By Ellen Koskoff, SEM President

Before beginning my report, I want to commend the extraordinary efforts of this year’s Local Arrangements and Program Committees for a truly memorable conference in a truly memorable place. The Program Committee: Michael Largey, Les Gay, Dan Sheehy, Travis Jackson, Kimi Coaldrade, and Su Zheng, Chair, have created a varied and stimulating program, and the Local Arrangements Committee—Jay Keister, Kwasi Ampene, John Galm, and Chair, Brenda Romero—have outdone themselves in providing a truly spectacular venue for this year’s conference, as well as a timely subject for this year’s Pre-Conference Symposium on University-based world music ensembles. Thanks also to Jennifer Gentry and Ginger Scott of the Indiana University Conference Center for their expertise and enthusiasm in working closely with these Committees and for being so generously on call.

This year, my first as President, has been a tremendous learning experience, and I’d like to begin by thanking the Board, especially Past-President, Bonnie Wade, for helping me swim the complicated, often murky, but ultimately uplifting, waters of the SEM presidency. This year saw the growth of the Crossroads Project on Difference, Diversity, and Under-representation, chaired by Kyra Guant, and the birth of a new committee, the Committee for Professional Development, co-chaired by René T.A. Lysloff and Elizabeth Tolbert. This committee will take up issues such as promotion and tenure guidelines for ethnomusicologists as well as others pertaining to our professional growth and health in academic and applied settings.

Our publications are also doing well. Publication of the journal passed seamlessly from Bruno Nettl’s editorship and health in academic and applied settings. and promotion and tenure guidelines for ethnomusicologists as well as others pertaining to our professional growth and health in academic and applied settings. Continued on page 3

By Gage Averill, Chair, Program Committee 2003

The Society for Ethnomusicology will hold its 48th Annual Meeting at the Hotel Intercontinental in Miami, Florida from October 2-5, 2003 along with the College Music Society. This special joint meeting will take place in downtown Miami, adjacent to the shops and restaurants of Bayside Marketplace on Biscayne Bay, and just a short cab ride away from South Beach. The annual Charles Seeger lecture will be delivered by Judith Becker, Professor at the University of Michigan.

Conference Themes. The overall theme for the meeting is “Cultural Crossroads” with a sub-theme devoted to our host city entitled “Miami’s Cultural Crossroads: The Latin/Caribbean City.” Four of our six topics will be shared with CMS. These joint topics are:

- Music, memory, and nostalgia
- Historical methods in ethnomusicology/ethnographic methods in historical musicology
- The relationship of research to teaching
- Teaching music theory from a cross-cultural perspective

And the two SEM-specific topics are:

- Performance theory
- Authenticity and the politics of representation

The Program Committee also welcomes papers and panels on other topics—we especially encourage organized panels. Please check the insert in this issue for (1) Call for Papers, (2) Form for Individual Presenters, and (3) Form for Organized Sessions or special Joint Panels between SEM and CMS.

The postmarked deadline for submission of SEM proposals is Friday, February 28, 2003. The deadline for Joint SEM/CMS panel proposals is Friday, January 31, 2003.

By Deborah Wong, SEM Secretary

I am pleased to announce the results of the annual election as follows:

President-Elect: Timothy Rice
Second Vice-President: Matthew Allen
Treasurer: Laurel Sercombe (re-elected)
Member-at-Large (even year): Sean Williams

Twelve members were elected to the SEM Council: Carol Babiracki, Angela Impey, René T.A. Lysloff, Scott Marcus, Sazel Ana Reily, Adelaida Reyes, Ted Solis, Amy Ku’uleialoha Stillman, Timothy Taylor, Elizabeth Tolbert, J. Lawrence Witzleben, and Philip Yampolsky. The two new student members are Julie Erin Hunter and Cynthia P. Wong. Congratulations to all!

Proposal Deadlines for SEM Conference 2003

January 31, 2003
February 28, 2003

See insert for details!

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The Society for Ethnomusicology
and the SEM Newsletter

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The SEM Newsletter

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. Institutional members receive the journal annually, in January, March, May, and September, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, 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
Spouse/Partner Life .......... $1100
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 3rd 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

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Copy Deadlines

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

American Folklife Center
http://lcweb.loc.gov/folklife/

British Forum for Ethnomusicology
http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/BFE.html

British Library National Sound Archive
http://www.bl.uk/collections/sound-archive/inc.html

Catalogue:
http://cadensa.bl.uk

International Council for Traditional Music
http://www.ethnomusic.ucl.ac.uk/ICTM

Iranian Musicology Group
http://groups.yahoo.com/group/iranian_musicology

Musical Semiology Seminar of Mexico City
http://www.semiomusical.unam.mx

Min-Ad: Israel Studies in Musicology Online
http://www.biu.ac.il/hu/mu/min-ad02

Society for American Music
www.American-Music.org

Société Française d’Ethnomusicologie (French Society for Ethnomusicology)
http://ethnomusicologie.free.fr

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive

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. 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:
- 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

Mid-Atlantic Chapter
http://www.columbia.edu/~py19

Northeast Chapter
http://web.mit.edu/tgriffin/necsem

Southwest Chapter
http://www.u.arizona.edu/~stuman/SEMSW/SEMSWhome.html

Southern California Chapter
http://www.ucr.edu/ethnomus/semssc.html

Southeast-Caribbean Chapter
http://www.music.utk.edu/semsec/
President’s Report 2002
Continued from page 1
to that of Peter Manuel. Thanks go to Bruno for his help and guidance in this transition and to Peter for making it all look so easy. The newsletter, under the expert leadership of Tong Soon Lee, has been enlivened by its two-toned image and pull-quotes, and continues to provide important information in hard copy form. And, of course, many of us have also enjoyed reading the newsletter on the SEM website. Thank you, Tong Soon.

Many thanks also go to John Murphy, our original, now retired, website designer and manager, who saw this project through to its present state, as well as to Cullen Strawn, graduate student at Indiana University, who, under the guidance of Alan Burdette, has managed to keep the site alive and well. As this has proved such a wonderful success, we have decided to publish our Guide to Ethnomusicology Programs in the United States and Canada, exclusively on the website and we are in the process of putting our back journals online, with the help of JSTOR. Thanks also to Mark Kaufman Shelemay, in conjunction with our original, now retired, website designer and manager, as well as to Deborah Wong, for their trust in me, for their generous help, and for their good humor as I learned my job. I present to you these tokens of my thanks and sweet affection (candy all around...).

