



SEM Newsletter

Published by the Society for Ethnomusicology

Volume 45 Number 1 January 2011

Contents

Judith Becker: 2010 SEM Honorary Member, by R. Anderson Sutton

Judith Omans Becker joined the faculty of the School of Music at the University of Michigan as an Assistant Professor in 1972, expanding the offerings in ethnomusicology ... [more on p. 4](#)



Judith Becker

Weapons of Mass Instruction, by Gage Averill, SEM President: **"A (Copy)Right to Sing the Blues"**

Like many ethnomusicologists, I've spent lots of time trying to sort through the confusing layers of common law, case law, and statutory laws that establish and regulate copyright as it bears on sound recordings and compositions. ... [more on p. 9](#)

Prizes

Alan Merriam Prize; Robert M. Stevenson Prize; Kunst Prize; Charles Seeger Prize; Ida Halperin Fellowship; Klaus Wachsmann Prize; Nahumck Prize; Section Prizes; Chapter Prizes ... [more on p. 6](#)

nC2

"No more to ask", by "A." ... [more on p. 14](#)

Obituary: Theodore C. Grame, by Constantine Grame

Theodore Grame, a pioneer in the field of Ethnomusicology, passed away on February 21, 2010. Mr. Grame was born in the Bronx on January twenty-eighth, 1930. A prodigy at the piano ... [more on p. 8](#)

Welcome to SEM/CORD in Philadelphia, by Carol Muller

The 2011 Joint Annual Meeting of the Society for Ethnomusicology (SEM) and the Congress on Research in Dance (CORD) will take place in the city of Philadelphia ... [more on p. 16](#)

Newsletter Updates, by Henry Spiller, SEM Newsletter Editor

Last year, the SEM Board of Directors directed that the *SEM Newsletter* be distributed electronically. The current issue reflects some changes to the *Newsletter's* format to make navigating easier ... [more on p. 11](#)

Call for Contributions

ICTM Study Group "Anthropology of Music in Mediterranean Cultures" Website ... [more on p. 14](#)

Ethnomusicology Goes to Middle School, by Patricia Shehan Campbell

"Listen to the falls, and sighs, and trills of the cantor's singing." This was Ethan Chessin's opening question to a group of 26 twelve- and thirteen-year-old students enrolled in the North Park Middle School band in Pico Rivera, CA ... [more on p. 11](#)

People and Places

Judith Cohen, Deborah Wong, Laurie Kay Sommers, Tormod W. Anundsen, Robin Harris, Brian Schrag, Brita Heimarck, Jeff Titon, Candida Jaquez ... [more on p. 3](#)

Summer Programs

Smithsonian Folkways Certification Workshop in World Music Pedagogy; Summer Institute in Ethnomusicology and Global Culture; Center for World Music ... [more on p. 5](#)

Announcements

Joint Panel Ideas for 2012 Meeting; Ethnomusicology Forum; Seeking Field and Studio Recordings ... [more on p. 3](#)

Conferences Calendar

... [more on p. 15](#)

2011 Annual Meeting of SEM, Philadelphia, Call for Proposals

... [more on p. 17](#)



"Board's-eye view" of the membership meeting at SEM 2010 in LA (photo: Tomie Hahn)

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.macsem.org>

Mid-West Chapter

<http://sem-midwest.osu.edu/>

Niagara Chapter

<http://www.people.iup.edu/rahkonen/NiagaraSEM/NiagaraSEM.htm>

Northeast Chapter

<http://www.necsem.org>

Northwest Chapter (SEM-NW)

<http://www.music.washington.edu/ethno/semnw.html>

Southeast-Caribbean Chapter

<http://otto.cmr.fsu.edu/~cma/SEM/SEMSEC02.html/>

Southern California & Hawai'i Chapter (SEMSCHC)

<http://ethnomus.ucr.edu/semscc.html>

Southern Plains Chapter

<http://katchie.com/semsouthernplains/Pages/SEMsouthernplains.html>

Southwest Chapter

<http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html>

Ethnomusicology Sites

American Folklife Center

<http://www.loc.gov/folklife/>

British Forum for Ethnomusicology

<http://www.bfe.org.uk>

British Library Sound Archive

<http://www.bl.uk/wtm>

<http://cadensa.bl.uk>

Christian Musicological Society of India

<http://www.thecmsindia.org>

Ethnomusicology OnLine (EOL)

<http://umbc.edu/eol> (home site)

International Council for Traditional Music

<http://www.ictmusic.org/ICTM>

Iranian Musicology Group

http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology

<http://www.muspe.unibo.it/period/MA>

<http://research.umbc.edu/eol/MA/index.htm>

Smithsonian Institution Websites

<http://www.folkways.si.edu>

<http://www.festival.si.edu>

<http://www.folklife.si.edu>

Society for American Music

www.American-Music.org

UCLA Ethnomusicology Archive

<http://www.ethnomusic.ucla.edu/archive>

University of Washington Ethnomusicology Archive

<http://www.music.washington.edu/ethno/index.php?page=archives>

Guidelines for Contributors

- Send articles to the editor by email
- Please send faxes, disks, or paper copies only as a last resort.
- As of January, 2011, the Newsletter no longer accepts advertisements.

Copy Deadlines

March issue February 15
May issue April 15
September issue August 15
January issue December 15

The Society for Ethnomusicology and the SEM Newsletter

Editor, SEM Newsletter

Henry Spiller

Department of Music

University of California

One Shields Avenue

Davis, CA 95616, USA

(Tel) 530.752.2603 (Fax) 530.752.0983

(Email) hjspiller@ucdavis.edu

The SEM Newsletter

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

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

Back issues, 1981-present [Vols. 14-18 (1981-84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

Address changes, orders for back issues of the *SEM Newsletter*, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, 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)	
income \$25,000 or less	\$60
income \$25,000-\$40,000	\$75
income \$40,000-\$60,000	\$85
income \$60,000-\$80,000	\$95
income \$80,000 and above	\$105
Spouse/Partner Individual (one year)	\$35
Life membership	\$1200
Spouse/Partner Life	\$1400
Sponsored* (one year)	\$57
Institutional membership (one year)	\$115
Overseas postage (one year)	\$22

*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

People and Places

Judith Cohen (York University) is the first recipient of the Kluge Foundation's Alan Lomax Fellowship, which she will take up at the Library of Congress in the spring and summer. Specifically, she will work on Lomax's Spanish recordings, which she's been editing for several years, along with other material in the holdings related to Lomax's work in Spain. She will coordinate this work with the followup fieldwork she's been conducting over the years in the villages where he did his recordings.

Deborah Wong (University of California, Riverside) was recently named President of the Board of Directors for the Alliance for California Traditional Arts, a major non-profit organization that provides advocacy, resources, and connections for folk and traditional artists. She has served on ACTA's Board since 2004.

Laurie Kay Sommers (Independent Consultant) announces the publication of "Hoboken-Style: Meaning and Change in Okefenokee Sacred Harp Singing" in the online multimedia journal, Southern Spaces, at (website) <http://southernspaces.org/2010/hoboken-style-meaning-and-change-okefenokee-sacred-harp-singing>

Tormod W. Anundsen (University of Oslo) will finish a PhD disserta-

tion in 2011 on musical practices of (a selection of) African immigrants in Norway. The dissertation combines a Foucaultian perspective on discourse with ethnographic observations and performance analyses, linking the micro-level of musical practices with a macro-level of political and cultural discourse. The dissertation is written in English, and he hopes to publish and present his findings in SEM conferences and/or publications in 2011/2012.

Robin Harris has been appointed the Associate Coordinator of the World Arts program at the Graduate Institute of Applied Linguistics (GIAL) in Dallas, Texas. Robin is completing her PhD in ethnomusicology (University of Georgia, Athens), and will join **Brian Schrag** (UCLA, 2005) in GIAL's faith-based applied EthnoArts program.

Brita Heimarck (Boston University) is the new President for the Northeast Chapter for the Society for Ethnomusicology (NECSEM). She will serve for a two-year term (2010-2012). Her home institution, Boston University, will host the NECSEM 2011 annual meeting on April 2, 2011.

Jeff Titon (Brown University) has begun a three-year phased retirement from Brown University, teaching one semester per year through spring 2013, while retaining his dissertation advisees to their degrees. He looks

forward to more time for research writing and music-making.

Candida Jaquez (Chair, Music Department, Scripps College) has been named Director of the Humanities Institute at Scripps College beginning in the Fall of 2010 through 2013. Scripps College is part of the Claremont Colleges, located in southern California.

Marcia Ostashevski is the first ethnomusicologist to be awarded a Fulbright Visiting Research Chair in Canadian Studies Center at the Jackson School for International Studies, University of Washington (2010-2011).

David Ewenson is a recording engineer who is looking to get out of the studio and record in the field. He has some good gear, recording knowledge, and great interest in all things musical. He can be reached at (email) dewenson@hotmail.com.

Gage Averill, Dean of Arts at University of British Columbia and President of SEM, has been nominated for a Grammy in the category of "album notes" for the Library of Congress recording *Alan Lomax in Haiti, 1936-37*. The box set has also been nominated for a second Grammy in the category of "best historical album." The Grammy Award Ceremony will take place in Los Angeles on February 13.

