2008 SEM Honorary Members

Each year at the annual meeting, SEM bestows the title of Honorary Member on several individuals to honor their years of service to the Society and to the field of ethnomusicology. This year’s honorary members are Charlotte Frisbie, Carolina Robinson, and Beth Lomax Hawes. Below are the introductions presented at the meeting for Charlotte Frisbie and Carolina Robinson. We hope to include a biography of Beth Lomax Hawes in the March issue. —Editor

Charlotte Frisbie

By Beverley Diamond

Anthropologist and ethnomusicologist Charlotte Johnson Frisbie has made strikingly important contributions to our discipline practically from the time she graduated from Miss Porter’s (high) School in Farmington, CT, in 1958. By the time she had graduated with an MA in Ethnomusicology from Wesleyan University and a PhD in Anthropology from the University of New Mexico in 1970, her first book, *Kinaaldá: A Study of the Navaho Girl’s Puberty Ceremony* (1967) was already a classic in our field—an early ethnography of performance, and at that time, a seemingly rare look at the lives of women in Native American ceremonial life. In the intervening decades she made foundational contributions to the study of Navajo culture and has been recognized for outstanding achievements as a teacher and thinker during her career at the University of Southern Illinois in Edwardsville.

When I pondered what I thought were Charlotte’s major contributions to ethnomusicology, I was struck not

Moving Forward at SEM

By Stephen Stuemke, SEM Executive Director

More than 900 people attended the 53rd annual meeting of SEM in Middletown, CT, October 25-28, 2008. The beautiful campus of Wesleyan University and its distinguished ethnomusicology program provided an inspiring setting for an almost around-the-clock schedule of formal programs, concerts, and collegial gatherings. The success of this meeting is attributable to the dedicated work of the Local Arrangements Committee, chaired by Eric Charry, and the Program Committee, chaired by Jeffrey Summit. Eric and his colleagues constructed a conference that facilitated new opportunities for interaction both at the meeting site and through online communication. I believe that everyone who attended the Pre-Conference on October 24 (Toward a 21st-Century Ethnomusicology) was impressed by the video-linked conversations that took place between scholars onsite at Wesleyan and those in China, Indonesia, and
Internet Resources

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

The SEM Discussion List: SEM-L
To subscribe, send email message to: LISTSERV@LISTSERV.INDIANA.EDU. Leave 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.macesem.org
Mid-West Chapter
http://sem-midwest.osu.edu/
Niagara Chapter
http://www.people.iup.edu/rahkonen/NiagaraSEM/NiagaraSEM.htm
Northeast Chapter
http://web.mit.edu/tgriffin/necsem/
Southwest Chapter
http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html
Southern California Chapter
http://www.ucr.edu/ethnomus/semccc.html
Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/~cma/SEM/SEMS0202.htm/
Northwest Chapter (SEM-NW)

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)
International Council for Traditional Music
http://www.icptomusic.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.smithsonian.org/ICTM
http://www.folkways.si.edu
Society for American Music
www.American-Music.org
UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive

The Society for Ethnomusicology and the SEM Newsletter

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The SEM Newsletter

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

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

Back issues, 1981-present [Vols. 14-16 (1981-84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at $2 each. Add $2.50/order for postage. Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN, 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Membership

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

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

Student (full-time only) (one year) .............. $40
Individual/Emeritus (one year) ......................................... $60
Income $25,000 or less ........................................ $60
Income $25,000-$40,000 ........................................ $60
Income $40,000-$60,000 ........................................ $60
Income $60,000-$80,000 ........................................ $60
Income $80,000 and above ........................................ $100
Spouse/Partner Individual (one year) .......... $35
Spouse/Partner Life ................................................. $900
Sponsored* (one year) ........................................ $1,100
Institutional membership (one year) ........ $35
Overseas surface mail (one year) .............. $10
Overseas airmail (one year) ...................... $25

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

Ethnomusicology: Back Issues

The Society’s journal, Ethnomusicology, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

ISSN 0036-1291

SEM Newsletter Guidelines

Guidelines for Contributors

• Send articles to the editor by 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.

Adverting Rates

Rates for Camera Ready Copy

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Additional charges apply to non-camera-ready materials.
Prizes

The following prizes were announced at the SEM general membership meeting on October 25, 2008, at Wesleyan University in Middletown, CT. Congratulations to all winners!

Charles Seeger Prize

By Elizabeth Tolbert

The Charles Seeger Prize Committee is pleased to award the 2008 Charles Seeger Prize to Matt Saka-keeny (PhD from Columbia University, 2008; currently Assistant Professor of Music at Tulane University) for his paper “A Sound-Body Politic: Making Claims on Public Space Through Sound.” This beautifully evocative paper not only offers nuanced insights into the socio-political implications of New Orleans jazz funerals, but also presents an exemplary model for future work on the embodied performance of place. The paper is beautifully written and creatively organized, effortlessly interweaving vivid ethnographic description with theories of space, place, and the performance of collective memory.

The paper presents an acoustemology of jazz funerals in New Orleans by following the funeral procession of a young woman of 32 who was “buried with music,” tracing the path of the crowd as it marches under the I-10 overpass, an ever present reminder that the freeway destroyed a once vibrant black neighborhood by splitting it in two. In a striking passage, the author describes the scene as follows:

At the intersection of Claiborne Avenue, stood the imposing stanchions of the Interstate-10 overpass. The band and the family wanted to lead the procession under the overpass for maximum affect. “Let’s send her away! Let’s send her away!” bandleader James Andrews shouted. The bass drummer pointed to the overpass: “Under the bridge! Under the bridge!” The funeral director hesitated: the casket had already been put back in the hearse. Then the police tried to block the procession, telling the band that they couldn’t go beyond the designated parade route, but in a matter of seconds the casket was hoisted up into the air and the crowd moved quickly under the overpass, with the band unleashing its full power and others responding by pumping their fists in the air.

As the parade winds along its emotionally charged route, participants re-appropriate the space “under the bridge,” simultaneously reaffirming the value of an individual life and the power of community to reclaim its history and identity.

The Charles Seeger Prize is awarded to the most distinguished student paper presented at the previous year’s annual meeting. This year’s committee members were Monique Ingalls, Regula Qureshi, Jennifer Post, and Elizabeth Tolbert, Chair.

Nadia and Nicholas Nahumck Prize

Congratulations to Sydney Hutchinson (NYU) who is the winner of the 2008 Nadia and Nicholas Nahumck Fellowship for her imaginative research on a dancing gendered trickster figure in a project titled “Meaningful movements: Gender, politics, and collective memory in Dominican carnival.”