No work would get done if it weren't for the day-to-day running of the Society from our offices at Indiana University. Alan Burdette, our Executive Director, has been exemplary in his efforts to secure new conference venues, oversee membership growth, and to figure out ways for us to make more money. I am personally indebted to Alan because he is usually the one who catches my mistakes, omissions, and misunderstandings. Lyn Pittman, our Business Office Coordinator, has been, as always, our backbone, the one person who knows more than any of us about the nitty gritty details of running the Society. Thank you Alan and Lyn. And, thanks also to Ruth Stone and to Indiana University for their continuing support of our Society’s everyday workings.

At our last meeting in Detroit, we implemented two new initiatives, each, a rousing success: the Silent Auction, under the direction of Judith Gray earned over $1600 to help support student travel to conferences; and the Professional Host reception, organized last year by Beverley Diamond, and this year by Bonnie Wade, successfully paired long-time SEM members with new attendees. Thank you all for your hard work—we are glad that these initiatives are continuing.

Future conferences that are in various stages of planning include next year's meeting in Miami, a joint meeting with the College Music Society, with Alan Burdette and Dale Olsen working on Local Arrangements, and Gage Averill as Chair of the Program Committee. Our Seeger Lecturer for the 2003 meeting will be Judith Becker of the University of Michigan. In 2004 we travel west to Tuscon, Arizona, where Janet Shurman of the University of Arizona will be the Local Arrangements Committee chair; and, in 2005, we will celebrate our 50th anniversary at Emory University in Atlanta, with Tong Soon Lee in place as chair of the LAC. Special events and celebrations are being planned by the SEM50 Committee, chaired by Kay Kaufman Shelemay, in conjunction with the Student Concerns, Archiving, and Development Committees. Thanks to all of you who are working on our future conferences. We know how much time and work is involved here, and we greatly appreciate this effort.

As many of you have probably heard, we are in the process of preparing our first ever Membership Survey, which you should be receiving shortly. Thanks to Andy Sutton, Ingrid Monson, Scott Marcus, and especially Deborah Wong, for their work on this important document. I am hoping that we have a 100% turn-in rate, so when you get the survey, please fill it out! It is important that you do so, for the information we extract from the survey will provide a base for future studies of our membership, its diversity, interests, and professional health.

Now, it turns out that we as a Society are no better than the general population of the United States when it comes to voting! Only about 1/3 of us actually votes in our elections. Why is this so? If you have any ideas about this issue, please let me or any member of the Board or Council know—we are interested in your ideas and even more so in your vote.

The Board has decided that after five years, it is time to raise dues. Our budget suffered a minor shortfall this year and to prevent this from deepening, we are raising most of the dues categories, after we have had time to analyze and discuss the data culled from the Membership Questionnaire. The actual figures have not yet been decided, but rest assured, there will be at least a one-year sale on Life Memberships at the current rate. So, now is the time to buy!

Normally, our Body Meets the Board meeting is held prior to our Business Meeting, but this year, Body Meets the Board will be held this evening. Please bring questions, concerns, and any other issues you wish to discuss. Topics that we'd like to raise will be (1) the announcement and discussion of the new Professional Development Committee, (2) the Membership Survey, (3) the positives and negatives of JSTOR, and (4) putting the back journals online, and the possibility of issuing a CD-Rom version of the ographies. So, come one and all! It's the only opportunity you have as a group to interact with the Board and we are interested in all of your ideas.

Before I sit down, I'd like to thank the out-going Board members, Member-at-Large (even year), Scott Marcus, Second Vice-President, Beverley Diamond, and most warmly, Past-President Bonnie C. Wade, for their trust in me, for their generous help, and for their good humor as I learned my job. I present to them these tokens of my thanks and sweet affection (candy all around...).

Judging from all of the emails I receive weekly from students and others interested in becoming ethnomusicologists, I believe we are a healthy and vibrant society, growing and thriving in our local and global communities—and there is no reason to think that this blossoming will not continue. In fact, those of you who have not seen it might be interested to learn that William F. Buckley's rag, the Asia Weekly, has put a call for papers on the blossoming will not continue. In fact, those of you who have not seen it might be interested to learn that William F. Buckley's rag, the Asia Weekly, has put a call for papers on the
SEM 2003, Miami
Continued from page 1

The SEM 2003 Program Committee consists of Gage Averill (New York University) (Chair), Harris Berger (Texas A&M University), Carol Muller, (University of Pennsylvania), Michael Veal (Yale University), Richard Wolf (Harvard University), Christine Yano (University of Hawaii), David McAllester and Dick Winslow (The Chinese University of Hong Kong).

For further questions on the program for SEM 2003, please contact Gage Averill, SEM 2003, Program Chair. Department of Music, New York University, 24 Waverly Place, Room 268, New York, NY, 10003-6757: (Tel) 212.998.8302; (Fax) 212.995.4147; (Email): gage.averill@nyu.edu (please do not send proposals or abstracts to this address—see the Call for Papers insert for the proper address).

We hope to see you all at the upcoming SEM 2003 meeting!

Announcements

40 Years of World Music at Wesleyan: A Celebration
February 21-23, 2003 Middletown, Connecticut

In 1963, the renowned mrdangam player T. Ranganathan arrived in Middletown, Connecticut as Wesleyan University’s first artist in residence. 40 years later we are celebrating the legacy of World Music at Wesleyan and the contributions of its founder, faculty, and alumni. A weekend of performances, panels, and tributes will include:
- Featured performances by Paul Berliner, Bob Becker and Russell Hartenberger of NEXUS, and the Sam Rivers Trio
- A tribute to T. Viswanathan, T. Ranganathan and their family heritage: with guest speaker Harold S. Powers and a concert of South Indian music by K. Subramanian & Friends
- A brunch with former faculty David McAllester and Dick Winslow
- Panels with composers, alums in the music industry, former faculty and students, and friends.
- Non-stop performances reflecting the diversity of the Wesleyan music program (alums—sign up to play now!)

All Wesleyan undergrad and grad alums and anyone else in the neighborhood are welcome. For more information or to register, contact (Tel) 860.685.2594; (Email) music40th@wesleyan.edu; (Website) www.wesleyan.edu/music.