Announcements

Joint Panel Ideas for 2012 Meeting in New Orleans

by Bonnie C. Wade

As Chair of our Program Committee for the meeting in 2012 of SEM, SMT and AMS, I have begun thinking together with my counterparts about various means of taking this opportunity to further communication among our members on issues and topics of mutual interest. (We thought immediately of popular music studies of various sorts, cognitive approaches to analysis, music at a particular time in multiple cultures around the globe, music in ritual, to mention just a few.) We have the sense that in this time of intellectual flows, it is quite likely that

joint panels proposals will emerge as individual initiatives from among our memberships. Because such initiatives take time to work out, we are issuing this informal notice well in advance, in hopes that you will think ahead. Be creative and communicate with colleagues across our fields!

Ethnomusicology Forum

The British Forum for Ethnomusicology is pleased to announce two new developments with respect to its journal, *Ethnomusicology Forum* (published by Routledge). In September 2010, Simone Krüger of Liverpool John Moores University joined Laudan Nooshin as co-editor, and starting in 2011 the journal moves to three issues per year. For further details, please go to www.bfe.org.uk/Journal.

Seeking Field and Studio Recordings of Any Traditional World Music

Multicultural Media seeks field and studio recordings of tradition world music for digital download release. They have potential distribution to over 140 download sites around the world. Some technical editing and mastering services available for reasonable charge if recording is not finalized. See (website) <http://www.multicultural-media.com> for more information; submit inquiries to Mark Greenberg, Curator/Producer, at (email) mark@upstreetproductions.com and to (email) support@worldmusicstore.com.

Judith Becker: 2010 SEM Honorary Member

by R. Anderson Sutton

Judith Omans Becker joined the faculty of the School of Music at the University of Michigan as an Assistant Professor in 1972, expanding the offerings in ethnomusicology initiated there by William P. Malm, directing the Javanese gamelan ensemble, and building a graduate program attracting students with diverse interests. Over her nearly forty years on the faculty, she mentored a large coterie of graduate students, hosted numerous visiting artists, served in various administrative capacities, and consistently maintained an active and productive research agenda, resulting in three single-authored books, four co-edited volumes, and numerous articles. She has consistently conducted pioneering research, often challenging prevailing assumptions and arguing convincingly for rethinking fundamental aspects not only of music in Southeast Asia (her regional specialties being Indonesia and Burma), but of music more generally—tackling issues relating to mode, oral tradition, musical cognition, music and trance, among others.

During her undergraduate years at the University of Michigan, she majored in piano, graduating in 1954 with a Bachelor's of Music. In 1958, she traveled to Burma where her husband, Alton L. ("Pete") Becker, was assigned a Fulbright teaching position. While Pete studied Burmese language, Judith focused on music, learning to play the Burmese arched harp (*saung gauk*) and delving into Burmese musical theory. After returning from Burma, she began graduate studies at the University of Michigan, earning a Master's in Southeast Asian Studies in 1964. Her paper, "The Anatomy of a Mode," based on her musical study in Burma, won the Charles Seeger prize in 1967 and was published two years later in *Ethnomusicology* (one year after her insightful overview of percussive patterns in the music of Southeast Asia). She began teaching courses in ethnomusicology in the School



Judith Becker

of Music in 1966 and began directing the Michigan Javanese gamelan ensemble in 1968. The following year, she and Pete went to Java, where Judith conducted doctoral research on gamelan music for her PhD in Far Eastern Studies, awarded in 1972. Her dissertation (expanded and published as *Traditional Music in Modern Java* in 1980) is a truly original study of changes in Javanese gamelan music and includes a fresh perspective on the question of the Javanese modal concept of *pathet*, a topic that had figured prominently in scholarly discourse on Javanese music, including major work by Jaap Kunst (1934/1949/1973) and Mantle Hood (1954).

From the mid-1970s through the 1980s, Judith pursued a number of important research projects, resulting in publications of lasting significance. She and Pete worked together on a rigorous application of linguistic analysis to positing a theory of musical structure in the Javanese genre *srepegan*, (published in the *Journal of Music Theory*, 1979, and later debated in *Asian Music*, 1983). She also coordinated and co-edited the translation of numerous theoretical works on Javanese music by Javanese musician-scholars, resulting in a monumental 3-volume *Karawitan: Source Readings in Javanese Gamelan and Vocal Music* (1984, 1987, 1988). And at the same time she began work on her controversial theory of the relationship between Javanese performing arts and Tantric

Buddhism, later looking also at links with Sufism, and published in her book *Gamelan Stories* (1993).

From the late 1980s through the 1990s and to the present, Judith has devoted her research energies to the issue of music and trance and, more broadly, music and neuroscience, resulting in her *Deep Listeners* book (2004) which won the Alan Merriam Prize, and her most recent study, a paper presented just weeks ago at the 2010 SEM meeting in Los Angeles. She offered some of her findings on music and cognition as the Seeger Lecturer at the 2003 SEM meeting in Miami. In addition to these prestigious indications of her scholarly accomplishments, Judith has won various awards. Those from the University of Michigan include a Citation of Merit Award (School of Music, 2003), Glen McGeogh Collegiate Professorship (Musicology, 2000), Faculty Recognition Award (1995), John D'Arms Distinguished Graduate Mentoring Award (1995), and Rackham Research Partnership (1992), as well as numerous awards for research and publication subvention. She has also won research and teaching grants from Fulbright, the National Endowment for the Humanities, and the Social Science Research Council.

Beyond her research contributions, which alone would assure her a place as one of the preeminent ethnomusicologists of the 20th century (and 21st), Judith has given generously of her time and her wisdom in administrative capacities, for the Society for Ethnomusicology, the Association for Asian Studies (AAS), and the University of Michigan. Her service to SEM began in 1972 with the first of three terms on the Executive Board and has included serving as program chair for the SEM national meeting (1975), as local arrangements chair (1987), and as Council member for five terms. For the AAS, she served on the Executive Board and the Southeast Asia Council, and as Chair of the Southeast Asian Translation Committee. At the University of Michigan, she chaired the Musicology Department of the School of Music, directed the Center for Southeast Asian Studies, and was

Continued on page 8

Summer Programs

Smithsonian Folkways Certification Workshop in World Music Pedagogy

Jun 27-Jul 1

University of Washington

Featuring artist-musicians, culture-bearers, and experienced teachers on developing ways of teaching-learning culture through songs, stories, movement and dance experiences, and instrumental music. Faculty roster includes Marisol Berrios-Miranda, Shannon Dudley, Kedmon Mapana, Peter Park, Christopher Roberts, Leon Garcia, Amanda Soto, Patricia Shehan Campbell. For more information, see (website) http://www.folkways.si.edu/tools_for_teaching/workshops.aspx. For registration information, contact (email) michikos@u.washington.edu.

Summer Institute in Ethnomusicology and Global Culture

Jun 20 – Jul 1, 2011

Wesleyan University

Wesleyan University's Music Department, in collaboration with the Society for Ethnomusicology, is offering a two-week National Endowment for the Humanities Summer Institute with the theme "Ethnomusicology and Global Culture." Aimed primarily at college and university teachers, with three slots reserved for graduate students, the institute will take place at Wesleyan's campus in Middletown, Connecticut, from June 20 to July 1, 2011. Stipend support will be provided for all of the 25 NEH Summer Scholars selected.

The aim of this institute is twofold: (1) to introduce college/university teachers to new and recent scholar-

ship in ethnomusicology that focuses on transformations as music travels throughout the world, and (2) to facilitate the development of teaching strategies for incorporating this focus into both music curricula and the curricula of related humanities disciplines. The use of new technologies in music production, research, and pedagogy will be addressed throughout the institute. We welcome applications from specialists in ethnomusicology, music scholars outside the field of ethnomusicology, and academics in related disciplines. The application deadline is March 1, 2011.

The daily sessions will be led by three principal faculty from Wesleyan—Mark Slobin, Su Zheng, and Eric Charry (institute director)—and six visiting lecturers. Case studies include: traditional and contemporary music of China and its Asian-American diaspora (Su Zheng); Eastern European Jewish folk music and its circuitous routes through North America and the rest of the world (Mark Slobin); West African Mande string, percussion, and vocal music riding the world music wave to Paris and New York, around the globe, and back (Eric Charry); Indonesian gamelans transplanted to North America and Europe and used in novel ways (Sumarsam, Wesleyan, and Maria Mendonça, Kenyon College); American hip hop transformed in contemporary African contexts (Alex Perullo, Bryant College); the Australian didgeridu taken up in new contexts around the world (Peter Hadley); routes of Haitian, Jamaican, and African American religious music and related expression (Melvin Butler, University of Chicago); and race, gender, and transatlantic exchanges in blues, gospel, and soul music of the US and UK (Maureen Mahon, New York University).

Full details are available at (website) <http://semneh11.wesleyan.edu/>.



Questions about the institute may be addressed to the institute manager, Stephen Stuempfle, Executive Director, SEM, Indiana University, Morrison Hall 005, 1165 E. 3rd St., Bloomington, IN, 47405-3700, Telephone: (812) 855-8779, (email) semexec@indiana.edu.

Center for World Music Programs Abroad 2011

The Center for World Music is pleased to announce its Programs Abroad 2011: cultural tours and hands-on workshops in Indonesia, Africa, China, Turkey, and Peru.