Jaap Kunst Prize

By James Cowdery

The 2008 Jaap Kunst Prize has been awarded to Timothy D. Taylor for his article, “The Commodification of Music at the Dawn of the Era of Mechanical Music” (Ethnomusicology 51/2, Spring/Summer 2007). The prize is awarded annually by SEM to recognize the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal or elsewhere). The committee—Virginia Danielson, Sonia Seeman, Jeremy Wallach, and Jim Cowdery (Chair)—found Taylor’s article to be an innovative, useful, and highly original study that illuminates an important issue in contemporary ethnomusicology.

Continued on page 8
Moving Forward
continued from page 1

Tanzania. Following these sessions, there was much discussion of whether videoconferencing could become a regular component of future SEM meetings. Meanwhile, the main conference program manifested an extraordinary range of topics, perspectives, and formats, thanks to the brilliant planning and coordination of Jeff and the other Program Committee members. Finally, the diverse evening concerts enabled attendees to make music together and to further appreciate the wide-ranging talents of our membership. Many thanks are due to Wesleyan University for being such a gracious host and for its exceptional financial contribution to the conference.

While the 2008 meeting was in session, a number of people were hard at work planning the 2009 meeting, which will be held in Mexico City on November 19-22. Joining us from Mexico City was Guillermo Contreras Arias, professor in the Escuela Nacional de Música, research scholar at the Centro Nacional de Investigación, Documentación e Información Musical (CENIDIM), and Chair of the 2009 Local Arrangements Committee. As Guillermo shared his various ideas for the Mexico City conference, we all became increasingly excited about the exchanges that will take place next year with our colleagues in Latin America and the Caribbean and throughout the world. Also central to these efforts is Brenda Romero, Chair of the 2009 Program Committee. Brenda and the other members of this committee are considering various options for a multilingual conference and have crafted a Call for Proposals that will surely stimulate an array of innovative presentations.

The tremendous volunteer contributions of SEM members this past year ensured that our conference, publication, and prize programs continued to flourish. However, 2008 was also a year in which we dedicated ourselves to envisioning a broader future for ethnomusicology in both the academy and the public sphere. To this end, the SEM Board, Long-Range Planning Committee, Development Committee, and Council devoted many hours to drafting a Strategic Plan for the society. This draft document draws on several planning meetings that took place over the past two years and on input received from members through the online survey conducted last summer.

The Strategic Plan is still a work-in-progress but some clear goals have emerged. For example, there is a strong consensus that SEM should explore ways of expanding international communication in ethnomusicology. While our 2008 and 2009 annual meetings certainly demonstrate this objective, we are also moving forward in the area of publications with a new SEM translation series. Peter Manuel, Javier León, and Michael Marcuzzi are editing the first volume, *Studies in Latin American Music*, which includes articles translated from the Spanish and Portuguese. This publication is sponsored by the Research Institute for the Study of Man (RISM), a program of The Reed Foundation, through a grant to SEM. Another major goal in the Strategic Plan is to advance ethnomusicology as a form of public practice. Clearly, there are many possibilities for more effectively leveraging the vast expertise of SEM’s membership to assist musicians, audiences, and communities both in the US and abroad. At present, we are refining the goals outlined in the Strategic Plan and are identifying specific projects and revenue sources that will enable us to pursue these goals effectively.

Personally, it has been a great pleasure to serve since last January as SEM’s first full-time Executive Director and to work with all of you to build on the Society’s past successes. I want to particularly thank Deborah Wong and the entire Board for their support. I also want to thank Alan Burdette, past Executive Director, and Lyn Pittman, Business Office Coordinator, for welcoming me to Bloomington, Indiana, and for helping me to better understand SEM as an organization. During the upcoming year, I look forward to conversing with many more of you. I can be reached by email at semexec@indiana.edu or by phone at 812-855-8779.

... readers will notice the new look of the current SEM Newsletter

One final note: readers will notice the new look of the current SEM Newsletter. This re-design is part of an effort to achieve a more consistent visual image for SEM in its publications, printed documents, and website. Special thanks to Henry Spiller for implementing this new design and for ensuring that the newsletter remains a lively forum for anyone with an interest in ethnomusicology.
People and Places

After four years at the Rock and Roll Hall of Fame and Museum, Susan Oehler began a new position in September 2008 as Program Associate with Facing History and Ourselves (website: www.facinghistory.org), based in their Cleveland Regional Office. Facing History is an international educational and professional development organization that helps teach about the consequences of genocide, racism, and violence. The Facing History methods and resources help students draw connections between historical events and the choices they make as civic decision-makers. In her new position, Oehler will work primarily with educators in schools throughout the Cleveland area.

The British Forum for Ethnomusicology is pleased to announce the election of Caroline Bithell as its new Chair. Bithell is Senior Lecturer in Ethnomusicology and Arts Management at the University of Manchester, UK, and a former editor of the journal *Ethnomusicology Forum*. She is also a member of the SEM Council.

Alejandro L. Madrid (University of Illinois at Chicago) has been awarded a Fulbright Fellowship to conduct research on music, dance, and racial relations between Mexico, Cuba, and New Orleans. He also received an Institute for the Humanities Fellowship from UIC towards the completion of his book, titled *Julián Carrillo and the Cosmopolitan Imagination: Modernity, Distinction, and Ethnicity in 20th-Century Mexico*.

The American Society of Composers, Authors and Publishers (ASCAP) has announced the winners of the 41st Annual ASCAP Deems Taylor Awards for outstanding print, broadcast and new media coverage of music. Jorge Arévalo Mateus (PhD candidate, Wesleyan University) won an award for his liner notes to *The Live Wire: Woody Guthrie in Performance 1949*, released by Woody Guthrie Publications.

The late Mirjana Laušević was honored with The Béla Bartók Award for Outstanding Ethnomusicological Book for her book, *Balkan Fascination: Creating an Alternative Music Culture in America*, published by Oxford University Press. This award honors the memory of Bartók (1881-1945), the great Hungarian-American composer and ethnomusicologist.

Drexel University recruited Maria Hnaraki two years ago to direct a Program in Greek Studies. Dr. Hnaraki has developed new courses, collaborated with the performance campus ensembles, and expanded the University’s mission by introducing a new Program Abroad on the island of Crete, Greece. A minor in Greek Studies is also now available.

Summer Workshops

Center for World Music Programs Abroad 2009

The Center for World Music is pleased to announce its Programs Abroad 2009: cultural tours and hands-on workshops in Indonesia, Africa, China, and Turkey.


**Beijing and Beyond** (July 15-August 6): focus on guqin performance. Visits to Taoist sanctuaries and historical sites, and performances of traditional music. Cost $3,695. Directors: Wang Peng and Jia Wu Xuan. Coordinators: Juan-Juan Meng and Alexander Khalil.