Music in Bahrain: Traditional Music of the Arabian Gulf


Awards, Fellowships, Grants

Society for American Music Awards

Irving Lowens 2002 Article Award Competition

The Irving Lowens Article Award is offered by the Society for American Music each year for an article that, in the judgment of the awards committee, makes an outstanding contribution to the study of American music or music in America. Nominations are now being solicited for the award. The article should have appeared in calendar 2002 regardless of the date of publication given in the periodical, festschrift, or anthology in which it appeared.

Irving Lowens’ research and writing in American music not only form a cornerstone for American music history, but also are largely responsible for making the study of American music a respected and thriving area in musicology today. As the principal founder of the Sonneck Society (now the Society for American Music) and its first president from 1974 to 1981, Irving Lowens has often been regarded as the guiding spirit for the Society. During his remarkable career, he became distinguished in music criticism, musicology, and music librarianship. In his positions as music critic for the Washington Star (1953-1977), music reference librarian at the Library of Congress (1962-1966), and as Dean at the Peabody Conservatory of Music (1977-1982), he served in turn the public, the scholar, and the music student. The Irving Lowens Memorial Awards commemorate this remarkable man and his contributions to the study of American music. Nominations of articles published in 2002 must be sent before February 15, 2003 to Paul R. Laird, 907 Christie Court, Lawrence, KS 66049-4148. It is not necessary to submit a copy of the article, since the publications in which articles appear are generally available. For more information, contact Homer Rudolf, Public Relations Chair, Society for American Music, Department of Music, University of Richmond, Richmond, VA 23173; (Tel) 804.282.2174; (Fax) 804.287.6814; (Website) www.american-music.org.

Irving Lowens 2002 Book Award Competition

We invite you to submit books published in the year 2002 for consideration for the Irving Lowens Book Award of the Society for American Music. The Society annually awards the prize for the book judged as the best in the field of American music. Any book on American music with a year 2002 imprint is eligible.

We define the term “American music” in its broadest, most inclusive sense. We view it as composed of the music of all of North America (Canada, USA, Mexico, Central America, and the Caribbean) in its historical and contemporary styles and contexts, including art and popular cultures, ethnic groups and minorities, along with its ramifications on cultures elsewhere in the world.

The Lowens Book Award represents our most prestigious honor and carries with it a monetary prize as well as a citation that will be presented at the national conference in the spring of 2004. A list of previous award winners, from 1983 to 1999, may be viewed at http://www.American-Music.org/awards/PreviousLowensAwards.htm.

Since each of the five members of the committee must review every book under consideration, we would appreciate your sending review copies to each member on the list below. The deadline for nominations and submissions is February 15, 2003, but we would like to receive books as soon as they become available. Should you have any questions, please feel contact Wilma Reid Cipolla, Chair, Lowens Book Award
Dissertation Prize 2002 Competition

The Society for American Music Dissertation Prize is designed to recognize a single dissertation on American music for its exceptional depth, clarity, significance, and overall contribution to the field. “American” is understood here to embrace all of North America, including Central America and the Caribbean, and aspects of its cultures elsewhere in the world.

Dissertations from American Studies, American history, and other fields beyond theory, musicology, and ethnomusicology are welcome as long as the primary focus of the work is a musical topic.

The period of eligibility for the Prize is for doctoral dissertations successfully defended during the previous calendar year. Applicants need not be members of the Society. The submission process is not “blind,” there is no limit on the number of submissions from any particular institution, and there is no requirement for nomination by dissertation director(s).

For dissertations successfully defended in 2002, candidates should send four copies of the following, postmarked no later than February 15, 2003: title page, abstract, table of contents, preface or introduction, one sample chapter. Also include a cover letter with the following information: mailing address, phone number, email address, university, major advisor (if not on the title page). Send all material to Vivian Perlis, Yale School of Music, Oral History, American Music, PO Box 208246, New Haven, CT 06520-8246.

Five College Women’s Studies Research Center

The Five College Women’s Studies Research Center is a collaborative project of Amherst, Hampshire, Mount Holyoke, and Smith Colleges, and the University of Massachusetts, Amherst. The Center invites applications for its Research Associateships for 2003-2004 from scholars and teachers at all levels of the educational system, as well as from artists, community organizers and political activists, both local and international. Associates are provided with offices in our spacious facility, computer access, library privileges, and the collegiality of a diverse community of feminists. Research Associate applications are accepted for either a semester or the academic year. The Center supports projects in all disciplines so long as they focus centrally on women or gender. Research Associateships are non-stipendiary. However, international applicants may apply for one of the two special one-semester Ford Associateships for Fall 2003 or Spring 2004, which offer a stipend of $12,000, plus a $3,000 housing/travel allowance in return for teaching (in English) one undergraduate women’s studies course at Smith College. Ford applicants’ research should focus on how the economics of globalization regulate gender, race, ethnicity, nationality, class, and sexuality in Latin America, the Caribbean, Africa, the Middle East, the former Soviet bloc, or Asia. We are searching for two Ford Associate positions. For one position, preference will be given to those whose work focuses on sexuality in a global context, including sex work, global sex trafficking, health issues, international gay and lesbian activism and advocacy for sexual minorities. For the second position, preference will be given to those whose work focuses on cultural production and resistance, including political performance, the transformation and use of international media, and new technologies. Ford applicants need not be studying their own region of origin.

Applicants for both programs should submit a project proposal (up to 4 pages), curriculum vitae, two letters of reference, and application cover sheet. In addition, Ford applicants should submit a two-page description of a women’s studies course they are prepared to teach, which includes their pedagogical goals and techniques. Submit all applications to Five College Women’s Studies Research Center, Mount Holyoke College, 50 College Street, South Hadley, MA 01075-6406. Deadline is February 10, 2003. For further information, contact the Center (Tel) 413.538.2275; (Fax) 413.538.3121; (Email) fcwsr@wscenter.hampshire.edu; (Website) http://wscenter.hampshire.edu/.

Charles Seeger Prize

Purpose: To recognize the most distinguished student paper presented at the SEM Annual Meeting.

Prize: A cash prize of $200, automatic consideration for publication by the editor of Ethnomusicology, and, in case of publication, ten free issues to the author.

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

Eligibility: Any student who presents, in person, a formal paper at the SEM Annual Meeting shall be eligible for the prize. A student shall be defined as a person pursuing an active course of studies in a degree program. This will include persons who are engaged in writing the doctoral dissertation but not those who are teaching full-time while doing so.

