curated several exhibitions, including Caribbean Percussion Traditions in Miami (1997); Calypso: A World Music (2004), with Ray Funk; and Visions of the Caribbean (2005), with Dawn Hugh and Rebecca Smith.

Steve replaces Alan Burdette, who served as the half-time Executive Director of SEM from 2000-2007. Alan Burdette has assumed the directorship of the Archives of Traditional Music at Indiana University and will continue in his position as Executive Director of the EVIA Digital Archive Project. Steve can be reached at Morrison Hall 005, Indiana University, Bloomington, IN 47405-2501, (phone) 812-855-8779, (fax) 812-855-6673, (email) semexec@indiana.edu.
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.

**Advertising Rates**

<table>
<thead>
<tr>
<th>Rates for Camera Ready Copy</th>
<th>Copy Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>Full Page $ 2 0 0</td>
<td>March issue ................. January 15</td>
</tr>
<tr>
<td>2/3 Page $ 1 4 5</td>
<td>May issue ................. March 15</td>
</tr>
<tr>
<td>1/2 Page $ 1 1 0</td>
<td>September issue .......... July 15</td>
</tr>
<tr>
<td>1/3 Page $ 6 0</td>
<td>January issue ............. November 15</td>
</tr>
<tr>
<td>1/6 Page $ 4 0</td>
<td></td>
</tr>
</tbody>
</table>

Additional charges apply to non-camera-ready materials.

---

**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/tafgriffin/necsen/SEMsw/SEMSW/home.html

- **Southeast California Chapter**
  http://www.ucr.edu/ethnomus/semsec.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/Ethno-Musicology/

- **International Council for Traditional Music**
  http://www.ictm.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**
  www.American-Music.org

- **UCLA Ethnomusicology Archive**
  http://www.ethnomusic.ucla.edu/archive
Calls for Submissions

Music and Ritual in China and East Asia (13th International CHIME Conference)

Submission deadline: April 15, 2008

The 13th annual conference of CHIME (the European Foundation for Chinese Music Research) will be held October 16-19, 2008, hosted by the Music Program of Bard College, Annandale-on-Hudson, NY. This four-day conference aims to explore the complex and diverse intersections between music and ritual in Chinese and other East Asian contexts. It seeks to bring together international scholars working on East Asian musics from various disciplinary perspectives to discuss and explore the big picture of the relationship of music and ritual in this region, historically as well as in the present age. Ritual as understood here is any performed act separated from the flow of common, everyday experience and imbued with a special significance in that it is intended to and has the power to transform the states of being of the participants. Given the great upheavals and radical social and political transformations in China and other East Asian countries such as Korea, Japan, and Vietnam during the 20th century, how have traditional and folk musics in these countries managed to retain their ritualistic nature? In what ways have they changed or adapted to the changing times and historical circumstances? What ritual purpose or function do they serve now in this day and age marked by intense market capitalism and increasing globalization? How are state agents dealing with or coming to terms with the persistence of religious practices amidst such changes? How are meaningful forms of beliefs and rituals (re)-produced in response to modern and postmodern life? This conference will revisit and reexamine the powerful roles of religious traditions and ritual practices and their convergences with music in East Asia.

Papers and (especially) panels addressing the theme of the conference (while referring to sufficiently specific research) are explicitly encouraged. The conference will tackle the following major sub-themes (in arbitrary order): (1) Ritual operas and theater; (2) Musical rites and cosmology; (3) Music in rituals for the dead; (4) The commodification and secularization of ritual music and dance; (5) The transformative power of music; (6) Music, gender, and ritual; (7) Music, ritual and healing; and (8) Performance rites and practices. Participation is open to anyone interested in East Asian music and ritual. CHIME members can participate for a reduced registration fee. Abstracts of approximately 300 words are now invited for twenty-minute presentations on the conference theme. Proposers may also submit panel sessions of a maximum of 120 minutes (including discussion); in this case, an abstract of about 300 words should detail the focus of the panel as a whole, with abstracts of 100-200 words for each contribution. The deadline for submission of abstracts is April 15, 2008.

