Our First Issue!
a letter from the editor

By Lauren E. Sweetman (New York University)

I am excited to say it (so read it out loud!): these are the first words of the first issue of SEM’s new student newsletter! This particular moment marks a beginning of something, and beginnings are powerful. I grappled with various ways to say hello, to welcome you, to invite you in to what is, for us, an undeniable labor of love. Such labor, however, often includes moments of stress and frustration that perhaps reflect our more general student existence. But this existence is what we have in common, what we can all share. So please join us, as celebrators and empathizers, as students and colleagues, as we begin this endeavor together in the following pages.

In this newsletter, we strive to create a forum for students in ethnomusicology and related disciplines to share their stories. We want to provide our immense, often disconnected community with a chance to get to know each other, a place to articulate our comings and goings, and a platform to voice the debates and tensions we encounter. We hope to arm you with information and updates, or, in a word, news: news of your peers, news of events, news of experiences.

Each issue will include a variety of articles, interviews, and updates of conferences, publications, and other pertinent materials. Each issue will be devoted to a particular field or theme in ethnomusicology. This issue, focused on historical ethnomusicology, invites us to begin by looking back into the richness of musical expression. Here we see not only the passion that has long driven us, but also the interdisciplinary nature of music research to which we all can relate.

At SEM Student News, we ultimately work for you. Please feel free to send us your input, ideas, and comments via email, and join our Facebook group. We want to use this newsletter as an opportunity for students to publish and speak to each other, for students to experiment with forms, ideas, and opinions that may not fit neatly into other publications at this point in our careers. So let us know what you think! In letters, prose, poetry, articles, or however else you express yourself, we welcome you.
When I entered graduate school in 1984, it was pretty obvious what an ethnomusicologist was and did. We studied transcription and analysis, played in world music ensembles, read about the history and theories of our discipline, and then went somewhere in the world to study and play music and wrote about it. We debated whether the Nagra reel-to-reel tape machine was the best for fieldwork, and we generally thought that the field could be broken down into Merriam-like approaches and Hood-like approaches. We typed up field notes with carbon copies (real carbon) and mailed them home to our advisors. And we saw ourselves as the guardians and promoters of scarce, undervalued sounds from around the world. Of course, this was changing even then, but I’m not making this up!

This all will register with our current sophisticated graduate students as very quaint. Surely we must have also walked the four miles to school in the morning and stopped to milk the cows on the way! It’s staggering to contemplate what has happened to the discipline, and how different the intellectual landscape must look to contemporary graduate students, a scant 25 years or so since the nostalgic portrayal I painted above.

The world is a more dangerous place and it is a more fraught process to travel around it. So many of our “field sites” now seem less susceptible to romanticization when beset by climate change, war, ethnic cleansing, poverty and disease. Research plans need research ethics board approvals. Electronic media are ubiquitous, so ethnomusicologists are not the only ones pointing cameras and microphones. Travel grants are more difficult to come by and necessitate much more in terms of linguistic and field preparation. The discipline has expanded but permanent academic jobs aren’t as easy to come by, so some graduates find themselves in itinerant sessional (“casual”) roles, working in related fields, or maintaining “independent” scholar credentials. Everything from recording to publishing is direct-to-digital, and nearly everything is available anywhere and anytime. Hardly any information can be described as being “scarce.”

The relationship to culture-bearers, the nature of publishing, the ethics of fieldwork, the nature of a “field,” the attitude towards advocacy and intervention, the range of subjects considered valid for ethnomusicological study, and the embrace of interdisciplinary scholarship— these are all shifting under the feet of our students (and indeed under all of our feet) at an extraordinary pace. For those of us who are excited by change, these are incredible times to live in, but the challenges of plotting a meaningful career (academic or not) in this world are formidable.

Graduate students in the era I described at the start typically had to wait a whole year between getting together and discussing our issues at the annual meetings. That kind of approach can’t keep up with the immediacy or range of issues confronting us now. So it strikes me as a very progressive move to bring graduate students in ethnomusicology together through a real-time electronic journal. As President of the Society for Ethnomusicology, let me officially welcome this publication into being, and let me say that I hope it will strengthen the work of our graduate students and the Society as a whole. Many good things will come of this. But as a former graduate student, let me say — unofficially — just how jealous I am of your ability to communicate with a global community of graduate students in ethnomusicology!
Welcome!

a letter from the student concerns committee

By SCC Presidents Charlotte D’Evelyn (Univ. of Hawai’i), Ian Goldstein (UC Berkeley), and Alyson Jones (Univ. of Michigan)

On behalf of the SEM Student Concerns Committee, welcome to the SEM STUDENT NEWSLETTER! We are pleased and excited to sponsor this new newsletter, which will be a solid forum for students to connect with one another throughout the year.