Administration: The selection committee shall be chaired by the First Vice President and shall include the immediate Past Program Committee Chair, the Second Vice President, and the previous winner. Entries will be judged solely on the content of the papers (including the use of the audio and video examples submitted). The Chair is responsible for distributing the papers and audio-visual materials to committee members. The Charles Seeger Prize Committee will decide upon a winner by March 15. The Committee Chair will send a copy of the winning paper to the editor of Ethnomusicology for consideration.

Application Process: Candidates are asked to indicate on the abstract form that they wish to have their papers considered for the Seeger Prize. If this is not done, candidates may write to the Program Chair of the Annual Meeting before September 1, indicating that they wish to have their papers considered. When registering for the Annual Meeting, candidates should deposit four copies of the paper, along with the completed application form, at the registration desk. The paper deposited is to be the version that will be read, and may not exceed 12 double-spaced pages. Students are encouraged to submit four copies of taped audio and visual examples that will be used in the presentation with a brief explanation of how the examples fit and contribute to the presentation.
50 Years Among the Natives: A Private History in Ethnomusicology

By William P. Malm

Editor’s note: The following is an excerpt from William P. Malm’s 2001 Charles Seeger Lecture, delivered on October 27, 2001 at the 46th annual meeting of the Society of Ethnomusicology in Detroit, Michigan.

It is characteristic of geriatric scholars that they like to talk about the “good old days,” especially as they relate to themselves; this lecture is not greatly different. It gives me the opportunity to lead bright young members and old timers through some fifty years of ethnomusicology and personal experiences. Thanks to John Murphy of Western Illinois University, many of my earlier historical pictures are now available on the internet (Website) http://www.indiana.edu/~ethmusic/resources/malm/ and a few will be included in this article.

The Seeger Lectures

I heard most of the Seeger lectures, starting with the first one in Philadelphia, 1976. There was Charles Seeger with his wry body, flowing white beard, hearing aid, and Harvard-trained intellectual prowess. There was also a large magnifying glass that helped Seeger read his latest theories about sound and culture, typed in large print. He kept looking closer and finally had his grandson, Anthony Seeger, complete the reading.

The chronology above shows the impressive list of the twenty-four Seeger lectures given during the 20th century. Over the years, the Seeger lectures have allowed SEM members to hear about new theories and discoveries in the field, explained directly by the scholars who founded them or as thoughts from researchers in other disciplines. I feel that there is little I can add to that treasure of knowledge except historic memories and some reflections of what I have learned about Japanese music.

The 50 years under consideration in this paper are from 1945 when I began college at Northwestern through 1995 when I retired from the University of Michigan. The natives to whom I will refer belonged to different tribes. The term “tribe” in the context of this presentation means “any aggregate of people united by ties of traditions.”

The first Seeger Lecture, Philadelphia, 1976
on world folk music taught by Professor Laurence Petran, which was ultimately where I enrolled.

While a graduate student I received a copy of a 1953-mimeographed newsletter entitled Ethnomusicology. The society was created later at an Anthropology meeting in 1955. Around 1954 Mantle Hood appeared on the UCLA staff after completing his degree under Jaap Kunst in Holland. The field had grown and I became a new tribe member after first paying a dollar a year for the newsletter, and then joining the Society for Ethnomusicology.

It should be noted that when it became time for my fieldwork in 1954, neither the ethnomusicology society nor the discipline officially existed. Searching for funds, the Ford Foundation was found to support research in Japan, but the qualifying disciplines were all in the social sciences. Thus, the first Ford Foundation arts grant may have been in 1955 for the study of “Music as an acculturational phenomenon in an urban music in Japan.” The term urban meant Tokyo and the music was nagauta, the genre that used the kind of shamisen I owned. Dr. Petran noted that the word “acculturational” was not in his dictionary, but the phenomenon was certainly there in Japan. Today, Foundation support for ethnomusicology needs no such subterfuges to succeed. I have always been grateful to The Ford Foundation for taking the first risk. In return they received credits in two books made possible by their support, and I was able to begin a career in a new field.

During two years in Japan I experienced my first fieldwork among the native, traditional musicians. I traveled through the jungles of Tokyo by bus, streetcar, or its one subway. Lessons were given by professionals, some of whom could not be taped as they were under contract to Nippon Victor or Columbia. Later (1965) I went to Malaysia to get “real” field experience, but mostly I got malaria. A combination of bad experiences there did make me a good teacher of ethnomusicology fieldwork methodology, because I managed to make every mistake in the book in only three months.

In 1957 I returned to my earlier tribe at UCLA and completed a PhD rite of passage in 1959. With one book published and my thesis in press, I entered a new tribal environment as an assistant professor at the University of Michigan. My assignment was music appreciation. However, the international nature of the university and the presence of the Steams Collection of Musical Instruments at Michigan made the creation of an ethnomusicology program relatively easy.

In 1962 I received a letter from Prentice-Hall concerning the addition of one book on Ancient and Oriental Art and Folk music to a series of books on music history. I replied that since each book was to be 75,000 words, I thought most of the world’s music should get more space than that of just one period of Western music history. The net result
was what could be called the “Congress of Inglewood Cliffs.” It was like the Congress of Vienna after the Napoleonic Wars during which Europe was carved up between victorious nations. In Inglewood, Bruno Nettl and I split up the world. I took North Africa while he had the rest of it. He had all the Americas and I had Oceania. It was a presumptuous project, but it did begin the inclusion of world music in Western textbooks. I am pleased to see how many new books have appeared since 1967 when Music Cultures of the Pacific, the Near East and Asia was first published.

In 1963 my tribal rank was advanced by becoming a board member of the Society for Ethnomusicology; from 1964 to 1971 I was treasurer. Those nine years on the board provided extensive field observations of the native leaders in action though under a different president every two years. The photo archive list above has pictures of many of the executive boards of that period. Most of the presidents are seen in the 1980 Indiana photo. During my own term as president (1978-79), I became aware of how little one can accomplish in only two years.

The Wenner-Gren Conference

Perhaps the most interesting ex-officio meeting of SEM chieftains was a 1965 conference at the Wenner-Gren Foundation brownstone office in New York. The room was dark and cold; participants often stood before the fireplace to keep warm though the discussions were very lively. There was no official agenda, but the Merriam/Hood
debate on bimusicality versus classical ethnological field methods did dominate the scene. A host room in the hotel with free drinks kept the dialogues going on through the night.