Abstracts should be sent to Prof. Mercedes DuJunco, with cc to Frank Kouwenhoven. For more information, please contact Professor Mercedes DuJunco, Bard College Music Program, P.O.Box 5000, Annandale-on-Hudson, NY 12504-5000, USA, (phone) 845-758-6822, ext. 6294, (fax) 845-758-7896, or (email) dujunco@bard.edu. For more information on CHIME, contact Frank Kouwenhoven at the CHIME Office at (email) chime@wxs.nl. For a more elaborate conference announcement see the CHIME website at http://home.wxs.nl/~chime or Bard College’s website at http://music.bard.edu/html/home.html.

Musica Humana

Submission deadline: May 31, 2008

The Korean Institute for Musicology is pleased to announce a new publication: Musica Humana, a peer-reviewed journal printed in English, which will be published twice a year.

Continued on page 6

Announcements

American Institute of Indian Studies Fellowship

Application deadline: July 1, 2008

The American Institute of Indian Studies (AIIS) announces its 2008 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to PhD candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the PhD degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2008. For more information and applications, please contact the American Institute of Indian Studies, 1130 E. 59th Street, Chicago, IL 60637, (phone) 773-702-8638, (email) aais@uchicago.edu, (website) www.indiastudies.org.

Southern Plains Chapter of SEM

Founded

The Southern Plains Chapter of SEM announces its founding in January 2008. The chapter includes members in the states of Texas and Oklahoma. A conference (open theme) is planned for April 2008. For more information, contact Eileen M. Hayes at (email) ehayes@music.unt.edu or Robin Moore at (email) robin.moore@mail.utexas.edu.

Oxford Music Online

Oxford University Press (OUP) is incorporating Grove Music Online into a broader initiative to be called Oxford Music Online (OMO). With a subscription to Grove, OMO will also provide access to The Oxford Dictionary of Music and The Oxford Companion to Music. For a separate subscription, the site will also include Colin Larkin’s Encyclopedia of Popular Music as well as (ultimately) other music resources from OUP and partner publishers. Richard Taruskin’s Oxford History of Western Music will be added in 2008 and also will require a separate fee. All of these sources will be searchable together. A full launch of the site is planned for early 2008.

Updating Grove Music Online

OUP has undertaken an ambitious program of publishing specific new Grove “spin-off” dictionaries. A new six-volume edition of AmeriGrove is underway. A Dictionary of Early Music and a new edition of the Dictionary of Musical Instruments are also in the works. These will appear in print, and all of the material—both new articles and revisions of existing ones—will be added to Grove Music Online. Editor Laura Macy is particularly interested in developing Grove’s coverage of non-western musical traditions and, with the help of Grove Advisory Panel representatives Andy Sutton and Stephen Wild, will be meeting with members of the ethnomusicology community over the coming year to discuss potential new projects.

Continued on page 8
afternoon with an ethnomusicologist friend and his two dogs, and we talked non-stop about listening to music, making music, and SEM. He encouraged me to think adventurously about this column. One of the things I like best about being an ethnomusicologist is learning how to think about music (and how to think about thinking about music) from other people. I’m so thoroughly shaped by the ethnographic impulse that I’m pretty sure none of my thoughts or feelings about music are in fact my own; my days are full of encounters with people who make music, and who talk about music, and the ongoing pleasures of these interactions mean that it’s all intersubjective in the end, and I’d have it no other way. I hope this column can have the character of a blog or a wiki, with all their attendant immediacy and interaction. I want this space to reflect dialogue, and probably to enact it. It may not always be polished, but it will be polyvocal.

This morning (as I do every morning) I spent several hours reading and answering email about SEM matters. By the time you read this, we will have a new SEM-L moderator because Brana Mijatovic, the moderator since 2005, is now teaching in Prague and passed the baton because she is always good news, so looking for a new moderator is a good thing; in fact, it’s part of the process of moving SEM members into positions of responsibility where they can have an effect and make a difference, and that’s always good news. Anthony McCann just accepted the position, and it felt great to read the notes that immediately came in from other Board members, congratulating him on the appointment. I read and answered several notes about plans for the next SEM of Women and the Gender and Sexualities Taskforce. I also found follow-up email notes from Jim Kippen and several of his graduate students because I had just returned from a lively week at the University of Toronto where I had seen their vibrant ethnomusicology scene from the inside. I then turned to email notes from Tim Cooley about the galleys proofs for the 2nd edition of Shadows in the Field. This landmark book is about to reappear, updated and expanded, and the moment of truth has arrived—this is it, last chance to make any changes or corrections.

