

# Ethnomusicology

Journal of the Society for Ethnomusicology

Vol. 57, No. 2

Spring/Summer 2013

**Editor:** J. Lawrence Witzleben  
**Incoming Editor:** Ellen Koskoff  
**Assistant Editor:** Paul Michael Covey  
**Book Review Editor:** Donna A. Buchanan  
**Recording Review Editor:** Sean Williams  
**Film, Video, and Multimedia Reviews:** Frank Gunderson

## Editorial Board

Eric Charry	Jacqueline Cogdell Djedje
Jocelyne Guilbault	Tomie Hahn
Pirkko Moisala	Ingrid Monson
Bruno Nettl	T. M. Scruggs
Stephen Slawek	Henry Spiller
Amy Ku'uleialoha Stillman	Tan Sooi Beng

## CONTENTS

### From the Editor

### Notes on Contributing Authors

### Articles

- 185 Performing Ethnicity in Southern Shan State, Burma/Myanmar:  
The *Ozi* and Gong Traditions of the *Myelat* GAVIN DOUGLAS
- 207 Connecting Histories: Liturgical Songs as Classical Compositions  
in Hindustānī Music MEILU HO
- 236 Exilic Becomings: Post-Genocide Armenian Music in Lebanon  
SYLVIA A. ALAJAJI
- 261 Listening in the Wilderness: The Audience Reception  
of Oliver Mtukudzi's Music in the Zimbabwean Diaspora JENNIFER W. KYKER
- 286 "Walking Like a Crab": Analyzing *Maskanda* Music in Post-Apartheid  
South Africa BARBARA TITUS
- 311 John Blacking, Composer VICTORIA ROGERS

### Book Reviews

- 330 Review Essay: Competing Paradigms in the Ethnomusicology of Trance.  
Judith Becker, *Deep Listeners*; Steven M. Friedson, *Remains of Ritual:  
Northern Gods in a Southern Land*; Richard C Jankowsky, *Stambeli:  
Music, Trance, and Alterity in Tunisia* TONY PERMAN
- 338 Anna Hoefnagels and Beverley Diamond, editors, *Aboriginal Music  
in Contemporary Canada: Echoes and Exchanges* CHARLOTTE J. FRISBIE

- 347 Karin van Nieuwkerk, editor, *Muslim Rap, Halal Soaps, and Revolutionary Theater: Artistic Developments in the Muslim World*  
D. A. SONNEBORN
- 351 Yvonne Daniel, *Caribbean and Atlantic Diaspora Dance: Igniting Citizenship*  
LOIS WILCKEN
- 354 Nathan Hesselink, *SamulNori: Contemporary Korean Drumming and the Rebirth of Itinerant Performance Culture*  
ANDREW KILLICK

**Film, Video, and Multimedia Reviews**

- 358 *Throw Down Your Heart: Béla Fleck Brings the Banjo Back to Africa*;  
directed by Sascha Paladino  
PETER J. HOESING
- 361 *Gong Mong Suung: Sword Dances and Courting Songs of Chiang Mai, Thailand*; directed by David Morton and Gerald Dyck  
SCOTT SWAN
- 363 *Duduki of Tbilisi: Eldar Shoshitashvili and His Students*; produced  
by Hugo Zemp and Nino Tsitsishvili  
ANDREA KUZMICH

# Information for Authors

## MANUSCRIPT SUBMISSION

*Note: Article manuscripts should be submitted to the Incoming Editor, Ellen Koskoff, Eastman School of Music, University of Rochester, 26 Gibbs Street Rochester, NY 14604. Inquiries and soft copies (see items 1 and 6 below) should be sent to ethnomusicologyjournal@gmail.com.*