For those of you who do not know about us, SEM’s Student Concerns Committee (SCC) is a collective of graduate and undergraduate student members of the Society for Ethnomusicology. Our goal is to provide an avenue for students to explore a broad range of topics, from methodologies, strategies for navigating the academic job market, and work in applied ethnomusicology, to how to pursue research funding, etc. The SCC is very active at the annual SEM conferences. We sponsor panels, host a first-time attendees gathering, and run a silent auction. For the first time, at SEM 2010 we are organizing a students-only, off-site social outing. We are also beginning to hold SCC meetings at various SEM chapter conferences, with very positive feedback.

Additionally, and in keeping with our goals, this year we are launching this student newsletter. Each issue will focus on one specific area of concern to students. We encourage students to add to the above list by suggesting future topics for discussion! The idea is to actively engage with one another, both to support each other in our academic pursuits and to foster a deeper knowledge of and sensitivity to the field of ethnomusicology. We also seek to strengthen our community of students and future scholars through developing a mutually beneficial social network.

We invite all SEM student members to join SCC. There is truly strength in numbers. In this spirit, professors and other faculty are invited to join our efforts and are welcome to attend our annual meeting. Together we are advocating for one another, addressing our various needs as students, and cultivating a stronger field of ethnomusicology, now and for the future.

Welcome, and enjoy the newsletter!

SCC PRESIDENTS: (from left to right)
Charlotte D’Evelyn (University of Hawai’i), Ian Goldstein (UC Berkeley), and Alyson Jones (University of Michigan).
SEM Student News

updates from our chapter reps

Southern California + Hawai‘i

By Loribeth T. Gregory (UC Riverside)

At this year’s SEMSCHC meeting, students Loribeth T. Gregory (UCR) and Jason Busniwski (UCSB) were voted in as the new co-chairs for the following year. SEMSCHC has always had low attendance at the Student Concerns’ meetings. To remedy this, Loribeth and Jason intend to publicize the committee as a way for students from various schools in the chapter to network and discover their similar interests. Currently, the meeting is viewed as a forum for “complaining,” hence, the low numbers.

This year’s SCC put together a roundtable on applied ethnomusicology. The roundtable participants were Sarah Carle (Japanese American National Museum) Ric Alviso (CSU Northridge) and Alex Khalil (UC San Diego). Lisa Richardson (California Traditional Music Society) was also supposed to join us but was unable to at the last minute. SCC co-chairs Loribeth T. Gregory and Victoria Dalzell chaired the panel. Conversation focused on the three broad areas: what is ‘applied ethno?’, how applied work relates to the academy, and how graduate students can start preparing for applied ethno or public sector work. The structure of the conversation was such that audience members could ask questions or make comments during discussion instead of afterwards. The roundtable was well attended, with about 25 people present.

Ethnomusicology Students Association, Indiana University- Bloomington

By Elise Anderson (Indiana University)

Members of the Ethnomusicology Students Association (ESA) at Indiana University (IU) played an active role in planning a student conference at the Ohio State University (OSU) in conjunction with the Folklore Students Associations of IU and OSU. The topic of the IU-OSU conference, which took place in Columbus on April 2-3, 2010, was “The Dynamics of Power and Culture.” ESA and FSA at IU will proudly host the next IU-OSU conference in Bloomington in the spring of 2011.

Thanks in large part to the work of our treasurer and public outreach liaison, Jason Nguyen, ESA was successful in providing support to the Bloomington-based Lotus Blossoms program. Lotus Blossoms is the educational outreach section of the Lotus Education and Arts Foundation, which hosts a world music festival in Bloomington each fall. The financial and other support ESA was able to provide—with the aid of a grant from the Indiana University Student Association—helped to bring performing groups from Russia and China to schools and various public venues in south central Indiana in March and April of 2010.

If you would like to feature information about your student organization or regional chapter committee in this newsletter, please contact us at semstudentnews@gmail.com.