By then the morning was gone, and I went off to UCR where I spent several hours with one of my graduate students, Jake Rekedal, who is preparing for his MA exams. We talked about bluegrass and his deepening engagement with ethnography. I had just read one of his essays from last year, an assignment for an anthropology seminar in which he offered an ethnographic profile of a material object, one of his mandolin picks. I had enjoyed the way he moved from the pick to the aesthetics of picking, and from there to address a kind of network theory of how bluegrass musicians are connected. Our talk ranged from a summation of the 1980s ‘writing culture’ movement in anthropology to questions about the ways that ethnomusicology has and hasn’t offered new ways to think about ethnographic research and writing. After that, I spent several hours in a faculty meeting, then chatted with my colleagues Jonathan Ritter and René T.A. Lyssol, and then spent several hours writing recommendation letters for ethnomusicologists (ranging from graduate students to junior colleagues to peers)… and by then, the afternoon was gone.

When I got home, I found a message on my phone from Steve Stuempfle, calling in the middle of his third day on the job as SEM’s new Executive Director. He was keen to talk about several initiatives, and just hearing his voice on my answering machine made me feel good. The very sound of his voice conveyed so many different things—ideas, plans, competence. It put the cap on my day.

It summed up months of discussion between Board members, and then the interviews, and the excitement and anxiety of expanding the Executive Director position from a half-time to a full-time job—and it comes down to this, a new voice on my answering machine, and the sound of that voice delighted me.

But the day isn’t over. I still have an hour’s drive ahead of me to a taiko rehearsal, an hour during which I’ll try once and for all to memorize a particularly challenging new piece. Everyone else in the group has already memorized it, and I’m courting humiliation if I haven’t by the time I get there. The day comes down to this: I need to get it together so I don’t hold the group back. The big concert is less than three weeks away. I’m stressed but the fact is, I can’t wait to get to rehearsal.

This was a pretty typical good day, marked by the socialities that can shape an ethnomusicologist’s daily life, from the baseline activities of making music to the far-flung intellectual and bureaucratic networks (sustained through several media) that create the sum total of a scene, or really scenes, that drive ethnomusicology as a field. I’m fairly certain that there’s no such thing as a typical ethnomusicologist. I’m also sure that the links between our days and conversations amount to something useful and larger than ourselves. I’ll try to bring some of those conversations into view here. I have lots of ideas. Let me know if you have some, too, at (email) deborah.wong@ucr.edu.
An SEM-L thread in January probed the ethical and moral concerns of ethnographic fieldwork. Privilege, power, communication, and difference were contemplated in the divergent contexts of ethnomusicology at home and abroad. A fundamental problematic was the “self vs. other” dichotomy, which plays out analogically in our fields of research as “here” vs. “there,” “participant” vs. “observer,” and “emic” vs. “etic,” all of which we struggle to bridge, yet maintain separate in theory, method, and practice. How do we deal with these conundrums? One strategy may lie in ethnomusicology’s acceptance of the ineluctable krasis (“mixing” in Pythagorean philosophy) of the musical world; as a human condition, embracing this state can bring about harmonia. In this contribution, Beto González interrogates how the concepts of “nativeness,” “alterity,” and “ethnomusicology-at-home” encounter the street-level challenges, some personal, that come with (the privilege of) navigating the “there.” —Jesse Samba Wheeler

«Becoming an ‘un-native,’ or unbecoming of a ‘native?’»

by Beto González

Rio de Janeiro, Brazil, January 2008

...It’s been 27 years since I lived in São Paulo. Growing up in the US, I have always worn my “Brazilian-ness” on my sleeve. In recent years I spent my summers (winters in the southern hemisphere) in Brazil, laying the foundations for a year of extended fieldwork. I imagined that living in Brazil would be an exciting year for me. A return to my parents’ homeland and the country of my childhood, getting more in touch with my heritage. Now, living in Rio de Janeiro, I have never felt so out of place. The noise, the crowds, the pollution, the crime… They irritate, terrify, and overwhelm me at times. I have always lived in big cities, but Rio is intense, to say the least. There are some things I just can’t understand, or don’t remember ever being like this in São Paulo when I lived there as a kid. Has the country changed so much? Or is it that I have changed?

