Ethnomusicologists by Ethnomusicologists

At the 2013 Annual Meeting of the Society for Ethnomusicology, Mark Slobin was awarded a Lifetime Membership, the Society’s highest honor. A former president of SEM, Mark is undoubtedly one of the Society’s great citizens; an indefatigable scholar of broad reach, theoretical acumen, and great generosity (ask any of his students or advisees).

I was fortunate to work with Mark at Wesleyan for 7 years in the 1990s, and I have always viewed him as a model intellectual. But I can also relay the terror that his insightful queries and comments could instill in colloquium presenters at Wesleyan. For instance, in my job talk there in 1990, I had just run through a copious set of examples of how music was used to buttress powerful interests but also to criticize and castigate leaders, when Mark raised his hand and asked, “So are you just saying that music can be a tool for good and evil?” If I recall, my first answer was something along the lines of “Uh…”

Kay Shelemay presented a wonderful encomium for Mark at the 2013 Annual Meeting, and this is printed in the last issue of the SEM Newsletter. Have a look if you haven’t seen it yet. Our Newsletter editor, Gordon Thompson, inquired if I would be willing to interview Mark as a follow-up to the award. And so, with that as my excuse, I approached Mark, and what follows is our short-and-snappy exchange.

“I’m naturally drawn to issues of interaction and agency”

A short interview with Mark Slobin, by Gage Averill

GA: In your early work and studies, what was the best advice that you ever got from a more senior ethnomusicologist?

MS: Bill Malm taught me to sweat the details and then let the data speak to you. David McAllester offered the lesson of listening very hard to the people whose musical life you’re sharing.

GA: I understand you’re now working on a musical ethnography of Detroit. Looking back, how has being from Detroit affected your view of music and how has it helped to form you as an ethnomusicologist, if at all?

MS: Growing up in several micromusics within a major industrial metropolis offered a lesson in overlapping worlds. Musical training in a first-rate multicultural public school system taught the importance of enlightened egalitarianism.

GA: What is the most embarrassing fieldwork incident that you ever experienced?

MS: Sorry, nothing comes to mind.

GA: You’ve worked on a very wide range of musical topics—is there a connective tissue? Can you characterize or pinpoint a theme or themes that link your work over time? If not, what has changed for you?

MS: From Afghanistan on, I’ve always been attracted to the interaction of small musical systems with larger social formations and with each other. I’m naturally drawn to issues of interaction and agency, an inclination that bridges the spatial and temporal distance of my varied research sites.

GA: Speaking of Afghanistan, you were among a small group of western-trained ethnomusicologists to work in Afghanistan before the Soviet invasion and occupation. I can imagine that the tragedies and wars of the past 35 years have shaped your views of global politics, but have they also shaped your views on the relationship of music to politics? [Continued on page 4]
The Society for Ethnomusicology, *SEM Newsletter*

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The *SEM Newsletter* is a vehicle for the 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 Society for Ethnomusicology publishes the *SEM Newsletter* four times annually in January, March, June, and September, and distributes issues free to members of the Society.


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.

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**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.

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For institutional memberships, please visit the University of Illinois Press website at [http://www.press.uillinois.edu/journals/ethno.html](http://www.press.uillinois.edu/journals/ethno.html)

**Guidelines for Contributors**

Send articles and shorter entries for consideration to the editor by email.

*Copy deadlines:*

- Winter Issue (15 Dec.)
- Spring Issue (15 Feb.)
- Summer Issue (15 May)
- Fall Issue (15 Aug.)

**Advertising Rates**

The *Newsletter* accepts digital files (e.g., jpg) for advertising.

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**Ethnomusicology: Back Issues**

*Ethnomusicology*, the Society’s journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University East 3rd Street, Bloomington, IN 47405-3700; (tel.) 812-855-6672; (fax) 812-855-6673; (email) sem@indiana.edu.

ISSN 0036-1291
Ethnomusicology Globally: Part 1
by Beverley Diamond, SEM President

This is the first of a short series of columns on SEM in relation to the global growth of the discipline and the new opportunities that affords our North American-centred organization. Here I will focus on communication, the challenges of translation, and the need to listen anew to ethnomusicology from beyond the North American academy. In a subsequent column I will comment on some joint initiatives that are currently in the planning stages.

When I’ve had conversations with ethnomusicologists who participate in SEM as well as in ethnomusicological societies elsewhere in the world, the topic sometimes turns to the international differences in the discipline. “SEM conferences go for the flavour of the month,” I was told on one occasion. “If that were true, it would be no bad thing,” I answered. “When many scholars are working on an urgent topic at one time, the result is greater depth and insight from diverse perspectives. If that were true, it demonstrates that SEM members are not stuck in old paradigms. They’re an innovative bunch.” The comment stays in my mind, though, since I know many of us observe both the shifts in “hot” topics from one conference to another and the national differences between how scholars approach ethnomusicology. What shapes the ebb and flow of subject interests? How might we become more socially engaged as scholars by asking that question?