Northern California

By Kumiko X Uyeda (UC Santa Cruz)

The Northern California Chapter Meeting of the SEM was held on March 6, 2010 at the University of California, Santa Cruz. Included in the meeting were seven presentations, a panel discussion on Web 2.0 as Pedagogy in Ethnomusicology, screening of the film “Kahyangan: The Balinese Journey of the Soul,” a hands-on workshop on West Javanese Gamelan, and concluded with a wonderful performance by the Central Asian Ensemble of UCSC. A meeting for student concerns was held during lunch led by Miki Kaneda, where the consensus was that a roundtable discussion by students would be worthwhile for future meetings.

Midwest

By Andrew Mall (University of Chicago)

The MIDSEM annual meeting took place at DePaul University in Chicago, April 9-11. The conference featured 20 student presenters from 8 different schools in the Midwest—a full two-thirds of the presentations were delivered by students. Additionally, the program committee organized three roundtables under the conference: Ethnomusicologists Working Together: Music and Multicultural Education in the Classroom, Presenting World Musics to the Public, and Career Paths for Ethnomusicologists.

Current MIDSEM Student Representative Andrew Mall (University of Chicago) chaired the Student Concerns meeting. Many students who attended the meeting were prospective ethnomusicology graduate students, and much of our discussion focused on networking and sharing ideas for potential career paths, research project design, and advice on finding an appropriate graduate program for one’s interests and future plans.

Mall shared a report from November’s SCC meeting at SEM 2009, and encouraged students to attend SEM 2010 and get further involved in the regional chapter and the Society. At the business meeting, Jessica Hajek (University of Illinois, Urbana-Champaign) was elected as the MIDSEM Student Representative for 2010-11.

New England

By Christina Cruz-Ubribe (Yale University)

NECSEM hosted its annual conference at Harvard University on April 10, 2010. The program included 18 paper presentations, a West African xylophone performance workshop, and a Karnatak music recital. For the prior year’s conference, hosted by Yale University, Hallie Bliejewski (Trinity College) received the Waver Prize for outstanding undergraduate paper, and Anaar Desai-Stephens (Boston University) received the Koetting Prize for outstanding graduate paper.
A Word from the Pacific Review of Ethnomusicology

By the PRE Editors: Andrew Pettit, Jessie Vallejo and Nolan Warden (UCLA)

The editors at Pacific Review of Ethnomusicology (PRE) want to tip our hats to the brave souls spearheading this newsletter. We understand the work, commitment and sacrifice needed to put out a successful publication, and we feel that this newsletter will offer an invaluable tool to stay connected and to celebrate our accomplishments in the early years of our careers.

We see PRE as a natural companion to the SEM Student Newsletter. Much as the newsletter will serve to connect students and scholars across disparate space, PRE offers a path for graduate students and emerging scholars to share their work in a significant and rewarding way. Due to the increasing importance of early career publication, the value of PRE for the student members of SEM has never been greater. In fact, many of today’s luminaries in the field of ethnomusicology have published in PRE or served as its editors. While their connection to PRE might not have been the only reason for their later success, we like to think it had at least a little bit to do with it!

For the past 25 years, PRE has provided a quality, double-blind peer-reviewed forum showcasing some of the great work being produced by emerging and established scholars in the field of ethnomusicology and all its cognate disciplines. Ever since our first volume in 1984, PRE has grown, responded and adapted with the times. In 1997, PRE began publishing multimedia content alongside its traditional print publication. Our recent transition to an online format allowed us to offer even greater possibilities for integrating audio and video with article text. Last year we even began allowing submissions of documentary or ethnographic videos for standalone publication. Similarly, responding to the expanding definition and membership of our field, we have begun accepting submissions in languages other than English (currently Spanish and Portuguese). We invite you to peruse our archived issues and accompanying media that are freely available on our website: http://www.ethnomusic.ucla.edu/pre.

Again, the editors at PRE want to congratulate those behind the first SEM Student Newsletter and those that will follow in their footsteps. We wish you years of success!
Feature: Historical Ethnomusicology
introduction
By Elizabeth de Martelly (SUNY Stony Brook)

Historical ethnomusicology is a small but growing subfield of ethnomusicology that explores past cultural contexts in which people created music. Scholars engaged in this subfield dialogically reconstruct philosophical, material, social, and political contexts in which music took place as well as the ways in which and to whom musical meanings were established. Historical ethnomusicologists often seek to locate the strange in the familiar, bringing to light alternate, forgotten, or repressed histories that both enrich contemporary narratives and call into question the ways in which people have been represented. Importantly, this kind of work is not restricted to scholars dealing exclusively with the past. Rather, these narratives inform how we approach the present, and as such, historical ethnography is necessarily a part of all ethnographic work.