1. Submit two hard copies and one soft copy (see item 6 below) or three hard copies of all material related to the article, a brief biographical data sheet, and an abstract of no more than 100 words. Copies must be printed on one side only, on standard size paper. Authors must obtain in writing all permissions for the publication of material under copyright and submit a copy of the permissions file when the manuscript is first sent to the editor. Authors hold the editor and the Society for Ethnomusicology harmless against copyright claims.
2. Manuscripts must be typed double-spaced (including footnotes, quotations, song texts, references cited, indented material, and captions for illustrations). Copies using single line or one and a half line spacing are not acceptable. Leave 1½" margins on all sides with only the left-hand margin justified.
3. Do not submit original artwork (tables, maps, musical transcriptions, etc.) for review; submit copies. Original artwork may be requested upon acceptance for publication, in which case it must be of sufficient quality to permit direct reproduction.
4. All tables and figures, maps, black-and-white photographs, musical examples, and other illustrative material should have captions and should be presented on separate sheets with notations made as to their location in the manuscript. Each should be mentioned in the body of the text and its approximate position noted in the margin.
5. References cited are carried within the text, as in (Rhodes 1955:262), and should be typed double spaced on a separate sheet, alphabetically by author and chronologically for each author. A recent issue of *Ethnomusicology* or Fig. 15.1, p.788, of the *Chicago Manual of Style*, 16th ed. (Chicago and London: University of Chicago Press, 2010) will serve as a model. SEM style differs from the *Chicago Manual* example in the use of US postal codes for state abbreviations, and in the placement of page numbers for edited collections after the editor's name, preceded by a comma, and with no "pp."
6. Soft copies should be sent as .doc or .docx files (one for text and references, one for figures), with tracked changes saved and personal identification and copyright protection removed. Each file should be smaller than 1 MB. (If accepted for publication, high-quality photos or musical examples will be used.) *Other than in exceptional circumstances, electronic submissions will not be considered for review until a hard copy version is also received.*
7. Acknowledgments are to be presented in a separate paragraph, thusly labeled, at the end of the text, preceding endnotes. (See also Manuscript Processing, item 2.) Authors whose articles are accepted for publication are encouraged to include their email addresses in the Acknowledgments.
8. Manuscripts submitted to *Ethnomusicology* should not have been published elsewhere—including in electronic form, other than on personal web pages—nor should they simultaneously be under review or scheduled for publication in another journal or in a book. Further, if an author submits a paper to *Ethnomusicology* that is based on material closely related to that in other published or submitted papers or books, the author should explain the relationships among them, in a cover letter to the editor.

9. Manuscripts must be in English and observe United States conventions of usage, spelling, and punctuation. This journal maintains the principles of gender-neutral discourse and the editors thus request authors and reviewers to adhere to these practices. A set of guidelines developed by the Society for Music Theory (SMT) has been adopted by the Society for Ethnomusicology and is posted on the SEM web site.
10. In principle, the journal prefers articles to be no longer than 10,000 words, including notes and references.
11. Book, record, and film reviews ordinarily are solicited by the respective review editors, from whom authors will receive instructions. Authors should work footnotes into the body of the review and limit references cited. Authors should submit reviews simultaneously on hard and soft copy.
12. In order to preserve anonymity in the review process, authors should refrain from using headers or footers that include their name. When possible, authors should submit reviews electronically as e-mail attachments, or as directed by the review editor.

## MANUSCRIPT PROCESSING

1. A manuscript is read first by the editor, who determines if it is of sufficient interest to proceed further. If not, the editor notifies the author that this is the case. If the manuscript is of sufficient interest, it is sent to outside referees who send written evaluations and recommendations, sometimes with suggestions for revision, to the editor. The editor may reject the manuscript, delay a decision while encouraging revisions, or accept it substantially as is. Ordinarily, the editor will forward the referees' evaluations (anonymously) along with their decisions. Authors of articles may suggest names of appropriate (and inappropriate) referees.
2. The review process is intended to be "double blind" peer-reviewed. Authors have the responsibility for removing information that might reveal their identity to reviewers, and may choose to omit or abbreviate acknowledgements or notes that contain personal information such as the names of advisors, institutions, or spouses / partners. (If the article is accepted for publication, this information can be reinserted.) Requests by authors or reviewers to have their names revealed to the other party will, of course, be honored.
3. The review process is generally completed within four months. Authors will be notified if there is a delay.
4. Articles and reviews are accepted for publication subject to editing for style. Authors of articles will have an opportunity to make final changes after copyediting, and to correct printer's errors in page proofs.

Authors of articles will receive three copies of the journal free of charge; authors of reviews will receive one copy. Authors will also receive a .pdf file of their article or review.

For authorization to photocopy from *Ethnomusicology* for uses exceeding those permitted by Sections 107 and 108 of the U.S. Copyright Law, contact the Copyright Clearance Center (CCC), 222 Rosewood Drive, Danvers, MA 01923. The CCC code for *Ethnomusicology* is 0014-1836. The CCC will send an invoice for permissions fees. Permissions given above do not extend to copying for advertising or promotional purposes or to creating new collective works.

## PERMISSIONS

1. For authorization to photocopy from *Ethnomusicology* for uses exceeding those permitted by Sections 107 and 108 of the U.S. Copyright Law, contact the Copyright Clearance Center (CCC), 222 Rosewood Drive, Danvers MA 01923. The CCC code for *Ethnomusicology* is 0014-1826. Permissions given above do not extend to copying for advertising or promotional purposes or to creating new collective works.
2. For permission to reprint or translate material from *Ethnomusicology*, please contact Stephen Stuempfle, Executive Director, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 E. 3rd St., Bloomington IN 47405-3700. Email: [semexec@indiana.edu](mailto:semexec@indiana.edu).