

# SEM Newsletter



Published by the Society for Ethnomusicology

Volume 36 • Number 4 • September 2002

## SEM Soundbyte

By Ellen Koskoff, SEM President

I have just returned from my very first visit to the Smithsonian Folklife Festival on the great Washington National Mall, where the extraordinary Silk Road Project, Inc., inspired by cellist, Yo-Yo Ma, presented "The Silk Road: Connecting Cultures, Creating Trust." I have always wanted to visit the Folklife Festival, but have never had the chance; but this year, as part of my SEM Presidential duties, I was attending the American Folklife Center Board Meeting, which had been scheduled to coincide with the Festival, and I grabbed the chance to stay an extra day. It was well worth the wait! And, although I was only there for a longish-afternoon, and could experience only a fraction of the many events, foods, musics, and people that were there, I returned to Rochester fully enlivened and newly inspired. So, I thought I'd take this opportunity to share with you some of my thoughts about "how I spent my summer vacation."

First, I'd like to thank the organizers and participants of this Festival, especially Yo-Yo Ma, Artistic Director of the Silk Road Project, Inc. for his vision and energy to make this come to pass; Ted

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## Bill Ferris to Deliver 2002 Charles Seeger Lecture

By Ellen Koskoff, SEM President

The Society for Ethnomusicology has invited Dr William R. Ferris to deliver this year's Charles Seeger Lecture. Bill Ferris, a prolific author, photographer, and filmmaker, was Chairman of the National Endowment for the Humanities from 1997-2001, during those difficult years when the NEH was seeking permanent authorization. Before becoming Chairman of the NEH, Ferris served for 18 years as founding director of the Center for the Study of Southern Culture at the University of Mississippi in Oxford. Under his leadership, the University of Mississippi developed the most comprehensive southern studies curriculum in the nation, and the center, with an interdisciplinary approach incorporating popular, folk, historical and literary subjects, attained national recognition as a model for regional studies centers. In 1993 the center was named a non-governmental organization affiliated with the United Nations.

Born in Vicksburg, Mississippi in 1942, Bill earned a MA and PhD in folklore from the University of Pennsylvania, a MA in English literature from Northwestern University, and a BA from Davidson College. In addition to his

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## Silent Auction II

By Judith Gray

If SEM's first Silent Auction stimulated both your deaccessioning and acquiring impulses, you'll want to start phase one of that process now in preparation for our Estes Park meeting. Are you really going to use those books and CDs from last year's class again? How many review copies have you gotten that you've never completely read? More

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## SEM Conference 2002, Estes Park, Colorado

By Brenda M. Romero, Local Arrangements Committee Chair

Excitement is growing as the date approaches for SEM 2002 Ethnomusiological Vistas at the Estes Park Center/YMCA of the Rockies, October 23-27, hosted by the University of Colorado in Boulder (CU). We are happy to hear that this year's meeting seems to be calling to the adventurous nature of many ethnomusicologists and promises to be well attended, based on the number of abstracts the Program Committee received. The Silent Auction and the Host Program will continue this year after their great success in Detroit last year. Student-members received a \$5 registration discount this year from funds generated by last year's Silent Auction. Remember that the deadline for registration prior to paying the late registration surcharge is October 11.

Also remember to bring your own shampoo, hair rinse, and lotion, as we are "roughing it" to the extent that these items, as well as televisions and coffee makers, will not be included in your rooms. A fireside room will double as a

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## Membership Fulfillment Change

By Alan Burdette, Executive Director

Beginning July 1, membership fulfillments and back issue requests will be handled by the SEM Business Office. The University of Illinois Press had provided these services as part of their journal production services. They will continue to produce our journal, but in an effort to streamline our management of membership data and to offer more direct service to our members, all subscription and back issue matters will now be handled from the SEM office in Bloomington, Indiana.

**The Society for Ethnomusicology  
and  
the SEM Newsletter**

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**The SEM Newsletter**

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

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

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

Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3<sup>rd</sup> Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

**SEM Membership**

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

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

Student (one year) .....	\$30
Individual (one year) .....	\$60
Individual (three years) .....	\$175
Spouse/Partner (one year) .....	\$75
Spouse/Partner (three years) .....	\$190
Sponsored* (one year) .....	\$35
Life membership .....	\$900
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Emeritus membership .....	\$35
Institutional membership (one year) .....	\$75
Overseas surface mail (one year) .....	\$10
Overseas airmail (one year) .....	\$25

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

**Ethnomusicology: Back Issues**

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

ISSN 0036-1291

**SEM Newsletter Guidelines**

**Guidelines for Contributors**

- Send articles to the editor by e-mail or on a 3.5" disk with a paper copy. Microsoft Word is preferable, but other Macintosh or IBM-compatible software is acceptable.
- Identify the software you use.
- Please send faxes or paper copies without a disk *only* as a last resort.

**Advertising Rates**

Rates for Camera Ready Copy	
Full Page	\$ 200
2/3 Page	\$ 145
1/2 Page	\$ 110
1/3 Page	\$ 60
1/6 Page	\$ 40

Additional charges apply to non-camera-ready materials.

**Copy Deadlines**

March issue .....	January 15
May issue .....	March 15
September issue .....	July 15
January issue .....	November 15

**Internet Resources**

**The SEM Website**

<http://www.ethnomusicology.org>

**The SEM Discussion List: SEM-L**

To subscribe, address an e-mail message to: [LISTSERV@LISTSERV.INDIANA.EDU](mailto:LISTSERV@LISTSERV.INDIANA.EDU). Leave the subject line blank. Type the following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

**Ethnomusicology OnLine (EOL)**

Free, peer-reviewed, multimedia Web journal. For more information, point your browser to:

- <http://umbc.edu/eol> (home site)
- <http://www.arts.ucla.edu/eol> (mirror)
- <http://www.wesleyan.edu/eol> (mirror)
- <http://muspe1.cirfid.unibo.it/eol/index.htm> (mirror)

**EthnoFORUM, a.k.a. ERD (inactive)**

Archive at: <http://www.inform.umd.edu/EdRes/ReadingRoom/Newsletters/EthnoMusicology/>

**SEM Chapter Websites**

**Southwest Chapter**

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

**Southern California Chapter**

<http://www.ucr.edu/ethnomus/semfcc.html>

**Mid-Atlantic Chapter**

<http://www.columbia.edu/~py19>

**Southeast-Caribbean Chapter**

<http://www.music.utk.edu/semsec/>

**Northeast Chapter**

<http://web.mit.edu/tgriffin/necsem/>

**UCLA Ethnomusicology Archive**

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

**British Library National Sound Archive**

International Music Collection:

<http://www.bl.uk/collections/sound-archive/imc.html>

Catalogue:

<http://cadensa.bl.uk>

**The District Six Museum**

[www.districtsix.co.za](http://www.districtsix.co.za)

**British Forum for Ethnomusicology**

<http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/BFE.html>

**International Council for Traditional Music**

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

**Musical Semiology Seminar of Mexico City**

<http://www.semiomusical.unam.mx>

**American Folklife Center**

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

**Music & Anthropology**

A peer reviewed, multilingual, multimedia Web journal:

<http://gotan.cirfid.unibo.it/M&A/> (homesite)

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

**Society for American Music**

[www.American-Music.org](http://www.American-Music.org)

## SEM Soundbyte

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Levin, who was the co-curator of the Festival; Dan Sheehy, Director of Smithsonian Folkway—who took one look at my red, hot, and sagging face as I approached the Smithsonian section of the Lotus Bazaar in the 100 degree heat and proclaimed, “Now, there’s a festival face!”—and Atesh Sonneborn, Assistant Director of Smithsonian Folkways, and the many hundreds of musicians, dancers, artists, weavers, metal workers, paper makers, etc. that made this such a remarkable event.

There was so much to see and hear, that I knew I couldn’t do it all in one afternoon, so I basically wandered down the center road, starting at the Nara Gate, and stopped for a while at some of the less crowded performance venues, where I saw Bengali musicians, singing Tibetan monks, a Chinese storyteller, and tried some Japanese noodles. I stayed for quite a while at the Silk Grove, where I watched a demonstration of silk scarf weaving, and at the Family Oasis, where carpet weavers from Turkey were creating the most incredibly intricate rug patterns. I must confess a passion for the flat-woven, cotton rugs, known as *kilims*, especially those from the Northwest Shasavan re-

gion of Iran, and it was a real treat to see just how rugs similar to those beautiful pieces of art are formed.

*...what I'd like to see is all of us...becoming even more active as applied ethnomusicologists...seizing all opportunities to promote tolerance for cultural differences and to create contexts where trust can flourish*

For a while I sought shade in the smaller tents, where demonstrations of Indian embroidery, glassblowing, and jewelry making were taking place. And, occasionally I would head off again to the Family Oasis to get something to drink and to ask the kindly woman who worked there to spray my face with cool, refreshing water. That was one of the things that made this excursion so delightful—all of the Smithsonian people, acting as “cultural translators,” question-answerers, and general information-givers were invariably helpful, kind, and patient, expertly dealing with the throngs of people milling in and out of the exhibits in the mid-summer heat.

I know that many of you reading this article will have also visited (or worked on) the Smithsonian Festival this sum-

mer, or have done so in the past, so all of this enthusiasm will not be news to you. However, as I was quite moved by the wonderful collaborations I saw all around me and by the pride and integrity of the people who came together to share their rich and varied traditions, I thought I would take this opportunity to encourage all of you to continue to carry the message of The Silk Road Project, “Connecting Cultures, Creating Trust,” into your own individual lives and contexts, above and beyond your usual teaching, research and performing. I guess what I’d like to see is all of us (myself included) in some small way, becoming even more active as applied ethnomusicologists—within our families, extended families, communities, anywhere—seizing all opportunities to promote tolerance for cultural differences and to create contexts where trust can flourish. We need this now more than ever. OK, sermon over!

Now, if you want to know more about the 2002 Smithsonian Folklife Festival and the Silk Road Project, go online and visit their websites at [www.silkroadproject.org/smithsonian](http://www.silkroadproject.org/smithsonian) or [www.teachers.silkroadproject.org](http://www.teachers.silkroadproject.org) for lots of cool information that can be useful in the classroom or in building curricula. Have a great rest of the summer!

## 2002 Charles Seeger Lecture

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work at the University of Mississippi, he has taught at Jackson State University (1970-72), Yale University (1972-79), was a Visiting Fellow at the Stanford Humanities Center at Stanford University (1989-90), and a Public Policy Fellow at the Woodrow Wilson International Center for Scholars in Washington DC (2002). He and his family will move to Chapel Hill, North Carolina this Fall, where Bill will join the History Department at the University of North Carolina.

A professor of anthropology, Bill spearheaded the creation of the best-selling *Encyclopedia of Southern Culture*, published in 1989. Containing entries on every aspect of southern culture and widely recognized as a major reference work linking popular, folk and academic cultures, the volume was nominated for a Pulitzer Prize. In Russia, Eastern Europe, and Australia, it has been used as a tool for understanding cultural and social diversity.

Bill Ferris’s scholarship covers the fields of folklore, American literature, music, and photography. Among his books are *Ray Lum’s Tales of Horses, Mules, and Men* (1992), *Local Color* (1982), *Folk Music and Modern Sound* (1982), *Images of the South: Visits with Eudora Welty and Walker Evans* (1978) and *Blues from the Delta* (1970). His films include *Mississippi Blues* (1983), which was featured at the Cannes Film Festival, *Four Women Artists* (1977), *Fanny Bell Chapman: Gospel Singer* (1974), and *Delta Blues Singer: James “Sonny Ford” Thomas* (1970). Among his sound recordings are *Highway 61 Blues: James ‘Son’ Thomas* (1983), *Bothered All the Time* (1983), *Genesis: The Beginnings of Rock* (1974), and *Blues from the Delta* (1970). He was a consultant to the 1985 movies *The Color Purple* and *Crossroads*, the latter about blues music, and for nearly a decade until 1994, he hosted Highway 61, a weekly blues music program that aired on Mississippi Public Radio.

Among the cultural programs Dr Ferris has established at the Center for the Study of Southern Culture are the Oxford Conference for the Book, the annual Faulkner and Yoknapatawpha Conference, and conferences on Elvis Presley, civil rights and the law, and civil rights and the media. Drawing on the world’s largest blues archives at the University of Mississippi, the center reaches wide audiences with its magazine *Living Blues*. Research conducted at the center has resulted in a wide range of audio recordings, films, scholarly papers and books. Bill’s honors include the Charles Frankel Prize in the Humanities, presented by President Bill Clinton, the American Library Association’s Dartmouth Medal, the Mississippi Institute of Arts and Letters Award, and France’s Chevalier and Officer in the Order of Arts and Letters. He has also been inducted into the Blues Hall of Fame.

We welcome Bill Ferris to our conference and look forward to his talk!

## Silent Auction II

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importantly, are you out of shelf space? Then consider donating items for the second SEM silent auction: books, journals, CDs, and cassettes are all welcomed. You can either bring them along in your luggage and hand-deliver them to the exhibit space at the beginning of the conference, or if you have many items, you'll be able to ship them to an address that will be published closer to the meeting date. Please check the SEM Conference website for details; a message will also be posted to the listserv. And it's all for a great cause: helping to defray costs of student participation at the next annual meeting. So please consider setting aside items to contribute. See you at the Silent Auction!

## People & Places in Ethnomusicology

Gregory Barz has been awarded a Fulbright Research Fellowship for 2002-2003 to continue his field research on HIV/AIDS and the use of music, dance, and drama by women's groups in Uganda (East Africa) as a medical intervention. The award is made through the AIDS Research Initiative of the Fulbright Commissions's African Regional Research Program.