**Istanbul and Beyond** (March 27-April 5): visits to museums and palaces, fasıl music, mehter band music, whirling dervishes, an Ottoman banquet, shopping in the Grand Bazaar. Cost $2,495. Tour guides: Kamil Güller and Lewis Peterman.

For additional information and on-line application forms, please visit the Center’s website at centerforworldmusic.org/tours/tours.html or contact Dr. Lewis Peterman at (email) peterman@mail.sdsu.edu or (phone) 619-440-7046.

**Çudamani Music & Dance Summer Institute, Bali, Indonesia 2009**

*June 28-July 19, 2009*

Application deadline: February 7, 2009

With the success of the 2007 and 2008 summer programs, Çudamani will once again invite 35 individuals

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Music and dance lesson, Center for World Music Indonesian Encounters
“Change” may be the word we associate most with 2008. Both presidential campaigns riffed on the word, crafting slogans that made “change” something “we can believe in” and “we need” (Obama), and something “you deserve” (McCain; originally an anti-depressant ad). There was talk of the UK’s Conservative Party adopting it (“change you can trust”), and a prominent animal rights advocate adapted it for his “constituency” (“we need change animals can believe in”). “Climate change,” whether of human or divine doing, was on every stump speaker’s lips, thankfully replacing the “regime change” of not-so-long ago.

Does anything human change more slowly than institutions? Institutional inertia is often interpreted as conservatism. The “evolutionary product of social needs and societal functions” (Breit, et al.: 15), rather than the outcome of consensus, institutions are made up of myriad individuals, whose social practice, embedded in persistent cultural worldviews, must change to effect a system-wide change. It’s our beloved habitus at work—the “discontinuous way with varying speeds and dynamics at different levels” (ibid 153)— whereby endogenous change comes to institutions.

In this edition of nC2, Megan Rancier reports on music institutions in Kazakhstan, and the issues that resistance to change raises for performers and ethnographers alike. — Jesse Samba Wheeler

Reference Cited


I’ll admit that sometimes I envy my colleagues whose research deals with vibrant, living musical traditions and scenes; in contrast, I often get the sinking sensation that traditional Kazakh music in Almaty—the “southern capital” of Kazakhstan and one of the current economic dynamos of contemporary Central Asia—is either in crisis, or in a period of extended stagnation. It seems that the cultural life of the city has remained very similar to how it was during the Soviet Union: the same operas are shown at the same theaters, the same Kazakh folk orchestras are performing the same re-worked arrangements of Kazakh folk songs, the same Conservatory is training the newest generation of performers of traditional music (and still teaching only certain traditional genres to the exclusion of others). The only major difference is that these genres must now compete with the Euro-American dance music and hip-hop promoted heavily by music channels and blasted throughout the burgeoning nightclub scene.

The most striking and problematic aspect of Kazakh traditional music in Almaty is the institutional one. You will rarely, if ever, hear traditional music performed outside of the state-supported venues, themselves holdovers from Soviet times. It’s as if people here got so accustomed to the Soviet way of institutionalizing and “modernizing” traditional culture that nobody has any inclination to try a different way. And of course, there’s really no financial benefit to doing so, since all of the jobs associated with traditional music are within the institutional framework. It’s a self-perpetuating system, and it serves its
its purpose just fine; but in my most pessimistic moments during my fieldwork, I tend to see these examples more as just repetitions of increasingly empty cultural formulas than really meaningful and relevant musical expressions of Kazakhs in Almaty today.

The situation for local Kazakh popular music is not encouraging, either. Most pop performers are still heavily influenced by Russian estrada style of light (some might say schlocky) pop music, and the somewhat embryonic nature of the country’s music industry privileges those would-be pop stars who have ready financial resources, instead of those with actual talent. A few Kazakh popular artists are working against this trend, developing a style widely known as “ethno-rock,” which combines elements of pop and traditional music, but this style has only a limited audience.

Of course, as ethnomusicologists, we’re supposed to be cultural relativists and to look at the situation objectively and analytically. But after I-don’t-know-how-many times I’ve been bored to tears by a Soviet-era Kazakh “national” opera or had my ears blasted by the synthesizer-driven thumping of yet another trite local pop song, I tend to get a little depressed about the state of Kazakh music in Kazakhstan. From my conversations with certain local experts, I suspect that other people here feel the same way but also feel protective of their national heritage. I also hear the frequent claim that the development of cultural life (e.g., sponsoring artists, festivals, new compositions) is the responsibility of the government. People in Kazakhstan seem to feel powerless to influence or change the direction of the cultural life of their own city—a legacy of the centralized government that characterized all former Soviet republics.

I see the main issue at hand as a political one: just as there is no outright criticism of President Nursultan Nazarbayev, there is likewise no fundamental critique of his government’s continued patronage of increasingly irrelevant musical institutions. It seems that just as freedom of speech is restricted in this country, so is the freedom to think differently about the practice and transmission of traditional music—i.e., outside the closed system of state-sponsored institutions.

As an ethnomusicologist, it upsets me to see the life slowly drained out of Kazakh traditional music in this way—but I also feel unable to do anything about it (unless I am prepared to hang up my ethnomusicologist hat and become a full-time, anti-authoritarian dissident...). Who am I to tell people that their governmental system is wrong and stifling the nation’s cultural life? Of course it’s easy for me to point out what I perceive as misguided, but when the individuals in this scenario aren’t truly free to explore other options or critique the government that remains their primary supporter and patron, my critiques would be a cry in the wilderness. Worse, I would run the risk of complicating my relations with local performers and scholars who depend on (albeit problematic) government support for their livelihoods. In situations like these, all I seem able to do is repeat the question (in)famously asked by Lenin himself: “What is to be done?”

Rakhmet!!! to Megan Rancier, a PhD candidate in ethnomusicology at the University of California, Los Angeles. Her dissertation focuses on the traditional Kazakh fiddle qyl-qobyz and its role in the formulation of post-Soviet Kazakh national identity in Kazakhstan.
Prizes

continued from page 5

Lise Waxer Prize

By Kristin McGee

The Lise Waxer Prize selection committee takes great pleasure in naming Jayson Beaster-Jones (University of Chicago) as the winner of this year’s prize for his paper “Indexing the Past, Selling the Future.” Beaster-Jones examines the cultural discourses collapsed into an Indian television advertisement, an advertisement that “uses music to sell insurance, even as it uses music to sell a particular conception of an Indian past and present.” As a “Tree of Life” motif becomes recontextualized in the commercial, the combined audio-visual image indexes “an Indian ethos of saving and sacrificing.” Insightfully drawing on historical, political, cultural, musical, economic, and theoretical concepts along with fieldwork/interviews, Beaster-Jones writes clearly and convincingly. His suggestion of inter-subjectivity, a constantly refreshing feedback loop, as a way of framing semiotics, promises future theoretical development that may become influential in the field.