While many of us have done fieldwork at home, it is rare that our research, and especially our fieldwork, does not have transnational or interlocal dimensions. Our awareness of scholarship from regions with which we are less familiar, however, is variable. As an academic society, questions of “boundaries” and “crossroads” (interdisciplinary, international, and so on) as thematic foci have been pervasive since at least the early 1990s. The topic of “research cultures” in 1999 and “ethnomusicologies” in 2001 (framed in the plural rather than the singular) were conference themes that signalled an increased interest in less U.S.-centric approaches to the discipline, probably reflecting the increase in international membership during the past two decades. Again in 2004 and 2007, the plural (“ethnomusicologies”) was invoked in conference themes and this wave arguably crested in 2009 with the Mexico conference that advertised itself as “Borderless Ethnomusicology.” The adjective “borderless,” however, demands careful scrutiny.

It’s my view that we are at a new “global ethnomusicology” juncture that is hardly borderless, although the metaphor of the border may be inadequate for the more complex constellation of junctures and alliances that are, nonetheless, still rooted and emplaced in one way or another. The borders may not always be nation states or other geographies such as regions. This new juncture is shaped in part by institutional shifts and initiatives, and in part by ethnomusicology’s increasing engagement with urgent social challenges relating to environment, health, social justice, violence, and many others.

On the institutional level, SEM’s membership is currently 73% U.S. and 27% “international.” Of course some international members may be American citizens and/or American-trained. Still others lead lives that are interlocal, residing and working in different countries on a regular basis. Our relationships to place and the impact of place-based knowledge and experience are diverse and deep. The ways in which this has an impact on the Society for Ethnomusicology and other disciplinary organizations are changing in part as a result of these patterns.

One aspect of the change is the increase in translation initiatives within SEM and beyond. Our journal now invites authors to translate abstracts into the language appropriate for the subject matter. A translation series has been advocated by the SEM Council for a number of years and several SEM Board complements have worked on the implementation of this complex initiative. An anthology of Spanish and Portuguese articles translated into English is in press with a view to publication soon. More ambitious and eventually much more comprehensive is the inauguration of SEM’s Ethnomusicology Translations, a project that will translate ethnomusicological scholarship in many languages into English and perhaps eventually into many other languages as well. We have just announced the appointment of Richard Wolf as General Editor for the series. He will oversee the project, work with advisors to institute a process for selecting work to be translated, and create a data bank of potential translators. The project will incrementally create an open access, online serial at a rate of about seven to ten articles/issues per year.

There will be various ways SEM members can be involved with the project. Be ready to propose articles that you would like to see considered for translation. Consider volunteering your linguistic or translation experience. Translators will be paid a modest per word honorarium—not the going professional rate but at least some compensation for the work involved. Indiana University Libraries’ Scholarly Communications Department has agreed to host the serial on its website. The open access nature of the translation series will enable SEM members to get to know the issues, scholarly styles, and subjects that are deemed important by scholars from every part of the world. This expanded audience for multilingual work will decentre English-speaking scholarship and hopefully create a rich conversation. The SEM initiative is complemented by others.

Also featuring publication of articles translated to English is the Viennese project Translingual Discourse in Ethnomusicology that plans a journal launch soon. In other countries, of course, the opposite process of translating from English to a host of local languages, has long been underway. The recent announcement that Chinese publishers will translate Oxford’s Global Music series to which many SEM members contributed individual volumes is one welcome initiative. [continued on page 5]
Slobin by Averill [Continued from page 1]

MS: At the time, I shuttled a bit from Afghanistan to the USSR. I became acutely aware of how differing political systems deeply affect the way even closely related populations experience and practice music. So nothing has been surprising ever since. What’s heartening is that our community is so much more aware of the political implications of music-making and not only studies it, but also collaborates actively in advocacy with local musicians and international organizations.

GA: You teach in a music department that was shaped by the performance turn in ethnomusicology, and you yourself are an experienced violinist. Can you point to a favorite performance—whether on violin or another instrument—in which you’ve participated and tell us what about the experience has stuck with you?

MS: “The Happy Farmer” at six, in the All-City Junior Orchestra: music community. “Unmarked Interchange” at the ONCE Festival in Ann Arbor in 1965: from classical to avant-garde. An improvisation with Anthony Braxton when he first came to Wesleyan: collegiality.

GA: And now a variation on a standard question, the venerable “If-you-were-stranded-on-a-desert-island” theme: If you were asked to join the Mars One expedition and had to make a digital “mix tape,” what would be your top five recordings to include on a one-way settlement mission to the red planet?

MS: Somehow I’ve never done lists — I’m always hearing new and remarkable things, and now the universal archive is at my fingertips. I’d go crazy if I had to listen to the same five pieces over and over, and would prefer a Cageian silence of the spheres.

GA: You’re someone who has shown a unique ability to crystallize the state of the discipline. From the standpoint of 2014, where do you think ethnomusicology headed – what is its zeitgeist?

MS: Well, I recently responded to this question in a Newsletter roundtable, so I will just add that I’m impressed with our flexibility and resourcefulness. When I started, things were pretty stable for long stretches. Now we have to be ever more nimble to keep up with music’s morphing presence in lives and media. Also, our meetings and publications show that from grad students to senior scholars, we tend to avoid orthodoxies, of which there were many more when I was coming up. §
Translation, as we all know, is not a straight-forward matter. There are practical problems such as the fact that the AV media referenced in one country are often not easily accessible in another. Neither iTunes repertoire nor the websites that U.S. publishers create with additional resources to accompany books in our field are uniformly available outside the U.S., for instance. Even those of us who live nearby in Canada confront that problem regularly. Media are not the only elusive and sometimes unattainable accoutrement of print. We’re all, to some extent, lost in translation. The slippages between languages and the different cultural frameworks from which scholarship emerges make a perfect equivalent impossible. Nuances are added or changed, degrees of formality are shifted; tone is altered, context is not explicit and hence easily misunderstood. One of the international students in the program in which I teach implied as much in a recent conversation; he observed that it was much easier to understand the English of authors from his own country because he knew a lot about the cultural milieu that shaped their thinking, both subtly and overtly. Those slippages change the very relationality of texts and readers.