The Ethnomusicology Journal And Office

In 1958 David McAllester had kindly arranged for Wesleyan University to subsidize the journal publication through its own Press. As treasurer of the society, I found that the journal was actually being printed in Ann Arbor. In 1972 we moved the administrative operation of the society there. To avoid any conflict of interest, I resigned as treasurer and placed the office off campus with a non-university staff. It remained there from 1972 to 1988 with me as honorary office manager. Among the employed staff, we should be particularly grateful to Mary Bergren who kept things in order for many years before retiring to Florida. Her husband Jack was also a jewel. He was a purchasing agent for the city of Ann Arbor and often provided savings on our acquisitions of office equipment. He also came to annual meetings at his own expense to play golf in a new town after setting up registrations desks and helping his wife in the work. They don’t make office help like they use to. Those were the days, my friends.

In 1989 the Folk Music Archive at Indiana University kindly took over the task and later, the University of Illinois did the printing. I bought a life-membership in SEM and enjoyed watching the society grow from outside the tribal circle as well as from inside the University of Michigan program.

Japanese Music

Throughout all this ethnomusicological activity, I basically remained a music theorist. The main motivation was one that is probably shared with many SEM members. It was to make sense out of sounds that did not make sense if heard with an ear tuned to Western music. To this goal, Japanese music first had to be studied as music, without reference to who performed it or who listened to it. Native aesthetics came into my studies only later and sociological research is found in the work of later scholars.

As mentioned earlier, Western music research tools did not seem to help in the analysis of Japanese music. Theme development, key changes, and harmonic progressions are of no use to a music that is through composed (no themes) and aharmonic (almost no chords). In terms of rhythm, Western music has been mostly “behind bars” from the Baroque through the common practice period. Our theories of rhythm have been weak and our musical themes mostly isorhythmic. Japanese rhythm theories are strong, but they are foreign to Western concepts as they are to those of Africa and India. One has to seek different methods to study time and space in Japanese music. My publications since 1955 have searched for such enlightenments. Look up the concepts of ma, dynamism, tension, and release in rhythmic pattern progressions, the “sliding door” convention in tensions between simultaneous rhythms, and maximum effect from minimum material. These aphorisms are not necessarily new in the world, but they were new to me when they became evident in Japanese music.

It is now possible, as they say, to “quit while one is still ahead.” Perhaps it is fitting that one of my first compositional attempts (1945) was based on a Chinese poem that ended “When you must go then go. And make as little fuss as you can.”

Finale

When I retired in December 1994, I chose to end my teaching career with my favorite class, the fall term freshmen music major introduction to music. The course had a motto that was usually linked into every lecture so the students had to say it in class every week. After I presented this paper as a Seeger lecture, my colleague and former student, Judith Becker congratulated me saying that it was “vintage Malm.” In that spirit let me close with the motto:

Music is a universal need but “Music is not an international language. It consists of a whole series of equally logical but different systems.” I hope that this was an equally logical but different Seeger lecture.

People & Places in Ethnomusicology

The 2nd Annual Bruno and Wanda Distinguished Lecture in Ethnomusicology of the University of Illinois in Urbana-Champaign was delivered on September 27, 2002, by Beverley Diamond, Professor of Music and Folklore and Canadian Music Research Chair at St. John’s Memorial University, Newfoundland. Her lecture was titled “Indigenous Music in an Interconnected World.” The lecture series is sponsored by the Division of Musicology of the School of Music and established by Professor and Mrs Bruno Nettl in order to further the understanding of ethnomusicology at the University of Illinois.
Call for Papers

SEM Niagara Chapter Annual Meeting

March 15-16, 2003, Kent State University, Ohio

The Niagara Chapter of the Society for Ethnomusicology will hold its annual meeting on the weekend of March 15-16, 2003, at the Trumbull Campus of Kent State University in Warren, Ohio. Denise Seachrist will serve as local arrangements chair and D. R. Elder will chair the program committee. Abstracts for presentations (papers, panels, films, lecture/performances, formal discussions) may be submitted on any topic of ethnomusicology. Following the Niagara Chapter tradition, students are particularly welcome to submit abstracts. Student papers will be eligible to win the T. Temple Tuttle Prize for best student paper. Presentations are typically restricted to a total of one half-hour in length, i.e. a twenty-minute paper with 10 minutes of questions. Abstracts should be received by February 14, 2003 for full consideration. Please send abstracts to D. R. Elder, The Ohio State University, A.T.I., 1328 Dover Road, Wooster OH 44691; (Email) elder.48@osu.edu. Information on travel, accommodations and the preliminary program will be coming soon. In the mean time, local arrangement questions may be sent to Denise Seachrist (Email) dseachri@kent.edu.

Cultural Intersections in Latin American Art Music: The Music of Tania León

April 5, 2003, DePauw University, Greencastle, Indiana

As part of the on-campus residency of highly regarded composer and conductor Tania León, the School of Music at DePauw University will host an interdisciplinary symposium to discuss various aspects of the life and work of León as well as the multifaceted cultural meanings associated with art music from Latin America. We invite scholars from all fields and at all levels to present work on the music of Tania León and Cuban and Latin American art music and culture more generally. Topics include the following but are not limited to:

• The life and works of Tania León
• Contemporary art, dance, and music in Latin America, particularly the Caribbean and Cuba
• Relationship between art and popular musics
• Music and politics
• Indigenismo in art music
• Black ethnicity in Latin American music and culture
• Contemporary Cuban and Caribbean composers

Proposals should include a one-page abstract, a short bio, and complete contact information (3 copies). Proposals should be postmarked by January 15, 2003 and sent to León Symposium, c/o School of Music, DePauw University, Greencastle, IN 46135. Inquiries and email submissions should be sent to Matthew Balensuela (Email) balensue@depauw.edu.