When I vent to friends about my predicament, their reactions are mixed. The expats (from various countries) find Brazil a “quirky” place. Just like that. They seem to get a kick out of the carioca (“of Rio”) idiosyncrasies that drive me so crazy. Like the fact that bus drivers here seem to want to knock down the passengers purposefully, or that honking is a citywide pastime, or that people seem to enjoy music at a volume just past the physical capacity of the speakers, or that it is expected that, at some point during my stay, I will get robbed, it’s just a matter of time... My Brazilian friends can sometimes sympathize, but most don’t really want to hear about it. They think I am “complaining with my belly full” as the popular saying goes. After all, they remind me, you don’t have to live here.

When I tell people about my research on samba, they have interesting reactions. Some wonder if I am an heir to a fortune. They wonder what I mean when I say that the research is my work. “And who pays for it?” they ask. “Who is Fulbright?” It is sometimes hard to convince someone any differently. Never mind that my parents are immigrants to the US whose parents were immigrants to Brazil. My father, the youngest of fourteen brothers, went to the US in the late 1960s with $60 in his pocket, his plane ticket financed in part by the sale of my Italian grandmother’s refrigerator. Just being a university student, especially in a doctoral program, is enough for people to assume I come from a wealthy family. Does it matter? Should it matter?

My friend Rafael, perpetual samba aficionado, has a different reaction. He simply laughs at the thought that the US government is more inclined to give research grants to study his cultural patrimony than the Brazilian government. Every time I see him at our regular Wednesday night samba, he fills my glass, then clicks it with his and shouts: “Research!!”

“Valeu meu véi!” to Beto González, a PhD candidate in ethnomusicology at the University of California, Los Angeles. His dissertation research is on “roots” samba in Rio de Janeiro. In 2007 Beto was awarded a Fulbright-Hays Dissertation Research Grant.

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 3

Musica Humana is devoted to the study of music as the mental, communicational, and sociocultural product of human activities. It sets its sights on an integrated and comprehensive approach rather than committing itself to a specific, specialized and focused area of study. The journal aims to aid communication among scholars from diverse fields and thus invites contributions from various perspectives and critical methodologies including but not limited to, empirical sciences, linguistics and semiotics, sociology and anthropology, intellectual history and cultural theory, as well as aesthetics and philosophy. We also hope that the journal will provide a venue for a transcontinental exchange of ideas and a fostering of research collaboration. The editorial board, which includes Philip Bohlman, Ian Cross, Robert Gjerdingen, Hermann Gottschewski, Christian Kaden, Jean-Jacques Nattiez, Hee-sook Oh, and Uwe Seifert, reflects our aspiration to be an international journal in every sense. The inaugural issue is expected to appear in 2009, and the deadline to be considered for the first issue is May 31, 2008. Article contributions should be written in English and submitted as MS Word documents via email. A detailed guideline for paper submission will be posted soon on the Korean Institute for Musicology’s website, http://musicologykorea.org. For further information, please contact Professor Youn Kim, Musica Humana’s editor-in-chief, at (email) younkim@hkucc.hku.hk.

Nominations for Congress of Research in Dance (CORD) 2009 Awards
Submission deadline: March 15, 2008

The Congress on Research in Dance (CORD) is seeking nominations for its 2009 awards in four categories: Outstanding Contribution to Dance Research; Outstanding Leadership in Dance Research; Outstanding Service to Dance Research; and Outstanding Publications Relating to Dance Research (published 2006 or later). The CORD awards were established to recognize scholarly excellence, motivate further research, and bring the work of the award recipients to the attention of the scholarly world at large. The awards contribute not only to the visibility of the individuals and works honored, but also to the visibility of dance research and to the continuing drive for excellence in dance scholarship. To make a nomination in the categories of Leadership, Contribution, and Service, submit (1) a letter detailing the nominee’s qualifications for the award, (2) the nominee’s vita, and (3) additional relevant documentary materials. Scholars may be at any career stage, as long as they satisfy the purpose of the award. All nominations must include the name and contact information of the nominator. Nominations for these categories may be made only by CORD members, but the nominees themselves need not be CORD members. In the category of Publication, CORD members and publishers may submit nominations. Submit a letter specifying the original contribution that the work makes, together with three copies of the work (these may be requested from the publisher). Nominations and all supporting materials must be received by March 15, 2008. Send email nominations and materials as well as inquiries to NL.Ruyter@uci.edu and Dsklar@DanceEth.net. Send three copies of published materials to Nancy Lee Ruyter, Dance Department, MAB 300, University of California, Irvine CA 92697-2775.