The very step of inaugurating the SEM translation series this year not only recognizes the importance of reading scholarship in different languages, knowing the intellectual voices of colleagues around the world, but also marks a new opportunity to become more aware of the myriad cultural factors that shape that scholarship and more respectful of scholarly priorities that may differ from our own. Put another way, this is not a project that aims to increase access for already privileged English speakers. Rather I hope that it will make us more aware of the partial and contingent knowledge we each bear. SEM will perhaps become less prone to claim a “borderless ethnomusicology” and more open to the ways our scholarship like scholarship everywhere is shaped by the cultural, governmental, and environmental forces that surround us.

My own view may be shaped by the fact that place-based knowledge is valued so highly in indigenous circles that I frequent. The two-row wampum belt—a foundational image of the Haudenosaunee that signified the relationship between settlers and indigenous people in Northeastern North America at the start of colonization—may be worth contemplating within our discipline. The two parallel lines of the image represented separate pathways, often described as two canoes moving through the water in the same direction. While any attempt to occupy two canoes at the same time would be precarious, the space of dialogue between them is also signified by the image. While the number of canoes, waterways and routes through them may have expanded exponentially, the unique value of local knowledges and the significance of the space between them is central to our discipline. The translation series and other initiatives may create a new space of dialogue for SEM.

As I was finishing this short article, an email from the editors of El Oido Pensante announced the appearance of the newest issues of this bilingual Argentinian journal, one of many new serial publications in our field. In his introduction to that latest issue, Miguel Garcia more eloquently articulated an imperative for our field that I have only hinted at in the paragraphs above. “How can a call for disciplining be understood from a set of multi-sited geographies,” he writes, noting that scholarship in the global South has struggled to get on its feet and establish some autonomy from the North. He asks how his colleagues might “decolonize, equate their efficacies with those of the north, and show that its alleged condition of underdevelopment is an imaginary invention and at the same time a real creation of the centers of power—economic, political, media and also academic. This question incites us to think about who the subject of that disciplining is (who disciplines whom?) and the means through which disciplining can be possible” (El Oido Pensante 2/1: 2, 2014). This is a call and question to which we should each respond. §
SEM Announcements

Sound Matters: SEM Is Blogging!

Sound Matters: The SEM Blog is now a reality; you can take a look at it here.

At SEM’s annual meeting in 2012 the Board of Directors appointed me as the blog’s Editor. Since then I have been learning to use the software packaged with the Society’s new website, convening an Advisory Board, and, with their help, picking a name for the blog and developing guidelines for posts (you can read those guidelines here). In late summer last year we felt ready to get Sound Matters rolling, and the call for submissions went out on SEM’s listserv in early September.

The blog will offer content on a variety of subjects related to music, sound, and ethnomusicology in lively and accessible posts that provide both stimulating short-form reading for ethnomusicologists and outreach to readers beyond the academy. We encourage authors to consider this forum a unique opportunity to transcend the boundaries of traditional print journals with brief works that integrate hyperlinks and multimedia examples.

I hope that you will consider sending a submission for this new peer-reviewed publication! Please take a few moments to think about how you might share your work with your colleagues through this versatile online resource.

James Cowdery (Editor)

From the Field

The Society for Ethnomusicology and Smithsonian Folkways are pleased to announce the second feature of “From the Field”: Clifford R. Murphy’s “The Singing and Praying Bands of Maryland and Delaware.” This multimedia report documents an African-American musical tradition in the Chesapeake Tidewater region and offers reflections on the public presentation of religious expression.

The report appears in the Fall/Winter 2014 issue of Smithsonian Folkways Magazine and is also available through the SEM Project Page.

Co-produced by Smithsonian Folkways and SEM, “From the Field” presents recent ethnomusicological field research to a general audience. Reports combine audio and video recordings, photographs, and narrative to explore music-making and social issues at locales around the world.

Funding for “From the Field” is provided in part by an Interagency Agreement between the National Endowment for the Arts and Smithsonian Folkways, with SEM participating as a collaborator.

Stephen Stuempfle (Executive Director)
**SEM Deadlines**

The deadline for submissions for the below SEM prizes is April 1, 2014. For more information about the prizes and submission procedures, please visit the Prizes section of the SEM website (www.ethnomusicology.org).

**21ST CENTURY FELLOWSHIP.** To further excellence in ethnomusicological research through support to highly qualified Ph.D. students for dissertation fieldwork.

**LOIS IBSEN AL-FARUQI AWARD.** To recognize the scholarly contributions of a music scholar or institution in the Islamic world.

**IDA HALPERN FELLOWSHIP AND AWARD.** To help support research on Native American Music of the United States and Canada and to recognize the publication of said research.

**JAAP KUNST PRIZE.** To recognize the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal Ethnomusicology or in another journal or edited collection). The Society will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English.

**ALAN MERRIAM PRIZE.** To recognize the most distinguished, published English-language monograph in the field of ethnomusicology.