Centenary of Cecil Sharp’s First Folksong Collecting

August 20-22, 2003, Ilminster, UK

On August 22, 1903, Cecil Sharp noted his first folk song, “The Seeds of Love,” from John England in Hambridge in Somerset. Over the following couple of weeks, Sharp and his friend Charles Marson, the local vicar, collected several dozen songs in the village and surrounding area. Sharp and Marson’s success led to further collecting in Somerset, publication of the songs, the regeneration of the Folk Song Society and the revival of the songs in new contexts, especially in schools. Indirectly, it led to the revival of English folk dance and the folk music and dance revival that continues today. To celebrate the centenary of this significant event, Folk South West will be hosting a major international conference to be held near Ilminster, just a few miles from Hambridge, in the heart of Sharp’s major collecting region of Somerset. The Conference Directors are Eddie Upton, Director of Folk South West, and Derek Schofield. The conference program will include a variety of papers and presentations on the theme of English folksong. It will also give the opportunity to visit several of the villages where Sharp collected the songs, including the vicarage in Hambridge, in the garden of which Sharp collected “The Seeds of Love.” Papers and presentations are invited on the following themes:

• Cecil Sharp—his life and work
• English folksong scholarship
• Identity in English folksong
• Folksong revival
• Prospects for English folksong
• Sharp’s singers
• Folksong collectors and fieldworkers in England
• Folksong style and performance
• Folk music in education
• Work in progress

Proposals should be submitted by February 1, 2003 to Folk South West. The conference will be held in Dillington House, Ilminster, Somerset, a residential center for education and the arts with full conference facilities. Further information on the venue is available on www.dillington.co.uk. The conference will be followed by a Community Festival in Hambridge from Friday evening to Sunday—conference delegates are welcome to stay for the weekend. For more information, contact Sharp Conference, Folk South West, The Stables, Montacute House, Montacute, Somerset TA15 6XP; (Tel)+44(0).1935.822.911; (Fax)+44(0).1935.822.024; (Email) folksw@folksw.org.uk; (Website) www.cecilsharpcentenary.org.uk.

19th European Seminar in Ethnomusicology

September 17-21, 2003, Vienna, Austria

The 19th European Seminar in Ethnomusicology (ESEM) will take place from September 17-21, 2003 in Vienna. The main working place will be the Seminar Hotel Austria in Gablitz. Gablitz is a small village in the famous Vienna Woods, at the western city limits just 15 minutes from Schönbrunn. The Hotel has 37 rooms that are comfortably furnished and fitted with shower, WC, telephone, radio, and TV. Double room is EUR60.00; single room EUR40.00 per night, including buffet breakfast. There is another Hotel nearby, but we would prefer all participants to stay together in the Seminar Hotel Austria, if possible. For this reason, we would like to recommend to those who do not feel uncomfortable with the idea, to share a room with your colleagues. Please let us know your preferences together with your proposal.

Topics for the conference are:
Music to be seen: On the Impact of Visualisation. Visualisation has played an important role in Ethnomusicology. There is a wide scope from the first transcriptions to spectrograms, video films and visual presentations of all kind. But it seems that we have much more confidence in what we see than in what we hear. We mistrust the aural sense, which contradicts the fact that music is mostly experienced and transmitted orally. Listening is an effective and reliable way of learning and understanding music. Should what applies for musicians not apply to scholars, too?

Folk—Popular—World Music(s): Beyond the Global Waves and In-between. We have been creative in inventing new questions, and drastic in rejecting methods, but we have held onto the subject matter for more than a century: we believed in the existence of traditional music and autochthonous cultures, which we thought to grasp and archive and save before they disappear. Notwithstanding the ethnomusicologist’s warning, there are crossovers of styles and cultures today. There is a record industry, a worldwide market, and a lot of money circulating. Hybrid styles between folk and popular arise all over the world. Are ethnomusicologists ready to meet this new reality?

Paper presentations should not exceed 15-20 minutes to leave enough time for discussion. We will organize panel sessions and give support to those who plan to organize a roundtable; please contact us as soon as possible. As there will also be a poster session, we want to encourage participants to contribute to this presentation format; this will allow us to have a more relaxed time schedule in the other sessions. A limited number of free papers can only be accepted for the poster session; we apologize for this restriction. Requests and abstracts should be sent by March 31, 2003. For further information and questions, please contact Regine Allgayer, Institut für Musikwissenschaft der Universität Wien, Universitätscampus Altes AKH, Spitalgasse 2-4, Hof 9, A-1090 Wien; (Tel) +43.1.4277.41630; (Fax) +43.14277.9416; (Email) regine.allgayer-kaufmann@univie.ac.at.

Midwest Popular Culture Association & Midwest American Culture Association Annual Meeting

October 17-19, 2003, Minneapolis Marriott, Minneapolis, Minnesota

Please send proposals (250 words) relating to Latin American Popular Culture to Jane Florine (Latin American Popular Culture Area Chair for MPCA), Department of Music/HWH 331, Chicago State University, Chicago, IL 60628-1598, USA; (Tel) 773.995.2119; (Fax) 773.995.3767; (Email) J-Florine@csu.edu. Deadline for receipt is April 30, 2003. Please include name, affiliation, address, and telephone number of each author/participant. Also include any AV requests (only a VCR and slide projector will be provided for presenters). Because of large attendance expected at the conference, each person may participate in only one panel. Please specify any special scheduling needs. All participants must be members of MPCA and must pre-register for the conference. For membership information, visit (Website) http://www.niu.edu/mpca or contact Gary Burns, Midwest Popular Culture Association, Department of Communication, Northern Illinois University, DeKalb, IL 60115, USA; (Tel) 815.753.7108; (Fax) 815.753.7109; (Email) gbums@niu.edu. For a complete listing of topic areas, visit (Website) http://www.niu.edu/mpca.

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"Music in Art: Music Iconography as a Source for Music History": 9th Conference of the Research Center for Music Iconography, CUNY

November 6-8, 2003, New York

This conference, co-sponsored by the Department of Musical Instruments of The Metropolitan Museum of Art, will commemorate Emanuel Winternitz (1898-1983), the Honorary President of the Répertoire International de Iconographie Musicale, long-time curator of the Museum’s collection will complement the conference. For further information, visit (Website) http://web.gc.cuny.edu/rcmi.

The conference will take place at the Graduate Center of the City University of New York and The Metropolitan Museum of Art. Concerts under the series “Music Forgotten and Remembered”, which Winternitz organized at The Metropolitan Museum of Art, and demonstrations of early instruments from the Museum’s collection will complement the conference. For further information, visit (Website) http://web.gc.cuny.edu/rcmi.