Getting To Know Each Other
three student profiles
By Victoria Dalzell (UC Riverside) and Charlotte D'Evelyn (University of Hawai’i)

As students whose research has led them to engage with the past, we asked them to share their journey into historical ethnomusicology. Here’s what they have to say.

NEAL MATHERNE (UC RIVERSIDE): “I chose to look seriously at history and ethnomusicology during the summer of 2009 after I spent some time at the José Maceda Collection at the University of the Philippines Diliman. I am doing work on José Maceda and Felipe De Leon, two Filipino nationalist composers who received the National Artist Award, the highest government honor bestowed upon an Artist by the Philippine government.

The Maceda Collection (Center for Ethnomusicology, UP Diliman) is going through a massive digitization project. The Maceda Collection is a vital part of the University of the Philippines Diliman's Music Department. It is the single largest collection of Philippine music anywhere in the world. While I was there that summer, the staff were scanning all of the paper items (newspaper clippings, correspondences, unbound manuscripts, and documents) into the computer to be stored for perpetuity, as well as re-cataloguing and digitizing the massive audio collection in the next room: hundreds of reel-to-reel tapes of field recordings from all over the Philippines and Southeast Asia from the last 60 years. So, I did what I do best: I bugged everybody! I asked many questions about the nuts-and-bolts of the project as well as timeline, funding and larger goals. Through other pre-established connections, I was able to interview Maceda's former students and colleagues who are faculty at UP and administrators of the Collection.

On the next visit, I attended “Ugnayanfest 2010”: a series of talks and concerts that commemorated Maceda and one of his more challenging compositions, “Ugnayan” for multiple radio stations. The staff at the Center and the Collection planned the talks and programmed the concerts. They were responsible for all the technical and logistic aspects of the festival. I was an observer (I attended the talks and the concerts) but my friends at the Center let me do more “hanging out,” before and after the concerts, during the setup and breakdown. These are just brief examples of my experiences. On my next visit, I'll spend a considerable

continued on next page...
amount of time at the Felipe De Leon collection. A contemporary of Maceda and another National Artist, De Leon was a composer of patriotic music and nationalist operas.

So, not only am I looking to assemble “hard knowledge” in each composer's collection; I am also focusing on how these Collections commemorate them. The idea of an entire collection devoted to a single musical figure is very interesting to me: how does this particular structure create a story about the musician? Additionally, there are many people involved in their commemoration. Jose Maceda and Felipe De Leon are people. But Jose Maceda, National Artist, is an ongoing process, based on the efforts of many people. I am not satisfied constructing a series of events; at both composer's collections I am surrounded by experts on their lives and careers – archivists, librarians, colleagues, and friends. In examining the archive, we are revisiting historical accounts (outcomes of ideological knowledge production), the materials that made them, and the circumstances of their making to negotiate these myriad manifestations. In historical ethnomusicology, this has a wide range of possibilities: all forms of historical knowledge production are colonial in nature. Ethnomusicologists must reinvestigate all forms of objectified source knowledge.

If historical ethnomusicology seriously embraces the archival challenge, this could have wider implications for the entire discipline of ethnomusicology. I am a historical ethnomusicologist that studies how we know what we think we know: knowledge production and epistemology.

LORIBETH T. GREGORY (UC RIVERSIDE): “Surveying the interests of scholars who are a part of the historical ethnomusicology special interest group, I estimate that the term has come to encompass the work of any ethnomusicologist interested in historical matters. I, personally, do not subscribe to a specific definition at this point. I think it’s important to have a variety of perspectives and approaches on the topic; it keeps it fresh. My interest in history comes out of my current work on music and the Japanese American internment. Many of the Japanese Americans formed big bands while in the camps. So, I decided to examine the relationship between jazz performances in the camps, American nationalism, and Japanese American identity formation. However, I realized that conducting fieldwork on the past would be tricky. Since the internment officially ended in the mid-1940s, I can't physically go to the camps and conduct a participant observation, interview current internees, or attend a performance. As a result, I started looking into the different ways that scholars approach the past.