Eileen M. Hayes (PhD, University of Washington, 1999) has accepted an appointment as Assistant Professor of Music in the Department of Music Theory, History and Ethnomusicology at the College of Music, University of North Texas beginning Fall 2002.

The Social Science Research Council in partnership with the American Council of Learned Societies is proud to announce the award of an [International Dissertation Field Research Fellowship \(IDRF\)](#) to [Amanda Minks](#) from Columbia University for her dissertation research on "Expressive Practices and Identity Formation among Miskitu Children." Ms. Minks is one of 47 fellows whose projects were selected for IDRF funding in 2002. The IDRF program is furthermore pleased to announce the appointment of [Dr Deborah Wong](#) (University of California, Riverside) to its selection committee.

Bruno Nettel, Professor Emeritus and a world-renowned ethnomusicologist, was awarded a Honorary Doctorate degree at Kenyon College during its commencement ceremonies on May 19, 2002. This latest honor adds to the growing list of Professor Nettel's accomplishments and recognitions, both within and outside of ethnomusicology.

The [University of Maryland School of Music](#) offers a Master of Arts in Ethnomusicology with six of the required courses online and the remaining six presented onsite in the beautiful Mediterranean town of Peniscola, Spain beginning July 1, 2002. The residential bilingual summer program consists of three courses (nine credits) and may be taken as part of the master's program, or not-for-credit independently of the master's degree. For further information on this unique graduate program, please refer to (Website) [www.elearning.umd.edu/ethno](http://www.elearning.umd.edu/ethno) or write to (Email) [sol-info@umail.umd.edu](mailto:sol-info@umail.umd.edu). For further information, contact Rosemary Blunck, Marketing Coordinator at (Email) [rblunck@deans.umd.edu](mailto:rblunck@deans.umd.edu).

Yaya Diallo, a native of Mali, West Africa, is a traditional musician, composer, music and dance instructor, author, lecturer, storyteller, healer, workshop leader and guide to Mali on his Healing Drum Tours. For information on Yaya Diallo and his work visit Onzou Records at (Website) [www.onzou.com](http://www.onzou.com). Sales and audio samples of "Nangape" are available at (Website) [www.cdstreet.com/artists/onzourecords](http://www.cdstreet.com/artists/onzourecords).

## Announcements

### Online Access to Resources on Native Languages and Music

The Marquette University Libraries' Department of Special Collections and University Archives has recently completed two online projects relating to its Native American archival collections, which include materials written (or sung) in Chinook, Choctaw, Dakota and Lakota (Sioux), Innu (Eskimo), Mohawk, Navajo, Nez Perce, Ojibwa, Snohomish, and several other indigenous languages.

Descriptive inventories for the Bureau of Catholic Indian Missions (BCIM) records have been mounted on the Marquette University Libraries' Web site, <http://www.marquette.edu/library/information/news/2002/bcim.html>. The

records, dating from 1839, document Catholic relationships and missions with Native Americans. The collection contains over 501 cubic feet of documents, 25,000 photographic prints, and 419 reels of microfilm. Over 22,000 correspondents are found in the collection, including Native Americans, high-ranking church and government leaders, and missionaries and their supporters, from Europe and Canada as well as the United States. Notable documentation is included for Native peoples in Alaska, Arizona, California, Idaho, Michigan, Minnesota, Montana, Nebraska, New Mexico, North Dakota, Oklahoma, Oregon, South Dakota, Washington, Wisconsin, and Wyoming. Native language materials are included in Series 1-1 (General Correspondence), 8-1 and 8-2 (American Indian Language Texts and Recordings), and Series 14-1 (General Publications).

Also available are 12 classroom-tested K-12 curricula units for social studies, one of which includes extensive vocabulary in Navajo. The materials were developed as part of the department's 2000 NEH-funded summer institute, "America's First Nations: American Indians in Social Studies Curricula", a \$143,000 NEH project co-directed by Archivist Mark Thiel.

The new online inventories will better enable researchers to plan on-site visits and borrow materials via interlibrary loan. The BCIM project is part of the department's on-going effort to put all of its collection inventories online. To follow later will be descriptive narratives to augment the inventories. For more information, please contact Archivist Mark Thiel, [mark.thiel@marquette.edu](mailto:mark.thiel@marquette.edu).

### Musicological Society of Australia Email Service

As you may be aware, the Musicological Society of Australia (MSA) email service with information about events, conferences, opportunities, etc. is alive and well, courtesy of your hard working membership secretary. While that is so, it has come to our attention that we have not done the second stage which is to let you know how you, our valued members and friends, can make use of our FREE information service.

The intention of this new service is that it will solely provide information

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# Ethnomusicological Vistas SEM 2002 Colorado

*Continued from page 1*

hospitality suite, where drinks will be served from 5 pm until midnight each evening, and don't forget that at this altitude, less is more, so observe caution. We encourage everyone, especially those at sea level, to give yourselves extra time to acclimatize by arriving in time for an exciting pre-conference on Academic Ethno' Ensembles. **The meeting rooms are in different buildings, so comfortable walking shoes are essential.**

Close to thirty presenters will be on hand for the Pre-Conference on Wednesday, October 23, which will feature two morning panels between 9 am and noon, and will continue with two afternoon hands-on sessions between 2 and 5:30 pm. The following ensemble breakouts are planned for the afternoon sessions: Ghanaian, Japanese, Brazilian, North American/Mexican Indian, Middle East and Mediterranean, North Indian, Caribbean Steel Band, and Mexican Mariachi. At least two or three ensemble directors will work collaboratively in the afternoon sessions.

For graduate students seeking funding for overseas dissertation research, the SSRC-ACLS International Dissertation Field Research Fellowship (IDRF) program will host information sessions on Thursday, October 24 from 7:00 to 8:30 am and October 25 from 7:00 to 8:00 am. A SSRC representative will speak on funding opportunities at the Council, and former IDRF fellows will be available to answer questions. This is a great opportunity to get a "behind the scenes" look at a prestigious fellowship competition (BYOBkfst).

We are looking forward to a special blessing ceremony conducted by elders and a drum group from the Northern Arapaho tribe, whose ancestral homelands included the beautiful conference site. Together with the e•town concert, these two events call attention to our communities and their strong relationships to the environment (E•town: "It means environment-town, every-town, education-town, entertainment-town, etc."—Ethan Harris at e•town). The theme for the e•town concert on Saturday night at the conference site is "Mountain People and their Music," and will feature the renowned Huun-Huur Tu

Throatsingers of Tuva, US folk legend Mike Seeger, Nick Forster, and others. The show is expected to be recorded live for national radio broadcast the following Thursday, hosted by the talented Bluegrass banjo player, Nick Forster (of the internationally known group Hot Rize) and his wife Helen Forster, vocalist with e•town's studio band. This will be the second time that e•town will collaborate on an event with CU ethnomusicology-related events. The first time was for the Music of the West Conference in August 2000, organized by CU's Center for the American West.

Patricia Limerick, western historian, McArthur Fellow, and director of the Center for the American West, will join Daniel Sher, Dean of the College of Music, in welcoming SEM to the CU Boulder campus and to this part of the "American West" at Friday night's dinner. There will be no Friday afternoon sessions, so that people can enjoy the sites. Those who wish to spend time in the mountains can opt to take a 3-hour tour into Rocky Mountain National Park on Friday from 1-4 pm. A guided nature walk (free) is also planned for Friday afternoon at the conference site and again on Sunday morning. As an official conference excursion to Boulder, buses will be leaving the conference site at 1 pm, and again at 4:30 pm. Our hospitality suite on campus on Friday will be Gamow Tower, near the College of Music on the CU campus. There will be light refreshments for SEM conference participants who wish to rest and enjoy the views of Boulder and the mountains from this unique spot. An elevator will take you to the top.

The Master Dancers of Bali workshop/demonstration will be an option for those who take the early afternoon buses to Boulder. Directed by Panji Tisna, eight of Bali's most accomplished and highly regarded dance masters and musicians are performing together for the first time outside of Bali (they will be performing a concert at Colorado College in Colorado Springs on Sunday, October 27).

Downtown Boulder is about a twenty-minute walk from campus, and there are plenty of buses that will take you there in a matter of minutes. We

expect that everyone will reconvene at the University for dinner at 6 pm in the newly renovated University Memorial Center (where the buses will have left you earlier). In anticipation of the opening part of the evening's concert, the buffet dinner will feature a Japanese menu with vegetarian options. The concert will begin at 7:45 pm with a host of accomplished musicians of Japanese music in Colorado, organized and directed by CU ethnomusicologist Jay Keister. The second part of the concert will feature Middle Eastern music with the Ali Jihad Racy Ensemble; a well-known ethnomusicologist, Professor Racy teaches at UCLA. Buses will return to the YMCA following the concert.

The business meeting and Seeger Lecture will take place from 3-6 pm at the YMCA's Hyde Memorial Chapel. By the way, if any conference participants would like to perform for the Hyde Chapel Chaplain's interdenominational service on Sunday morning at 10 am, please email Brenda Romero at [Romerob@spot.colorado.edu](mailto:Romerob@spot.colorado.edu).

The LAC is pleased to announce a venue for on-going ethnomusicological video screening at this year's meeting, for those who would like to assess them for teaching. These do not include videos selected by the Program Committee for juried conference presentations. Screening schedules will be included in your registration packets. If you have videos suitable for this venue, please contact Vasana de Mel (graduate ethnomusicology student from UCLA), at [vdemel@hotmail.com](mailto:vdemel@hotmail.com).

Please remember to reserve your shuttles through Forget-Me-Not Adventures at 970-586-3905 by September 23. If for some reason it is not feasible for you to reserve a space on the shuttles, please email Jay Keister ([keister@stripe.colorado.edu](mailto:keister@stripe.colorado.edu)) as soon as possible about your specific situation to request assistance from the LAC.

This meeting will certainly be something different from what we are accustomed to. We on the LAC expect that the unique site and events will heighten awareness of our human relationships to the environment in this breathtaking setting—what better place to contemplate the mysteries of the world's music? See you there!

# SEM 2002 47<sup>th</sup> Annual Meeting

## Ethnomusicological Vistas

### Wednesday, October 23

Pre-Conference: Academic Ethno' Ensembles

- 8:00am-6:00pm Pre-Conference Registration
- 9:00am-5:00pm Child Care
- 9:00am-10:20am Pre-Conference Session I
- 10:20am-10:40am Coffee Break
- 10:40am-noon Pre-Conference Session II
- 12:00pm-2:00pm Lunch Break
- 2:00pm-3:20pm Pre-Conference Session III
- 3:20pm-3:40pm Coffee Break
- 3:40pm-5:00pm Pre-Conference Session IV
- 6:00pm-10:00pm SEM Board of Directors Meeting
- 7:30pm-9:00pm Pre-Conference Session V, Book Announcement: "Volume Angst: The Genesis of *Performing Ethnomusicology: Teaching and Representation in World Music Ensembles*." Presenter: Ted Solis, Arizona State University, et al.

### Thursday, October 24

- 7:00am-8:30am Editorial Board Meeting  
Long Range Planning Committee
- 7:15am-8:45am SSRC-ACLS International Dissertation Field Research Fellowship Program Information Session for Graduates Students
- 7:30am-8:30am Audio-Visual Committee Meeting  
Ethics Committee
- 7:30am-8:15am Committee on Diversity, Difference, and Underrepresentation
- 8:00am-8:45am Popular Music Section, Music and Fair Use Forum
- 8:00am-6:00pm Registration
- 8:00am-noon SEM Board of Directors Meeting  
Exhibits/Silent Auction Setup
- 8:00am-1:00pm Child Care

Sessions: 9:00am-11:00am

#### 1A Issues on the Cultural Brokering of Recording

Chair: *Tom van Buren, Center for Traditional Music and Dance, NYC*  
Discussant: *Anthony Seeger, University of California, Los Angeles*

9:00 The Music of Dominican New York: A Collaborative Ethnography in Recorded Sound

*Tom van Buren, Center for Traditional Music and Dance, NYC*

9:30 Preservation and CD Production in an African American Seven-Shape-Note Singing Tradition

*Steve Grauberger, Alabama Center for Traditional Culture*

10:00 A Folklorist in Spain Finds More Than Song: Following Alan Lomax's Spanish Fieldwork Half a Century Later

*Judith Cohen, York University*

10:30 Musicians & Ethnomusicologists: Business Models that Foster the Arts

*Kathlyn Powell, SELVA Record Label*

#### 1B Forum: Music of the 9/11 Crisis: Responses by School Teachers and Children to Questions of American Identity and Global Responsibility

Chair: *Patricia Campbell, University of Washington*

Presenters:

*Amy Beegle, University of Washington*

*Patrick Hawkins, University of Washington*

*Ramona Holmes, Seattle Pacific University*

*Rita Klinger, Cleveland State University*

#### 1C Punk in the Twenty-first Century

Co-Chairs: *Jeremy Wallach, University of Pennsylvania; Barbara Rose Lange, University of Houston*

Discussants: *Cathy Ragland, City University of New York; Rob Bowman, University of California, Los Angeles*

9:00 Hebdige Was Wrong!: Living the Punk Lifestyle in Jakarta

*Jeremy Wallach, University of Pennsylvania*

9:30 Fandom and Fantasy at Punk Metal Karaoke in New York City

*Jason Oakes, Columbia University*

10:00 Punk and Free Improv in Houston

*Barbara Rose Lange, University of Houston*

10:30 "There's No Scene Here!": Perceptions of the Los Angeles Punk Scene

*Angela Rodel, University of California, Los Angeles*

#### 1D Diversifying Ethnomusicological Research at the Middle East-Central Asia Crossroads

Chair: *Ann Riordan, University of California, Los Angeles*

9:00 Yor-yor, Memory, and Uzbek Women's Expression

*Tanya Merchant, University of California, Los Angeles*

9:30 Kar o'Amal: A Survey of the Historical Development of Two Persian Vocal Genres