**NADIA AND NICHOLAS NAHUMCK FELLOWSHIP.** To help support research on a dance-related subject and its subsequent publication.

**BRUNO NETTL PRIZE.** To recognize an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology. This is intended to include predecessor disciplines (e.g., comparative musicology) and closely related fields (e.g., folksong study) and, where deemed appropriate, contributions involving the relationship of ethnomusicology to other fields such as historical musicology, anthropology, music theory, systematic musicology, or organology. The publication may contemplate the field as a whole as well as more restrictive or local components; institutional and organizational history as well as biographical contributions may also be considered.

**KLAUS P. WACHSMANN PRIZE.** To recognize a major publication that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical instruments. The publication may be a monograph, an article, a unified series of articles, or a video/electronic media item.

**Upcoming Prize Deadlines:**

**ANNUAL MEETING TRAVEL FUND AWARDS.** To provide five annual awards of travel support to SEM Annual Meeting presenters who live permanently in countries other than the U.S. and Canada. These awards are intended to increase and facilitate international participation in the meeting. The Travel Fund Award Committee selects awardees on the basis of the quality of their presentation abstracts. The final pool of five awardees is also intended to represent presenters from diverse geographic regions.

Deadline for 2014 Annual Meeting presenters: July 1, 2014

**CHARLES SEEGER PRIZE.** To recognize the most distinguished student paper presented at the SEM Annual Meeting. Awarded at each Annual Meeting for the best paper from the previous year’s meeting.

Deadline for submission of papers to be presented at the 2014 Annual Meeting: November 12, 2014.
The Gender and Sexualities Taskforce Section of the Society for Ethnomusicology is pleased to announce the annual Marcia Herndon Award. The deadline for applications is 1 April 2014. Please see details below or on the GST website. You may direct all questions about the award to Todd Rosendahl. The committee will entertain nominations from any individual, and scholars are encouraged to nominate their own work.

Marcia Herndon Award was established in honor of Marcia Herndon (1 October 1941 - 19 May 1997).

Purpose: The award has been created to honor exceptional ethnomusicological work in gender and sexuality including, but not limited to, works that focus upon lesbian, gay, bisexual, two-spirited, homosexual, transgender and multiple gender issues and communities. The winning submission will exemplify the highest qualities of originality, interpretation, theory, and communication.

Eligibility: Open to any SEM member. Submitted projects should have been completed during the two preceding calendar years (for example, in order to be eligible for nomination by 1 April 2014, the work should have been published/presented between 1 January 2012 and 31 December 2013). Works will be accepted from any country and in any language (if a non-English work, contact the prize committee for requirements about providing an English translation or abstract). Eligible “work” includes a published article, book, edition, annotated translation, conference paper, or other scholarly product (such as film, CD, website) accepted by the award committee. Individuals may be nominated for and receive the award on more than one occasion.

Prize: The certificate and award of $150 will be conferred at the annual meeting of the GST.

Regularity: Annually. The prize may be withheld by the decision of the committee.

Application Process: Nominations should include the individual’s name, a description of the work, and a copy of the work in consideration. In the case of articles, books, and editions, by “completion” is meant the work’s publication or commitment to publish from an editor. A “completed” paper would entail its delivery at a conference or an academic forum. The committee will contact the nominee for additional materials as needed. Self-nominations are welcomed and encouraged. Self-nominations should also include a copy of the work and a current c.v. The committee will return hard copies of works if requested.

Application Deadline: Electronic copies are preferred and should be sent by 1 April. Please contact the Herndon Award Committee chair Todd Rosendahl for instructions on submitting hard copies.

The Popular Music Section of the Society for Ethnomusicology is pleased to announce the 2014 Richard Waterman Prize competition. The prize was created to recognize the best article by a junior scholar in the ethnomusicological study of popular music published within the previous year, in any publication. The Prize comes with a cash award of up to $200.

Purpose: To recognize the best article by a junior scholar in the ethnomusicological study of popular music published within the previous year (in any publication).

Prize: A cash prize in an amount decided annually by the PMSSEM chair; the amount will not exceed $200.

Regularity: Annually. The prize may be withheld by the decision of the committee.

Eligibility: For the purposes of this award, junior scholar is defined as any scholar, regardless of employment status, who received his or her Ph.D. no more than seven years prior to the submission year. An applicant may send more than one article for consideration per year, and may send items for consideration each year. Award recipients are ineligible to compete for the award in subsequent years.

Administration: The selection committee shall be made up of three to four senior members of PMSSEM, with members chosen for the next year’s competition by the section at its annual business meeting or by mail-in vote. The previous year’s winner will be invited to serve on the committee if he or she now qualifies as a senior member. For the purposes of this award, senior is defined as any scholar, regardless of employment status, who received his or her Ph.D. more than seven years prior to the submission deadline.

Application Process: Applicants should send a copy of his or her paper, in PDF format to pmssemwaterman-prize@gmail.com by 12:00 PM (eastern time) on April 1st.

Direct questions about the competition to Jennifer Milioto Matsue, Chair, PMSSEM.
Member News

Gideon Foli Alorwoyie (University of North Texas) and David Locke (Tufts University) have produced a set of educational materials on the Ewe music called Agbadza. A book and CD published by African Music Publishers (email: amp@afriarts.org; tel:314-652-6800; ISBN 978-1-934-62100-4).