If ethnomusicology is defined, in part, by the practice of fieldwork and direct contact with the people producing and consuming musical performances, then historical ethnomusicology is a bit of a paradox. On the one hand, if the site and the people no longer exist, it seems impossible to conduct fieldwork on the past. On the other hand, one could argue that the past exists in the present through archival documents, personal narratives, memorials, and performance. Accordingly, fieldwork of the past may involve interviewing, exploring the sites where the performances took place, or archival research. However, some might argue that the subject of such work is not history, but rather, memory. This opens the question of the difference between history and memory. That said, I don't think we need to pin down a specific methodology for historical work. A more constructive stance, as I see it, is understanding our conceptions of the past. Do we conceive of it a concrete sequence of events that we are supposed to uncover? As continually formed in the present? As singular or plural? Something else? I think an historical ethnomusicology challenges us to look at how we engage with the past. It draws attention to the role of history in ethnomusicalogical work, prompting us to take a closer look at how the past informs what ethnomusicologists write about the present.

My aim in organizing the panel [for the SEMSCHC regional conference] was to explore the multitude of ways that ethnomusicologists are thinking about and relating to the past. The general concept came out of a “think tank” on ethnomusicology and the past that I’m a part of here at UCR. At the beginning of this academic year, Neal and I were discussing our work and realized that we both had a lot of questions about the way that ethnomusicologists engage the past. We started meeting weekly to discuss ideas and readings. Continued on next page...
Along the way, two other colleagues, Josh Brown and Aaron Singer, joined in some of our conversations about history, memory, archives, etc., as they are also conducting research that involves interrogating the past. The panel developed out of those conversations with my colleagues.”

SARAH McClimon (University of Hawai‘i, Manoa): “I consider historical ethnomusicology to be a broad approach to music studies that combines the best elements of music history and ethnomusicology. It has been several decades since Charles Seeger suggested that ethnomusicology and historical musicology should simply be called “musicology.” I agree that divisions are not helpful for the kind of work that I want to do—which is to examine a variety of questions surrounding music and music making. My current doctoral dissertation research involves a genre of music (military songs) that developed in a specific context—wartime—and how performance and consumption of that music changed in the postwar era. This study requires me to do considerable historical research in order to see how musical practice changed and adapted when the original context disappeared. Doing fieldwork in Japan creates access to many carefully preserved historical documents that enrich my work—documents that add the historical depth needed to understand present-day musical activities. Finally, there are many native Japanese musicologists who do good work, and I draw heavily from their writings, which often value history. So I am following the lead of the local music scholars in my host culture.

I feel that historical ethnomusicology is more a matter of degree than a separate “ethnomusicology.” So sometimes my research focus swings towards historical methods—using archival resources, historical recordings, and score study—and other times it swings back to ethnomusicological methods, with a focus on study through music making—lessons, performances, various musical gatherings. I don’t feel that historical ethnomusicology should exclude ethnographic methods or other fieldwork methods.

As for differences in methodology and theoretical orientation, I don’t think too much about which aspects of my work are proper “ethnomusicology” and which are closer to “historical musicology.” I simply follow the paths that I find interesting, and this sometimes leads me to rich historical sources. For example, there are many, many songbooks from wartime that can be found at used bookshops and antique markets, and I enjoy the treasure hunt. I also take advantage of the excellent historical materials that universities, private libraries, and the Japan National Diet Library have to offer. Older commercial recordings with their liner notes also serve as important historical resources. I combine these with ethnomusicological methods, especially music lessons, performances, documentation of musical activities and interviews—usually of an informal nature. I currently study karaoke singing with an excellent singer in his 70s. He helps me prepare songs that I perform for veterans’ groups, providing guidance on singing style, as well as sharing his rich experiences as an entertainer for more than 50 years.

As I said before, I favor a merging of historical musicology and ethnomusicology, as I don’t benefit from disciplinary boundaries.”