The committee felt that this year’s set of papers was exceptionally fine, and the top three papers under consideration were particularly so. Although we have no intention of beginning an “honorable mention” tradition, we would like to suggest that two other papers be given “honorable mention”: Jenny Olivia Johnson (New York University), “Dear Mr. Jesus, Just Don’t Ask Me What It Was”; 80s Pop Songs, Child Abuse, and Acoustic memories of Sexual Violation,” and Michael Birenbaum Quintero (New York University), “On Industrious Ants and Fiddling Grasshoppers: Musical Bodies, Laboring Bodies, and the Myth of the Lazy Native.” The committee takes great pride in honoring and remembering the unique scholarship of Lise Waxer and especially her contribution to innovative ethnographic Latin American popular music research. Her critical theoretical legacy continues to guide the committee’s criteria for choosing each year’s prize recipient.

Marcia Herndon Award

By Gillian Rodger

The Gender and Sexualities Taskforce Section of the Society for Ethnomusicology created the annual Marcia Herndon Award to honor exceptional ethnomusicological work in gender and sexuality including, but not limited to, works that focus upon feminisms, gender issues and communities. I am happy to announce that the committee has reached a unanimous decision that Henry Spiller’s submission, “To Make Ourselves Complete”: Stowitts, Javanese Theatre, and American Masculinities, a paper given at the 52nd SEM meeting in Columbus, OH, is the winner of this year’s Herndon Award. In this paper, Spiller explores the construction of an alternate masculinity by the American athlete and dancer Hubert Julian Stowitts through his exploration and depiction of Javanese dance. Drawing on a rich body of theoretical works on orientalism and gender construction, this paper also shows an impressive sense of historical context not only in the United States and Europe in the early 20th century, but also in Java at the same period, and deftly interprets a rich body of primary research materials.

Klaus P. Wachsmann Prize

By Paul Greene

The 2008 Klaus P. Wachsmann Prize winner is Theodore Burgh, for his book Listening to the Artifacts: Music Culture in Ancient Palestine (T. & T. Clark, 2006). Listening to the Artifacts draws together many different kinds of data to explore the likely meanings of music sounded by instruments in the ancient Middle East. For example, this work calculates, based on the average height and arm length of people of the time, the minimal performance space needed for musical ensembles. The work then explores the kinds of architectural spaces in which musicians could have performed, and the purposes performance events could have served. Burgh has effectively extended organology to “excavate” performance contexts of an ancient music.
Calls for Submissions

TRANS—Transcultural Music Review Special Issues:

- Musics of the Mediterranean
- Music, Technology and Creativity

Deadline: September 2009

TRANS—Transcultural Music Review is the refereed journal of the SIBE (Sociedad de etnomusicología y la IASPM-Spain) and is the best-ranked academic music journal in Spain. The journal is soliciting original articles for two special issues for 2010. The first, on Musics of the Mediterranean, is edited by Rubén Gómez Muns (Universitat Rovira i Virgili) and Fethi Salah (Ecole Normale Supérieure—Kouba, Argel). The Mediterranean Sea gives way to a rich, complex and diverse cultural area, marked by multiple and intertwined processes of interaction between Europe, the Maghreb, the Balkans, and Turkey. These processes of cultural exchange have found in music one of its best carriers, embodying issues of hybridization, métissage, and patrimonialization; postcolonial relationships, globalization, and also migrancy and diaspora movements. This special issue gathers original works about the cultural complexity of the Mediterranean through the lens of music and from an interdisciplinary perspective that includes traditional music, popular music, local music scenes, diasporas, musical practices, cultural industries, theory, etc.

The second special issue is on Music, Technology and Creativity, and is edited by Héctor Fouce and Amparo Lasén (Universidad Complutense de Madrid). Suggested topics include transformations of the author’s role, music genres based on the use of pre-existent materials (e.g., hip hop, Electronic music, Bastard Pop, Mashups, etc.), uses of technology and new creative practices, reorganization of the music industries in this new context, creative practices of publics, fans and audiences, etc.

TRANS accepts contributions in Spanish, English, French, Italian, and Portuguese. The deadline for the submission of the articles is September 2009. For editorial guidelines see (website) http://www.sibetrans.com/trans/contributors.htm. For more information, contact (email) edicion@sibetrans.com.

Annual Meeting of The Society for Ethnomusicology Northwest Chapter

February 21, 2009
Submission deadline: January 9, 2009

The Society for Ethnomusicology Northwest Chapter (SEMNW) is pleased to announce its 2009 Annual Meeting. The School of Music at the University of Washington, Seattle, will host this conference on Saturday, February 21, 2009. Submissions for individual papers, panels, and workshops are welcome. Abstracts of no more than 250 words should be submitted by January 9, 2009, to Kimberly Cannady at (email) kcannady@u.washington.edu or Christina Sunardi at (email) csunardi@u.washington.edu. For details about the meeting and the Thelma Adamson Prize for best student presentation, please visit (website) http://www.music.washington.edu/ethno/semnw.html.

In conjunction with the meeting, Gamelan Pacifica, Jessika Kenney, and Sutrisno Hartana will join renowned Javanese puppet master Ki Midiyanto for a performance of wayang kulit (central Javanese shadow puppet theater) at 7:30 p.m. on Friday, February 20, at the University of Washington Meany Theater. For more information and tickets, please see (website) www.music.washington.edu or www.meany.org.

Africa Meets North America Conference

October 22-25, 2009
Submission deadline: March 15, 2009

Dialogues in Music Project will host its Third International Symposium and Festival: “Africa Meets North America” (AMNA) in Los Angeles, CA, October 22-25, 2009, at the UCLA Herb Alpert School of Music, Department of Ethnomusicology. The global Symposium will focus on scholarly sessions, which demonstrate intercultural relations between Africa and North America, and will feature special discussion sessions directed by composers and performers. The Festival will feature interactive workshops, original compositions, and live concerts demonstrating intercultural relations between Africa and North America.

The principal sponsors of this milestone event are: The UCLA Herb Alpert School of Music (HASOM); Department of Ethnomusicology; Azusa Pacific University (APU), Music Research Institute (MRI), and the Center for Intercultural Musicology at Churchill College, Cambridge (CIMACC). Registration begins November 20, 2008. Register at (website) http://amna.ethnomusic.ucla.edu. For more information, contact Dr. Kimasi L. Browne at (email) kkbrowne@apu.edu.