*Amir Housein Pourjavady, University of California, Los Angeles*

10:00 Where Music Heralds the Past and Echoes the Future: Locating Meaning in Iranian-American Pop

*Wendy S. DeBano, University of California, Santa Barbara*

10:30 Standing at the Crossroads, Looking for the Nexus: New Perspectives on Ethnomusicological Research in Iran and Central Asia

*Ann Riordan, University of California, Los Angeles*

#### 1E New Questions and Ideas on Ethnomusicological Theories and Practices

Chair: *Marina Roseman, Pacifica Graduate Institute and Indiana University*

9:00 Songwriting as Ethnography: Mary Chapin Carpenter's "Down at the Twist and Shout"

*Mark DeWitt, Independent Scholar*

9:30 A Return to Armchair Ethnomusicology?: An Ethnomusicologist's Contribution to a Folklorist's Song Collection

*Therese Smith, University College Dublin*

10:00 Questioning Participant-Observation and Defending Personal Ethnomusicology

*Okon Hwang, Eastern Connecticut State University*

10:30 Devotional, Musical Healing in the Pamir Mountains: Toward a Holistic Approach for Medical Ethnomusicology

*Benjamin Koen, Ohio State University*

**1F** From Turtle Carapaces to Hip-Hop: Cultural Retentions and Expansions in Native American Music at the End of the 20th Century

Chair: *Thomas Vennum, Smithsonian Institution*

Discussant: *Charlotte Frisbie, Southern Illinois University, Edwardsville*

9:00 The Seri Foot-drum Dance: An Ancient Survival in Northwestern Mexico

*Thomas Vennum, Smithsonian Institution*

9:30 On the Developing Notion of Song Categories in Powwow Music

*Rainer Hatoum, University of Frankfurt, A.M.*

10:00 The Lyrical Powwow: Empowerment through Rhyme in Native Hip-Hop

*Thomas Aplin, University of Oklahoma*

10:30 The Native American Flute: Convergence and Collaboration as Exemplified by R. Carlos Nakai

*Paula Conlon, University of Oklahoma*

**1G** Language, Sound, and Place in the Himalayas of Nepal

Chair: *David Henderson, Saint Lawrence University*

Discussant: *Pirkko Moisala, Abo Akademi*

9:10 *Neku* Horns of Death and Transmigration: Sounding the Body in Buddhist Nepal

*Paul Greene, Pennsylvania State University*

9:25 "On the Steep Uphill": Song Performance and the Poetics of Place in Charigaon, Nepal

*Calla Jacobson, Colorado College*

9:40 A Look at the Essentiality of Text in Ghantu as Performed by the Highlander Gurungs of Nepal

*Kishor Gurung, Malpi International College*

9:55 Music and Civilization in the Kathmandu Valley

*Ingemar Grandin, Linköping University*

10:10 Discussion

11:15am-noon Northern Arapaho Outdoor Ceremony

11:30am-1:00pm Lunch Break

11:45am-12:45pm Student Concerns Committee (SEMSSC) Business Meeting

Web Advisory Committee Business Meeting

SEM Archiving Committee Business Meeting

Lunchtime Musical Performance: Tofahan Pinkasova (Bukharan Jewish Wedding Singer Renowned in Uzbekistan), accompanied by her son, Elias Rakhimov, and Gulia Rakhimova

1:00pm-6:00pm Exhibits Open

1:00pm-6:00pm Child Care

**1L** Collective Improvisation: Negotiating Memory and Crossing Borders

Performers:

*Walter Gershon, University of California, Riverside*

*Renee Coulombe, University of California, Riverside*

*Ethan Nasreddin-Longo, University of California, Riverside*

1:00pm-6:00pm Exhibits Open

1:00pm-6:00pm Child Care

2:00pm-4:00pm Interviews (Estes Park)

Sessions: 1:00pm-3:00pm

**2A** What Is "Ethnomusicology" Doing in Music Departments? (Part I)

Chair and Discussant: *Steven Feld, Columbia University*

1:00 Compromising Positions: Teaching the Exotic in Musical Performance

*René T.A. Lysloff, University of California, Riverside*

1:30 The Enigma of "Music" and the Politics of Interdisciplinarity

*Elizabeth Tolbert, Peabody Conservatory and Johns Hopkins University*

2:00 Music/History/Culture

*Timothy Taylor, Columbia University*

2:30 Discussion

**2B** Musics and Nations, Cultures in Crisis

Chair: *Andrew Weintraub, University of Pittsburgh*

Discussant: *Sarah Weiss, University of North Carolina, Chapel Hill*

1:00 Elites, Capitalism, and Populist Nationalisms in Latin America

*Thomas Turino, University of Illinois at Urbana-Champaign*

1:30 The Politics of the Mexican Canción 1913-1928

*Leonora Saavedra, University of Pittsburgh*

2:00 Chaos, Culture, and the "Crisis of the Female Singer" in the Performing Arts of West Java, Indonesia, 1959-64

*Andrew Weintraub, University of Pittsburgh*

2:30 Discussion

**2C** Negotiating Cultural Politics at Fiddle and Dance Festivals

Chair and Discussant: *Beverly Diamond, Memorial University*

1:00 Let's Have a Fiddle Contest: How "Oldtime" Was Born in Weiser, Idaho

*Sharon Graf, University of Illinois at Springfield*

1:30 Dance, Music and Nationhood: Identity Negotiations and Ukrainian Canadian Festival Performances

*Marcia Ostaszewski, York University*

2:00 Cultural Preservation Again: Contest Discourse, Media Representation, and Participants' Experiences

*Sherry A. Johnson, York University*

2:30 Discussion

**2D** Mentoring Forum: Passing Along Our Strengths (Section on the Status of Women)

Co-Chairs: *Tomie Hahn, Rensselaer/Tufts University; Elyse Carter Vosen, The College of St. Scholastica*

Discussant: *Su Zheng, Wesleyan University*

Presenters:

*Kyra Gaunt, New York University*

*Ellen Koskoff, University of Rochester*

*Victoria Levine, Colorado College*

**2E** Workshop: Challenges and Opportunities for the EVIA (Ethnomusico-logical Video for Instruction and Analysis) Digital Archive Project

Chair: *Ruth Stone, Indiana University*

Presenters:

*Alan R. Burdette, Indiana University*

*James Hilton, University of Michigan*

*Lester Monts, University of Michigan*

*Ruth Stone, Indiana University*

**2F** LA ESENCIA DEL RITMO in Latino/a Musics and Dance

Chair: *Marisol Berrios-Miranda, University of California, Berkeley*

Discussant: *Shannon Dudley, University of Washington*

1:00 The Bomba, a Resilient Afro-Caribbean Dance in Puerto Rico

*Sal Ferreras, University of Columbia*

1:30 Ritmo and Its Meanings in Latin Music

*Marisol Berrios-Miranda, University of California, Berkeley*

2:00 The Cadencia of Gaita Is Essential, But What Is It?

*Rob Carroll, University of Washington*

2:30 "El Ritmo Es Oro": Conventions and Challenges of Bajo Sexto Style in Tejano Conjunto

*Lou Winant, University of Washington*

1:00-3:00

**2G** Poster Session: Presenting and Representing Musicians in the Community (Applied Ethnomusicology Section)

Chair: *J. Ric Alviso, California State University, Northridge*

Presentations:

"Let Us Sing": Applied Ethnomusicology and Cultural Conservation in Southeast Georgia Sacred Harp

*Laurie Sommers, Valdosta State University*

Applying Ethnomusicology in a Non-Research Setting? A Grad Student's Experiences with a World Music Festival  
John Fenn, Indiana University  
The Sci-High Executive Steel Band: A Transformation of Carnival

*Dee Desnoyers, University of New Orleans*

The Scholarly Image Maker and the Community: Illustrations from Haitian Vodou

*Lois Wilcken, La Troupe Makandal/City Lore*

**2V** Video Documentary: "Sbaek Thomm: Shadow Puppet Theater of Cambodia" and "Brahma's Arrow: An Episode from Cambodian Ramayan"

Presenter:

*Yoshitaka Terada, New York University/National Museum of Ethnology*

2:00pm-4:00pm Interviews

3:00pm-3:30pm Coffee Break

Sessions: 3:30pm-5:30pm

**3A** What Is "Ethnomusicology" Doing in Music Departments? (Part II)

Chair and Discussant: *Steven Feld, Columbia University*

3:30 Understanding Differences: Strategies and Assumptions within our Departments of Music

*Scott Marcus, University of California, Santa Barbara*

4:00 The View from the Trenches: Ethnomusicologists Talk

*Deborah Wong, University of California, Riverside*

4:30 Ethnomusicology and Departmental Unity

*Fred Maus, University of Virginia*

5:00 Discussion

**3B** Roundtable: Pathways to the Ph.D.: The Graduate School Experience (Student Concerns Committee)

Chair: *David Pruett, Florida State University*

Discussants: *Julia Banzi, University of California, Santa Barbara; Birgit Berg, Brown University; Wendy DeBano, University of California, Santa Barbara; Katie Strang, Indiana University; Eric Usner, New York University*

Presenters:

*Judah Cohen, Harvard University*

*Javier Leon, University of Texas-Austin*

*LaDona Martin-Frost, University of Illinois at Urbana-Champaign*

**3C** "World Music" and the World: From Classroom to Global Market

Chair: *Kimi Coaldrake, The University of Adelaide*

3:30 A Model for the Globalization of World Music Programs

*Steven Loza, University of California, Los Angeles*

4:00 "World Music Theory" as an Undergraduate Course for Musicians: Select Problems, Proposals, and Perspectives

*Jonathon Grasse, University of California, Los Angeles*

4:30 1,000 Styles, 1,000 Confusions? Musical Categories at barnesandnoble.com

*Andrew Kaye, Albright College*

5:00 Who are the Pirates? The Politics of Piracy, Poverty, and Greed in a Globalized Music Market

*Jack Bishop, University of California, Los Angeles*

**3D** Circuits of Culture: A Look into the Currency of Ideology, Ethics and Aesthetics in Popular Music

Chair: *Derek Pardue, University of Illinois at Urbana-Champaign*



3:30 Hip-Hop Ideology and Rap Music Markets: A Case Study of Brazilian Capitalism and State Practices

*Derek Pardue, University of Illinois at Urbana-Champaign*

4:00 Revelry and Revolution: The Paradox of 1950s Cuba

*Robin Moore, Temple University*

4:30 The Consequences of Contradictory Ethics and Aesthetics in the Production and Consumption of Zimbabwean Popular Music

*Tony Perman, University of Illinois at Urbana-Champaign*

5:00 Discussion

**3E Forum: Terrain as Process: Ethnographic Film as a Tool and Agent for Action Research**

Chair: *Amy Catlin, University of California, Los Angeles*

Presenters:

*Amelia Maciszewski, University of Alberta*

*Regula Qureshi, University of Alberta*

*Martin Clayton, The Open University*

**3F The Transformative Nature of Fieldwork**

Co-Chairs: *Tomie Hahn, Rensselaer/Tufts University; Timothy Cooley, University of California, Santa Barbara*

3:30 Do We Transform Our "Others"?  
*Timothy Cooley, University of California, Santa Barbara*

4:00 Fields of Transformation: Fieldwork as Contemplative Practice

*Tomie Hahn, Rensselaer/Tufts University*

4:30 Unsettled Values and the Demands of Field Experience

*Carol Babiracki, Syracuse University*

5:00 Dances of Vulnerability: Decolonizing the Fieldworker

*Elyse Carter Vosen, The College of St. Scholastica*

**3G All Aboard the Caravan: Filming "Gypsiness" in Music**

Chair: *David Malvinni, University of California, Santa Barbara*

3:30 Nikolai Slichenko: A Tzigan at the Heart of Russian Self-reflection

*Ildar Khannanov, University of California, Santa Barbara*

4:00 Soy Gitano: Reflections on Representation of Spanish Gypsy Identity in Film and Flamenco Popular Music

*Loren Chuse, University of California, Los Angeles*

4:30 Tout est crié: A Husserlian Gaze at Gypsy Music, from Latcho Drom to Gadjo Dilo

*David Malvinni, University of California, Santa Barbara*

5:00 Discussion

5:45pm-6:45pm Development Committee Meeting

Society for Asian Music Business Meeting

Special Interest Group for Dance

Applied Ethnomusicology Section

Chapter Coordinators Meeting

6:00pm-7:00pm Popular Music Section Lecture: *Deena Weinstein, DePaul University*, "Processes of Diffusion and Reception in Global Popular Musics: The Case of Heavy Metal"

7:00pm Gala Reception

8:00pm-11:00pm Association for Chinese Music Research Annual Meeting

8:30pm-10:00pm Kwasi Ampene's University of Colorado Highlife Ensemble

10:00pm "SEMores": A Campfire Sing-Along with Joe Hickerson. Organizer: *Martha Ellen Davis, University of Florida*

7:00am-8:00am Social Science Research Council-ACLS Information Session for Graduates/Students

8:00am-noon Child Care

8:00am-12:30pm Exhibits

8:00am-4:00pm Registration

9:00am-noon Interviews (Boulder Campus)

**Sessions: 8:15am-10:15am**

**4A Forum: Ethnomusicologists at Work -Part II (Applied Ethnomusicology Section)**

Chair: *Miriam Gerberg, University of California, Los Angeles*

Respondent: *Tom van Buren, Center for Traditional Music and Dance, NYC*

Presenters:

*Niloolfar Mina, Independent Scholar*

*Kenneth Moore, Metropolitan Museum of Art*

*Louise Spear, University of California, Los Angeles*

**4B Reading, Researching and Writing Gender and Sexuality in Popular Music**

Chair: *Carolina Robertson, University of Maryland*

8:15 I Need You to Pin Me Down: "Safe" S&M in the Songs of Eurythmics

*Gillian Rodger, University of Michigan*

8:45 The Alchemy of Desire: Gendered Representation in Native American Women's Popular Musics

*M. Celia Cain, Washington University in St. Louis*

9:15 Negotiating Gender at the Michigan Womyn's Music Festival

*Boden Sandstrom, University of Maryland*

9:45 Gendered(?) Ethnography of the "Popular"

*Jennifer Milioto Matsue, Dartmouth College*

## Friday, October 25

7:00am-8:30am SEM 2002 and 2003 Local Arrangements and Program Committees

7:00am-8:00am Section on the Status of Women

**4C Travels of the Disembodied Voice**  
Chair: *Amanda Weidman, New York University*

Discussant: *Steven Feld, Columbia Univ*

8:15 Female Voices and the Gramophone in Early 20th-Century South India

*Amanda Weidman, New York University*

8:45 Chirps, Chickadees, and an Occasional Shouter: Embodying the Black Voice

*Elaine Hayes, New York University/University of Pennsylvania*

9:15 Disembodying the Voice of South African Jazz

*Carol Muller, University of Pennsylvania*

9:45 Discussion

**4D** Transcription in an Age of Multimedia

Chair: *Anthony Seeger, University of California, Los Angeles*

Discussant: *Cornelia Fales, University of California, Santa Barbara*

8:15 Beyond Sonic Dimensions: Perspectives on Transcription and Multimedia

*Charles Sykes, Indiana University*

8:45 Music Sound in Motion: A Pitch-Based Relationship of Vocal Melody to Instrumental Accompaniment in Wasulu Hunters' Music

*Cullen Strawn, Indiana University*

9:15 As Time Unfolds: A Study of Time in "Lady" – A Commercial Chinese Music Television Production

*LanLan Kuang, Indiana University*

9:45 Patterns of Sound and Movement in "Shouts of Kahe'arawa": Transcription and Analysis of a Bamboo Tube Performance

*Gregory Klotz, Indiana University*

**4E** Jazz Discourse: Criticism, History, Marketing, and Pedagogy

Chair: TBA

8:15 The Music Goes 'Round and Around: Riley and Farley's Onyx Club Boys and the Formation of "Authentic" Jazz in the 1930s

*Patrick Burke, University of Wisconsin-Madison*

8:45 A History of Chance: The Role of Marketing in the Success of Herbie Hancock's Head Hunters

*Steven F. Pond, Cornell University*

9:15 The African Big Band Aesthetic of Sam Rivers

*John Murphy, University of North Texas*

9:45 The Street and the Ivory Tower: A Study of Jazz Improvisation in the Academy

*Ken Prouty, University of Pittsburgh*

**4F** Forum: Student Assignments in the World Music Survey Course

Chair: *Melinda Russell, Carleton College*

8:15 Oral Tradition Assignment

*Melinda Russell, Carleton College*

8:45 Group Listening Assignment

*Margaret Sarkissian, Smith College*

9:15 Urban Learning Assignment and Bagpipe Assignment

*Lise Waxer, Trinity College*

9:45 Favorite Music Assignment

*Stephen Hill, Northwestern University*

**4G** Circuits of Musical Production and Consumption

Chair: *Wang Yaohua, Fujian Teachers University, China*

8:15 The Production of Taiwan Tele-Gezai Drama and the Prospect

*Chen Xinfeng, Fujian Teachers University, China*

8:45 The Dilemma Faced by Fujian Local Operas

*Ye Songrong, Fujian Teachers University, China*

9:15 Research in the Formation and Development of Hakka Folk Song

*Liu Fulin, Fujian Teachers University, China*

9:45 Analysis and Reflection on the Emergence and Extinction of Ryukyū Ozaracu

*Wang Yaohua, Fujian Teachers University, China*

10:15am—10:45am Coffee Break

Sessions: 10:45am—12:15pm

**5A** Race Matters: Interpreting Black/White Music Crossover in the 1950s and 60s

Chair: *Maria Johnson, Southern Illinois University*

10:45 The "Swanee River Rock[s]"—What DID I Say?! Race, Genre, and Historical Memory in the Early Crossover Recordings of Ray Charles, 1959-'62

*Lester Feder, University of California, Los Angeles*

11:15 The Conundrum of Blackness in the "Motown Sound"

*Portia Maulsby, Indiana University*

11:45 Beyond Liner Notes: Constructing Histories of the Growth of White Audiences for Black Blues Performers in the United States

*Susan Oehler, Tokyo University for Foreign Studies*

**5B** Music in Mountain Cultures (1): Bolivia and Cape Verde

Chair: *Paul Austerlitz, Brown University*

10:45 Music in Mountain Cultures: Some General Features and Issues

*Tom Solomon, University of Bergen, Norway*

11:15 Freedom in the Mountains: Living Apart in Santiago, Cape Verde

*Susan Hurley-Glowa, Franklin & Marshall College*

**5C** Self and Community in Popular Music Scenes: Case Studies from England and Canada

Chair: *Harris M. Berger, Texas A & M University*

10:45 A Delhi in London: Networks, Ecology, and the Life of Music in a Sixties Pop Milieu

*Gordon Thompson, Skidmore College*

11:15 Contrafact and Science Fiction: Meaning, Ritual and Negotiation of Self in Canadian Folksong Performance

*Sharon Carla Hochhauser, Kent State University*

**5D** Peru: Cultural Tourism, Modernization, and Local Traditions

Chair: *Gerard H. Behague, The University of Texas at Austin*

10:45 Ethnomusicology and Cultural Tourism: Cause and Effect?

*Heidi Feldman, Tulane University*

11:15 Persistence and Emergence in the Modernization Process of the Qoyllur Rit'i Festival of the Peruvian Andes

*Holly Wissler, Florida State University*

11:45 Calling the Gods from the Mountains to the Sea: Ancient Ocarinas for Supernatural Communication from the Altar of a Northern Coastal Shaman in Moche, Peru

*Dale A. Olsen, Florida State University*

### 5E India and the West in Cross-Cultural Musical Exchanges

Chair: *Matthew Allen, Wheaton College (Massachusetts)*

10:45 Holst's Anglo-Indian Music: Challenging Imperialist Concepts of Cultural Hegemony

*Nalini Ghuman Gwynne, University of California at Berkeley*

11:15 Blurred Affinities: Tracing the Influence of North Indian Classical Music in Keith Jarrett's Solo Piano Improvisations

*Gernot Blume, Lewis & Clark College of Music*

10:45-12:15

### 5F Poster Session

Presentation:

The Role of the Marimba in Contemporary Quiché Society

*Jack Forbes, University of Wisconsin*

### 5V Video Documentary: "Kosovo Through the Eyes of Local Rom (Gypsy) Musicians"

Presenter:

*Svanibor Pettan, University of Ljubljana*

12:15pm-1:00pm Lunch Break

1:00pm Buses Leave Estes Park for Boulder

1:00pm-4:00pm Rocky Mountain National Park Bus Tour

2:00pm-4:00pm Nature Hike

2:30pm-4:00pm Master Dancers of Bali Workshop/demonstration (CU Boulder Campus)

3:00pm-6:00pm Interviews (Boulder Campus)

4:30pm Buses Leave Estes Park for Boulder

6:00pm-7:30pm Buffet Dinner on CU Boulder Campus

6:00pm-10:30pm Child Care

7:45pm-10:00pm Concert: Japanese Music in Colorado and Ali Jihad Racy Ensemble

10:15pm Buses Leave Boulder for Estes Park

10:30pm Buses Leave Boulder for Estes Park

## Saturday, October 26

7:00am-7:45am Education Section Business Meeting

7:15am-8:15am Sexualities and Les/Bi/Gay/Transgendered Concerns Committee Business Meeting  
SEM Publications Advisory Committee

8:00am-10:00am Education Section Open Forum

8:00am-1:00pm Child Care

8:00am-3:30pm Exhibits

8:00am-6:00pm Registration

### Sessions: 8:30am-10:00am

#### 6A African Popular Musics: Pan-Africanism, Internationalization, and Social Crisis

Chair: *Eric Charry, Wesleyan University*

8:30 Pan-African Connections in the Popular Music of Zimbabwe, 1930's to the Early 2000's

*Isaac G. Kalumbu, Michigan State University*

9:00 Going International: Negotiating Sound in Senegalese Popular Music

*Patricia Tang, Massachusetts Institute of Technology*

9:30 Performing Piety: Popular Musics, Social Crisis, and Fundamentalist Ascendancy in the Central African Republic

*Michelle Kisliuk, University of Virginia*

#### 6B Cultural Critiques on Musical Tourism in Asia

Chair: TBA

8:30 Touring and Being Toured: Sidi African-Indians at Home and Abroad

*Amy Catlin, University of California, Los Angeles*

9:00 Multi-Faced Mask: Presentation and Representation of Hahoe Mask Dance-Drama in the Context of Tourism

*Sun Hee Koo, University of Hawai'i, Manoa*

9:30 Remote Peoples, Faked Intimacies: Musical Images of the Primitive in Hill Tribe Tourism

*Stephen Pixley, Wesleyan University*

#### 6C Folk and Popular Songs in Tibet and Pakistan: Lyrics, Rhythm, and Contemporary Identity

Chair: TBA

8:30 Song-Texts of Popular Pakistani Music

*Shemeem Abbas, University of Texas at Austin*

9:00 Tibetan Mountain Song: The Constraints of Free Rhythm

*Darinda Congdon, University of Pittsburgh*

9:30 Tibetan Folk Music and Contemporary Identity

*Ngawang Choephel, Independent Scholar*

#### 6D Ethnomusicological Approaches to Myth, Memory, and History: Case Studies from the Caribbean and India

Chair: TBA

8:30 Recombinant Mythology and the Alchemy of Memory: Occide Jeanty, Ogou, and Jean-Jacques Dessalines

*Michael Largey, Michigan State University*

9:00 Performing Ambivalence: The Case of Quadrille Music and Dance in Carriacou, Grenada

*Rebecca Miller, Hampshire College*

9:30 History and Censorship: Did Aurangzeb Ban Music?

*Katherine Butler Brown, SOAS, University of London*

**6E Musical Expressions of Intra-Ethnic Identities: Negotiating Diversity, Conflict, and Politics**

Chair: *Brenda M. Romero, University of Colorado, Boulder*

8:30 Betwixt and Between Tradition/al/ism and Modernity: Differentiating American Indian and Native American Flute Aesthetics, Style, and Organology

*Pauline Tuttle, University of Washington*

9:00 Pan-Indianism Revisited

*Christopher Scales, University of Illinois at Urbana-Champaign*

9:30 Folk Music and the Politics of Protest in the Chicano Movement

*Estevan Azcona, University of Texas at Austin*

**6F Music in the Shadow of Communist Ideology: China, Vietnam, and Korea**

Chair: *Larry Witzleben, Chinese University of Hong Kong*

8:30 "New Songs of the Battlefield": Songs from the Chinese Cultural Revolution

*Lei Ouyang Bryant, University of Pittsburgh*

9:00 Music and Politics in Vietnam

*Barley Norton, University of Surrey Roehampton*

9:30 The People Will Never Be United: Ideology and Practice in North Korean Music

*Keith Howard, SOAS*

**6G Music in Mountain Cultures (2): Philippines, Malaysia, and Crete**

Chair: *Margaret Sarkissian, Smith College*

8:30 Go Tell it Off the Mountain: The Promulgation of the Mystical in Popular Folk Music of the Philippines

*Christi-Anne Castro, California State University, Los Angeles*

9:00 Batu Luyuk: A Musically, Spiritually, and Socially "Happening" Place in the Upper Baram Basin of Sarawak, Malaysia

*Gini Gorlinski, Northwestern University*

9:30 Mountain Men and Mountain Music: Space, Place and Gender in the Lyra Music of Crete

*Kevin Dawe, University of Leeds*

9:00am-noon Interviews (Estes Park)

10:00am-10:30am Coffee Break

**Sessions: 10:30am-12:00am**

**7A Global Connections in Latin American Music: Terror, Travel, and Cosmopolitanism**

Chair: *Gage Averill, New York University*

10:30 Terror and the Global Village: September 11<sup>th</sup> in Ayacuchoan Song

*Jonathan Ritter, University of California, Los Angeles*

11:00 Historical Analysis of the Transnational Development of Bolivia's National Music, 1940-1975

*Fernando Rios, University of Illinois at Urbana-Champaign*

11:30 Synchronicity of Experience: Musical Agency in the Dugu Ceremony of the Garifuna Diaspora

*Amy Frishkey, University of California, Los Angeles*

**7B Music, Development Discourse, and Political Movements in Southern Africa**

Chair: *Louise Meintjes, Duke University*

10:30 "Developing Music": Zimbabwean Marimbas and Development Discourses

*Claire Jones, University of Washington*

11:00 Music-Making in Malawi Political Ritual

*Lisa Gilman, University of Toledo*

11:30 The Performance of Place: How Musical Practices in Cape Town Recreate a Displaced Community

*Sylvia Bruinders, University of Illinois at Urbana-Champaign*

**7C Music in Times of Crisis (1): Middle East**

Chair: *Scott Marcus, University of California, Santa Barbara*

10:30 National Crisis, Transnational Catharsis: Umm Kulthum's Concerts for Egypt

*Laura Lohman, DePauw University*

11:00 Songs of Protest and Defiance: Music and Nationalism among Palestinian Refugees in Amman, Jordan

*David McDonald, University of Illinois at Urbana Champaign*

11:30 Why Do the Syrian Druzes Sing War Songs at Weddings? Music as a Survival Strategy

*Kathleen Hood, University of California, Los Angeles*

**7D From Columbian Exposition (1893) to Contemporary Multicultural Performance: Music and the Evolving Nationhood in North America**

Chair: *Daniel Sheehy, Smithsonian Folkways Recordings*

10:30 Americanism Exposed: Music and Nation at the Columbian Exposition, 1893

*Kiri Miller, Harvard University*

11:00 The Public Arts Funding Dance: Are Community-Based Groups Learning the Right Steps?