Symposium of the International Musicological Society

July 12-17, 2004, Melbourne, Australia

It is not often that an international musicological-cum-ethnomusicological conference is organized in Australia. When it is, it tends to apply the long-accepted philosophy of the Musicological Society of Australia, which is to include ethnomusicologists, historical
musicologists, and systematic musicologists in its membership and activities, and to encourage interaction between all kinds of scholars, including interdisciplinary ones. Last time such a meeting was held—in Melbourne, as some SEM members will remember, it marked Australia’s bicentennial year, 1988. International and local delegates and families who attended that symposium—SIMS1988—enjoyed a daily measure of ‘good ole Aussie hospitality’ as well as meeting about 450 delegates from around the world, and some of their papers were subsequently published in the form of commercial books and elsewhere. A few years ago, ICTM also presented an enjoyable and fruitful congress in Canberra. SIMS2004 will be held in the spirit of other such memorable Aussie events and should not be missed! The organizing committee looks forward to welcoming members and friends of SEM at the next Symposium of the International Musicological Society (SIMS2004) in Melbourne from July 12-17, 2004, co-hosted by the International Council for Traditional Music, the International Association for the Study of Popular Music, and the Musicological Society of Australia. Several pre-and post-symposium seminars are being held beforehand and afterwards, when you may wish also to tour some of the many scenic and interesting spots in our State. The call for papers and other information are available on the web at www.arts.monash.edu.au/music/SIMS2004, or by writing to the convenor, Margaret Kartomi, at the School of Music, Monash University, Victoria 3800, Australia. Immediately after the SIMS2004 Opening Ceremony at Monash University, which will feature an Indigenous Opening Ceremony and an address by Peter Sculthorpe, participants may attend the first of the receptions and exhibitions. The sessions will all be held in the Music School of the Victorian College of the Arts, located close to the Victorian Arts Centre and the beautiful pedestrian, entertainment and restaurant environment of the Yarra River in Melbourne’s CBD.

The three clusters of symposium themes include: Music Commemoration, incorporating modes of commemoration such as traditional and contemporary ritual events and centenaries of musicians, critics and scholars in 2004 (for example, Dvorak, Hanslick, and Australian composerAntill) Music Commodification, which includes music and business, indigenous law and music, changing copyright law, music as a global trade commodity, world music and virtual technology Music Communication, which includes analysis, border crossings, diasporas, crossover music and narrative theory. The Committee invites SEM members to submit paper and/or session proposals by May 2003 and particularly encourages contributions from younger scholars and from scholars outside North America, Western Europe and Australasia.

**Conferences**

**Cultures in Motion: The Africa Connection**

February 6-9, 2003, University of Tennessee, Knoxville

During the spring semester 2003, the University of Tennessee will engage in a multitude of Africa related activities and events that range from an African Art Exhibit and scholar residencies on campus to a host of outreach and cultural events, including the North American premiere of Nobel laureate Wole Soyinka’s play “Oyedipos at Kolhuni,” a modern adaptation of Sophocles’ “Oedipus at Colonus.” Performance dates are February 7-22, 2003, and conference participants will have the opportunity to reserve tickets for the premiere on Friday, February 7, or the performance on Saturday, February 8, 2003.

The overall theme for the Africa-Semester at the University of Tennessee is “At Home in Africa - Africa at Home: Celebrating African Art, Literature and Performance,” and it is one of our goals to focus on the interrelatedness of African and non-African cultures worldwide and over time.

As part of the Africa Semester at the University of Tennessee, we will hold an interdisciplinary and international conference entitled “Cultures in Motion: The Africa Connection.” During the conference we plan to focus on:

- How Africans and African elements have influenced the cultural production in the diaspora worldwide
- How African musicians, writers, performers, and artists reflect non-African (cultural) influences in their works
- How processes of cultural contact and influence are perceived and interpreted, as an enrichment or as a development that will ultimately lead to the erosion of unique and distinct cultural traditions

For more information, please contact Carolyn R. Hodges (Tel) 865.974.2312; (Email) chodges@utk.edu or Stefanie Ohnesorg (Tel) 865.974.7098; (Email) ohnesorg@utk.edu, Department of Modern Foreign Languages & Literatures, University of Tennessee, 701 McClung Tower, Knoxville, TN 37996-0470, USA.

**SEM Southeast and Caribbean Chapter Annual Meeting**

February 28, 2003, Tarpon Springs, Florida

The SEM Southeast-Caribbean Chapter (SEMSEC) meeting will be held jointly with the Florida Folklore Society in Tarpon Springs, FL, during the weekend of February 28, 2003. The themes for this meeting are:

- Music and immigration, ethnicity, and diaspora
- Community collaborations
• Cross-disciplinary approaches (especially linkages between folklore and ethnomusicology)

Applied ethnomusicology
Tarpon Springs is located on the Florida Gulf Coast north of Tampa-St. Petersburg and is home to a vibrant Greek American community which originally came to Tarpon for the sponge fishery. The nearest major airport is in Tampa. Kathleen Monahan, Director of the Department of Cultural and Civic Services for the City of Tarpon Springs, will handle local arrangements. The Irish group, Lunasa, will be performing on the evening of February 28, for which SEM registrants will receive discounted tickets. Rooms with competitive rates will also be reserved for conference registrants at the Tarpon Inn, within walking distance to the conference site. The Program Committee for the 2003 meeting comprises Laurie Sommers (Chair, Valdosta State University), Steve Grauberger (Alabama Center for Traditional Culture), Joyce Jackson (Louisiana State University), Chris Goertzen (University of Southern Mississippi, Hattiesburg), and Larry Cook (University of Florida). For more information on local arrangements, contact Kathleen Monahan (Email) kmonahan@ci.tarpon-springs.fl.us.

NYU Interdisciplinary Graduate Student Conference: The 1980s: Popular Music and Culture
February 28 - March 1, 2003, New York University, Department of Music

In 2003, graduate students at NYU will host a student-organized conference on popular music and culture of the 1980s. Graduate students from all programs are encouraged to participate. In the last two decades, scholars writing from the disciplines of new musicology, cultural studies, sociology, feminist studies, ethnomusicology, and music theory have created an interdisciplinary body of work on popular music. Researchers have addressed many different musical styles, genres, and periods, but relatively few have investigated the popular music of the 1980s. Small wonder, since this decade has largely been dismissed as an era of big hair, bad clothes, and poor taste. This conference acknowledges these existing aesthetic judgments, and will alternately confront and reveal in these views. Pop icons and one-hit wonders, the rise of MTV and music videos, developments in media technology—these are all extremely significant phenomena in the recent history of American popular music. Additionally there seems to be a growing sense of nostalgia for the 1980s, as seen in the proliferation of specialized web sites, television shows, 80s club nights, 80s cover bands, and reunion tours. For more information, contact Wynn Yamami, NYU Music Department, 24 Waverly Place, Room 268; New York, NY 10003-6789; (Email) wy218@nyu.edu.