Indonesian Encounters 2011

(June 13-July 4): a two-week "hands-on" workshop in Bali, a Payangan Festival of Music and Dance, and a one-week Performing Arts Tour of Central Java. Cost \$1,995 (airfare not included). Directors/guides: Wayan Tubek and Dr. Lewis Peterman.

African Encounters 2011

(July 28-August 19): a two-week workshop at a seaside resort on the Gulf of Guinea and a five-day tour of the cultural highlights of Southern Ghana. Cost \$1,995 (airfare not included). Directors and guides: Alidu Alhassan and John Gabriel.

Continued on page 8



Prizes

The following prizes were announced at the SEM general membership meeting on November 13, 2010, in Los Angeles. Congratulations to all winners!

Alan Merriam Prize

by Deborah Wong

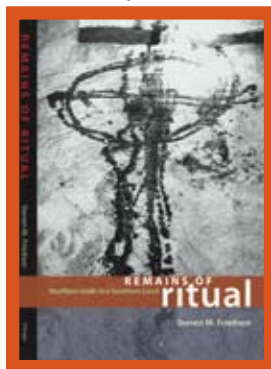
The Alan Merriam Prize recognizes the most distinguished English-language monograph published in the field of ethnomusicology. It is awarded annually to a book published in the previous two years; books published in 2008 and 2009 were considered for the 2010 prize. Twenty-nine books were nominated in 2010, addressing traditional and popular musics from the Caribbean, Asia, Africa, the Middle East, and the Americas. Twenty of these books were written by men and nine by women, and eleven presses were represented. Many of the books included CDs, DVDs, or multimedia websites.

The committee (Deborah Wong [Chair], Jonathan Ritter, Eliot Bates, and Jacqueline DjeDje) decided to recognize two authors this year as co-winners of the Alan Merriam Prize: Benjamin Brinner, for *Playing Across a Divide: Israeli-Palestinian Musical Encounters* (Oxford University Press, 2009) and Steven M. Friedson, for *Remains of Ritual: Northern Gods in a Southern Land* (University of Chicago Press, 2009).



Benjamin Brinner and Steven Friedson (photo: Alan Burdette)

Playing Across a Divide and *Remains of Ritual* are very different books and they thus highlight the broad reach of strong ethnomusicological scholarship. Brinner's *Playing Across a Divide* challenges established modes of ethnography in our field, and Friedson's *Remains of Ritual* is a classic ethnography focused on a set of musical/ritual practices. One draws on a dazzling array of interpretive methods and the other deploys dazzling writing to draw the reader into a world of ritual music. Both are outstanding works of scholarship.



As one prize committee member noted, Friedson's *Remains of Ritual* is "one of the most beautifully written works in our field." Friedson's careful attention to his own position and subjectivity within the research project is striking and strategic. He never strays far from the gritty and often bloody details of Ewe ritual praxis and he writes from a place of matter-of-fact respect and deep, sustained engagement. Drawn from fifteen years of research on Ewe shrines in Ghana, he focuses on a particular region dense with mediums, and through it traces the history of how deities from the Muslim north of West Africa were brought south. On the face of it, this book is about trance dancing and everything that makes it work, including music—lots of music—and the complicated interpersonal politics of mediums and patrons. In significant ways, this book is about the experience of the sacred. The following passage from the book illustrates Friedson's lucid and rhythmic critical writing. He writes (11-12):

A danced existence is, by its very nature, always on the move, a coming and a going, a continual leaving and approach. Arresting this movement in order to gain control over it, to categorize

and analyze it into modes of behavior understood functionally, structurally, cognitively, so that it can be replicated and put to use in books, CDs, and videos, may make things more recognizable, thus more satisfying, but it turns what is there into a totality that overlooks that which is away. Claiming to understand more than it does, this stable ground gives way under the sedimented weight of dancing gods. A glance from the side, a fleeting glimpse of that which moves on the periphery, is much more in keeping with the phenomenon at hand, though it will never be as comforting as the cold discourse of certainty. This furtive vision, productive of understanding, is found in-between the being-there and being-away of trance dancing. To access such a world requires more than ethnography, more than ethnomusicology; it calls for an ontomusicology that engages music as ritual and ritual as music. Such an ontology moves us out of an interiority that projects a vision of certainty and into a world that calls the body to recognize itself in the contours of musical experience.

Remains of Ritual is the second book in a trilogy of books Friedson plans on musical experience and African ritual: the first was *Dancing Prophets: Musical Experience in Tumbuka Healing* (1996), and he is currently working on the third and final book. We await it eagerly.

Brinner's book, *Playing Across a Divide: Israeli-Palestinian Musical Encounters*, addresses musicking that reaches across impossible differences. The complexi-



Continued on page 7

Prizes

continued from page 6

ties of the material demanded that he deploy more than one approach, and he handles this with a sure hand and deep empathy. *Playing Across a Divide* deals with borders of many kinds—physical, social, and more. The environment he describes is utterly defined by some of the most contested borders in the world. Brinner attends closely to the decidedly non-haphazard flows of musics and musicians, across and along these borders. His study is a trenchant corrective to scholarship that has sometimes invoked Appadurai and Slobin's “-scapes” too casually as a way to sidestep a more precise analysis of exactly how musical practices circulate (and how they don't). *Playing Across a Divide* makes clear just how important musicians' movements can be, stylistically and physically.

Brinner offers an ambitious new methodology, including a strikingly original integration of Will Straw's theory of scene, Becker's art worlds, and Granovetter's social network analysis. One of Brinner's key contributions is his consideration of large-systems approaches while remaining attentive to the specifics of individual musicians' lives, so the individual is continually kept within view as Brinner guides us through a systematic analysis of an ever-shifting social structure. Brinner provides sustained attention to a large body of ethnomusicological scholarship and to musicians' micro-decisions, showing how a turn of phrase or the introduction of a motive offers a window on a vision of a society that could be—and sometimes is—shaped by connection rather than zero-sum conflict. As Brinner writes (326),

These musicians are not, in themselves, the solution to the fundamentally intractable Israeli-Palestinian problem, but if a solution is to be found, to be implemented and to last, it will only hold if there is a modicum of mutual respect and an envisioning of ways to live together. [...] Rather than confronting directly the pain, inequities, claims, and counter-claims that scar both sides in

the Israeli-Palestinian conflict, these musicians are starting from the beginning and showing by example the beauty and mutual benefit of placing trust in one another—for music making relies on particular kinds of trust, the knowledge that one can count on other members of an ensemble to work together toward a common goal. Such trust is of the utmost importance if the Israeli-Palestinian conflict is to be resolved.

Playing Across a Divide and *Remains of Ritual* are significant achievements. We congratulate Steven Friedson and Benjamin Brinner, co-winners of the 2010 Alan Merriam Prize.

Robert M. Stevenson Prize

by Tomie Hahn

The Robert M. Stevenson Prize honors ethnomusicologists who are also composers by encouraging research on their work, as well as composers who work with ethnomusicological research materials in their creative work. This year, the prize was adjudicated by Christopher Adler, Jody Diamond, and Munir Beken. The committee is pleased to award Andrew Clay McGraw for his article, “Radical Tradition: Balinese Musik Kontemporer” published in the Winter 2009 issue of *Ethnomusicology*. McGraw presents a nuanced ethnographic portrait of a subcultural scene in modern Bali whose practitioners participate in transnational creative and ethnomusicological flows. He moves beyond grand narratives of cultures in contact to reveal how new compositions arise from the complex interactions of individual experience and local institutional authority. In addition, he has introduced a useful theoretical framework for considering intercultural misunderstanding and miscommunication which is often absent from studies of cross-cultural music.

Kunst Prize

By Frederick Moehn

The Jaap Kunst Prize recognizes the most significant article in ethno-



Kay Kaufman Shelemay receives the Kunst Prize from Frederick Moehn (photo: Alan Burdette)

musicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal *Ethnomusicology* or elsewhere). The Society will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English. Serving on this committee was a pleasure for two reasons: First, because my summer reading included a number of rich and inspiring articles, and second because I got to work with great colleagues; allow me to acknowledge the work of Sarah Morelli, Katherine Schofield, and Gabriel Solis on the committee.

We received a number of excellent nominations, among which five or six were truly outstanding. One of them, however, clearly met the criterion of the Jaap Kunst Prize, which recognizes the most significant article published by a member of the Society for Ethnomusicology in the previous year, and that was “The Power of Silent Voices: Women in the Syrian Jewish Musical Tradition,” by Kay Kaufman Shelemay, and published in *Music and the Play of Power in the Middle East, North Africa and Central Asia*, edited by Laudan Nooshin.