Tim Cooley (UC, Santa Barbara) has had his book, Surfing about Music published by The University of California Press. Use code 14M2714 at ucpress.edu/go/music for a 20% discount on the book.

Steve Friedson, Laurel Trainor, and Ian Cross are invited speakers at the CMS Summit on Music Science and Society, scheduled for May 16-17 at the University of Washington. Friday evening and Saturday dialogue on neuromusical and sociomusical research as applied to practice, and as means for understanding the relationships between music and meaningful constructs such as joy, solace, social cohesion, and spirituality. Go to CMS Summits, and sign in for this interdisciplinary meeting.

Lila Ellen Gray (Columbia University) has had her book Fado Resounding: Affective Politics and Urban Life published by Duke University Press.

Other Announcements

The Association for Chinese Music Research (ACMR) will award the Rulan Chao Pian Prize for best article or chapter on Chinese music (broadly defined) published in 2013. Please consider submitting your article, book chapter and/or nominations for the Pian Prize.

The Rulan Chao Pian Prize recognizes the best article on Chinese music, broadly defined, published in an English-language scholarly journal or edited volume within the 2013 calendar year. The Rulan Chao Pian Prize is accompanied by a $100 award. Review will be conducted by a rotating selection committee comprised of three members of the ACMR executive board or appointed by the ACMR president. The winner will be notified by e-mail generally within three months of the ACMR meeting; an abstract of the article will be included the following ACMR Newsletter. Consideration for the Pian prize requires current ACMR membership; if you are not a current member of ACMR please renew or join when submitting your work.

Submissions and nominations to Lei Ouyang Bryant.
Deadline for Pian Prize (article or chapter): April 1, 2014
Please see the ACMR website for full details.

The Center for World Music is pleased to announce its Programs Abroad 2014: cultural tours and hands-on workshops with distinguished master musicians in Indonesia, Africa, and Latin America.

Indonesian Encounters 2014 (23 June – 13 July): a two-week hands-on workshop in Bali and a one-week Performing Arts Tour of Central Java. Directors and guides: Dr. Lewis Peterman.

Maria Hnaraki (Drexel University) has had her book ‘Sing in Me Muse, and through Me Tell the Story’: Greek Culture Performed, a collection of ethnographic essays on Greek music and folklore, published by Zorba Press.

Noriko Manabe (Princeton University) received an NEH Fellowship for Advanced Social Science Research on Japan for the completion of her monograph, tentatively titled The Revolution Will Not Be Televised: Music, Media, and the Antinuclear Movement in Post-Fukushima Japan (Oxford University Press, forthcoming). She also received a Kluge Fellowship from the Library of Congress for research on her monograph on the history of Japanese children’s songs; she will be completing that fellowship at the end of the AY14-15 academic year.

CedarBough T. Saeji is the inaugural professor in the new department of Korean Studies at Hankuk University of Foreign Studies, Yongin, Korea.

Gordon R. Thompson (Skidmore College) has accepted the position of General Editor for The Sage Encyclopedia of Ethnomusicology.


Andes and Beyond 2014 (12 July – 23 July): a 10-day cultural tour of Peru, meeting local performers and visiting major Incan ruin sites. Director: Dr. Holly Wissler.

For additional information, please visit the Center’s website or contact Lewis Peterman.

The American Institute of Indian Studies announces its 2014 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2014. Applications can be downloaded from the web site. Inquires should be directed to: Telephone: (773) 702-8638. Email: aiis@uchicago.edu.
In Memoriam: Carolina Robertson

Carolina (Carol E.) Robertson, ethnomusicologist, healer, and environmental activist, died peacefully on Sunday, January 5, 2014 in the high Andes of Mendoza, Argentina after a long battle with cancer. Carolina was an extraordinary person, larger than life, whose strong beliefs, actions, and politics of social justice had a tremendous effect on her students, colleagues, and communities, large and small. Those of us who knew her, worked with her, and loved her, often joked that we were grateful survivors of “the Carolina experience”—something akin to surviving a hurricane.

From 1980-2006, Carolina was a Professor of Ethnomusicology at the University of Maryland, with adjunct appointments in Anthropology, Latin American Studies, and Women’s Studies. She also taught at the University of Pittsburgh, The Tuskegee Institute, Columbia University, the Institute of Anthropology and Latin American Thought in Buenos Aires, the University of Santiago de Compostela, the University of Valparaíso in Chile, and several other institutions in Spain and Latin America.

Carolina began her life as a musician and ethnomusicologist in Argentina and Mexico, completing her training on the violin and music theory at the National Conservatory of Córdoba, Argentina (1965) and a Bachelor of Sciences in music and anthropology at the National Autonomous University of Mexico (1970). She earned the Ph.D. in ethnomusicology and folklore at Indiana University in 1975, working primarily with Alan Merriam.

Throughout her life, Carolina conducted fieldwork with a variety of communities: the Tzotzil and Tzeltal Maya in Chapas, Mexico, the Mapuche of Patagonia, the Kassena-Nankani of Ghana and Burkina Faso, and Hawaiians on Moloka’i, Oahu, and the Big Island. She focused primarily on music in ritual communication, performance of gender identities and issues of power and gender in performance contexts, medical ethnomusicology, cognition, and consciousness.