*Ellen B. Weller, University of California at San Diego*

11:30 The World At Our Doorstep: The Politics of Multicultural Performance in North America

*V. Patricia Truchly, University of California, Los Angeles*

**7E Gender, Aesthetics, and Tradition**

Chair: TBA

10:30 Getting in the Groove: The Social and Musical Aesthetics of Double-Dutch Play

*Edward Schneider, Washington University*

11:00 The Singing Tradition of Women in the Slovak Village Wedding

*Jadranka Vazanova, City University of New York*

11:30 Central Javanese Gamelan Music: Gendered Male

*Susan Pratt Walton, University of Michigan*

**7F Music and Christian Church in Asia: National Identity, Social Struggles, and Commercialization**

Chair: TBA

10:30 National Hymnals in Indonesia: Constructing Collective Christian Identity through Song

*Birgit Berg, Brown University*

11:00 The Reception and Re-creation of Liberation Theology by Indian Villagers through the Tamil Folk Music of J.T. Appavoo

*Zoe Sherinian, University of Oklahoma*

11:30 Cantonese Opera in a Christian Context

*Gloria Wan, The University of British Columbia*

### 7G The Role of Traditional Music in Korean Nationalism

Chair: *Robert Provine, University of Maryland, College Park*

10:30 Redefining Korean Music and Culture: A Case Study of the National Center for Korean Traditional Performing Arts (NCKTPA)

*Eun-young Jung, University of Pittsburgh*

11:00 Ch'angjak t'aak: Samul Nori and the Expression of Korean Cultural Identity

*Nathan Hesselink, Illinois State University*

11:30 Individual Tradition and National Tradition: Making Traditional Music in Korea

*Eunkang Koh, St. Cross College, University of Oxford*

12:00pm-1:30pm Lunch Break

12:15pm-1:15pm SEM Council

Association for Korean Music Research

12:15-1:15pm Lunchtime Musical Performances

**7L1** Lecture/Demonstration. Understanding Baamaya: An Analysis of Musical Form and an Exegesis of Drum Text. Presenter: *Steven Cornelius, Bowling Green State University*

**7L2** Panorama of Mexican Music: Gonzalo Camacho Diaz and Guillermo Contreras Arias, Universidad Autónoma de México

1:00pm-6:00pm Child Care

### Sessions: 1:30pm-3:00pm

#### 8A Music in Times of Crisis (2): The United States

Chair: *Christopher Washburne, Columbia University*

1:30 Music and the Manipulation of Symbols After September 11th

*Ali Jihad Racy, University of California, Los Angeles*

2:00 The Lone Piper: The NYPD Emerald Society Bagpipe Band's Contribution to Line-of-Duty Funerals

*Scott Spencer, New York University*

2:30 "Covered in Ashes and Dust": Elogy and Communitas in the American Disaster Song Tradition

*Revell Carr, University of California, Santa Barbara*

#### 8B Issues in African Music: Linguistics, Aesthetics, and Music Journalism

Chair: *Frank Gunderson*

1:30 In Search of African Diasporal Unities: Music and Linguistics as Gateways for Research

*Johann Buis, Columbia College Chicago*

2:00 "Sound-Barrage" as Aesthetic and Limen in Asante Court Music Experience

*Joseph Kaminski, Kent State University*

2:30 "To Hell with Home and Shame!": The Discursive Elaboration of South African Jazz in the Drum Journalism of Todd Matshikiza

*Brett Pyper, New York University*

#### 8C Musical Development and Transformation of Jewish Heritage

Chair: *Mark Slobin, Wesleyan University*

1:30 The Mark of Zohar: Musical Transformations of Mystical Revelations in an Ancient Jewish Prayer

*Michael Bakan, Florida State University*

2:00 "Passover Dinner and Performance Extravaganza": Jewish Leftist Ideology Meets Musical Spectacle

*Marion Jacobson, New York University*

2:30 Ambivalent Identities: The American Klezmer Movement as a Response to Rupture

*Joel E. Rubin, City University of London*

#### 8D Issues in Brazilian Music

Chair: *John Galm, University of Colorado*

1:30 When a New Priest Comes to Town: Negotiating Musical Space in the Holy Week Celebrations in a Former Mining Town of Southern Minas Gerais, Brazil

*Suzel Ana Reily, Queen's University Belfast*

2:00 Brazil and Beyond: The Technical and Timbral Expansion of the Berimbau in Popular Musics

*N. Scott Robinson, Kent State University*

2:30 Rehearsals, Learning Music, and Subjectivity: A Brazilian Example

*Andrew Connell, University of California, Los Angeles*

#### 8E Historical Issues in Twentieth Century Indonesian Music

Chair: *Andy Sutton, University of Wisconsin-Madison*

1:30 Listening to the Oldest New Music of Bali

*Edward Herbst, City College of New York*

2:00 Teletubbies in Paradise: A Social History of Music in Bali

*David Harnish, Bowling Green State University*

2:30 From "No-Name Waltz" to "We Like To Party": Musik Bambu and the Performance of Minahasan History in North Sulawesi, Indonesia

*Jennifer Munger, University of Wisconsin-Madison*

#### 8F Voice of Nation: The Critical Role of Music in the Political Affairs of Syria and Trinidad

Chair: *Anne K. Rasmussen, College of William and Mary*

1:30 Programming the Nation: Hafiz al-Asad Regime's (1970-2000) Music Canon & The Creation of Syria

*Nancy Elizabeth Currey, University of California, Santa Barbara*

2:00 Music and Ethnicity in Trinidad Electoral Politics

*Gregory Diethrich, University of Illinois at Urbana-Champaign*

#### 8G Creative and New Approaches on Music and Space/Place

Chair: *Martin Stokes, University of Chicago*

1:30 Music, Movement and Space: Articulating the Madang and P'an in Korean P'ungmulkut

*Donna Lee Kwon, University of California Berkeley*

2:00 Spaces of Representation—Places of Belonging: Music and the Recording Industry in Turkey

*Sonia Seeman, University of California, Los Angeles*

2:30 Mutiny on the Boundary or Microcosmopolitanism? Theorizing Transience in Cruise Ship Communities

*Tom Grunland, University of California, Santa Barbara*

**8V** Video Documentary: “Rolling Away the Stone”

Presenter:

*Clara Henderson, Indiana University*

2:00pm-3:30pm Interviews (Estes Park)

3:00pm End of Silent Auction

3:00pm-3:15pm Coffee Break

3:15pm-4:45pm SEM Annual Membership Meeting

5:00pm-6:00pm Charles Seeger Lecture: *William Ferris, Research Fellow at Woodrow Wilson International Center for Scholars*

6:00pm-7:00pm Silent Auction Pick-Up

6:10pm-7:10pm Body Meets the Board  
Popular Music Section Business Meeting  
African Music Caucus

7:30pm-10:30pm Child Care

8:00pm-10:00pm e • town Radio Broadcast Show

10:00pm Latin Jam Session

Sunday, October 27

7:00am-9:00am SEM Council

8:00am-9:00am Registration

8:00am-11:00am Child Care

8:00am-noon Exhibits Closed, Packing and Pickup Only

8:00am-3:00pm SEM Board of Directors Meeting

Sessions: 9:00am-10:30am

**9A** Contemporary Popular Music in Latin America: Tradition, Media, and Urban Youth Culture

Chair: *T.M. Scruggs, University of Iowa*

9:00 Music and Melodrama: Popular Music in Colombian Telenovela

*Carolina Santamaria, University of Pittsburgh*

9:30 Singing with the Ancestors and with the Industry: Contemporary Popular Music and Tradition in Southern Mexico

*Chris Goertzen, University of Southern Mississippi*

10:00 Bolivian Urban Youth Perspectives on Boundaries: Musical, Social, and National

*LaDonna Martin-Frost, University of Illinois at Urbana-Champaign*

**9B** Critical Listening: Technology, Musical Coding, and Nostalgia in Popular Music

Chair: *Kai Fikentscher, Ramapo College of New Jersey*

9:00 “Deconstructing Havana”: Bill Laswell’s “Imaginary Cuba” and the Critical Revision of Authenticity

*Morgan Luker, Columbia University*

9:30 Musical Codes in “South Park”

*Andrew Killick, Florida State University*

10:00 Performing Nostalgia: Presentation and Reception of Currently Touring 1960s Rock Acts

*Craig Morrison, McGill University*

**9C** Asia and the West: Circulation of Intellectual and Musical Currents

Chair: TBA

9:00 Colliding Nations: Burmese Music and the Boundaries of World Music Aesthetics

*Gavin Douglas, University of North Carolina, Greensboro*

9:30 Filipino Overseas Contract Entertainers in Malaysia: Engaging Identities of Asianess, Modernness and Internationalness within the Space of the Five-Star Hotel

*Stephanie Ng, University of Michigan*

10:00 Isawa Shūji (1851-1917) and the Roots of Ethnomusicology in Japan and Europe

*Richard C. Miller, University of Wisconsin-Madison*

**9D** Asian American Musics: Old and Emerging Traditions

Chair: *Adelaida Reyes, New Jersey City University*

9:00 Tradition Transformed: Devotional Music in an American Context

*David Trasoff, Independent Scholar*

9:30 Chinese Funeral Music Among the Chaozhou Community in Los Angeles: The “Gongde” of the Xian Wu Shan Charity

*Wah-Chiu Lai, Kent State University*

10:00 The History and Repertoire of Soh Daiko

*Wynn Yamami, New York University*

**9E** Focusing on Music: Repertoire Study, Modes of Transmission, and Performance Practices

Chair: TBA

9:00 An Overview and Typology of the Repertoire of Iraqi Maqam

*Rob Simms, York University*

9:30 Vocal, Gestural, and Metaphoric Conveyance of Musical Information in the Extra-notational Instruction of Piobaireachd

*Gina Fatone, University of California, Los Angeles*

10:00 Alto Parts and Alto Voices in Sacred Harp Singing

*Aaron Girard, Harvard University*

**9F** Sustaining Difference: Music and Local, Minority, and Aboriginal Identities

Chair: TBA

9:00 Distant Echoes: Expressing Différance in Pamiri Music

*John Morgan O’Connell, University of Limerick/Brown University*

9:30 On the Mountain, I Drink; On the Plain, I Kissed You Once: Music and the Aboriginal Public Sphere on Taiwan

*Donald John W. Hatfield, College of William and Mary*

10:00 Colonial Discord in the Regulation of Local Dance Performance in the Gilbert Islands

*Mary Lawson Burke, Framingham State College*

## Announcements

*Continued from page 4*

that may be of use to MSA members, excluding mass commercial email advertising. In line with the codes of conduct of the American Musicological Society and the Society for Ethnomusicology, the MSA will not distribute via their email service any material that contravenes any Australian or International laws, equal opportunities, author's moral rights, or documents that may be offensive or infringe copyright, or another organization's rules of membership.

To have a message considered for email distribution to members of the MSA in your own state or to its entire 300 plus members, please send the message to (Email) Chris Wainwright (Membership Secretary) [cmwain@ozemail.com.au](mailto:cmwain@ozemail.com.au). On receipt of the message, he will attempt to review your message within 24 hours and advise what course of action has or will be taken. To minimize his workload, please ensure that all details sent are correct. Any correspondence received relating to that email will also be automatically forwarded on to you, unless otherwise advised.

We hope that you will find this new added service of benefit. If at any time you find that you have any queries about the MSA's email bulletin service, please do not hesitate to ask.

## New Popular Music and Culture Studies Yahoo Group

This is an international forum designed with the sole intention of discussing and commenting on trends, theory's and opinions within the Popular Music and Popular Culture field. It is also an opportunity to look into, in an 'academic' way, the various genres with which the 'Popular' label is attached, and perhaps also those genres which aren't. The Club has been established as a precursor to a larger website which is currently being set up offering users a chance to read essays and other archive material as well as submitting their own essays and any other relevant material. The new site will hopefully be launched in September 2002, details will be posted on the club's message board. The club itself is managed and maintained by students studying at the Institute of Popular Music, which is based at the University

of Liverpool, England. Please visit [http://groups.yahoo.com/group/popular\\_music\\_and\\_culture\\_studies](http://groups.yahoo.com/group/popular_music_and_culture_studies)

## Of Bards And Beggars

Directed and produced by Shweta Kishore and Yask Desai, *Of Bards And Beggars* documents in detail, a musical ritual called Pabuji Jagran, consisting of an all night epic recitation by Indian Rajasthani folk musicians. The Pabuji legend is widely popular in Western Rajasthan, where Pabuji is revered as a protector of livestock. The audience/patrons for the recitation are livestock herders and their families, from the Rebari (Raika) caste.

The oral epic recital consists of multiple stanzas that are illustrated on a giant painting, which serves as a backdrop to the performance. The Pabuji epic is an oral tradition passed from generation to generation of performers by word of mouth. The performance consists of a duet by a performer known as a Bhopa and his wife, the Bhopi. Along with singing the stanzas, the Bhopa plays a stringed instrument, the *ravanhatha*.