Focusing on the Syrian Jewish paraliturgical hymn tradition pizmonim, and engaging James Scott's idea of “public” and “hidden” transcripts, Shelemay aims to expose “the inti-

Continued on page 12

Obituary: Theodore C. Grame

by Constantine Grame

The pioneer ethnomusicologist Theodore Grame passed away on February 21, 2010. Mr. Grame was born in the Bronx on January 28, 1930. A prodigy at the piano as a child, he attended DeWitt Clinton High School and the Manhattan School of Music, graduating with degrees in piano and choral conducting. Soon after graduation he received a choral conducting fellowship to the Tanglewood Music Festival in Boston where he had the opportunity to work with Charles Munch and Leonard Bernstein and to study with renowned choral conductor Hugh Ross. After studying musicology with Gustav Reese, he taught ethnomusicology at Yale University, Wesleyan University, the University of Pittsburgh, the University of Rhode Island, and many other institutions of higher learning. He was a member of the Council of SEM from 1961-1969, and Secretary for the Society from 1964-1969. His contributions were numerous—over forty articles in such publications as *Ethnomusicology*, the *Encyclopedia Britanica*, the *Grove Dictionary of Music and Musicians*, *Dictionary of Contemporary Music*, *Encyclopedia International*, *Funk and Wagnall's Standard Reference Encyclopedia*, *The Musical Quarterly*, *Music Educator's Journal*, and *Journal of the American Guild of Organists*. His book credits are *Ethnic Broadcasting in the United States* (1980) and *America's Ethnic Music* (1976). He conducted field-work in Iceland, Ireland, Scotland, Norway, Tunisia, Morocco, Puerto Rico, and in the urban United States, including New York, Providence, Pittsburgh, and Tarpon Springs, where he was responsible for initiating a renewed appreciation and perpetuation of the community's Greek cultural traditions, which continue to thrive today. He created notes and theoretical design for exhibitions at the American Museum of Natural History; the Brooklyn Public Library; Peabody Museum, Yale University; Davison Art Center, Wesleyan University. He moved to Tarpon Springs with his wife, Kathleen Monahan, in

Summer Programs

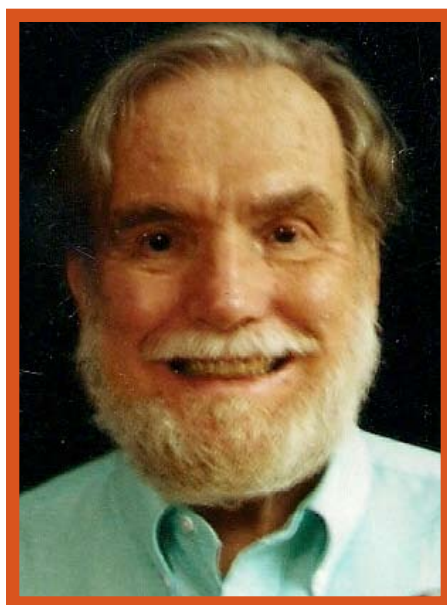
continued from page 5

Beijing and Beyond 2011 (July 13-August 4): focus on *guqin* performance. Visits to Taoist sanctuaries and historical sites, and performances of traditional music. Cost \$3,695 (airfare included). Directors and guides: Wang Peng and Jia Wu Xuan. Coordinators: Juan-Juan Meng and Dr. Alexander Khalil.

Istanbul and Beyond (January 2-12, 2011): visits to museums and palaces, *fasil* music, *mehter* band music, whirling dervishes, an Ottoman banquet, shopping in the Grand Bazaar. Cost \$2,695 (airfare included). Tour guides: Kamil Güller and Dr. Lewis Peterman.

Andes and Beyond 2011 (June 3-June 19): a two-week workshop in Cusco, with guest artist demonstrations and visits to major Incan ruin sites, including Machu Picchu. A third week includes the dance festival of Pentecost in the Incan village of Ollantaytambo. Tiered cost. Director and guide: Dr. Holly Wissler.

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



Theodore C. Grame

the late 1970s and entered semi-retirement, home-schooling his son Constantine. In the 1980s he served

Judith Becker

continued from page 4

founding director of the Center for World Performance Studies.

Retired since 2008, Judith shows no signs of withdrawing from her engagement with our field and our society. Looking back, we marvel at her exceptional ability to guide and mentor, all the while diligently researching and publishing books and articles that, without exception, are fresh and original in topic and approach, and written with the combination of wisdom, clarity, and polish that make them a joy to explore the first time and to go back through again and again as we cite her work and seek inspiration for our own. It is not an exaggeration to conclude this too-brief biography by saying that Judith Becker has been the consummate ethnomusicologist—teacher, advisor, research scholar, performer, and administrator—doing it all, and with polish and humility. She is richly deserving of the special honor bestowed upon her at the 2010 SEM meeting in Los Angeles. Congratulations Ibu Judith *yang kami hormati dan yang kami cintai* ('whom we honor and whom we love'), on being awarded the 2010 honorary Life Membership in the Society for Ethnomusicology.

• • • • •

as Minister of Music at the Church on the Bayou (Presbyterian) in Tarpon Springs. In 1988 he founded the Tarpon Operetta Company, an educational programme for children and teens which allowed participants the opportunity to experience opera and operetta from a performer's perspective and instilled a life-long love for and devotion to the performing arts in many members. Over the years, Mr. Grame adapted for young performers such masterworks as *The Magic Flute*, *Hansel and Gretel*, *The Mikado*, and other classics. The Tarpon Operetta ultimately evolved into the New Century Opera, an opera company of adults which still performs in Tarpon Springs directed by his son Constantine. He is survived by his wife Kathleen Monahan, his sons Terrence and Constantine, his grandson Leif, his daughter-in-law Monica, and his cousin Pierce McLennan.

Weapons of Mass Instruction

**“A (Copy)Right to Sing the Blues”
By Gage Averill, SEM President**

Like many ethnomusicologists, I’ve spent lots of time trying to sort through the confusing layers of common law, case law, and statutory laws that establish and regulate copyright as it bears on sound recordings and compositions. You may commiserate with this if you’ve thought of including contemporary or historical sound recordings in books you’ve published, or if you’ve tried to determine how much you might owe to copyright holders for the permission to reprint lyrics, or if you’ve wondered about the legality of playing commercially recorded music at a conference paper or even in your classroom! Confusion reigns even among publishers—one press might be willing to publish your recordings of historic Papua New Guinea string bands without rights clearances (if the rights holders are impossible to track down)—another won’t touch it. One library will stream their recordings en masse to students—others will require in situ listening in a library audiovisual centre. Crazy, isn’t it?

And it gets only more complicated as you move away from the North American entertainment industry. Around the world, indigenous people are asserting their right to control cultural inheritance and there is an ever-growing patchwork of transnational agreements on intellectual and cultural property along with overlapping and contradictory laws of various nations. In other words, if you have to deal with cultural ownership on a global scale, as most ethnomusicologists do, welcome to a world of hurt! So in a series of columns to start out this year’s President’s Column, I’ll discuss copyright and cultural/intellectual property rights as they affect ethnomusicologists, with an eye to what we might be able to do to influence the situation.

In this issue of the *Newsletter*, I’d like to share why the SEM Board has teamed up with the Association for Recorded Sound Collections (ARSC) and other groups in a coalition called

the Historical Recording Coalition for Access and Preservation (HRCAP) to request that the US Congress inject some sanity into the copyright situation regarding historical recordings. Let’s set the stage. Writing for the SEM Board, Suzanne Flandreau of the Center for Black Music Research has drafted the following background statement, which appears on the SEM website and is called the “SEM position statement on copyright and sound recordings.”

Ethnomusicologists have utilized recordings for study, research, and teaching since the invention of the earliest recording technologies. They make their own recordings as part of their field research and consult recordings in archives made by previous generations of ethnographic researchers. They also make use of commercially issued recordings of popular and ethnic music, including those in now-obsolete formats. Because of the restrictions and inadequacies of current US copyright law, access to these recordings is often difficult and sometimes impossible.

The difficulty is especially acute with commercial recordings because so many of them are no longer available through common vendors: ethnomusicologists must either seek out and use older recordings on-site in libraries and archives, collect older recordings from specialty vendors in high-priced collectors’ markets (and maintain playback equipment themselves), or rely on commercial reissues of the recordings they need. But according to a study by Tim Brooks commissioned by the National Recording Preservation Board, only 14% of “legacy” commercial recordings have been reissued. (See: *Survey of Reissues of US Recordings*. Washington, DC: Council on Library and Information Resources, August 2005.)

Preservation of fragile early recordings is also a concern. Digital copying according to

archival standards is both possible and necessary because analog preservation methods are no longer viable. But provisions of the copyright law intended to curb file sharing and piracy threaten pre-emptive preservation copying of at-risk sound recordings before they have deteriorated. Providing access to sound recordings, except on-site in a repository, is also legally questionable. Archivists, researchers and educators are unsure about the legality of making digital preservation copies and of sharing digital copies even for research and educational uses.

The current inadequacies of federal copyright law make this situation even worse. Recordings made before 1972 are not covered by federal law: they are in copyright limbo—covered only by applicable state laws (usually anti-piracy laws) and common law, which grants copyright in perpetuity. Currently there is no public domain for these recordings: the earliest date that any pre-1972 recordings will enter the public domain is 2067, no matter when they were made.

The difficulties in digitally preserving legacy recordings and making them available in digital form to legitimate users for research and teaching are obvious under the current law.

Therefore, the Society for Ethnomusicology joins the Association for Recorded Sound Collections, the Music Library Association, the Society for American Music, the American Library Association, the Popular Culture Association, the Association of Moving Image Archivists, the International Association of Jazz Record Collectors, and the Society of American Archivists in supporting the initiatives of the Historical Recording Coalition for Access and Preservation that request Congress to address the copyright situation of sound

Continued on page 10

Weapons of Mass Instruction

continued from page 9

recordings with a view to erasing their unique copyright status and applying federal copyright law retroactively to recordings made before 1972.