Music of the Sea

June 12-13, 2009
Submission deadline: March 15, 2009

Mystic Seaport’s 30th Annual Symposium “Music of the Sea,” sponsored by Mystic Seaport Museum, The United States Coast Guard Academy, and the University of Connecticut at Avery Point, seeks proposals for papers in history, folklore, literature, ethnomusicology, and other appropriate disciplines that address any aspect of music or verse of the sea or inland waters from the Age of Sail through the present day. The two-day symposium is part of a three-day event that celebrates the lives and work of sailors through musical performance.

The Friday, June 12, session will be held at the United States Coast Guard Academy in New London, Connecticut, and the Saturday, June 13 session at Mystic Seaport, Mystic, Connecticut.

Topics of interest include: shipboard work songs, songs of maritime or other occupational trades, seafaring cultures and cultural change, ethnicity and ethnic influences, cultural
Honorary Members: Charlotte Frisbie
Continued from page 1

just by the significance her work has had for me, but by how far ahead of the trends of the day she often was. First, I thought of her pioneering role, together with David McAllester, in making culture bearers visible, in telling their stories or enabling them to tell their own stories, and in recognizing and endorsing the ethnomusicologist’s role as cultural mediators by sharing authorship. The 1978 autobiography of Frank Mitchell, and later the life history of his wife, Tall Woman, stand out as milestones in a field where communities, rather than individuals, have often been on center stage. It took many of us until the 1990s to pay more attention to oral history, to individual lives, and to the “ethnography of the particular,” as Lila Abu Lughod has labeled it.

Second, I thought about performance studies, a field that began to be identified as a distinctive one within our discipline only in the late 1970s. Since editing the important anthology entitled Southwestern Indian Ritual Drama, Frisbie has challenged us to push back the boundaries of what we regard as performance and why we should study it.

Then I thought about feminism. I’ve already mentioned Kinaaldá. Frisbie’s interests extend to the women in our discipline whose history she has meticulously maintained in her article on the roles and contributions of women in the Society for Ethnomusicology from 1952. Her work documents: she has written on women’s perspectives on pregnancy and birth among the “Nacirema,” on the life histories of traditional Navajo women, and on “unanswered” questions about gender and Navajo music. Her work also seeks to learn from history: she has articulated “Anthropological Perspectives on the Subordination of Women” (1980), written about “Gender issues in Navajo Boarding School Experience,” and made “Observations on a Preschooler’s First Experience with Cross-Cultural Living” (1975).

I thought about how I would characterize the style of Charlotte’s work. Comprehensiveness, I noted. I underlined that word three times. Her all-encompassing study of vocables in Navajo ceremonial music—a model that every Native Americanist undoubtedly still uses, her significant tome on Navajo Medicine Bundles or Jish (1987), her review of definitions of performance (1980) and every last instance she could find of women in audio recordings of Navajo performance (1989), her co-creation of the Navajo Ceremonial Practitioners Registry (1993). There are many examples. She exemplifies what she may have learned from the Navajo: “harmony obtained through orderly human effort” (Kinaaldá, 2nd edition, p. 392).

Then there is her activism. Her enormous contribution to organizing the conversation between Navajo and non-Navajo academics in the Navajo Studies Conference. Her significant work on repatriation initiatives. Post-retirement, her assisting at Midway Elementary School because, as she notes in her CV, “my grandchildren are there and teachers need help.” That really says it: for Charlotte, it’s less about activism than it is about service, about supporting family, students, colleagues. It’s about honoring and doing what’s needed.

She’s done that for us for decades. Charlotte Frisbie’s contribution to the Society for Ethnomusicology has been exemplary. From the time she was editor of the Newsletter (1972-76), through her significant presidency (1987-9), her service on the program committee of our landmark 50th anniversary meeting in Atlanta in 2005, to the present, she has accepted and completed (with distinction) no fewer than nineteen administrative responsibilities for the Society. I am pleased that the Society has bestowed an honorary membership on Charlotte Frisbie.

Calls
Continued from page 9

exchanges, ballad and broadside traditions, technology, regional interests, and popular culture. Audiovisually illustrated presentations are welcome. Papers selected must be submitted in final form by May 8, 2009. Graduate students are encouraged to submit proposals. Please submit proposal and a brief curriculum vita or resume to: Dr. Glenn S. Gordinier, Attn: Symposium, Munson Institute, Mystic Seaport, 75 Greenmanville Ave., Mystic, CT 06355-0990, (email) glenn.gordinier@mysticseaport.org.

Canadian Society for Traditional Music / Société canadienne pour les traditions musicales Annual Meeting
October 29-November 1, 2009
Submission deadline: February 2, 2009

The Canadian Society for Traditional Music / Société canadienne pour les traditions musicales is pleased to announce an exciting 2009 meeting held in Montréal jointly with the Laboratoire de recherche sur les musiques du monde (LRMM), and the Observatoire international de la création et des cultures musicales (OICCM). The conference theme is “Musical Heritage: Movement and Contacts.” It will be held October 29 - November 1 at the Faculté de Musique, Université de Montréal. Proposals are welcome in English or French. This promises to be a vibrant and fruitful collaboration.

The proposal deadline for paper abstracts as well as workshop proposals is February 2, 2009. For detailed information, please see the CSTM web page: http://www.yorku.ca/cstm/conferences.htm.
2008 SEM Honorary Members

Carolina Robertson

By Ellen Koskoff

It gives me great pleasure today to introduce this Society for Ethnomusicology honorary membership to my teacher, my advisor, my friend, and—although much younger than I—my ethnomusicology mommy, Carolina Robertson. Carolina’s keen intelligence, sophisticated theoretical insights, and contagious sense of humor often guided me in the early days of dissertation writing and in the many years that followed when I called upon her for advice or counsel. Her anthropological training and insights were invaluable to me, as she helped me weed through and structure my data into a meaningful whole. And, in the years that passed, her pioneering writing on ritual, medical ethnomusicology, and especially on gender issues in the many cultural contexts she studied, were a continual inspiration to me, as well as to a whole generation of ethnomusicologists first grappling with the issues of men, women, and music.

Today, Carolina practices and teaches vibrational medicine, meditation, permaculture, and ecologically coherent building techniques in the high Andes of Mendoza, Argentina. In the last two years, more than sixty young people from fifteen countries have learned these skills at her solar-powered organic farm and healing center. Many of these apprentices have returned to their own communities to share her ideas about sonic healing and sustainable living on a planet in crisis. Bringing a lifetime of diverse experiences into the present, Finca Sonus-sana (Healing Sounds Farm) integrates ecological concerns, applied medical ethnomusicology, and Buddhist practice.