As well as documentation and explanation of the performance, the film seeks to examine the important issues of commodification of folk culture and the resulting loss of meaning for the traditional followers of Pabuji. The documentary discusses the new milieu in which the Pabuji musicians are performing, namely that of the hospitality and tourism industry. We believe that the documentary is particularly important on 3 counts:

- (1) The film has archival value as it documents for the first time on video, part of an authentic unstaged Pabuji jagran, in its natural setting
- (2) An essential purpose of the documentary is to assist in retrieving an important element of rapidly vanishing folk culture in India.
- (3) The documentary will advance the public understanding and appreciation of a number of contemporary themes, such as the distortion of indigenous culture and the loss of functionality of traditional cultural practices.

The film (Duration: 33 minutes color/ Video/ English subtitles/2002) is available on VHS for US\$125 (including performance rights in an educational setting and postage). For queries or further details, please contact us at

[shkishore@hotmail.com](mailto:shkishore@hotmail.com) or write to Shweta Kishore/Yask Desai, 31 Alice Street, Mt. Waverley VIC 3149 Australia.

## New CDs from the International Music Collection

The British Library National Sound Archive International Music Collection is pleased to announce the release of two new recordings.

*Before the Revolution: A 1909 Recording Expedition in the Caucasus and Central Asia by the Gramophone Company.* Compilation and text by Will Prentice (NSA reference: Pre-1914 Caucasus/Central Asia Collection Catalogue number TSCD 921). In 1909, the Gramophone Company of London sent one of their recording engineers on an epic 5,000-mile journey across the southern regions of the Tsarist Russian Empire. Digitally remastered for this CD, the recordings offer a rare link to a virtually unknown time before the Soviet era changed the lives and music practices of the region forever.

*The Yemen Tihama: Trance and Dance Music from the Red Sea Coast of Arabia.* Recordings and text by Anderson Bakewell (NSA reference: C44). Tibbal music from the Tihama, Red Sea coastal plain of the Yemen, is an Afro-Arabian amalgam featuring lyres, reeds and virtuosic drumming. It is performed by members of the Akhdam, an outcast group with a reputation for sorcery.

For further information and details of how to obtain copies of the CDs, please visit (Website) <http://www.bl.uk/collections/sound-archive/imc.html#topic>.

## Conferences

**"Celebrating the Roots and Fruits of Popular Music Studies." IASPM-US at 20: Annual Conference, 2002. (in association with the Rock & Roll Hall of Fame and Museum)**

*October 10-13, 2002 Cleveland, Ohio*

Since the establishment of the US Chapter of IASPM twenty years ago, the field of Popular Music Studies has emerged from obscurity to a prominent place in the spectrum of cross-disciplinary approaches to popular culture. The numerous books and articles published by scholars in Popular Music Studies

attest to the diversity and substance of the field. At the same time, while Popular Music Studies has gained credibility, programs and positions in the field have yet to be created in American higher education, despite the fact that courses on popular music have come to be expected at many colleges and universities. This occasion provides us an opportunity to examine how we have arrived at this point and what issues confront us as we begin the third decade of IASPM-US. The fact that the meeting is in Cleveland affords an opportunity to visit the Rock & Roll Hall of Fame and to consider how a form of culture once thought offensive has now been mainstreamed, institutionalized, and corporatized. For more information, please visit (Website) <http://www.iaspm-us.net/>.

### **“Africa in the New Millennium”— 10<sup>th</sup> General Assembly of CODESRIA**

*December 8-12, 2002, Nile International Conference Centre, Kampala, Uganda*

The Council for the Development of Social Science Research in Africa (CODESRIA) is pleased to announce its 10<sup>th</sup> General Assembly, which is coming up in Kampala, Uganda, from December 8-12, 2002. The Assembly, Africa's biggest triennial gathering of scholars actively involved in social research, will be held under the broad theme “Africa in the New Millennium.”

Among the sub-themes around which scientific sessions will be organized are:

- Higher Education in Africa: Crises, Reform, and Transformation
- Academic Freedom in Africa: The Kampala Declaration Revisited
- Health, Politics and Society in Contemporary Africa
- Reforming the African Public Sector: Retrospect and Prospect
- The Changing Political Economy of Land in Africa
- Colonialism, Customary Law and Post-Colonial State and Society
- Africa and the Challenges of Globalization in Africa
- Continuity and Change in African International Relations
- The Popular Arts, Identity and Culture in Contemporary Africa
- Conflict and Reconstruction in Africa

- State, Political Identity and Political Violence
- Political Pluralism and the Management of Diversity
- Re-thinking (African) Development
- Africa Beyond Structural Adjustment
- Migration Dynamics and Changing Rural-Urban Linkages
- New Regionalist Impulses in Africa
- The African Diaspora and Diaspora Linkages

For more information, contact The Secretary, CODESRIA 10<sup>th</sup> General Assembly, BP 3304, Dakar, Senegal; (Fax) 221.824.5795; (Email) [general.assembly@codesria.sn](mailto:general.assembly@codesria.sn).

### **Hawaii International Conference on Arts and Humanities**

*January 12 -15, 2003, Sheraton Waikiki Hotel, Honolulu, Hawai'i*

The 2003 Hawaii International Conference on Arts and Humanities will be held from January 12 (Sunday) to January 15 (Wednesday), 2003 at the Sheraton Waikiki Hotel in Honolulu, Hawaii. The Conference will provide many opportunities for academicians and professionals from Arts and Humanities and related fields to interact with members inside and outside their own particular disciplines.

Topic Areas: American Studies, Archeology, Architecture, Landscape Architecture, Art, Dance, English, Ethnic Studies, Film, History, Languages, Literature, Linguistics, Music, Performing Arts, Philosophy, Religion, Second Language Studies, Speech, Theatre, Other Areas of Arts and Humanities.

For more information, contact Hawaii International Conference on Arts and Humanities, P.O. Box 75036, Honolulu HI, 96836, USA; (Tel) 808.223.1748; (Fax) 808.947.2420; (Email) [humanities@hichumanities.org](mailto:humanities@hichumanities.org); (Website) <http://www.hichumanities.org>.

## **Call for Submissions**

### **Bad Music**

A volume of critical essays on the subject of “Bad Music” will be published by Routledge Press in 2004, edited by Chris Washburne and Maiken Derno.

“Bad” is obviously a subjective category, but it is also marked by specific cultural and historical contestations over

what is thought to be worthy of disdain within a variety of differing contexts. By addressing a large segment of music which is often systematically ignored by the scholarly literature, we hope to lay bare the complex dynamics and dialogical interaction which underpins and perpetually redefines the relationship between discourses of the “good” and the “bad.”

The main goal of this book is to discover how aesthetic concerns previously thought to be intrinsic to the work/performance itself, might be routinely set aside in favor of a set of alternative evaluative criteria based on, variously: the communality of the listening experience; participatory patterns; the politicized message of the lyrics; the positionality of the musician and/or listener as a racialized, ethnicized, gendered, and classed subject; business and marketing factors; the impact of globalization vis-à-vis more narrowly defined national concerns; canon-building forces within the educational establishment; genre-transformations within historical genealogies, as well as the cultural affiliation listeners feel for a particular musical style or genre with all of the identity-constructing, community-making, and boundary-policing processes that accompany such affiliation. In choosing to contextualize and analytically engage with questions of individual and public tastes, our investigation takes place at the crossroads of aesthetics, cultural analysis, historical musicology, reception theory, and related disciplines, where discourses on and of the “bad” are intrinsically tied to musics that more often than not have a real impact in the daily lives of millions.

Of particular interest are papers that present a case study which address a distinct musical genre or style (e.g. pop, jazz, world music, pop, Broadway, classical, rock, and liturgical), and the specific ways in which each is caught up in complicated discourses of quality and value, while at the same time raising broader social and aesthetic concerns.

No abstracts, please. Materials due in hard copy by December 1, 2002. Please send to: Chris Washburne, 621 Dodge Hall, MC1813, Music Department, Columbia University, 2960 Broadway, New York, New York 10027. For further information, please contact Chris Washburne (Email) [cjw5@columbia.edu](mailto:cjw5@columbia.edu) and Maiken Derno (Email) [dermo@hum.ku.dk](mailto:dermo@hum.ku.dk).



## Gender, Education, Music, Society—G.E.M.S.

Submissions are currently being sought in the following categories:

**Features.** In-depth discussion (2000-4000 words) of a particular issue or research project that explores a topic addressing a connection between music and gender in an educational context. Music teaching and learning need not be restricted to traditional school settings, and may be considered to include any level of instruction, including professional studies in musicology, performance, theory, etc., as well as innovative or unique ideas, practices, and/or settings reflecting different musical traditions and approaches.

**Pedagogical Spotlights.** Shorter, more informal articles (800-2500 words) that identify an issue requiring further study or that illustrate a particular pedagogical application having the potential to redress inequalities of current educational practices. In the case of the latter, articles should provide a general description of the pedagogical application that is sufficiently detailed to allow others to adapt it to their own teaching situation, as well as a statement of the guiding principle behind the application (as appropriate).

**Reviews.** Short articles (800-1200 words) reviewing a book, web site, software application, or other resource relevant to gender and music in an educational context.

**Reader Notes.** Notes and letters (500-1000 words) responding to a feature or pedagogical spotlight in the previous issue.

The Editorial Board strongly encourages potential authors to consult with a member of the board before developing a feature article, pedagogical spotlight, or review. The Editorial Board works cooperatively with authors to plan and develop each issue, so early notification of interest will help facilitate the process. Authors are encouraged to consider web layout in preparing the article. In this medium, the screen, rather than the page, forms the canvas for writing. Long scrolls of unbroken text can intimidate readers and minimize communication. Authors should therefore develop articles in clear sections and with relevant sub-headings. Authors are also encouraged to make use of the variety of creative options mixing

word, sound, and image made possible by the electronic medium.

Submissions should include in two separate Word files a 150-word abstract and a 100-word biography of the author(s). The file with the main article should contain no specific indication of the author(s)' name or institutional affiliation so as to permit blind review. Notes and citations should be included at the end of the article in APA format. The Columbia Guide to Online Style offers examples for the citing of online sources. The Chicago Manual of Style, 14<sup>th</sup> edition should be consulted for other matters. Non-sexist language guidelines may be reviewed at (Website) [www.umich.edu/mus-theo/nsl.html](http://www.umich.edu/mus-theo/nsl.html). Articles should be submitted in electronic format using the following guidelines to one of the co-editors or to (Email) [gems@boisestate.edu](mailto:gems@boisestate.edu). Written text of the article should be submitted in Word, 98 or later; graphical images should be submitted in one of the following formats: GIF or JPEG. A fully formatted version of the paper incorporating media and text should also be submitted in html format. Deadlines for Submission: August 15 and January 15

**Publication Policy.** G.E.M.S. is the official on-line Journal of GRIME. It, however, encourages scholars from a wide variety of disciplines pertaining to gender, education, music, and sociology to submit articles so as to facilitate a broad and far-ranging debate on critical issues in the field. All articles submitted are subjected to blind review by two members of the internationally recognized Editorial Board. The co-editors make the final decisions where there is some ambiguity.

**Copyright.** The policy of G.E.M.S. is that authors will retain copyright to their materials. All published articles and reviews will carry the notation "© DATE by AUTHOR (author's email address)." Articles appearing in G.E.M.S. may be saved and stored in electronic or paper form and may be shared among individuals for the purposes of scholarly research or discussion. Permission to copy or re-publish in any context or format must be secured in writing from the author(s), with advance notification given to the co-editors.

## Grants, Awards, and Fellowships

### International Dissertation Field Research Fellowship Program for the Humanities and Social Sciences

The Social Science Research Council and the American Council of Learned Societies are pleased to announce the 2003 competition of the International Dissertation Field Research Fellowship (IDRF) program, which is designed to support graduate students in the humanities and social sciences conducting dissertation field research in all areas and regions of the world. It is open to full-time graduate students in the humanities and social sciences—regardless of citizenship—enrolled in doctoral programs in the United States. Up to fifty fellowships will be awarded in the year 2003 with funds provided by the Andrew W. Mellon Foundation.

The IDRF program is committed to scholarship that advances knowledge about cultures, societies, aesthetics, economies and/or politics outside the United States. IDRF awards enable doctoral candidates to use their knowledge of distinctive cultures, languages, economies, politics, and histories in combination with their disciplinary training, to address issues that transcend their disciplines or area specializations. The program supports scholarship that treats place and setting in relation to broader phenomena as well as in relation to particular historical and cultural contexts.

The IDRF invites proposals for field research on all areas or regions of the world, as well as for research that is comparative, cross-regional, and cross-cultural. Proposals that identify the US as a case for comparative inquiry are welcome; however, proposals that require no substantial research outside the US are not eligible. Applicants must have completed all PhD requirements except the fieldwork component by the time the fellowship begins or by December 2003, whichever comes first. Standard fellowships will provide support for nine to twelve months in the field, plus travel expenses, but they will rarely exceed \$17,000. In some cases, the candidate may propose fewer than nine months of overseas fieldwork, but no award will be given for fewer than six months. The fellowship must be

held for a single continuous period within the eighteen months between July 2003 and December 2004.

A digital copy of the application may be downloaded at [www.ssrc.org](http://www.ssrc.org) where you can also find more information on the program. **Application Receipt Deadline:** Tuesday, November 12, 2002. For further inquiries, contact us at [idrf@ssrc.org](mailto:idrf@ssrc.org).