The Society also recommends that the copyright law be amended to make it clear that it is permissible for libraries and archives to make digital preservation copies of rare and endangered recordings before they have deteriorated, and that it is permissible for repositories to provide remote access to digital copies of sound recordings for research and teaching.

So the goals of the coalition are simple: (1) to make sure that pre-1972 recordings (remember, we're not talking about the copyright on compositions, but are dealing instead with the tangible recordings of them) are covered under federal copyright laws and that they have a reasonable date by which they will enter public domain, (2) to secure the right to digitally copy and preserve fragile

historical sound recordings for future generations, and (3) to assert the right of archives and libraries to make digital copies available for teaching and for research. Seems so reasonable and obvious—how could anyone argue for continuing to cover pre-1972 recordings under a Byzantine set of state laws and common law? But in the realm of copyright, logic is often kept at bay, with the entertainment industry undermining even bland and centrist reforms.

So what can we do? As we noted above, SEM has entered into a broad-based coalition (HRCAP) bringing together archivists, scholars, librarians, and collectors to advance this agenda. But you can help individually as well, at least if you're reading this before is January 31, 2011. As I wrote to the listserv last month, "HRCAP has already had some success with Congress, which has recently requested information from the Copyright Office about the effects of extending federal law to cover pre-1972 recordings. Congress authorized the Copyright Office to launch a public inquiry soliciting 'written comments from all interested parties regarding federal coverage of pre-1972 sound recordings. Specifically, the Office seeks comments on the likely effect of federal protection upon preserva-

tion and public access, and the effect upon the economic interests of rights holders.'"

If you feel that your research or teaching has been adversely affected because you have not been able to acquire copies of pre-1972 recordings, or if you agree that preservation of heritage recordings using digital best practices is actually jeopardized by the current legal situation, please send in your written testimony. The Library of Congress does listen to ethnomusicologists: the earlier testimony of an ethnomusicology graduate student at hearings sponsored by the National Recording Preservation Board is quoted in the Board's most recent summary report ... we urge all of our members who are concerned to have a clearer picture of pre-1972 recording rights to write individually.

More information and instructions for entering testimony can be found at (website) <http://www.copyright.gov/docs/sound/>. The deadline for public comments is January 31, 2011."

In the end, this is only a small skirmish in the fight for humane, egalitarian, and effective approaches to the problem of how to safeguard reasonable rights for cultural creators while recognizing the needs of the public and the academy to disseminate, educate, research, parody, and engage creatively with the works (works that, while produced as a part of a commercial industry, also have a public use value that transcends their commercial or exchange value). It will also be important to determine where and when more broadly social and cultural claims to music can be legally protected.

Ethnomusicologists, who are in regular contact with musicians and their communities worldwide shouldn't remain on the sidelines when it comes to matters of cultural ownership and intellectual property. Whether in North America or around the world, more voices need to be at the table where these issues are being debated and resolved. With all of the ferment in the U.S. and globally around these issues, this is a great time to stop singing the blues about copyright and get involved in the fight.



Kedmon Mapana and others dance at the Shona Dance Workshop led by Julia Chigamba with the ensemble Masanga Marimba at the SEM 2010 Annual Meeting, Wilshire Grand Hotel, Los Angeles (photo: Alan Burdette)

Ethnomusicology Goes to Middle School

By Patricia Shehan Campbell

"Listen to the falls, and sighs, and trills of the cantor's singing." This was Ethan Chessin's opening question to a group of 26 twelve- and thirteen-year-old students enrolled in the North Park Middle School band in Pico Rivera, CA, on the Wednesday morning preceding the SEM meeting in Los Angeles. He prompted their attentive listening to recordings, and within thirty minutes, the young players of clarinet, flute, sax, trumpet, trombone, and tuba were playing an arrangement of "Ashrei Ha'am," a *nigun* popular in the klezmer band he directs at the University of Washington. They sight-read, then listened, then played numerous times, as he encouraged them to "make it sound more Jewish." By 9 AM, the young adolescents had gotten the melody, the 'ooms' and 'pahs', and the melodic slides, and the SEM members in attendance at the session were up dancing the hora. At the lunch break, one of the boys remarked that he "had fun playing music far from the Stamitz Concerto" they were learning in their band class, and that he was "really curious about the music of the Jewish people" and would be "looking up more klezmer" on the internet.

In the spirit of bringing to life aspects of the SEM Strategic Plan, "Ethnomusicology goes to Middle School" was organized as a pre-conference event intent on realizing several goals: (1) creating greater awareness and understanding in the public sphere of ethnomusicological perspectives, (2) increasing ethnomusicology's contribution to civic life, and (3) strengthening K-12 education in ethnomusicology. The event brought together efforts of the SEM board, the Education Section, and UCLA as host institution, to engage youth in knowing musical cultures beyond those they learn at home, in their school studies, and through mediated influences. Students of the North Park Middle School band played, sang, listened, and/or danced to not only Ethan Chessin's klezmer

offering but also to Mexican *mariachi*, Tex-Mex *conjunto*, Malay folk song and story, Afro-Cuban *tresillo* and "Toques de Tuiros," and a Maori *waiata*, as taught/facilitated by Mary Alfaro, Amanda Soto, Jackie Chooi-Theng Lew, Sarah Bartolome, and Ann Clements, respectively. In half-hour sessions, the young instrumentalists were all ears, and were showing their respectable skills as singers and players—both by ear and via notation. By middle school standards, they were an impressive lot of young musicians, and reflected the careful training by their music teacher, Ron Wakefield, a frequent collaborator with Frank Heuser of the UCLA faculty of music (and host to the 2010 meeting's education activities).

The excursions of Education Section members to schools was begun as an annual event in 1994 at the Milwaukee meeting, but was never before linked to a single school site so that one student group (the middle school band) could be offered a diversity of music-culture experiences over an intensive four-hour block of time. In this configuration, educators could travel together to observe one another's sessions at the school, and to participate in the music-making with the young students. Former work by educators in a scattering of schools were arranged on Fridays, thus removing educators from the SEM meeting itself, while this year's arrangement as a pre-conference event allowed an extra day's engagement in "world music pedagogy" and full participation in the meeting proper. Because the aims of the SEM Strategic Plan are well-tuned to public sector and community service, this pre-conference school event favorably reflected three of the four major aims. "Ethnomusicology Goes to Middle School" will likely be continued as a featured public service event in future meetings, even as other public sector and education-based activity by SEM members will increase the relevance of the Society to the communities that surround us.



Ethan Chessin, klezmer musician and teacher and the children of the North Park Middle School (photo: Sarah Bartolome)

Newsletter Updates

By Henry Spiller, SEM Newsletter Editor

Last year, the SEM Board of Directors directed that the *SEM Newsletter* be distributed electronically while maintaining a format that can be easily printed. The current issue reflects some changes to the *Newsletter's* format to make navigating easier:

- The front page is an extended table of contents, and most everything on it is a hyperlink upon which readers can click to be taken directly to the article in question.
- Readers can click on the "continued on page *n*" links in multipage articles to navigate directly to the appropriate page.
- Additional hyperlinks (in blue text) will take readers to URLs or email addresses mentioned in the text.

This issue also reflects a new advertising policy adopted by the Board of Directors at their November meeting in Los Angeles: beginning with this issue (45-1), the *Newsletter* will no longer accept advertising.

We hope these changes will enhance the members' experience reading the *Newsletter*.

Prizes

continued from page 8

mate knowledge that women acquire of musical traditions in which they do not obviously participate” (270).

“What recourse do scholars have when there’s apparently no musical performance by women, public or private,” Shelemay asks?

With careful and detailed analysis of musical sound and pizmonim texts, and drawing on years of in-depth field research, she concludes that Syrian women in this tradition “perceive themselves to be privy to knowledge and bearing responsibility for practices that cannot survive without them”; and that they have “fashioned a powerful role for themselves within a space that is ideologically sanctioned and consistent with community notions of modesty” (288).

Among the comments my colleagues on the committee wrote regarding this article are the following:

“A penetrating and thoughtful discussion of how to excavate significant women’s presences in segregated male traditions that appear to exclude them.” “... substantial depth and applicability across the discipline.” “... a depth of ethnographic research behind it and a level of rigor that is clearly the kind of standard I think we would like to hold up in defining our discipline.” “... opens up some useful theory and language for thinking and writing about women’s participation in the arts in many places.” “... a fluently written piece of great depth ethnographically.”

There’s more. We were also very excited about Kiri Miller’s article, “Schizophonic Performance: Guitar Hero, Rock Band, and Virtual Virtuosity,” published in the *Journal of the Society for American Music*

One committee member noted that the article is “timely in a way that our discipline has often striven to be, yet ... digs into some of the central questions in ethnomusicology in general in a way that is cogent and points in directions I find interesting.”

It is “an exemplary, detailed ethnography of a new world that raises important new questions about “authenticity” in performance and the relationship of amateurs and fans to their idols and rock culture generally.”

It uses a variety of methodologies but is still basically concerned with issues at the core of the discipline--what is musicality? How do people engage with various tools to be musical alone and together? How do musical practices (broadly construed) mediate important cultural values within a society and produce encultured social networks?