Her current endeavors have been deeply influenced by ethnomusicology. After completing training in violin at the National Conservatory of Argentina and in anthropology at the National Autonomous University of Mexico, Carolina earned a PhD in ethnomusicology and folklore at Indiana University. Her love and respect for life have been fueled by the human encounters made possible by field research. She has worked among the Tzotzil and Tzeltal Maya in Chiapas, Mexico, the Mapuche of Patagonia, the Kassena-Nankani of Ghana and Burkina Faso, and Hawaiians on Molokai, Oahu, and the Big Island. Her publications, lectures, and workshops address music in ritual and spiritual transcendence, the performance of gender identities, medical ethnomusicology, cognition and consciousness, ethnohistory, and teaching for peace.

Carolina has also explored the applications of technology to teaching and problems of representation. From 2001 to 2005, she directed SOL, an online MA program in ethnomusicology taught in Spanish, which granted degrees to students from Spain, Morocco, Portugal, Colombia, Mexico, Puerto Rico, and Argentina.

She was a member of the Music Faculty at the University of Maryland for 27 years, with adjunct appointments in Anthropology, Latin American Studies, and Women’s Studies. She has also taught at the University of Pittsburgh, The Tuskegee Institute, Columbia University, the Institute of Anthropology and Latin American Thought in Buenos Aires, the University of Santiago de Compostela, the University of Valparaiso in Chile, and several other institutions in Spain and Latin America.

Carolina served as President of the Society for Ethnomusicology from 1983 to 1985. She has also served on Boards and committees at the Smithsonian Institution, the National Endowment for the Arts, the National Endowment for the Humanities, the National Science Foundation, the American Council of Learned Societies, the American Council on Education, the National Institutes of Mental Health, the Mountain Institute, and the CONICET (National Academy of Sciences of Argentina). Carolina has recently completed training in transpersonal counseling and continues to evolve as a painter, composer, writer, and performer.

I present this honor to Carolina Robertson with a full measure of the generous love, support and warmth she has always given to me, and to all of us.
Prizes
Continued from page 8
His study is based on an unusual combination of types of evidence: artifacts, architecture, images, and texts. The Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology recognizes a publication that advances the study of musical instruments through presentation of new data and use of innovative methods. The prize is offered every two years.

Alan Merriam Prize
The 2008 co-winners of the Alan Merriam Prize are Tommie Hahn, for her book Sensational Knowledge: Embodying Culture through Japanese Dance (Middletown: Wesleyan University Press, 2007) and Timothy Rommen, for “Mek Some Noise”: Gospel Music and the Ethics of Style in Trinidad (Berkeley: University of California Press, 2007). The Alan Merriam Prize is awarded annually to the best book in ethnomusicology, published in English. The members of the Merriam Prize Committee were Philip V. Bohlman (chair), Michael Frishkopf, Kyra Gaunt, and Michael Largey.

African Music Section (AfMS) African Libraries Student Paper Prize
Jason McCoy was awarded the AfMS African Libraries Student Paper Prize, which recognizes the most distinguished student paper delivered on the topic of African and African diaspora music presented at the SEM annual meeting, for his paper “Making Violence Ordinary: RTLM Radio and the Rwandan Genocide.”

Lois Ibsen al Faruqui Award
By Kristina Nelson
This year, the Lois Ibsen al Faruqui award has been given to The Center for Arab and Mediterranean Music, Tunis, housed in the Ennegma Ezzahra Palace overlooking the Bay of Tunis. The Center is dedicated to the conservation, preservation/restoration, and dissemination of the musical heritage of the region. Under the directorship of Mourad Sakli, the Center encourages interdisciplinary approaches, while serving as a museum, a research center for scholars, and a concert space. It also houses the National Sound Archive. Its programs promote study, research, and the release and re-release of sound recordings for academic purposes. A scientific indexing system provides multiple accesses to each document while respecting the copyright relative to literary, artistic and mechanical reproduction of phonographic documents. Established in 1991, the Center was awarded the Honoris Causa Prize by the International Music Council (UNESCO) in 1997.

Richard Waterman Junior Faculty Prize
By Paul Greene
The Popular Music Section is pleased to announce that the first winner of the Richard Waterman Junior Faculty Prize is Teresa Magdanz for her article “Sobre las Olas: Cultural Synecdoche of the Past,” published in the Journal of the Society for American Music. The committee found her article engaging, effective and well researched in its historical contextualization of a seemingly “simple” tune, whose significance has spanned publishing, cinema, and recording. The prize was created to recognize the best article by a junior scholar in the ethnomusicological study of popular music published within the previous year, in any publication venue. The members of the Waterman Prize committee reviewed ten submissions for the inaugural year of this prize.

Chapter Prizes
SEM’s local chapters administer their own prize competitions. 2008 prizes and their recipients include:
The Hewitt Pantaleoni Award, named for ethnomusicologist Hewitt Pantaleoni (1929-1988), who was one of the first members of Middle Atlantic Chapter (MACSEM), is awarded for the best student paper at the annual MACSEM meeting. The 2008 winner is Jennifer Ryan, “Beale Street Blues?: Reconsidering Musical Tourism in Memphis, Tennessee.”

The JaFran Jones Award, established in 1988 to honor the memory of JanFran Jones (d. 1997), who taught at the University of Toledo and at Bowling Green State University, is awarded for the best student paper presented at the annual Midwest (MidSEM) Chapter meeting. The 2008 winner is Natasha Kipp, “Contestation in the South Caucasus: Musical ‘Masterpieces’ and the Role of UNESCO.”

The Thelma Adamson Prize, named in honor of one of the first women to conduct ethnographic fieldwork in the Pacific Northwest, is awarded for the best student presentation at the annual Pacific/Northwest Chapter (SEMNW) meeting. The 2008 winner is Shalini Ayyagari, “Spaces Betwixt and Between: Musical Borderlands and the Theory That Makes Them So (Rajasthan, India).”

The T. Temple Tuttle Prize, named in honor of the founding member of the Niagara Chapter and Professor of Ethnomusicology at Cleveland State University, is awarded annually to the best student paper presented at the Niagara Chapter meeting. The 2008 winner is Kirsten Dyck, “Navigating Backlash: The Dixie Chicks and the Politics of the Entertainment Media.”

The Dale Olsen Prize, named in honor of the founding member of Southeast and Caribbean (SEMSEC) and Professor of Ethnomusicology at Florida State University, is awarded annually to the best student paper presented at the annual SEMSEC Chapter meeting. The 2008 winner is Elizabeth Whittenburg, “Sound of the City: The Transmission of Culture by a College Radio Station.”