Masculinities, Femininities and More (Interdisciplinary Conference on Gender in the Humanities)
Submission deadline: May 1, 2008

Masculinities, Femininities and More, an Interdisciplinary Conference on Gender in the Humanities sponsored by the Department of Foreign Languages and Literatures of the University of West Georgia (23rd Annual Conference) will be held November 6-8, 2008 in Carrollton, GA. The conference’s keynote speaker will be Dr. Lynne Tatlock, Hortense & Tobias Lewin Distinguished Professor in Arts & Sciences at Washington University in St. Louis. We welcome submissions from scholars in all areas of the humanities, including foreign languages and literatures, English, philosophy, theater, art history, music, and cultural studies. Papers may be read in English, German, Spanish, or French. Conference participants will be encouraged to expand and revise their papers for submission to a special issue of JAISA: The Journal of the Association for the Interdisciplinary Study of the Arts. For individual paper proposals please submit a one-page abstract in English, German, Spanish, or French by May 1, 2008, along with contact information, to Dr. Gary Schmidt at (email) gschmidt@westga.edu. For panel proposals please submit abstracts and contact information for all speakers, name and contact information for panel moderator, and panel title. Early submissions are welcome, especially for panel proposals.

Neapolitan Postcards: The Canzone Napoletana as Transnational Subject
Submission deadline: May 1, 2008

The John D. Calandra Italian American Institute (Queens College, CUNY, USA) and the International Centre for Music Studies (Newcastle University, UK), in collaboration with the Archivio Sonoro della Canzone Na-
The conference theme for the 2008 meeting will be “Ethnomusicology Beyond Disciplines.” Topics will include the following:

1. Ethnomusicology and Advocacy
2. Musical Innovation and Experimentation
3. De-Centering the Western Art Music Canon
4. The Ethnomusicology of Film
5. Music and Spirituality
6. Overlooked Musical Traditions

Proposals on any other topics relevant to the field of ethnomusicology are also welcome. Please note: Paper copies of the submission forms will not be included in the SEM Newsletter this year. Abstract proposals should be submitted using the online submission forms available at (website) http://www.indiana.edu/~semhome/2008/index.shtml.

Those without internet access who require a paper copy of the submission form may contact the SEM Business Office at (phone) 812-855-6672 or (email) sem@indiana.edu to obtain a copy. The online and postmark deadline for submission of SEM proposals is March 15, 2008.

The Pre-Conference Symposium, to be held on Friday, October 24, will be devoted to the theme “Toward a 21st Century Ethnomusicology.”

The SEM 2008 Program Committee consists of Gregory Barz (Vanderbilt University), Fabian Holm (University of Roskilde), Terry Miller (Kent State University), Robin Moore (The University of Texas at Austin), Sarah Weiss (Yale University) with Jeffrey A. Sumit (Tufts University) as chair. For further questions about the program for SEM 2008, please contact Jeffrey A. Sumit at (email) jeffrey.summit@tufts.edu or (phone) 617-627-3242.

The SEM Local Arrangements Committee consists of Jennifer Caputo (Wesleyan University), Eric Galm (Trinity College), Michael Veal (Yale University), Su Zheng (Wesleyan University), and Eric Charr (Wesleyan University) as chair. For questions about local arrangements, contact Eric Charr at (email) echarry@wesleyan.edu.

Continued on page 9
Announcements
Continued from page 3

To ensure that articles not covered by one of these print works are also kept up to date, we are embarking on a major, multiyear program of updating the bibliographies and works-lists of all the articles in the dictionary. We will approach this by categories of entries, perhaps by chronological and geographical boundaries. This would not preclude making other necessary updates, but it would guarantee that over a certain period of time, a concentrated effort would be made to update all entries within a particular group. (Please note: there will be a modest remuneration for all of this work. Although we invite contributors to send new bibliography, works, or minor revisions at any time, we will not commission unpaid work.)