We would therefore like to award Dr. Miller’s article an Honorable Mention. I am happy to learn that Dr. Miller won the Richard Waterman Junior Scholar Prize for this article and we look forward to reading more on this research in the future.

Charles Seeger Prize

by Tomie Hahn

The Charles Seeger Prize recognizes the most distinguished student paper presented at the SEM Annual Meeting the previous year. This year forty papers were submitted. There were many excellent papers and I am happy to say that the wide range of theoretical topics and area studies bodes well for the future of our field. One paper moved the committee. Using archival footage, fieldwork, and interviews this paper reveals how a percussion tradition historically associated with peasant farmers is employed for protest and used “as a sonic marker of dissent” in South Korea. This year’s Charles Seeger Prize is awarded to Katherine Lee for her presentation “P’ungmul, Politics, and Protest: Drumming During South Korea’s Democratization Movement.”



Tomie Hahn present the Seeger Prize to Katherine Lee (photo: Alan Burdette)

Beginning this year, all submissions for the Seeger Prize must be made in electronic format. For the guidelines, visit the SEM website (www.ethnomusicology.org) and select Prizes/Seeger Prize and follow the instructions. Submissions must be received by November 17, 2010.

Nahumck Prize

By Carol Babiracki

The Nicholas and Nadia Nahumck prize committee, consisting of Carol Babiracki (chair), Sydney Hutchinson, and Michelle Kisliuk, have selected Mustafa Avci (New York University) as this year’s winner of the Nahumck Prize for his research proposal “Köçeks: Male Belly Dancers in Turkey.” The committee found his project fascinating and innovative. We expect it to make a significant contribution to an under-studied area, the relationship between movement and the transmission of music, a consideration often lacking in the theorization of pedagogy.

Ida Halperin Fellowship

By Klisala Harrison

The purpose of the Ida Halpern Fellowship and Award is to help support research on Native American music of the United States and Canada and to recognize the publication of said research.

The recipient of the 2010 Ida Halpern Fellowship & Award is Christopher Scales. This year’s recipient, selected from five applications and by the prize’s committee, which consisted of Charlotte Frisbie, Elyse Carter Vosen, and Klisala Harrison as chair, has proposed a continuation of his research on Native American and Canadian popular music—research that is wide-ranging in scope and sophisticated in conceptualization. The awardee’s objective to investigate contemporary Aboriginal music in North America, focuses on practical musical realities in the 21st century, and skilfully negotiates intellectual challenges of ethnicity, tribalism and “tradition” in an effort to consider broader issues of indigeneity, aesthetics and modernity in the global economy.

Continued on page 13

Prizes

continued from page 12

In 2006, Klisala Harrison was awarded the Ida Halpern Fellowship for her proposal, "Northwest Coast First Nations Song and the Canadian West Coast Powwow Style in Vancouver, British Columbia's Inner City." There is a prize component for the award as well: if the fellowship recipient publishes a work as a result of the fellowship research, a prize is awarded. Klisala has published her research in an article entitled "Singing My Spirit": Aboriginal Music for Well-being in a Canadian Inner City. In *MUSICultures* vol. 36 (2009), pp. 1-21.

Klaus Wachsmann Prize

By Paul D. Greene

The purpose of the Klaus P. Wachsmann Prize is to recognize a publication that advances the field of organology through presentation of new data and through use of innovative methods in the study of musical instruments. We received many truly wonderful submissions, so the work of the 2010 Committee, comprised of Theodore Burgh, Nancy Groce, Henry Johnson, and Paul Greene, was challenging.

Our winning publication focuses on a tambourine, the *pandeiro*, and how this seemingly simple instrument, in the hands of Marcos Suzano, is transformed into an entire drum kit. Situate yourself in 1980s Brazil. Traditional Afro-Brazilian percussion is being reduced, in pop music recordings, to a mere "perfume": insubstantial and formulaic. Witness music producers of the major record labels, pushing this rhythmic perfume, relying heavily on imported pop models, and "correcting" musicians that deviate from them through language such as "No, it's too busy, it's too full. Is there a way of playing the rhythm with fewer notes?" Now enter Suzano who, in sexually-charged language, defies establishment practice. Loosening the thick skin of his pandeiro, he records a deep, powerful sound, resulting in the "corrective" question, "Man, what is that? There is already a drummer." Suzano records and layers five different tambourine tracks, with

the sounds all spatially organized between the left and right channels, and supplements this with odds and ends of timbral color. In effect, Suzano defies his "correctors" and transforms the pandeiro into an entire rhythm section, and more: into a soundscape in and of itself.

With Suzano, the pandeiro's expressive power and sonic character are always already shaped by a creative technological process of working and reworking recorded sounds on a digital audio workstation. Tambourine and workstation—nature and culture—become inextricably entangled and reworked, human agency is foregrounded, and a revolutionary instrument practice emerges that negotiates between emotions and programmed responses, humans and machines, free will and corporate control. In the words of bassist Mario Maura, "Before Suzano, percussion was something else." Suzano's innovation is at the same time an intervention in discourses of musical and political control. Further, with Suzano, an innovation in organology asserts a new masculinity capable of engaging productively with a complex and evolving political context. Suzano in effect invokes Ogum, a Yoruba deity who, in his Afro-Brazilian manifestation, is god of fire, iron, war, and technology.

Now that the 2010 SEM conference is concluded, go to your bookcase, or wherever it is that you store your issues of *Ethnomusicology*, and pick up issue 53(2). Starting on page 277 you'll find an article titled "A Carioca Blade Runner, or How Percussionist Marcos Suzano Turned the Brazilian Tambourine into a Drum Kit, and Other Matters of (Politically) Correct Music Making," by the 2010 Wachsmann Prize winner, Frederick Moehn.

Section Prizes

Richard Waterman Junior Scholar Prize (PMSSEM): Kiri Miller. "Schizophonic Performance: Guitar Hero, Rock Band, and Virtual Virtuosity." *Journal of the Society for American Music*. 3(4):395-429, 2009.

Marcia Herndon Prize (Gender and Sexualities Section): Sydney Hutchinson. "Becoming the Tiguerá:

The Female Accordionist in Dominican Meringue Tipico." *World of Music*. 50(3):37-56, 2008.

Lise Waxer Student Paper Prize (Popular Music Section): Andrew Mall. "Lost in the Sound of Separation: Mainstreams and Undergrounds at a Christian Rock Festival."

Chapter Prizes

James T. Koetting Prize (NECSEM): Garrett Field. "From Threatened by Modernity to Reinvented by Modernity: The History of the History of Indian Classical Music (1980-2006)."

Hewitt Pantaleoni Award (MACSEM): Maria Guarino. "'So They Aren't Always This Angelic?' An Ethnographic Study on Being and Becoming an All Saints Choirboy."

JaFran Jones Award (MidSEM): Tanya Lee. "Playing Together in the City that Works: Chicago and the Legacy of the Folk Revival."

Ki Mantle Hood Student Prize (SCCSEM): Catherine Appert. "On Hybridity in African Popular Music"; Honorable Mention: Joshua Brown. "Real Encounters with Imagined Communities at the Ash Grove."

Thelma Adamson Prize (SEM-NW): Kimberly Cannady. "The Great Nordic Night: Imagining Authenticity at Womex 2009."

Joann W. Kealiinohomoku Award for Excellence (SEMSW): Ben Dumbauld. "Music and Collective Identity within the U.S. Chinese Christian Church."

T. Temple Tuttle Prize (Niagara Chapter): Rachel Muehrer. "Ennangaenyuma" Playing Techniques of the ennanga of Buganda, Uganda."

Dale Olsen Prize (SEMSEC): Robin Harris. "Revitalization and Sustainability: New horizons for the Siberian epos of olonkho."

Vida Chenoweth Student Paper Prize (SEM-SP): Christina Hough. "Obscured Hybridity: The Kurdishness of Turkish Folk Song."

The Marnie Dilling Prize (NCCSEM): Tony Dumas. "(Re)Locating Flamenco: A Northern California Case Study."

Lise A. Waxer Prize (NECSEM): Micah Hendler. "I am a Seed of Peace: Music and Israeli-Arab Peacemaking."

Call for Contributions

ICTM Study Group “Anthropology of Music in Mediterranean Cultures” Website

By Marcello Sorce Keller

The new website of the ICTM Study Group “Anthropology of Music in Mediterranean Cultures” (<http://www.ictmusic.org/group/anthropology-music-mediterranean-cultures>) will be ready and visible before the end of the 2010. It is meant as the continuation, in spirit, of Tullia Magrini’s electronic journal “Music & Anthropology” which remains visible as a document in the history of the Study Group. “Music and Anthropology” has been in existence for fifteen years, and now a website is needed that is better tailored to the present needs of the Study Group. One significant novelty is its name, Mediterranean Music Studies (MMS), which is meant to indicate that, although the anthropological approach is surely prevalent in the Study Group, other approaches to Mediterranean music are also welcome, from history, psychology, geography, pedagogy, etc.—no one is excluded.

MMS is not a periodical but, rather, a location permanently open to publish suitable scholarly contributions as they become available with a rapidity that periodicals do not allow.

Research articles will be located in a peer-reviewed section, based on initial editor screening and refereeing by at least two anonymous referees. The Editorial Board of MMS is made up of Philip Bohlman, Martin Stokes, Ruth Davis, Franco Fabbri, and Marcello Sorce Keller as General Editor.