In addition, from 2001-2005, Carolina developed and directed two multi-media websites, Spain Online (SOL), for the University of Maryland—an online and residential interdisciplinary Masters program in ethnomusicology taught in Spanish that granted degrees to students from Spain, Morocco, Portugal, Colombia, Mexico, Puerto Rico, and Argentina; and, Narratives That Heal, for the Maryland Institute for Technology in the Humanities that focused on creativity as a key to wellness, using music, animation, photography, painting and narration.

Carolina served as President of the Society for Ethnomusicology from 1983 to 1985 and as a member of many Boards and committees at the Smithsonian Institution, the National Endowment for the Arts, the National Endowment for the Humanities, the National Science Foundation, the American Council of Learned Societies, the American Council on Education, the National Institutes of Mental Health, the Mountain Institute, and the National Academy of Sciences in Argentina. She was also heard frequently on National Public Radio’s All Things Considered and Fresh Air.

In 2006, Carolina returned to Mendoza, Argentina and was diagnosed with cancer soon after. Doctors predicted that she would lose her battle within months, but she lived on peacefully for seven more years, finally succumbing in January. Many of her close friends and family attribute this longevity to Carolina’s passion for her solar-powered organic farm and healing center, Sonussana. Here, she practiced and taught vibrational medicine, meditation, permaculture, and ecologically coherent building techniques. And, in the last six months of her life, she took on the issue of mineral rights in Argentina, lobbying for a more eco-friendly, Argentinian-based control of mining in Argentina.

I first encountered Carolina (or Carol, as I knew her then) in 1975. She has just arrived at the University of Pittsburgh, not yet having defended her dissertation, and I had just arrived from my Brooklyn fieldwork site. We met on that first day in her tiny office and my first thought was that my head was surely exploding! In a matter of minutes, she had absorbed my data and plans for my dissertation, offering wonderfully intelligent and perceptive questions and suggestions that I had only just begun to articulate. I felt as though I had jumped into a parallel universe where clarity and insight ruled, and I continued to experience this during the entire time we worked together. She became my dissertation advisor (my ethno-mother, although she was younger than I) and carried me through to my defense in 1976—just as she was packing up to move on to a new teaching post at Columbia University.

[continued on next page]
Don’t get me wrong—this process was not always easy. The “Carolina experience” could be rough on one’s ego; but what I truly prized about Carol (even then) were her directness and her deep commitment to her own beliefs. In the words of her daughter, Vanessa De Carbo, “Mom’s presence was so strong, she touched the people she encountered—lives changed forever. She always followed her own vision—always did what she wanted to do: research, retreat, starting a new path—she would do that (personal communication, February 23, 2014).

Carolina was my teacher, colleague, and friend—as she was for so many of us. Her extraordinary intellect, her ability to integrate theory, scholarship, and practice in her life had a tremendous effect on me, on the field of ethnomusicology, and on all who knew her. I will miss our hours of deep discussion and laughter, but most of all I will miss her larger-than-life spirit.

Ellen Koskoff

Photo courtesy of Vanessa deCarbo

the society for ethnomusicology
Other Announcements [continued from page 9]

Summer at Eastman – World Music Institutes, Eastman School of Music, Rochester, NY, 14-25 July 2014

Introduction to the Shona Mbira, 14–18 July. This workshop introduces students to the basic playing techniques of the mbira dzavadzimu. The complex and sophisticated melodic and rhythmic nature of this music will be explored through performance of two traditional songs, Kariga Mombe and Nhemamusasa. Glenn West, director.

This workshop is intended for any individual interested in a hands-on experience with the Shona mbira from Zimbabwe. It will focus on performance of two pieces from the basic repertory, singing, hosho playing, performance practice and cultural background.

Public school teachers can also receive 15 professional development hours if the workshop is taken for credit.

Private lessons are also available through the Eastman Community Music School for anyone with some experience on the mbira. Contact Glen West for more information.

Gamelan Ensemble Workshop, 14–18 July. In the Gamelan Workshop students are exposed to the gamelan gong kebyar, an ensemble of about twenty instruments that are used in ceremonial and concert settings in Bali. Caroline Reyes, director.

South Indian Percussion—Beginner & Intermediate Levels, 21-25 July. An exciting, weeklong course in South Indian percussion for teachers, collegiate and high school students, and community members. The institute will provide an overview of Carnatic music, an ancient form of classical music from South India, and will explore techniques and approaches of the Carnatic percussive tradition, considered one of the world’s most complex. Rohan Krishnamurthy, director.

African Drumming, July 21–25. A long-time member of Les Ballets Africains and Percussion of Guinea, instructor Fana Bangoura, of the National Ensemble of Guinea, introduces students to the dynamic drumming traditions of Guinea, including the rhythms of the Susu, Malinke, and Baga language groups. Kerfala Fana Bangoura, director.

2013 ARSC Awards. The winners of the 2013 ARSC Awards for Excellence in Historical Recorded Sound Research have been posted. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. Two awards may be presented annually in each category—one for best history and one for best discography. Certificates of Merit are presented to runners-up of exceptionally high quality. The 2013 Awards for Excellence honor works published in 2012.

The winners will be acknowledged at the awards ceremony at the 2014 ARSC conference in Chapel Hill, North Carolina.

Additionally, a Lifetime Achievement Award and Award for Distinguished Service to Historical Recordings are also presented annually:

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound.

Asia Pacific Dance Festival, 14-27 July 2015.