The IDRF would like to encourage graduate students studying ethnomusicology to apply to the program. An IDRF representative will be available at the 2002 SEM Annual Meeting at Estes Park, CO, to answer questions from interested students.

### **National Humanities Center Fellowships 2003-2004**

The National Humanities Center offers 40 residential fellowships for advanced study. Applicants must hold doctorate or have equivalent scholarly credentials, and a record of publication is expected. Both senior and younger scholars are eligible for fellowships, but the latter should be engaged in research other than the revision of a doctoral dissertation. Fellowships are for the academic year (September through May). Scholars from any nation and humanistically inclined individuals from the natural and social sciences, the arts, the professions, and public life, as well as from all fields of the humanities, are eligible.

Most of the Center's fellowships are unrestricted. The following designated awards, however, are available for the academic year 2003-04: (1) three fellowships for scholars in any humanistic field whose research concerns religion or theology, (2) a fellowship in art history or visual culture, (3) a fellowship for French history or culture, and (4) a fellowship in Asian Studies.

Fellowships up to \$50,000 are individually determined, the amount depending upon the needs of the Fellow and the Center's ability to meet them. The Center provides travel expenses for Fellows and their dependents to and from North Carolina.

Located in the Research Triangle Park of North Carolina, near Chapel Hill, Durham, and Raleigh, the Center provides an environment for individual research and the exchange of ideas among scholars. Its facilities include

private studies for Fellows, conference rooms, a central commons for dining, lounges, reading areas, a reference library, and a Fellows' workroom with microfilm reader, laser printers, scanners, fax machine, access to electronic catalogues, email, and the World Wide Web. The library staff orders and delivers books and research materials for Fellows. The Center's staff also provides editorial and software assistance and support for information technology. The Center locates suitable housing for Fellows in the neighboring communities.

Fellowships at the Center are supported by the Center's endowment, by private foundation grants, and by the National Endowment for the Humanities. Applicants should submit the Center's form supported by a curriculum vita, a 1000-word project proposal, and three letters of recommendation. You may request application material from Fellowship Program, National Humanities Center, Post Office Box 12256, Research Triangle Park, North Carolina 27709-2256 or obtain the form and instructions from the Center's website. Applications and letters of recommendation must be postmarked by October 15, 2002. For more information, contact (Email) [nhc@ga.unc.edu](mailto:nhc@ga.unc.edu) and visit (Website) [www.nhc.rtp.nc.us](http://www.nhc.rtp.nc.us).

### **1<sup>st</sup> International Gourmet Musical Music of Latin America Research Award**

Gourmet Musical is dedicated to the research, compilation, and dissemination of Argentine and Latin American music. Gourmet Musical aims to gather, organize, and distribute reliable information about biographical and discographical resources on Latin American music. Its principal objectives are to: (1) facilitate quality research for scholars who are interested in the area of Latin American music, (2) stimulate a vibrant discussion between scholars and performing artists, and (3) encourage the research and recording of contemporary Latin American music, especially recordings that are not easy to find in traditional record distribution channels. To celebrate its third year of existence, Gourmet Musical invites all interested scholars to submit research to its 1<sup>st</sup> Music of Latin America Research Award.

Guidelines for the award are:

- Scholars of all nationalities and age are invited to participate by submitting unpublished research, which may be historical, analytical, critical, theoretical, or bibliographic in nature. The subject may center on Latin American music of any time period, composer, or genre.
- Submissions may be no longer than 40 pages and must be typed on A4 or letter-sized paper, double-spaced, with one inch margins.
- Submitting scholars should include a diskette or CD with their work in .doc, .txt, or .rtf format and ensure that it is readable by PC computers. They should also include one hard copy of their paper in A4 or letter-sized paper.
- Participating scholars should include a sealed envelope with name, address, telephone, email, and resume of the author inside. The scholar's self-selected pseudonym should be written on the outside of the envelope along with the title of the research paper. All pages of each hard copy should be signed with a pseudonym.
- Research papers written by more than one author will be accepted, but multiple authors should choose just one pseudonym to represent their work. In the case that the work of multiple authors is selected for the award, authors will receive a single prize to be divided equally among them.
- Research papers may be submitted in English, Portuguese, and Spanish. In case of publication, editors may require that scholar(s) translate their work into Spanish.
- Research papers must be postmarked by the November 1, 2002 and sent to: Concurso Gourmet Musical, Ruggieri 2733 3<sup>o</sup>C, C1425DLA, Buenos Aires, Argentina.
- Award winners will be selected by a jury consisting of these three members: Peter Manuel (CUNY, USA), Victoria Eli Rodriguez (Universidad Complutense de Madrid, España), and Leonardo Waisman (CONICET, Argentina)
- Works will be evaluated based on originality of subject matter, contribution to Latin American Music bibliographic resources, and clarity of argument and writing style.
- Three articles will be selected and their authors will receive \$300 Argen-

tine pesos each. Award winning research will be published in the following scholarly journals: *Música e Investigación* (Instituto Nacional de Musicología "Carlos Vega"), *Revista del Instituto de Investigación Musicológica "Carlos Vega"* (Universidad Católica Argentina), and *Revista del Instituto Superior de Música* (Universidad Nacional del Litoral).

- Two honorable mentions will be made for works that specialize in amplifying bibliographic resources, discographies, and hemerography. These articles will be electronically published on Gourmet Musical's website at [www.gourmetmusical.com](http://www.gourmetmusical.com).
- The jury reserves the right to declare any prize as deserted
- Jury decisions are final. Submission of research to the jury implies acceptance of all rules and guidelines. Exceptions to the rules outlined or future amendments made in the case of an unforeseen circumstance will be made by Gourmet Musical, and all decisions will be irrevocable.
- The final awards will be announced and delivered to winners on a date to be determined and announced to all participants. Gourmet Musical reserves the right to publish any or all articles which are submitted to the jury, granted prior communication with its author. Submissions that are not awarded by the jury may still be considered for publication on Gourmet Musical's web site.
- Research papers that do not receive award status may be returned to author so long as requests are made within 30 days of the award announcement. After that time period, Gourmet Musical will not be held responsible for returning hard copies to their authors.

All information or amendments to these guidelines related to the Awards will be published in the appropriate section of Gourmet Musical's website [www.gourmetmusical.com/award.asp](http://www.gourmetmusical.com/award.asp). For more information, contact (Email) [concurso@gourmetmusical.com](mailto:concurso@gourmetmusical.com).

## RILM Abstracts and the US RILM Office

By Lenore Coral, Director

Submitted by Virginia Danielson, SEM Representative to the RILM Oversight Committee

*Note from Virginia Danielson. Many of us use the RILM database and some of us contribute abstracts to it. SEM as an organization contributes to the funding of US RILM. Its director, Lenore Coral, thought members might like up-to-date information about the US RILM project and submitted what follows for the information of our members.*

The Répertoire International de Littérature Musicale publishes an ongoing database of musicological bibliography, in printed, online, and CD-ROM formats. The database is commonly referred to as RILM Abstracts of Music Literature or RILM. This international bibliography of scholarly writings on music and related disciplines, in 202 languages, is classified by topic, and includes original-language titles; title translations in English; full bibliographic information; abstracts in English; author, journal, and subject indexes; and a thesaurus.

**Sponsorship.** Established in 1966 under the joint sponsorship of the International Musicological Society and the International Association of Music Libraries, Archives, and Documentation Centers, RILM was the pilot project of the interdisciplinary Bibliographic Center planned by the American Council of Learned Societies. Since RILM's foundation, the City University of New York has graciously provided an institutional context for its endeavors; the RILM International Center is currently housed at the CUNY Graduate Center, at 365 Fifth Avenue, New York, NY 10016-4309. RILM's Commission Internationale Mixte, is a body of distinguished scholars and librarians, representing the two sponsoring societies.

**Scope.** RILM's broad, international coverage and concise abstracts distinguish it from all other music reference resources. All scholarly works are included (articles, books, bibliographies, catalogues, dissertations, Festschriften, films and videos, iconographies, critical commentaries to complete works, eth-

nographic recordings, conference proceedings, reviews, etc.). Concert reviews, recording notes, pedagogical manuals, etc. are included if they are of scholarly interest. Areas of coverage encompass historical musicology, ethnomusicology, instruments and voice, librarianship, performance practice and notation, theory and analysis, pedagogy, liturgy, dance, criticism, music therapy, and interdisciplinary studies on music and various other fields, including literature, dramatic arts, visual arts, acoustics, aesthetics, anthropology, sociology, linguistics and semiotics, mathematics, philosophy, physiology, psychology, and physics. The number of records published annually has increased over the years from 2,532 in 1967 to some 20,000 in 2001.

**Indexing.** An additional feature of RILM Abstracts of Music Literature, particularly valuable to scholars, is its in-depth indexing. All records are thoroughly indexed by the topics and persons covered in each bibliographic entry. A thesaurus is available as a guide to headwords and indexing policies. For users of the printed version, there are cumulative five-year indexes.

**National RILM Offices.** The publication of RILM Abstracts of Music Literature is made possible by the efforts of some 60 national committees located in Europe, Asia, Africa, and North and South America. The committees are composed of musicologists and librarians based at major university or national libraries and research institutes. Among the current host institutions in addition to Cornell University are the British Library, the Russian State Library, the Bibliothèque Nationale de France, the Bibliothèque Royale de Belgique, the National Library of Canada, and the Staatliches Institut für Musikforschung, Preußischer Kulturbesitz (Berlin).

**The US RILM Office.** The US RILM Office was established in 1984 with direct annual grants from the American Musicological Society; the US Branch of the International Association of Music Libraries, Archives and Documentation Centres; and the Music Library Association. Office space, accounting services, postage, and the use of equipment have been donated by Cornell University through the University Library and the Music Department. We rely heavily on the strong collections in the Cornell University Library to help us identify

material for inclusion in RILM. We find articles about music in the publications of many different disciplines that we regularly survey. Before 1984 US material was collected at the International RILM Center, but owing to the ever-increasing number of US publications and the workload in publishing RILM the need for a separate office was recognized by the founding organizations. The U.S. RILM Office today identifies, collects and edits approximately 3,200 abstracts per year, about 1/6 of all the material published in RILM Abstracts annually. The US Office is staffed by a volunteer director, Lenore Coral, but the bulk of the work is done by a halftime assistant and a small amount of student help. Over time Cornell has evaluated the work of the paid halftime assistant and fitted this position into its job classification scheme.

Because we are unable to obtain all the abstracts from the authors of the publications, we utilize a group of dedicated volunteers to write abstracts for items when we fail to get author provided abstracts. In order to keep track of outstanding abstracts, we early on developed our own database. If an abstract is not received from the author of the document after a reasonable time period we match unwritten abstracts to our volunteers, so that they do not have to burden interlibrary loan with requests.

**Financial Support for the US Office.** The three enabling organizations were joined over time in supporting the work of the US Office by other scholarly music organizations whose headquarters are in the United States, including the Society for Ethnomusicology, the Society for Music Theory, the Society for American Music (formerly the Sonneck Society), and the College Music Society. Each society making a regular annual contribution is invited to send a representative to the Oversight Committee, currently chaired by Dan Zager, the Music Library Association representative. This committee is charged with hearing a report from the director of the US Office and making certain that the office is doing its job in an appropriate way. These representatives are then asked to communicate with the boards of their respective organizations about donations to keep the office running. The volunteer Director prepares an accounting statement and budget every

January projecting the costs of running this operation for the forthcoming fiscal year (July-June).

The US-RILM Office is one of the two heaviest suppliers of abstracts and citations to the international RILM effort. We are able to continue to do this work thanks to the generosity of the scholarly music community in the United States and to the willingness of our hard working staff and volunteers across the country. These efforts combined with those of RILM offices around the globe have provided the information which makes RILM once of the most outstanding tools for musical research available today.

## News from the Music Library Association

By Alan Karass, Publicity Officer

### New Editor Named for MLA Newsletter

At its annual meeting in Las Vegas, Nevada, the Music Library Association announced the appointment of Stephen Mantz as editor of its newsletter. He will assume his post on July 1, 2002, succeeding Linda Hartig, Technical Services Librarian at Carroll College.

Stephen Mantz has served as Music Librarian at Davidson College since 1994, coming there as their first full-time professional music librarian. Prior to that, he served as a paraprofessional in the music library at the University of North Carolina at Chapel Hill. He holds a BM in Music Education from Miami University (Miami, Ohio), an MA in Musicology and an MSLS from the University of North Carolina at Chapel Hill.

Mr. Mantz is the current chair of MLA's Outreach Subcommittee, and serves on the Education Committee. He has also served on the Information Sharing Subcommittee and was editor of the "Email Digest" column in the *MLA Newsletter* from 1997-2002. Mr. Mantz's publications include "Music Business and Law" in *Music Reference and Research Materials*, 5<sup>th</sup> ed., by Vincent Duckles and Ida Reed (New York: Schirmer Books, 1997) and articles in *Breve Notes*, the newsletter of the Southeast Chapter of MLA (SEMLA). He is currently serving as the Secretary/Treasurer of SEMLA. If

you have questions about, or submissions for, the newsletter, please contact Stephen Mantz at [stmantz@davidson.edu](mailto:stmantz@davidson.edu).

### MLA's New Board Members

The Music Library Association election results were announced at its 2002 national meeting in Las Vegas, Nevada. Laura Dankner (Loyola University) was elected vice president/president-elect, Michael Colby (University of California, Davis) was elected recording secretary and the new members-at-large are Joseph Boonin (New York Public Library for the Performing Arts), Virginia Danielson (Harvard University) and Alan Green (Ohio State University).

## Obituaries

### Nunua Posongat

By Richard Moyle, University of Auckland

In June 2002 the death occurred on Takü (also known as Mortlock Island) of Nunua Posongat, and with his demise a performance institution on this Polynesian Outlier atoll has come to an end.