Mediterranean Music Studies is very eager to consider research articles that rely on multimedia complements. We wish to receive research articles in Mediterranean ethnomusicology, music history, and popular music that take advantage of multimedia (sound and video), as well as of the possibility to incorporate links to external websites. Photographs are, of course, no problem at all.

Please, send contributions to Marcello Sorce Keller at (email) mskeller@ticino.com.

from the field, in the field, to the field, of
the field, about the field, against the field,
betwixt the field, co-hering the field, to-
ward the field, out of the field, beyond the
field, through the field, via the field, up to
the field, down the field, for the field,
due to the field, of the field, (un)-
like the field, after the field, into the

From A., our anonymous belletrist, we get yet another birthday poem, an acrostic in terza rima, perfect for nC2’s third birthday! Hip-hip! Hip-hip! Hip-hip!

From A.: “It has always been very reasonable to presume that the people among whom we do fieldwork a) are living their lives normally before we arrive, and b) will continue to do so after we leave. One day I could no longer make such leaps of faith.”

—Jesse Samba Wheeler

« no more to ask. »

“HOW CAME THIS SQUARE TO BE THIS BARE AGAIN?”

“All those once here ‘in situ’ now are gone—”

“PART’D BE OUR SKEIN, SHALL EVER MEET THE TWAIN.

PACK UP THE TOWN, THE ‘DRIFTERS’ HAVE WITHDRAWN.

YON EFFIGY, TAKE DOWN—WRAP UP THAT MASK—

BE FLEET, YE WAYWORN! ANCHORS WEIGH AT DAWN!”

“Insouled before, here ghosts take up the task.

Reverberating isle, ere’t quiesced—

There was for them, alas, no more to ask.

Hands clasped, they shrugged their shoulders, then regressed,

Decaying descants in their sated wake.”

“ATOP WHITECAPS WE’LL COURSE OUR QUONDAM GUESTS—

YEA, WE’LL PRECEDE! IN NEW CLIMES HOMES WE’LL MAKE,

NOT JUST TO LIVE, AND DIE—BUT ALSO TELL—

CONFIDE WHAT WE KNOW, THIS SAGACIOUS ACHE—

2 US THEM JOIN, AND THEN—AGAIN—FAREWELL!”

nC2

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

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

Fieldworkers of the World. Write!

Conferences Calendar

2011

Jan 13-15

Red Strains: Music and Communism outside the Communist Bloc after 1945, British Academy, London, UK. For more information, see (website) <http://redstrains.blogspot.com/>

Jan 21-22

Third Biennial Symposium on Latin American Music, Tucson, AZ. For more information, see (website) <http://www.u.arizona.edu/~sturman/CLAM/CLAMhome.html>

Feb 3-5

Popular Music Pedagogy: Suncoast Music Education Research Symposium (SMERS) VIII, Center for Music Education Research (CMER), University of South Florida, Tampa, FL. For more information, contact (email) davidw@usf.edu

Feb 25-27

CTM Ireland Annual Conference, Magee College, University of Ulster, Derry/Londonderry, UK. For more information, see (website) <http://www.ictm.ie/>

Feb 25-27

Jewish Music and Germany after the Holocaust, Dickinson College, Carlisle, PA. For more information, contact (email) DickinsonColloquium2011@gmail.com

Mar 9-13

Annual Conference, International Association for the Study of Popular Music, U.S. Chapter (IASPM-US), Cincinnati, OH. For more information, see (website) www.iaspm-us.net

Mar 17-19

Forum on Music and Christian Scholarship Annual Meeting, Wheaton College, Wheaton, IL. For more information, see (website) <http://www.fmcs.us>

Mar 25-26

Mediating Culture: Experience, Harmony, and Discord, Indiana University, Bloomington, IN. For

more information, see (website) <http://folksa.wordpress.com/>

Mar 28 - 31

International Conference: Art Musics of Israel: Identities, Ideologies, Influences, University of London, Senate House, Malet Street, London WC1. For more information, see (website) <http://www.music.sas.ac.uk/>

Mar 29 - Apr 2

Society for Applied Anthropology 71st Annual Meeting, Seattle, WA. For more information, see (website) <http://www.sfaa.net/sfaa2011.html>

Apr 1 - 2

Music, Gender, and Globalization, Cornell University, Ithaca, NY. For more information, see (website) <http://www.musicgenderglobalization.org/>

Apr 2

Annual Meeting of the Northeast Chapter for the Society for Ethnomusicology (NECSEM), Boston University. For more information, see (website) <http://www.necsem.org>

Apr 7-10

British Forum for Ethnomusicology Annual Conference, University College Falmouth, Tremough Campus, Cornwall, UK. For more information, see (website) <http://www.bfe.org.uk/annualconference.html>

Apr 11-12

Negotiating 'the West' Music(ologic)ally, Utrecht University, Utrecht, Netherlands. For more information, see (website) <http://www.uu.nl/EN/faculties/Humanities/congres/negotiatingthewest/Pages/default.aspx>

May 18 - 22

40th Annual Meeting of American Musical Instrument Society, The Musical Instrument Museum, Phoenix, AZ. For more information, see (website) <http://www.amis.org>

May 19 - 21

PERFORMA'11, Department of Communication and Art, University of Aveiro, Portugal. For more

information, see (website) <http://performa.web.ua.pt/>

May 20 - 22

Music and the Moving Image VI, NYU Steinhardt, NY. For more information, see (website) <http://steinhardt.nyu.edu/music/scoring/conference/>

Jun 27-Jul 1

Smithsonian Folkways Certification Workshop in World Music Pedagogy, University of Washington School of Music, Seattle, WA. For registration information, contact (email) michikos@u.washington.edu

Jun 6-10

Crossroads: Greece as an Inter-Cultural Pole of Musical Thought and Creativity, Aristotle University of Thessaloniki, Greece. For more information, see (website) <http://info.mus.auth.gr>

Jul 13-19

ICTM 41st World Congress, St. John's, Newfoundland, Canada. For more information, see (website) <http://www.mun.ca/ictm2011/>

Sep 8 - 10

Second Biennial Euro-Mediterranean Music Conference, University of Cyprus, Nicosia. For more information, contact (email) smith.k@unic.ac.cy

Sep 15 - 17

The Soundtrack of Conflict: The Role of Music in Radio Broadcasting in Wartime and in Conflict Situations, University of Göttingen, Germany. For more information, see (website) <http://www.uni-goettingen.de/en/195842.html>

Sep 22-25

Feminist Theory and Music 11 (Eleven): Looking Backward and Forward (20th Anniversary), School of Music, Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ. For more information, contact (email) Jill.Sullivan@asu.edu or (email) Sabine.Feisst@asu.edu

Nov 17-20

Joint Annual Meeting of SEM and CORD, Philadelphia, PA

Welcome to SEM/ CORD in Philadelphia

By Carol Muller, Chair of Local Arrangements Committee

November 16-20, 2011

The 2011 Joint Annual Meeting of the Society for Ethnomusicology (SEM) and the Congress on Research in Dance (CORD) will take place in the city of Philadelphia, with the ethnomusicology program at the University of Pennsylvania as the core host. Most of the meeting's program sessions, plenary sessions, receptions, and performances will be held inside the [Sheraton Philadelphia City Center Hotel](#). The Sheraton is close to a wide variety of historical, cultural, and musical venues and opportunities, and Philadelphia is a walk-able city with many distinctive neighborhoods.

Getting to the hotel from the airport is relatively cheap and easy: [SEPTA regional rail](#) will take you right to University City station or further on into Center City and close to the Sheraton. The Philadelphia airport is not far from the center of the city.

SEPTA trains run every thirty minutes to and from the airport. You can also take a cab, but that will cost a little more, about \$30 each way.

The pre-conference symposium on Music, Dance, and Civic Engagement will be hosted by the Music Department who work in partnership with the internationally recognized Netter Center for Community Partnerships at the University of Pennsylvania. This event will take place on Wednesday, November 16, 2011, in the Music Building. We will arrange

ue to be updated through to the start of the Pre-Conference Symposium

For information on the history of West Philadelphia see (website) http://www.archives.upenn.edu/histy/features/wphila/history/history_tc.html.

In addition, we plan to showcase the rich variety of musical ensembles from Penn and other local colleges and universities through the course of the Annual Meeting.

The Joint Local Arrangements and Program Committee and the ethno-

musicology program at the University of Pennsylvania are busy preparing for a large and vibrant meeting of SEM and CORD in Philadelphia. We are looking forward to lively debates, rich conversations, and new ways of connecting, musically, technologi-

cally, and virtually with members in and well beyond the United States. Philadelphia is not only the city of brotherly and sisterly love, but also a place rich with research and musical possibility. Come one, come all.

Note: the Call for Papers for the 2011 Joint Annual Meeting of SEM and CORD appears on pp. 17-21.



small group visits to some of the sites we have partnered with, mostly communities of faith, some neighborhood schools, and engage in conversations about our work with community partners.