Performances and classes by select groups from Asia, Hawai’i, and elsewhere in the Pacific. Studio and lecture classes may be taken for university credit, and a limited number of scholarships may be available. Collaboratively sponsored by the University of Hawai’i’s Outreach College and the East-West Center’s Arts Program, with credit courses offered through the University of Hawai’i. Information: csinfo@hawaii.edu.

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SUMMER INSTITUTE
Building on the success of seven previous programs, Çudamani offers a new format for its 2014 Summer Institute. This two-week intensive program is designed for musicians and dancers who wish to refine and extend their technique and repertoire in Balinese gamelan and dance. With senior members of Çudamani present at all sessions, participants perform alongside a cadre of world-class artists.

The program’s daily immersion in the study of music and dance is complemented by guest lectures and group excursions to sacred sites, temple ceremonies and performances. Participants reside in Bali’s thriving arts capitol of Ubud and are within walking distance of Çudamani’s village of Pengosekan.

GAMELAN
Designed with experienced musicians in mind, this program explores the seven-toned Gamelan Semarandana. Led by I Dewa Putu Berata with assistance from ten senior teachers, participants are given opportunities to study new gamelan techniques over a wide range of instruments.

DANCE
Trained dancers with or without previous Balinese experience are encouraged to apply. Directed by Emiko Saraswati Susilo, sessions are taught by renowned master teachers Ibu Ni Ketut Arini and Bapak I Nyoman Certa. Dance scholarships are available for eight Indonesian residents with preference given to those living outside of Bali.

FEES
$1,400. Includes instruction, shared housing, breakfasts, weekday lunches and excursions. Proceeds benefit Çudamani’s youth and master artist programs. Airfare not included.

APPLY ONLINE
Application deadline: May 1, 2014.

For more information, contact Judy Mitoma at (310) 871-2648 or jmitoma@arts.ucla.edu.
Arabic Music Academy
at SUNY Fredonia
with
George Dimitri Sawa & Suzanne Meyers Sawa
Leading scholars and award-winning performers of Arabic music
June 16-20, 2014
Fredonia, NY

Open to all musicians, scholars & teachers who have an interest in gaining hands-on experience and in-depth knowledge of the rhythmic and melodic modes of Arabic music past and present.

Topics include:
frame drumming techniques
iqa’at (rhythmic modes)
sufi, folkloric and popular music
historical roots and more

Academy details, fees & registration are online:
fredonia.edu/music/arabic-music-academy