How the ethnomusicology community can help: If you are a contributor, does OUP have your contact details? If you move, please send your new contact details to grovemusic@oup.com. (Please do not send address updates directly to Laura Macy.) In the next year, contributors will be receiving a call for updating of their articles, with a schedule of updates attached. Although online updating is in many ways more flexible than book publishing, it carries its own complexities and scheduling demands. We must be able to plan updates—their size and content—well in advance, and for this reason, timely response to commissions is essential. Please notify us as soon as possible if you cannot make the proposed deadline. Also, if you would rather not undertake the work of updating your articles, we invite you to recommend another scholar, perhaps a recent PhD in your field, to do the work. It has been nearly ten years since the last articles were commissioned for The New Grove, second edition, and a new generation of scholars has come of age. In order for Grove to continue to represent the very best of music scholarship, we need to draw on new scholars and their work. Laura Macy would be very grateful if the senior members of the community would bring younger scholars and their areas of expertise to her attention. If you have thoughts about areas of Grove that are in particular need of development, please share your thoughts either directly with Laura Macy at (email) laura.macy@oup.com or with Andy Sutton or Stephen Wild.

FTM10, Spring 2009

The international conference Feminist Theory and Music will appear in its 10th manifestation at the University of North Carolina, Greensboro, May 27–31, 2009 (US Memorial Day is the previous weekend). Typically the conference includes scholarly papers from a variety of disciplinary and interdisciplinary perspectives as well as performances, demonstrations, and panel discussions. A formal call for participation will appear later this spring. Please direct questions to Elizabeth L. Keathley at (email) elkeathl@uncg.edu.

Mbira Workshops

The non-profit organization MBIRA has scheduled a series of workshops offering immersion in traditional Shona mbira music of Zimbabwe. All levels, from first-time beginner to advanced, are welcome, and high quality Zimbabwean instruments are available to use or buy at each workshop. Vegetarian meals are included, and sleeping bag space is available at most workshops. Workshop payments, made payable to MBIRA, should be sent to PO Box 7863, Berkeley, CA 94707-0863. Workshop fees make all MBIRA’s work possible, including supporting 135 traditional musicians in Zimbabwe, and eleven instrument makers.

Global Music Archive (GMA)

The Wilson Music Library, in conjunction with the Blair School of Music and the Heard Libraries at Vanderbilt University, are pleased to announce a new digital archive, the Global Music Archive (GMA). The GMAs primary mission is to provide access to sound recordings and images of indigenous music from communities in Africa and the Americas. Founded in 2003 by Gregory Barz, Associate Professor of Musicology (Ethnomusicology) at Vanderbilt University, and Dennis Clark, former director of the Wilson Music Library, the GMA recently launched its first database in a series of databases, the Digital Collection of East African Recordings which contains over 2,000 discrete musical performances recorded by an East African musicologist, Centurio Balikoowa. The archive website and the Digital Collection of East African Recordings can be accessed at www.globalmusicarchive.org. Real Player is required to stream the sound files. Sound files vary in length from 45 seconds to 1 hour. Enhancements to the database and additional sound files will continue to be added to the archive. Questions and comments can be directed to the Director of the Wilson Music Library, Holling Smith-Borne, at (email) hollingj.smith-borne@vanderbilt.edu.

York City, NY (Weekend workshop, 7 pm April 4 to 4 pm April 6; fee $275. Berkeley, CA (Weekend workshop, 7 pm April 11 to 5 pm April 13); fee $225. Buenos Aires, Argentina (outside the city) (eight-day residential mbira camp, April 19 to April 26); fee $750. Lower fee for residents of South America only, please inquire. Berkeley, CA (eight-day residential mbira camp, 12 noon July 12 to 12 midnight July 19); fee $800. Zimbabwean co-teachers will be Mai Jenny Muchumi and Patience Chaitezvi, subject to visa approvals. Berkeley, CA (eight-day residential mbira camp, 12 noon July 26 to 12 midnight August 2); fee $800. Zimbabwean co-teachers will be Mai Jenny Muchumi and Patience Chaitezvi, subject to visa approvals.

More information and details about all these workshops is available at (website) www.mbira.org. For more information, contact Erica Azim at (email) erica@mbira.org or (phone) 510-548-6053.
SEM Newsletter

SEM 2008
Continued from page 7


All proposals must include two components—the proposal form and an abstract. When submitting your proposal, first select the appropriate form. Note that two types of forms are used for submitting proposals:

- “Individual Presenters Form” for single papers, performances or lecture-demonstrations, film/video programs, poster (media) session and workshops (participatory) proposals.
- “Organized Sessions Form” for organized panels, forums/roundtables, workshops (participatory), and films/videos (the film or video itself is the presentation).

Please note that poster (media) presentations are welcome and that presenters may set up their presentations on their own laptops in the poster presentation area at the conference.