Until the 1960s, each of the five clans on Takü had its own *purotu* (performance specialist) but because of natural attrition and unexpected deaths, the last *purotu* died in 1994, leaving Nunua in effect with the community-wide responsibility for the creation, teaching and later recalling of a vast repertoire. The 160-odd adults in the community have more than a thousand songs in their active repertoire, and scores of new creations are added each year, to be performed at day-long parties as well as the five-day *tukumai* commemorative ritual which incorporates some 24 hours of public performance. Up till the year of his death, Nunua, together with his wife Tuhea, knew and could perform as much as 80% of this repertoire, and were frequently called on to teach what others remembered only imperfectly.

Nunua also composed songs and dances celebrating the recent dead that continued to be sung for many years, but also paid the price for a departure from idealism in song poetry, on one occasion enduring public indifference

to a song acknowledging the contemporary use of outboard motors on ocean-fishing canoes rather than praising the paddling skills of earlier generations.

Nunua was one of the first to be born on Nukutoa Island after a court decision in 1930 allowed the community to buy back their own land from its European “owners” after 40 years of virtual confinement to one small islet, and he recalled vividly the clairvoyant activities of the woman acknowledged as the island’s saviour, the encounters with the crews of downed American and Japanese planes during World War II, and his initial belief in 1994 that only a spirit in human form could have the ability to notate and sing back a local melody from a single performance.

My initial acceptance in 1994 into this tightly knit community hinged on my agreeing to produce something the community wanted—an enduring record of that part of its culture which it values highly, its performance tradition. I hope that publication of a musical ethnography, *Na Huahua Takū* (in press with Crawford House Publishing, Adelaide) will record something of the integrity and achievements of this remarkable poet, composer, choreographer, singer, dancer, teacher and friend.

### Alexander L. Ringer (1921-2002)

By Bruno Nettl

Alexander L. Ringer, a distinguished musicologist with substantial interests in ethnomusicology, and Professor Emeritus of Music at the University of Illinois in Urbana-Champaign, passed away on May 3, 2002, at the age of eighty-one in, Lansing, Michigan. Born in Berlin in 1921, he emigrated to the Netherlands during the Nazi era, spent part of World War II in the concentration camp of Bergen-Belsen, and went on to attend the University of Amsterdam where his studies included work with Jaap Kunst. He emigrated to the US in 1947 and completed his education with a master’s degree in sociology from the New School for Social Research and a PhD in musicology from Columbia University. Ringer’s teaching career included short stints at CCNY and the Universities of Pennsylvania, California, and Oklahoma, and visiting professorships at Hebrew University and Heidelberg, Germany. Principally, however, he was a professor at the University of

Illinois (where he was instrumental in developing the graduate program in musicology) from 1958 to his retirement from teaching in 1991, after which he continued as a thesis advisor and scholar on campus.

Professor Ringer’s main interests lay in the history of European art music, particularly the early nineteenth century (focusing first on French opera and then on Beethoven), the work of Arnold Schoenberg (the subject of his principal book, *Arnold Schoenberg: The Composer As Jew*, Oxford, 1990), and medieval polyphony. Insisting on a conception of musicology as a unified discipline which included both historical and systematic as well as ethnomusicological study, he participated in various ethnomusicological enterprises, including a project on the nature of *maqam* and Arabic improvisation, carried out jointly with Israeli colleagues Dahlia Cohen, Ruth Katz, and Amnon Shiloah, and another on the use of folk music in music education using the approaches of Zoltán Kodály. At the University of Illinois, he was a member of many

doctoral committees of students working in ethnomusicology and the advisor of a few of the dissertations in that field. He taught courses with substantial ethnomusicological content, including seminars on Jewish and Hungarian music history and traditions, and, annually, a course on the history of musical aesthetics that included copious references to East Asian and Middle Eastern cultures. He served as editor of the *Yearbook of the International Folk Music Council* (now the *Yearbook for Traditional Music*) in 1970 and 1971, and he was a member of SEM from 1960 to 1978, attending most of its meetings during that period.

Alex Ringer was noted among his colleagues and students for the breadth of his knowledge of music and music scholarship as well as of related humanistic and social disciplines, and also for his strong and often critical views of current political, social, and intellectual events, views which he often expressed eloquently but also forcefully. He was buried in Israel.



**Informal snapshot of Alexander L. Ringer with University of Illinois ethnomusicologists Bruno Nettl, Stephen Blum, and Ronald Riddle. Champaign, Illinois, 1978. Photo courtesy of Bruno Nettl.**

**Linda Kiyo Fujie-Baumann (1953-2002)**

By Adelaida Reyes, Fort Lee, New Jersey



Photo courtesy of Max-Peter Baumann

Linda Kiyo Fujie-Baumann passed away in Bamberg, Germany on May 7, 2002 after a long battle with cancer. She was 48.

Born on June 26, 1953 in Oakland, California, Linda was one of three children born to Asa Fujie and Sonoko Fujie. Like their mother who had had piano lessons as a child, all three had music lessons—Linda on piano and flute—but it was only Linda who made music her career. After graduation from Oakland Technical High School in 1970, Linda went to the University of California in Berkeley where she earned a Bachelor of Arts (Music) diploma. She spent her junior year at the International Christian University in Japan studying Japanese language and culture. Long letters home showed her growing interest in an ancestral homeland that she hardly knew. That year in Japan, her brother Ron surmises, set her on the course she was to pursue as her principal interest for the rest of her professional life.

She entered Columbia University's Program in Ethnomusicology in 1974, returned to Japan in 1980, and spent two years doing fieldwork for her doctoral dissertation on the *matsuri-bayashi* (festival music) of Tokyo. She was awarded

the Doctor of Philosophy degree (Musicology/Ethnomusicology) by Columbia University in 1986. In the same year, she became assistant professor of music at Colby College in Waterville, Maine. Awarded grants by the National Endowment for the Humanities and by Colby College, she returned to Japan for more field research. In 1988 she moved to Berlin and married the ethnomusicologist Max-Peter Baumann. The couple lived in that city until 1996 when Professor Baumann returned to his permanent position at the Otto-Friedrich-University in Bamberg. Linda is perhaps best known within and outside the English-speaking world of ethnomusicology through "Japan," her contribution to the last three editions of *Worlds of Music* (Jeff Todd Titon, ed., 1992, 1996, 2002). Before her death, Linda completed "Japan: Popular Music", her entry in the forthcoming edition of *Grove's Dictionary of Music and Musicians*. She has contributed articles on aspects of Japanese music and culture to ethnomusicology journals (*The World of Music; Yearbook for Traditional Music*) as well as to collections such as *The Ear Catches the Eye. Music in Japanese Prints* (2000, Amy Reigle Newland, ed.), *The Oral and Literate in Music* (1986, Yoshihiko Tokumaru and Osamu Yamaguti, eds.), and *Handbook of Popular Culture* (1986, Richard Gid Powers and Hidetoshi Kato, eds.). While almost all of her published work is in English, she has written for Japanese journals as well. And she has participated in German academic life through her lectures at the East Asian Institute of the Free University of Berlin, at the University of Bamberg (Otto-Friedrich Universität-Bamberg), and the University of Erlangen.

Since the 1990s, her interests had broadened to include not only Japanese music in the United States and Brazil but also different kinds and aspects of American music-making. Shaker music, bluegrass, Christmas songs, for example, joined topics on Japanese music in the scripts she wrote and broadcast on German radio beginning in 1991. Linda has been guest editor of the *Yearbook for Traditional Music*, has assisted with editorial work in the journal *The World of Music* since 1988, and in 1997 became its co-editor.

It is virtually impossible in Linda's case to separate the human being from the professional. The remarkable com-

bination of integrity, forthrightness, humor and sensitivity was so infused into her work and the unfailing respect she accorded others so consistent a feature of her interpersonal relations that she inspired confidence in those with whom she worked. In the field, the intimate knowledge of subject matter that she acquired as a result gave her work its authority. In other areas of daily life, the friendships she formed were deep and lasting.

Ethnomusicology's loss in Linda's death can thus hardly be measured through a list of her achievements, outstanding though they may be. Much of her service to the discipline had little regard for the public eye. Like much that is a labor of love, it was not intended to call attention to itself. But what she gave and the generosity of spirit with which she gave—to fellow students, to co-workers, to colleagues, to those dear and to those hardly known to her—will live on in the work and the hearts of those who have been her beneficiaries. It will be some time before we see the likes of her again.

# Conferences Calendar

## 2002

### September

25-29 18<sup>th</sup> European Seminar in Ethnomusicology. Vilnius and Druskininkai, Lithuania. For more information, contact Associate Professor Dr Rimantas Astrauskas, Ethnomusicology Department, Lithuanian Academy of Music, Gedimino pr. 42, LT-2600 Vilnius, Lithuania; (Tel) 370.2.711.106; (Fax) 370.2.220.093; (Email) astram@delfi.lt.

26-29 45<sup>th</sup> Annual Meeting of the College Music Society. Hyatt Regency Crown Center Hotel, Kansas City, Missouri. For more information, see (Website) <http://www.music.org/ProfActiv/Conf/Ann/2002/kchome.html>

### October

10-13 "Celebrating the Roots and Fruits of Popular Music Studies." Annual Conference of IASPM-US, in association with the Rock & Roll Hall of Fame and Museum. Cleveland, Ohio. For more information, see (Website) <http://www.iaspm-us.net/>

16-20 Annual Meeting of the American Folklore Society. Hyatt Regency, Rochester, New York. For more information, see (Website) <http://afsnet.org/annualmeet/>.

24-27 47<sup>th</sup> Annual Meeting of the Society for Ethnomusicology. YMCA, Rockies Estes Park Center, Colorado (Preconference on October 23). For more information, see (Website) <http://ethnomusicology.org>.

### Oct 31-Nov 3

Annual Meeting of the American Musicological Society. Hyatt Regency Hotel, Columbus, Ohio (jointly with the Society for Music Theory). For more information, see (AMS Website) <http://www.ams-net.org/>

annual.html and (SMT Website) <http://boethius.music.ucsb.edu/smt-list/smthome.html>.

### November

20-24 101<sup>st</sup> Annual Meeting of the American Anthropological Association. Hyatt Regency, New Orleans, LA. For more information, please visit (Website) <http://www.aaanet.org/mtgs/mtgs.htm>

24 "Eric Werner (1901-1988): Building Sacred Bridges." Academic Seminar in Memory of Eric Werner. Hebrew Union College—Jewish Institute of Religion and Leo Beck Institute. For more information, contact Jocelyn Nixon (Email) [jnixon@huc.edu](mailto:jnixon@huc.edu); (Tel) 212.824.2279.

8-12 "Africa in the New Millennium." 10<sup>th</sup> General Assembly of CODESRIA. For more information, contact The Secretary, CODESRIA 10<sup>th</sup> General Assembly, BP 3304, Dakar, Senegal; (Fax) 221.824.5795; (Email) [general.assembly@codesria.sn](mailto:general.assembly@codesria.sn).

## 2003

### January

12-15 Hawai'i International Conference on Arts and Humanities. Sheraton Waikiki Hotel, Honolulu, Hawai'i. For more information, contact Hawaii International Conference on Arts and Humanities, P.O. Box 75036, Honolulu HI, 96836, USA; (Tel) 808.223.1748; (Fax) 808.947.2420; (Email) [humanities@hichumanities.org](mailto:humanities@hichumanities.org); (Website) <http://www.hichumanities.org>.

### Feb 26-Mar 2

29<sup>th</sup> Annual Conference of the Society for American Music, Tempe, Arizona. For more information see (Website) [www.American-Music.org](http://www.American-Music.org).

### March

27-30 Association for Asian Studies. New York Hilton, New York, NY. For more information, see (Website) <http://www.aasianst.org/annmtg.htm>.

### July

15-22 37<sup>th</sup> World Conference of the International Council for Traditional Music (ICTM). Fuzhou & Quanzhou, China. For more information, see (Website) <http://www.ethnomusic.ucla.edu/ICTM>.

### October

8-12 Annual Meeting of the American Folklore Society. Hyatt Regency, Albuquerque, NM. For more information, see (Website) <http://afsnet.org/annualmeet/>.

### November

13-16 Annual Meeting of the American Musicological Society. Hyatt Regency Hotel, Houston, Texas. For more information, see (Website) <http://www.ams-net.org/annual.html>.

19-23 102<sup>nd</sup> Annual Meeting of the American Anthropological Association. Chicago Hilton Towers, Chicago, IL. For more information, see (Website) <http://www.aaanet.org/mtgs/mtgs.htm>

## 2004

### March

5-7 Association for Asian Studies. Town & Country Resort, San Diego, CA. For more information, see (Website) <http://www.aasianst.org/annmtg.htm>.

### October

13-17 Annual Meeting of the American Folklore Society. Little America Hotel, Salt Lake City, UT. For more information, see <http://afsnet.org/annualmeet/>.

November

- 11-14 Annual Meeting of the American Musicological Society. Sheraton Hotel, Seattle, Washington (jointly with the Society for Music Theory). For more information, see (Website) <http://www.ams-net.org/annual.html>.
- 17-21 103<sup>rd</sup> Annual Meeting of the American Anthropological Association. San Francisco Hilton Towers, San Francisco, CA. For more information, see [http://\(Website\) www.aaanet.org/mtgs/mtgs.htm](http://www.aaanet.org/mtgs/mtgs.htm)

***SEM Newsletter***

The Society for Ethnomusicology  
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*Volume 36, Number 4  
September 2002*

Non-Profit Organization  
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Bloomington, Indiana  
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