The Mid Atlantic Regional Chapter awards a MACSEM Lifetime Achievement Award to selected MACSEM members who have made significant contributions to the discipline of ethnomusicology, and to the Chapter itself. The 2008 recipient is Adelaida Reyes.

## Announcements

**Nominations for the 2009 ARSC Awards for Excellence, Lifetime Achievement Award, and Distinguished Service Award**

**Nomination deadline:** January 31, 2009

SEM members are invited to propose candidates for the 2009 The Association for Recorded Sound Collections (ARSC) Awards. Nominations may be made by anyone, ARSC member or not. The deadline for nominations is January 31, 2009.

The ARSC Awards for Excellence in Historical Recorded Sound Research typically recognize histories, discographies, or biographies representing the “Best Research” in these recording genres: Blues or Gospel Music; Classical Music; Country Music; Folk or Ethnic Music; Jazz; Popular Music; Rock, Rhythm & Blues, or Soul; and Spoken Word. Additional categories include: General Research in Recorded Sound; Record Labels or Manufacturers; Phonographs; and Preservation or Reproduction of Recorded Sound. Eligible publications include any original printed work—book, monograph, article, liner notes, etc.—first published during 2008. The work may treat any subject related to recorded sound, but must embody the highest research standards. It should deal primarily with historical subjects, pertaining to periods at least ten years prior to the year of publication, with the exception of works related to modern preservation or playback technology. The Awards Committee especially welcomes information concerning eligible journal articles, as well as foreign and small-press publications that might otherwise be overlooked.

The ARSC Lifetime Achievement Award is presented annually to an individual, in recognition of a life’s work in research and publication.

The ARSC Award for Distinguished Service to Historic Recordings honors a person who has made outstanding contributions to the field, outside of published works or discographic research.

Nominations for the ARSC Awards for Excellence must include the name of each nominee, together with the names of co-authors, the publication title, and the publisher’s name and address. Please submit nominations to one of the Awards Committee Co-Chairs: Robert Iannapollo, Sibley Music Library, Eastman School of Music, University of Rochester, 27 Gibbs St., Rochester, NY 14604-2504, (email) riannapollo@esm.rochester.edu, or Roberta Freund Schwartz, University of Kansas, Archive of Recorded Sound, 434 Murphy Hall, 1530 Naismith Dr., Lawrence, KS 66049, (email) rfschwar@ku.edu.

ARSC is a nonprofit organization dedicated to the preservation and study of sound recordings in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound. Additional information about ARSC, including a list of past ARSC Award winners, may be found at (website) www.arsc-audio.org.

**An Open Letter from the Editor-in-Chief of JAMS**

*By Kate van Orden*

I’m sure you’ve all heard the perennial refrain of the *Journal of the American Musical Sociology* (JAMS) editors, who each year come before the microphone around 6:30 on Saturday evening of the Annual Meeting of the American Musicological Society (AMS) and ask scholars to “send us your best work.” This year, in Nashville, I made a special request that ethnomusicologists remember the Journal when considering publication venues, and SEM President Deborah Wong was kind enough to make a similar announcement at the Annual Meeting of SEM at Wesleyan University.

The Journal publishes as broadly as ever in period, methodology, and specialty, but even so, there are fields that the Editorial Board and I would very much like to see more fully represented in its pages. When the...**Continued on page 14**

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**Obituary: David B. Welch (1945-2008)**

*By Jason Welch*

David B. Welch—child prodigy, ethnomusicologist, composer, performer, and musical genius—died September 4, 2008 in New Rochelle, New York. David was born on October 26, 1945, in Portland, Oregon. He attended Cleveland High School, where he was active in the music program. He graduated from Willamette University in 1967 with a major in music. He received his MA and PhD from Northwestern University in Evanston, IL. His master’s degree was in music composition and his PhD in ethnomusicology. His dissertation subject was the Nigerian study of Sango, the God of Thunder and the contemporary folk opera based on Sango. He was an Associate Professor of Music at Ramapo College in Mahwah, New Jersey, until his retirement. His publications include many articles and a book: *Voices of Thunder/Eyes of Fire: In Search of Shango in the African Diaspora* (Dorrance, 2001). He also composed several off-Broadway shows and was working on a new one at the time of his death.

Shannon Dudley performs at the Latin American Concert at the SEM Meeting at Wesleyan (photo: Alan Burdette)
new team came together last year, we drew up the following wish-list: film studies, anthropology, dance, aesthetics, performance, and studies of non-elite culture. Of course, in order to publish them, we need more submissions in these areas, and to be perfectly frank, in the last year and a half, the Journal has received very few articles by ethnomusicologists.

The Journal belongs to the entire Society and all those whose interests bring them to music, and I aspire to have it reflect the truly brilliant range of approaches and subjects I see in the field as a whole. So please—you!—send us your best work, and I’ll do my best to handle it with care. Please send submissions to Kate van Orden, Editor-in-Chief, JAMS, 104 Morrison Hall #1200, University of California, Berkeley, CA 94720-1200, (email) confitures@berkeley.edu.

Harvard Sound Directions Toolkit Available for Download

A suite of nearly 50 software tools developed by Audio Preservation Services in Loeb Music Library that automates the most time consuming and repetitive parts of audio preservation is now available for download. The software, called the Harvard Sound Directions Toolkit, was developed as part of Sound Directions, a joint project undertaken by Harvard and Indiana University with a grant from the National Endowment for the Humanities. The Toolkit follows the publication of Sound Directions: Best Practices for Audio Preservation, an internationally acclaimed report on audio preservation techniques.

While Harvard engineers created the Toolkit, IU staff produced the Field Audio Collection and Evaluation Tool, or FACET, a software package that ranks audio field collections based on preservation condition and level of deterioration. Most of the work automated by the Toolkit “would normally be done by hand,” HCL Audio Engineer David Ackerman said. Ackerman developed the Toolkit with Robert La Ferla. The Toolkit works through a command line interface, and also allows users to write scripts that string several commands together.

Ackerman uses the tools himself, and said they’ve had a dramatic impact on his work. “I’d say it’s probably doubled our throughput,” he said. As an example, he pulled up an audio file which had earlier been transferred from audio tape into digital format. In total, 86 processes had been run on the tape, but just four were carried out manually. The rest were completely automated by the Toolkit. “Everything here was something we would have done, or would have liked to do. If we had to do all 86 of these, that’s a lot of extra work.

For more information or to download the software, see (website) http://hcl.harvard.edu/libraries/loeb-music/aps/sound_directions.html.

Summer Workshops

Continued from page 3

from around the world to participate in a rigorous study of Balinese music and dance in the village of Pengosekan, Ubud, Bali. Çudamani has provided gamelan and dance instruction to hundreds of youth and adults over the past eleven years. The company’s technical accomplishments on the seven-toned gamelan Semarandana are unparalleled. The program is suitable for experienced musicians and dancers as well as beginners.