Sarah McClimon (University of Hawai‘i, Manoa, below)
My interest in historical ethnomusicology began with two problems I wanted very badly to solve. First, I wanted to understand the ambivalent position of women musicians in Irish traditional music today and their striking absence in the popular history of the genre over the last century. The more I thought about this problem and talked to other musicians, the more convinced I became that this was not a question I could answer with an ethnography of the present supported by a chapter or two of historical background. Instead, the big question was historiographic: how do our understandings of the past shape our actions in the present and, in turn, our memories of the past? And how might common contemporary understandings of Irish traditional music practices of all kinds during the nationalist era of the early twentieth century. This realization — along with my consternation at the sometimes zealous defense of the boundaries between ethnomusicology and musicology — led me to a second, disciplinary question. Because my research required that I think beyond the naturalized and well-policed distinctions among traditional, art, and popular repertoires and practices in Ireland, and led me to act “like a musicologist” by writing history, was what I was doing actually “musicology”? And if so, what of it?

Working toward a personal definition of “historical ethnomusicology” became a useful way of exploring both problems. First, was my project “merely” another history of Irish traditional music? If it wasn’t, what made it different? Is historical ethnography possible, and if so, how might we apply ethnographic approaches to the aural and written texts of the past? Second, what of the disciplinary question?

If we reject the divvying-up of intellectual territory based on geography or genre —

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1 Ethnomusicologists have not reached consensus on the definition or even the necessity of “historical ethnomusicology.” Jonathan Stock points out that all ethnomusicological work is more or less historical nowadays (The New (Ethno)musicologies, ed. Henry Stobart, Scarecrow Press, 2008, 198), while early invocations of the term by Bruno Nettl and Kay Shelemay differ on several important points (see Nettl, The Study of Ethnomusicology: Thirty-one Issues and Concepts, Urbana: University of Illinois, 2005; and Shelemay, “‘Historical Ethnomusicology’: Reconstructing Falasha Liturgical History,” Ethnomusicology 24/2, 1980, 233-258). I do not intend this short piece to offer definitions, but I believe that historical ethnomusicology might productively use Foucauldian genealogy as a philosophical rallying point. This idea is not new (see Philip Bohlman, “Fieldwork in the Ethnomusicological Past,” in Shadows in the Field, eds. Gregory F. Barz and Timothy J. Cooley, New York: Oxford University Press, 1997, 152), and if embraced, would add works such as Christine Reiko Yano’s Tears of Longing: Nostalgia and the Nation in Japanese Popular Song (Cambridge: Harvard University Asia Center, 2002) to the historical ethnomusicology bibliography.

2 Such an endeavor is not quite the same thing as oral history, though the two often overlap.
Contemplating Historical Ethnomusicology

...continued

demarkations that never quite describe our collective scholarly reality anyway—then where do we draw the line between ethnomusicology and musicology, if we indeed wish to do so? Methodology seems a likely place, but historical ethnomusicology challenges that distinction, and carries the potential to complicate at least one of the oppositions upon which these disciplinary boundaries depend.

For me, the exercise of arguing for historical ethnomusicology is very close to arguing for the amalgamation of ethnomusicology and historical musicology: both arguments require us to confront the strange yet normalized duality of past and present in performing, thinking, and writing about music. Are present and past ever really separable as opposite terms in a binary formulation? In the case of Irish traditional music, I doubt it. Instead, as participant observation over the last fifteen years suggests, musical practice and discourse produce a constant dialogue between pasts and presents: playing one tune brings up echoes of ten more melodies, ghosts of a dozen musicians, and gossip about folks playing down the road right now. By repeated performance and discussion of a tune, we can change the “traditional” past as well as pass time in the present: if someone plays a tune and attributes it to a known musician from the 1950s, this citation incrementally increases the “traditionality” of the tune and its mid-century player in our collective understanding of the past. For me, this concept of transhistorical dialogue has proved useful for thinking about the memory and influence of early twentieth century women musicians, as well as about “tradition” as lived experience.

Of course, not everyone works with musics understood as “traditional,” and thus, my musings on temporal dialogue through music-making may be of limited relevance cross-culturally. But arguing for historical ethnomusicology as a named genre within ethnomusicology requires that we consider how the disciplinary categories we have inherited shape our work. Despite the practices and productions of musicians and scholars and the efforts of interdisciplinary initiatives, ethnomusicology and musicology persist in binary relation. It is up to us to ask what this opposition invites us to take for granted in our intellectual work and in our professional lives.