For an introduction to the possibilities of publicly accessible, web-based archives of this work, see (website) <http://www.sas.upenn.edu/music/westphillymusic>. This site will contin-



Philadelphia skyline. Visible are Center City with the Comcast Center on the left bank of the Schuylkill River and the 30th Street Station with the Cira Centre on the right (photo: Massimo Catarinella, Wikimedia Commons)

The Society for Ethnomusicology – 2011 Annual Meeting Call for Proposals

The 2011 Joint Annual Meeting of the Society for Ethnomusicology and the Congress on Research in Dance will be held on November 17-20, 2011, at the Sheraton Philadelphia City Center Hotel in Philadelphia, hosted by the University of Pennsylvania. For information on all meeting arrangements and for updates, please visit www.ethnomusicology.org and select “Conferences.”

The theme for the 2011 meeting will be **Moving Music / Sounding Dance**. Proposals are encouraged on the following topics:

- 1) Where Music Meets Dance
- 2) Advocacy and Outreach
- 3) Health and Healing
- 4) Interculturalism
- 5) Hybridity
- 6) Local Philadelphia Communities

Proposals on these topics will be given priority by the Program Committee. SEM sections, special interest groups, committees, and other constituent units are encouraged to sponsor organized sessions on or relevant to these topics, though the Program Committee will not give extra weight to sponsorship. Proposals on any other topics relevant to the field of ethnomusicology are also welcome. The online and postmark **deadline** for submission of all proposals is **March 14, 2011**.

In conjunction with the Annual Meeting, the University of Pennsylvania will present on November 16, 2011, a Pre-Conference Symposium on “Music, Dance, and Civic Engagement.”

Proposals for the Annual Meeting are invited in nine categories, as outlined below. All proposals must include a proposal form and an abstract. When submitting a proposal, first select one of the following forms:

1. **Individual Presenters Form** for single papers, performances or lecture-demonstrations, film/video programs, poster (media) sessions, and workshops (participatory).
2. **Organized Sessions Form** for organized panels, roundtables, films/video programs, and workshops (participatory).

PROPOSALS TO BE SUBMITTED ON THE INDIVIDUAL PRESENTERS FORM

1. Single Papers: Individual paper presentations are 20 minutes long and are followed by 10 minutes of discussion.

2. Performances or Lecture-Demonstrations: Up to one hour long.

3. Film/Video Programs: One recently completed or in-progress film or video program up to two hours long. Sessions may include an introduction and discussion time. Submit title, subject, and information on an introduction/discussion.

4. Poster (Media) Sessions: Display stations will be set up in a room where presenters can exhibit work in a variety of media and remain on hand during scheduled two-hour periods for discussion. Displays might include posters, audio-visual presentations of research, instrument building, as well as written work made available in a form suitable for informal presentation in a table-top display. Special display requirements (e.g., computer and audio/visual equipment) will be the responsibility of the presenter. Displays should be designed with consideration for the other presenters in the room. The abstract for Poster (Media) Sessions should describe the subject, purpose, and physical/audible characteristics of the display, as well as the audio/visual equipment or table space required.

5. Workshops (participatory): Informal, interactive hands-on session on one topic (e.g., music performance, dance, recording technology) for a maximum of two hours.

PROPOSALS TO BE SUBMITTED ON THE ORGANIZED SESSIONS FORM

6. 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. The Program Committee reserves the right to suggest the addition of a panelist when 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 roundtable.) Proposals for organized panels should be submitted by the panel organizer. Include the panel abstract (describing the rationale for the panel as a whole) and abstracts for the individual papers. The panel abstract is particularly critical to the Program Committee's evaluation.

7. Roundtables: 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 four to five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 10 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for roundtables should be submitted by the session organizer and must include an abstract outlining the purpose/agenda and organization of the session, as well as the anticipated contributions of each participant (unnamed in the abstract). The organized session form provides a separate space where participants and their institutional affiliations should be listed.

8. Films/Videos: Multiple presenters of recently completed or in-progress films, video programs, or excerpts, together extending up to two hours. Sessions may include introductions and discussion time. Submit titles, subjects, and information on an introduction/discussion. Also indicate the exact duration of each proposed film, video program, and/or excerpt. The organizer must describe the overall subject of the session. List the participants and their affiliations in the space provided in the organized session form, not in the abstract.

9. Workshops (participatory): Informal, interactive hands-on session on one topic (e.g., music performance, dance, recording technology) for a maximum of two hours. The organizer must submit an abstract describing the subject of the session. List between two and five session leaders and their affiliations in the space provided in the organized session form, not in the abstract.

SUBMISSIONS, REQUIREMENTS, AND DEADLINES

About Abstracts:

Abstracts should demonstrate a clear focus or statement of the problem, a coherent argument, knowledge of previous research, and a statement of the implications for ethnomusicology. If submitting an abstract proposal online, carefully observe these and other instructions given on the website. If submitting a hard-copy abstract proposal by post, please use single-spaced type and, separate from the body of the abstract, include the presenter's name and institutional affiliation (for organized session abstracts, the session organizer's name) and the paper title (for session abstracts, the name of the session).

All abstracts must comply with the following requirements:

- Abstracts should appear as a single paragraph.
- Abstracts over 250 words will be automatically disqualified.
- Abstracts identifying presenters, fellow researchers, or other participants will be automatically disqualified.
- Abstracts must be submitted online or postmarked by March 14, 2011.

Limit on the number of presentations: SEM policy specifies that, during the regular sessions of the Annual Meeting, an individual may participate in ONLY ONE of the following ways:

- Give one paper (individually or as part of an organized panel)
- Act as a discussant for a panel
- Participate in one roundtable, workshop, performance, or lecture-demonstration
- Present one film/video program
- Participate in one poster session

In addition, an individual may chair ONE panel, roundtable, or workshop. Therefore, an individual may submit ONLY ONE abstract proposal. (Organizers of panels may submit an individual presenter abstract as well as the panel abstract.)

SEM membership and pre-registration fees: Following SEM policy, all participants whose proposals have been accepted for the program must be SEM members and must pre-register for the meeting by August 1. This requirement also applies to those who have agreed to be waitlisted. Guest speakers at sessions sponsored by SEM constituent units must be SEM members and must pre-register for the meeting. If necessary, sections should arrange to use their dues to cover membership and registration fees for their guest speakers. **Any presenter who has not purchased an SEM membership and pre-registered for the meeting by August 1 will be deleted from the program.**

Notification of acceptance: SEM members whose proposals have been accepted will be sent pre-registration information around June 8. If by June 27 you have not received a message

from the Program Committee indicating whether or not your abstract was accepted, please contact Drew Norris, SEM Conference Coordinator, at Indiana University Conferences at semconf@indiana.edu.

Cancellations and no-shows: No-shows inconvenience the chair, discussant, fellow panelists, and audience members. Participants who discover that they are unable to attend the meeting should notify the Program Committee Chair and semconf@indiana.edu immediately. SEM policy does not permit anyone other than the author to read a paper. Pre-registration cancellations made after September 6 will not qualify for a refund.

Special requests: Please indicate potential scheduling conflicts to the Program Committee Chair. If notified in advance, the Program Committee will attempt to accommodate requests, but cannot guarantee a particular time slot.

Charles Seeger Prize: Students interested in having a paper considered for the Charles Seeger Prize should consult the guidelines on the SEM website (www.ethnomusicology.org) under "Prizes."

Video Streaming/Conferencing. The 2011 Annual Meeting will include live online video streaming of select panels from a dedicated room throughout the conference. In addition, plans are under development for videoconferencing between panels of scholars in Philadelphia and at a remote site. See www.ethnomusicology.org for updates.

Submission and Contact Information

For online submissions of proposals: Go to www.ethnomusicology.org and select "Conferences." Submission deadline: March 14, 2011.

For postal submissions of proposals: Telephone the SEM Business Office at (812) 855-6672 to request a form for postal submissions. Postmark deadline: March 14, 2011.

Submit form and abstract to:

Indiana University Conferences

Attn: SEM 2011 ABSTRACT SUBMISSION

801 North Jordan Street

Bloomington, IN 47405, USA

For general conference questions: semconf@indiana.edu or (800) 933-9330 (within U.S.) or (812) 855-4661 (outside U.S.).

For questions to the Program Committee Chair (not for submission of proposals) and for cancellations: gregory.barz@vanderbilt.edu.

Deadlines

March 14 Online submission and postmark deadline for all SEM 2011 proposals.

June 8 Notifications of acceptances sent with pre-registration information.

August 1 Deadline for receipt of pre-registration and SEM membership fees from

individuals

whose proposals were accepted or waitlisted.

September 6 Deadline for presenter cancellation and refund of pre-registration fees from SEM members whose proposals were accepted (minus a \$35 handling fee).

October 14 Deadline for registration cancellation refund for non-presenters (minus a \$35 handling fee).

SEM 2011 Program Committee

Gregory Barz, Chair (Vanderbilt University)

Monica Hairston (Center for Black Music Research)

Juniper Hill (University College Cork)

Sarah Morelli (University of Denver)

Barley Norton (Goldsmiths, University of London)

John-Carlos Perea (San Francisco State University)

Christopher Washburne (Columbia University)

Information on Joint Meeting with the Congress on Research in Dance

For the 2011 Joint Annual Meeting of the Society for Ethnomusicology and the Congress on Research in Dance, individuals should submit proposals to the society of which they are a member. Individuals who are members of both SEM and CORD should submit to only one society. Each society's Program Committee will review its proposals. The above guidelines and requirements apply to proposals submitted to SEM. For information on submitting proposals to CORD, please see <http://www.cordance.org/>.