Conference Calendar, 2014

• The Mid-Atlantic Chapter of the Society for Ethnomusicology will hold its annual meeting at the University of Pennsylvania, Philadelphia, PA, 28-30 March 2014.
• “Sounds Rerouted: A Graduate Student Conference” The University of Toronto Music Graduate Students’ Association Faculty of Music, University of Toronto, 29-30 March 2014.
• The Southwest Chapter for the Society for Ethnomusicology, the Rocky Mountain Chapter of the American Musicological Society, and the Rocky Mountain Society for Music Theory, Arizona State University (Tempe, Arizona), 4-5 April 2014.
• Midwest Chapter of the Society for Ethnomusicology Annual Meeting, Lawrence University, Appleton, Wisconsin; 4-6 April 2014.
• Midwest Chapter of the Society for Ethnomusicology, 2014 Annual Meeting, Lawrence University, Appleton, Wisconsin, 4-6 April 2014.
• The Northeast Chapter of the Society for Ethnomusicology (NECSEM) Annual Meeting, Wheaton College, Norton, Massachusetts, 5 April 2014.
• Southern Plains Chapter of the Society for Ethnomusicology and the Southwest Chapter of the American Musicological Society Annual Meeting. The University of Texas at Austin, 5-6 April 2014.
• “Transformations: Challenging Limits, Crossing Borders.” 14th Annual Southwest Graduate Conference in Middle Eastern and North African Studies. The Middle East and North Africa Graduate Student Organization (MENA), the Center for Middle Eastern Studies (CMES), and the School of Middle Eastern and North African Studies (MENAS) at the University of Arizona, Tucson, Arizona, 10-12 April 2014.
• “Metal and Marginalisation: Gender, Race, Class and Other Implications for Hard Rock and Metal.” Centre for Women’s Studies and the International Society of Metal Music Scholars, University of York, England, UK, 11 April 2014.
- South Asian Studies Association Conference Westminster College, Salt Lake City, 11-13 April 2014.
- "Activist Transformations/Transforming Activism," First Annual Interdisciplinary Conference hosted by the Illinois Student Association of Music Scholars (ISAMS) at the University of Illinois Urbana-Champaign, 26-27 April 2014.
- The American Hungarian Educators Association (AHEA) will hold its 39th Annual Conference at the University of Florida, Gainesville, 8-10 May 2014.
- The Outreach Committee of the Association for Recorded Sound Collections (ARSC), 48th annual conference, Chapel Hill, North Carolina, 14-17 May 2014.
- MUSICULT '14 Music and Cultural Studies Conference ITU (Istanbul Technical University) and the Turkish Music State Conservatory and organized by DAKAM (Eastern Mediterranean Academic Research Center), 15-17 May 2014.
- "Music, Science, and Society," CMS Summit, College Music Society, Seattle, Washington, 16-17 May 2014. For more information, please contact 2014 Summit Director, Prof Pat Sheehan Campbell.
- IASPM Canada 31st Annual Conference, Université Laval, 23-25 May 2014.
- "Things to Remember: Materializing Memories in Art and Culture." Radboud University Nijmegen, 5-6 June 2014.
- The International Society for Improvised Music’s Cross-cultural Improvisation III. The New School University, New York City, 5-8 June 2014.
- 4th International Workshop on Folk Music Analysis (FMA), Bogazici University, Istanbul, 12-13 June 2014.
- "Music of the Sea," Mystic Seaport's 35th Annual Symposium, Sponsored by Mystic Seaport Museum, the University of Connecticut at Avery Point, and The United States Coast Guard Academy, 13-14 June 2014.
- Sixth International Doctoral Workshop in Ethnomusicology, 25-29 June 2014, Hildesheim/Hanover. Call for papers: Dr. Thomas Hilder.
- "Analysis, Cognition, and Ethnomusicology." Annual Conference of the British Forum for Ethnomusicology and Third International Conference on Analytical Approaches to World Music Hosted by: Department of Music, School of Oriental and African Studies (SOAS), University of London and Institute of Musical Research (IMR), School of Advanced Studies, University of London in association with the Centre for Music and Science (University of Cambridge) and the Society for Music Analysis, 1-4 July 2014.
- 13th International Conference on Music Perception and Cognition (ICMPC) and the 5th Conference of Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM), Yonsei University, Seoul, Korea, August 4-8, 2014.
- The 4th Inter-Asia Popular Music Studies Conference 2014. Organized by: Inter-Asia Popular Music Studies Group (IAPMS group) and the College of Arts, Media and Technology, Chiang Mai in Chiang Mai (Thailand), 8-9 August 2014.
- "Critical Perspectives on Music, Education, and Religion." Sibelius Academy, University of the Arts Helsinki, Finland, 20-22 August 2014. For further information please visit the website or contact Alexis Kallio.
• “Memory, Power, and Knowledge in African Music and Beyond,” organized by the Center for World Music (CWM), University of Hildesheim (Germany), Department of Music & Dance, University of Cape Coast (Ghana), Department of Education, University of Maiduguri (Nigeria), African Music Archives (AMA), and the Department of Anthropology and African Studies, Johannes Gutenberg University, Mainz (Germany) at the University of Cape Coast, Ghana, 3-6 September 2014.
• “Rhythm Changes: Jazz Beyond Borders.” Conservatory of Amsterdam, 4-7 September 2014.
• “Perspectives on Musical Improvisation II,” Faculty of Music, University of Oxford, 9-12 September 2014.
• The Languages of Popular Music: Communicating Regional Musics in a Globalized World, 29 September - 2 October 2014, University of Osnabrueck, Germany.
• The Transnationalization of Religion through Music, organized by the Laboratoire de musicologie comparée et d’anthropologie de la musique de l’Observatoire interdisciplinaire de création et de recherche en musique. Faculté de musique, Université de Montréal, Montreal, Quebec, 16-18 October 2014.
• The American Musicological Society, 2014 Annual Meetings, Milwaukee, Wisconsin, 6-9 November 2014.
• Metal and Cultural Impact: Metal’s Role in the 21st Century, 6-8 November 2014, University of Dayton, Dayton, Ohio.
• The Society for American Music invites proposals for seminar topics for its annual conference in Sacramento, CA, 4-8 March 2015.
• 2nd International Conference on Music and Consciousness, Faculty of Music, University of Oxford, UK, 14th-17th April 2015. The deadline for proposals is 31 July 2014.

The Society for Ethnomusicology
Fifty-ninth Annual Meeting
Pittsburgh, Pennsylvania
13-16 November 2014
The Society for Ethnomusicology will hold its 59th Annual Meeting on 13-16 November 2014, at the Wyndham Grand Pittsburgh Downtown, hosted by the University of Pittsburgh.

The University of Pittsburgh will present a Pre-Conference Symposium, “Music and Labor,” on 12 November 2014.
Ethnomusicology Internet Resources

The SEM Website

SEM-L and SEMNotices-L Electronic Mailing Lists. Moderated by Hope Munro Smith, Assistant Professor, Department of Music, CSU Chico, 400 West First Street, Chico, CA 95929-0805, Phone: 530-898-6128, Email: hmsmith@csuchico.edu

SEM Chapter Websites
Mid-Atlantic Chapter
Midwest Chapter
Niagara Chapter
Northeast Chapter
Northern California Chapter
Northwest Chapter
Southeast-Caribbean Chapter
Southern California & Hawai`i Chapter
Southern Plains Chapter
Southwest Chapter

SEM Section Websites
Applied Ethnomusicology Section
Education Section
Gender and Sexualities Taskforce
Popular Music Section
South Asia Performing Arts Section

Ethnomusicology Websites
American Folklife Center
Association for Chinese Music Research
British Forum for Ethnomusicology
British Library, World and Traditional Music
Canadian Society for Traditional Music / Société canadienne pour les traditions musicales
Christian Musicological Society
Comparative Musicology
Ethnomusicology OnLine (EOL), (home site)
Ethnomusicology Review
Mediterranean Music Studies—ICTM Study Group
International Council for Traditional Music
Iranian Musicology Group
Music & Anthropology
Smithsonian Institution: Folkways, Festivals, & Folklife
Society for American Music
Society for Asian Music
UCLA Ethnomusicology Archive
University of Washington Ethnomusicology Archive
Fondazione Casa di Oriani, Ravenna