The workshop, led by Çudamani’s artistic Team of I Dewa Putu Berata and Ernoko Saraswati Susilo, will feature: intensive study with six master artists and a team of twelve assisting teachers using pedagogy developed collaboratively by Ibu Ni Ketut Alit Ariini, Bapak I Nyoman Cerita, and Çudamani; lectures and demonstrations by internationally renowned scholars and artists; observation of rehearsals, ‘backstage’ preparation, and performances; visits to sacred sites and ceremonies. Participants will engage with Pengosekan’s community of artists, well known as weavers, painters, dancers, and musicians.

The fees of $2,050 include instruction, shared housing, breakfast, lunch, and excursions. Proceeds benefit the Çudamani youth program. For more information, contact the UCLA Center for Intercultural Performance at (email) cip@arts.ucla.edu or (phone) 310-206-1335. Visit Çudamani’s website to apply online: www.cudamani.org.
Conferences Calendar

2009

Jan 9-12
7th Annual Hawaii International Conference on Arts and Humanities, Hilton Hawaiian Village Beach Resort and Spa, Honolulu, HI. For more information, contact (email) humanities@hichumanities.org or see (website) http://www.hichumanities.org/cfp_artshumanities.htm

Feb 13-14
Listening In, Feeding Back, 301 Philosophy Hall, Columbia University, New York, NY. For more information, see (website) http://www.ethnocenter.org/listening_in_feeding_back_conference

Feb 21
Annual Meeting of The Society for Ethnomusicology Northwest Chapter (SEM-NW), School of Music, University of Washington, Seattle, WA. For more information, please see (website) http://www.music.washington.edu/ethno/sem-nw.html

Mar 6-8
Theorizing the Space Between: Interdisciplinary Graduate Conference on Music, University of Alberta. For more information, see (website) www.music.ualberta.ca

Mar 6-8
West Coast Conference of Music Theory and Analysis, Scripps College and Pomona College, Claremont, CA. For more information, contact (email) wccmta@gmail.com

Mar 7
56th Annual Conference of the Rocky Mountain Council for Latin American Studies (RMCLAS), Santa Fe, NM. For more information, see (website) www.rmclas.org

Mar 7
Columbia Music Scholarship Conference, Columbia University, NY. For more information, see (website) http://www.columbia.edu/cu/cmsc

Mar 7
GAMMA-UT (Graduate Association of Music and Musicians at UT) 9th Annual Conference: “Music and Memory,” University of Texas at Austin, TX. For more information, see (website) http://gammatu.music.utexas.edu

Mar 7
“Un-Music”: Harvard University Graduate Music Conference, Harvard University, Cambridge, MA. For more information, contact Michael Heller at (email) mheller@fas.harvard.edu

Mar 16-17
Unlocking Audio 2: Connecting With Listeners, The British Library Conference Centre, London, UK. For more information, see (website) http://www.bl.uk/unlockingaudio

Mar 19-22
Society for American Music 35th Annual Conference, Marriott City Center Hotel, Denver, CO. For more information, see (website) www.american-music.org

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

Mar 26-28
Beyond Musicology: The 13th Annual Symposium for Music Scholars in Finland, University of Turku, Finland

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

Mar 27-28
Southeast and Caribbean Chapter of the Society for Ethnomusicology (SEMSEC) Annual Meeting, University of North Carolina Greensboro (UNCG) School of Music, Greensboro, NC. For more information, contact James E. Cunningham, Program Chair, at (email) jcunning@fau.edu

Apr 3-4
“The Train Just Don’t Stop Here Anymore”: An Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America, Millikin University, Decatur, IL. For more information, contact Travis Stimeling at (email) tstimeling@millikin.edu

Apr 5-9
Association of Western State Folklorists Annual Conference, Wood State Park, Port Townsend, WA. For more information, contact Willie Smyth at (email) willies@arts.wa.gov

Apr 16-18
Seventh Annual Meeting, Cultural Studies Association (US), Marriott (at the Plaza), Kansas City, MO. For more information, see (website) http://www.csaus.pitt.edu or contact (email) csaus@pitt.edu

Apr 16-19
Annual Conference of the British Forum for Ethnomusicology: Music, Culture and Globalisation, John Moores University, Liverpool, UK. For more information, see (website) http://www.bfe2009.net

Apr 17-19
The Bolero in Caribbean Culture and Its Worldwide Circulation, Centro León, Santiago de los Caballeros, Dominican Republic. For more information, contact Executive Secretary of the Conference, Instituto de Estudios Caribeños (INEC), Cayetano Rodríguez No. 254, Gazcue, Santo Domingo, República Dominicana, (email) inec97@yahoo.es, (phone) 809-685-1355

Apr 20-22
Third International Conference: “Gender at the Crossroads: Multidisciplinary Perspectives,” Center for Women’s Studies, Eastern Mediterranean University, Famagusta, North Cyprus. For more information, visit (website) http://cws.emu.edu.tr/GCR2009

May 21-23
Fourth Annual Tamil Studies Conference: Home, Space and the

Continued on page 16
**Conferences Calendar**

Continued from page 15

“Other,” University of Toronto. For more information, see (website) [www.tamilstudiesconference.ca](http://www.tamilstudiesconference.ca)

May 27-30
43rd annual ARSC Conference, The Liaison Capitol Hill, Washington, DC. For more information, see (website) [http://www.arsc-audio.org/conference/](http://www.arsc-audio.org/conference/)

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

May 29-31
IASPM-US 2009 Conference: “Don’t Fence Me In: Borders, Frontiers, and Diasporas,” University of California, San Diego. For more information, contact Kenneth Habib, Program Committee Chair, at (email) 2009conference@iaspm-us.net

Jul 2-5
Phenomenon of Singing International Symposium VII, Newfoundland, Canada. For more information, see (website) [http://www.festival500.com/](http://www.festival500.com/)

Aug 20–22
Regulated Liberties: Negotiating Freedom in Art, Culture and Media. First Rethinking Art Studies Conference, University of Turku, Finland. For more information, contact (email) reglib@utu.fi

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

Oct 22-25
Africa Meets North America Conference, University of California, Los Angeles. For more information, contact Kimasi L. Browne at (email) kbrowne@apu.edu

Oct 29-Nov 1
Canadian Society for Traditional Music / Société canadienne pour les traditions musicales 2009 Meeting, Faculté de Musique, Université de Montréal Montreal, Canada. For more information, see (website) [http://www.yorku.ca/cstm/conferences.htm](http://www.yorku.ca/cstm/conferences.htm)

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