Proposals to be Submitted on the “Individual Presenters Form”

Single Papers: Individual paper presentations are 20 minutes long and will be followed by 10 minutes of discussion. Individual paper proposals must include:

- The Individual Presenters Form
- A 250-word maximum abstract. Abstracts over 250 words will not be accepted.

Performances or Lecture-Demonstrations: Up to one hour long. Proposals must include:

- The Individual Presenters Form
- A 250-word maximum abstract. Abstracts over 250 words will not be accepted.

Film/Video Programs: Recently completed or in-progress films or video programs up to two hours long. Sessions may include an introduction and discussion time. Submit titles, subjects, and formats, and indicate the exact duration of the proposed films/videos and introduction/discussion. Proposals must include:

- The Individual Presenters Form
- A 250-word maximum abstract.

Proposals to be Submitted on the “Organized Sessions Form”

Organized Panels: Organized panel sessions are 90 minutes or two hours long. A 90-minute panel consists of three papers. A two-hour panel consists of either four papers or three papers plus a discussant. Each presentation (a paper or a discussant’s formal response) will be 20 minutes long followed by 10 minutes of questions and general discussion. Panel abstracts will be evaluated individually as well as collectively. The program committee reserves the right to suggest the addition of a panelist where an independently submitted abstract appears to fit a panel. (Those interested in a more flexible format with more participants may want to consider proposing a forum/roundtable.) Proposals for organized panels should be submitted by the panel organizer and must include:

- The Organized Sessions Form
- A 250-word maximum abstract describing the rationale for the panel as a whole. While the individual abstracts are necessary, the overall panel abstract is the linchpin of the panel.

- A 250-word maximum abstract for each presenter. Abstracts over 250 words will not be accepted.

Forums/Roundtables: Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for forums/roundtables should be submitted by the session organizer and must include:

- The Organized Sessions Form
- A 250-word maximum abstract outlining the purpose/agenda and organization of the session, as well as the anticipated contributions of its members. Abstracts over 250 words will not be accepted.

Workshops (participatory): Informal, interactive hands-on session on one topic (e.g. music performance, dance, recording technology, etc.). The presenter must submit:

- The Individual Presenters Form (if led by one person)
- A 250-word maximum abstract describing the subject. Abstracts over 250 words will not be accepted.

Proposals for Forums/Roundtables should be submitted by the session organizer and must include:

- The Organized Sessions Form (more than one but no more than 6 session leaders)
- A 250-word maximum abstract describing the subject. Abstracts over 250 words will not be accepted.

Note: This year, we are providing the option for Forum/Roundtable organizers to moderate an on-line discussion with Forum/Roundtable participants and interested SEM members leading up to their session at the conference. Details will follow after proposals are accepted.

Films/Videos: Recently completed or in-progress films or video programs up to two hours long. Sessions may include an introduction and discussion time. Submit titles, subjects, and formats, and indicate the exact duration of the proposed films/videos and introduction/discussion. The organizer must submit:

- The Organized Sessions Form
- A 250-word maximum abstract describing the subject and a list of participants. Abstracts over 250 words will not be accepted.

Instructions for Abstracts

Abstracts should demonstrate a clear focus or statement of the problem, a co-

Continued on page 11
Explore WORLD MUSIC and IMPROVISATION through hands-on performance.

**African Drumming Workshop**
July 14–18/Monday–Friday, 6:30–9:30 p.m.
Bob Becker
Discussion of basic structural principles found in many West African drum ensemble traditions: cyclic repetition; rhythmic ambiguity; conversation. Drum families and varieties of construction methods. Basic hand and stick techniques. Social aspects of music in African cultures.
Professional Development Hours: 15
Tuition: $990/1 credit (CRN 15925); $350/noncredit (CRN 15911)

**Non-Jazz Improvisation/Creative Music Making**
July 14–18/Monday–Friday, 1:30–4:30 p.m.
Bill Cahn
A simple, practical pedagogy for free-form improvisation that expands musicianship at any level of performance experience. *Creative Music Making* is for anyone who plays a musical instrument, regardless of the particular instrument or the level of prior musical experience.
Professional Development Hours: 15
Tuition: $990/1 credit (CRN 16080); $350/noncredit (CRN 15911)

**Balinese Gamelan Workshop**
July 14–18/Monday–Friday, 9 a.m.–noon
Clay Greenberg
In-class performance and instruction on Balinese gamelan *angklung, beleganjur,* and *joged bumbung* instruments, taught through the aural learning traditions of Bali. In addition to demonstrations and lessons on the specific playing techniques of all the instruments in the gamelan, students will receive introductions to the vocal chanting known as *kecak*, and to the cultural context for music in Bali.
Professional Development Hours: 15
Tuition: $990/1 credit (CRN 16129); $350/noncredit (CRN 16112)

These Institutes can be taken individually or for a combined price of $650 (noncredit) for all three, or $550 (noncredit) for two.