3 In his introduction to Ethnomusicology and Modern Music History (ed. Blum, Philip V. Bohlman, and Daniel M. Neuman Chicago: University of Illinois Press, 1991), Stephen Blum cites criticisms of several problematic dichotomies, including those between text/context and artistic value/social function. Chris Waterman’s contribution to the same volume argues for the utility of practice theory in thinking beyond entrenched binaries, including that of continuity/culture. In my somewhat playful challenge to the present/past binary in music scholarship, I also mean to question Andreas Huyssen’s assertion that “Memory as re-presentation, as making present, is always in danger of collapsing the constitutive tension between past and present” (Present Pasts: Urban Palimpsests and the Politics of Memory, Stanford: Stanford University Press, 2003, 10). Is this tension constitutive in general, and if so, does memory pose the same “dangers” in music performance? This question deserves further thought.

4 This process invokes the idea of “invented” tradition, of course, and the mechanisms by which some cultural forms become “heritage.” See, for example, Barbara Kirschenblatt-Gimblett’s “Theorizing Heritage,” Ethnomusicology 39/3, 1995, 367-380.
Recent Publications

student work in historical ethnomusicology

Note: This bibliography is by no means exhaustive. If we have missed your work, let us know and we will print it in our next issue (semstudentnews@gmail.com).


SEM{STUDENTNEWS}
call for submissions

For our next issue of the SEM Student News, dedicated to the subfield of Medical Ethnomusicology, we are currently welcoming short editorial submissions (c.500-750 words) from students in ethnomusicology or related disciplines. These submissions may relate to your experiences in the field, the discipline, or your institution; or address an issue you feel is relevant to ethnomusicology students. Submissions need not adhere to the main theme of the issue and are not restricted to article format. Poetry, stories, artwork, and other creative pieces are also welcome.

Please submit articles as a word file attachment (.doc or docx) by email to our editor, Lauren E. Sweetman, at semstudentnews@gmail.com, no later than February 15th, 2011. Thank you!
Lauren E. Sweetman, editor + design/layout

Lauren is in the second year of her PhD (Ethnomusicology) at New York University. She received her BMus and MA from the University of Toronto. Lauren’s research is currently focused on indigenous music, healing, and rights in Aotearoa/New Zealand. Lauren is particularly invested in advocacy-based research, and serves as the Development Officer for The Paradigm Shift Project, a non-profit working to promote education on environmental and social justice issues through documentary film. In addition to her work, Lauren is a member of the professional drumming group, Taiko Masala in Brooklyn, New York.

Charlotte D’Evelyn, SCC liaison + contributor

Charlotte is a PhD candidate in ethnomusicology at the University of Hawai’i and has been working with members of the Mongolian ethnic minority group in China for her dissertation research. Specifically, she has been investigating how players of the Mongolian morin khuur (horse-head fiddle) in China use their music to negotiate issues of ethnic identity and global modernity. She is active in the Society for Ethnomusicology as co-chair of the Student Concerns Committee, student member on the SEM Council, and secretary for the Association for Chinese Music Research.

Elizabeth de Martelly, contributor

Elizabeth is completing her M.A. degree this year in the Music History/Theory program at SUNY Stony Brook, where her thesis examines the intersection of race, gender, and sexuality in the fan community of a contemporary queercore band. She's also beginning research for her dissertation project, which will map changes in American middle class white identity in the 1980s and early 90s (“Generation X”) and examine how grunge music expressed and contributed to these changes. In particular, she will investigate this genre’s sometimes troubling and often contradictory critiques of American consumerism as well as grunge musicians’ and fans’ performances of economic abjection, social marginality, and victimization in the context of the Reagan and Bush-era political economy.

Victoria Dalzell, contributor

Victoria completed her MA in ethnomusicology at the University of California-Riverside this past spring. Her thesis focused on how Nepali evangelical Christians shape and assert their identity through music. Victoria is presently the office intern for a Nepali NGO that focuses on literacy development amongst minority peoples in Nepal. She spends most of her time editing annual reports, researching local library use, eating daal-bhat (a popular rice-and-lentil dish) and practicing her Nepali. When she does have leisure time, she contemplates possible dissertation topics, and lets her Nepali friends practice their English with her.

Meredith Aska McBride, facebook manager

Meredith is a first-year graduate student in ethnomusicology at the University of Chicago. Much of her research lies at the intersection between the history of American Jewish popular music and critical whiteness studies; she is also interested in Irish-American popular music and contemporary music education, especially children's European classical music education in the United States. Meredith is a violinist and violist and an active teacher of both instruments.