**Summer at Eastman 2008**

www.esm.rochester.edu/summer
summer@esm.rochester.edu
585–274–1400 or 1–800–246–4706
**SEM 2008**

*Continued from page 9*

herent argument, knowledge of previous research, and a statement of the implications for ethnomusicology. Do not include the names of any participants in the body of the abstract. If submitting a hard copy abstract proposal by mail only, please format your abstract as follows: Abstracts should be typed, single spaced. Include your name and institutional affiliation (for session abstracts, the session organizer's name) and the title of your paper (for session abstracts, the name of the session).

**Guidelines**

Abstracts must not exceed 250 words. Abstracts over 250 words will not be accepted. Abstracts must appear as a single paragraph. Because abstract review is anonymous, do not include your name, the names of other panelists, or the names of fellow researchers in the body of the abstract. Abstracts identifying presenters or other participants will not be accepted.

**Conferences Calendar**

2008

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

Mar 14-15
Exploring Alliances in Musical Performance and Music and Scholarship, University of Toronto Graduate Student Association, University of Toronto. For more information, contact Colleen Renihan at (email) colleenlydia@yahoo.com

Mar 15
Pacific/Northwest Chapter of the Society for Ethnomusicology Annual Meeting, Asian Centre Room 105, University of British Columbia, Vancouver BC. For more information, contact Paddy Sandino at (email) road2renxing@yahoo.co 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

Mar 26-29
42nd annual ARSC Conference, Stanford University, Palo Alto, CA. For more information see (website) 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

Mar 28-30
Niagara Chapter of the Society for Ethnomusicology Annual Meeting, York University, Toronto. For more information, contact Michael Marcuzzi at (email) marcuzzi@yorku.ca

Mar 29-30
Midwest Chapter of the Society for Ethnomusicology (MIDSEM) Annual Meeting, Eastern Michigan University, Ypsilanti, MI. For more information, contact Randal Baier at (email) rbaiser@emich.edu

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

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

Charles Seeger Prize should consult the guidelines in the January 2008 issue of the SEM Newsletter or on the SEM website (www.ethnomusicology.org).

**People and Places**

David G. Hebert (SEM member since 1993) has accepted a new position as Professor of Music with the Sibelius Academy in Helsinki, starting August 2008. The position entails thesis supervision in music education, jazz studies, and folk music/ethnomusicology. He will continue to supervise doctoral dissertations for Boston University as an online Master Lecturer. Recent research and creative activities are described on his professional blog at (website) http://sociomusicology.blogspot.com.

Longtime SEM member Alma B. Kunanbaeva was recently decorated by the Russian state into the order of Catherine the Great for her “personal contribution to Kazakh-Russian friendship and collaboration.”

Continued on page 12
Conferences Calendar
Continued from page 11

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

Jun 12-15
Looking Back/Moving Forward, Society of Dance History Scholars 31st Annual Conference, Skidmore College, Saratoga Springs, NY. For more information, contact (email) sdhs@primemanagement.net

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 Oschinberg at (email) emue1b@bangor.ac.uk or morlobach@yahoo.co.uk

Jul 15-18
Fourth Conference on Interdisciplinary Musicology (CIM08), Thessaloniki, Greece. For more information, see (website) http://web.auth.gr/cim08/index2.htm

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/naftco2008

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://www.indiana.edu/~semhome/2008/index.shtml

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 20-21
Neapolitan Postcards: The Canzone Napoletana as Transnational Subject, Manhattan, NY. For more information, contact Joseph Sciorra at (email) joseph.sciorra@qc.cuny.edu

May 27-31
Feminist Theory and Music (FTM10), University of North Carolina, Greensboro, NC. For more information, contact Elizabeth L. Keathley at (email) elkeathl@uncg.edu