Midwest Graduate Music Consortium 7th Annual Conference
February 28-March 1, 2003, Northwestern University

The Midwest Graduate Music Consortium Conference (MGMC), organized by graduate students from the University of Chicago, University of Wisconsin-Madison, and Northwestern University, allows graduate students and advanced undergraduates from various fields of music to come together and share ideas, and provides an opportunity to present papers and compositions in a supportive atmosphere. For more information about MGMC, contact Julie McQuinn, MGMC Program Chair, Office of Academic Studies/Composition, Northwestern University, 711 Elgin Road, Evanston, IL 60208; (Email) jmcmquinn@northwestern.edu; (Website) www.northwestern.edu/academics/mgmc.

March 19-23, 2003, Alexandria, Egypt

This event is co-hosted and co-sponsored by the University Of Dayton And Bibliotheca Alexandrina, and the keynote speaker is Edward W. Said. The African Literature Association (ALA) has chosen Alexandria, Egypt as the site for the 2003 conference in order to participate in the events of the inaugural year of the new library-Bibliotheca Alexandrina. This new monument to learning serves both as a look back through history to the ancient storehouse of knowledge on the coast of Africa and a look forward to Africa’s role in preserving, constructing, and revising history for future generations. The year 2003 also marks the 25th anniversary of the publication of Edward Said’s Orientalism, a text that has significantly contributed to our understanding of the constructed histories of African cultures and to the postcolonial scholarship of the last generation.

“Of Lighthouses and Libraries: History ReLit,” the conference theme, is intended to bring together the lighthouse and the library as symbols of the preservation and illumination of knowledge. It also refers to the significance of the site—Alexandria: Home of the Pharaohs, the Lighthouse (one of the seven wonders of the ancient world), and the Library (both the ancient and the new). Conference topics include all aspects of African literature, as well as papers on film, photography, architecture, and music. For more information, contact Faiza Shereen, ALA 2003 Conference Convener, Department of English, University of Dayton, Dayton, Ohio 45469-1520; (Email) shereen@udayton.edu; (Website) http://academic.udayton.edu/ala/.

The International Festival of Women in Music Today
April 8-12, 2003, Seoul, Korea

Hosted by the Korean Society for Women Composers (KSWC) in cooperation with the International Alliance for Women in Music (IAWM), this conference-festival will offer rich experiences in both Korean traditional and new music, gain perspectives on the life style and cultural context in Korea, and benefit from intellectually stimulating discussions about women from around the world in music today. For musicians, arts organizations, educators, and students, the conference will feature internationally recognized artists and scholars. The conference will present a variety of new musical styles and is closely tied to the KSWC’s mission of supporting Asian artistic and cultural expressions that integrate new music into the fabric of traditional and contemporary life styles. Performances will cover a broad range of areas: new orchestral music, contemporary music for Korean traditional orchestra, chamber music, cross cultural music, music technology, and theatrical works. Un-
nder the direction of Professor Chan-Hae Lee, the conference events and concerts will take place at the major arts complexes: the Seoul Arts Center and the National Center for Korean Performing Arts, as well as at Yonsei University, Ewha Women's University, Sookmyung Women's University, and Korean National University of Arts. For more information, contact Chan-hae Lee (Tel) 02.2123.3080; (Fax) 02.313.2821; (Email) chhlee@yonsei.ac.kr or J. Michele Edwards, Director, Calliope Women’s Chorus, Professor Emerita of Music, Macalester College, St. Paul, MN 55105; (Email) edwards@macalester.edu.

2nd Annual EMP Pop Conference: “Skip a Beat: Challenging Popular Music Orthodoxy”
April 10-13, 2003, Experience Music Project, Seattle, WA

“The blues had a baby and they called it rock and roll.” For decades now, a particular story of popular music, with rock and the baby boom generation at its core, has grabbed the center of most histories. Similarly, from bluegrass to reggae to hip-hop, there’s often a “golden age” associated with a specific style of music. What accounts for particular moments achieving greatness? Why have certain narratives assumed such power? What effect do these valorizations have on the making, marketing, consumption, or longevity of music?

This year’s Pop Conference looks toward a new interpretive synthesis or a better justification of the old one. The hope is that, rather than critiquing the longing for authenticity, participants will suggest alternate viewpoints. Possible topics include, but are by no means limited to, the ideas mentioned above as well as:

- African-American and Latino perspectives on the “rock” story
- Putting jazz, show tunes, and classical back into the picture
- The global influence of disco
- The impact of new developments, from hip-hop to electronica, on the way we value the past
- Post-baby boom, late-20th century socio-political effects on musicians: e.g. civil rights, immigration, feminism, gay liberation, and globalization
- The sound of music, rather than lyrics, as an ongoing interpretive challenge
- Alternative rock, a decade of alternatives later
- The links between musical genres and literary genres such as science fiction and mysteries

The Pop Conference is an annual event, sponsored by the Seattle Museum Experience Music Project, that connects academics, journalists, musicians, industry figures, and anyone else interested in ambitious music writing that crosses disciplinary walls. Our first conference featured keynotes by Robert Christgau and Simon Frith, as well as papers by Gary Giddins, Deena Weinstein, Luc Sante, Simon Reynolds, Jon Pareles, Jason Toynbee, Sarah Dougher, Geoffrey O’Brien, Susan Fast, and many others. A volume of the proceedings is currently being readied for publication, most likely with Harvard Press. The program committee for this year’s conference includes Daphne Brooks (Princeton), Robert Christgau (Village Voice), Shannon Duddy (University of Washington), critic Greil Marcus, Ann Powers (EMP), Kelefa Sanneh (New York Times), Steve Waksman (Smith), Gayle Wald (George Washington), Robert Walser (UCLA), and Eric Weisbard (EMP). For more information, contact Eric Weisbard, Experience Music Project, 2901 Third Avenue, Suite 400, Seattle, WA 98121; (Email) EricW@emplive.com.

Folk Music in the American Century: An Alan Lomax Tribute
April 11-12, 2003, CUNY Graduate Center, New York City

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The Pop Conference is an annual event, sponsored by the Seattle Museum Experience Music Project, that connects academics, journalists, musicians, industry figures, and anyone else interested in ambitious music writing that crosses disciplinary walls. Our first conference featured keynotes by Robert Christgau and Simon Frith, as well as papers by Gary Giddins, Deena Weinstein, Luc Sante, Simon Reynolds, Jon Pareles, Jason Toynbee, Sarah Dougher, Geoffrey O’Brien, Susan Fast, and many others. A volume of the proceedings is currently being readied for publication, most likely with Harvard Press. The program committee for this year’s conference includes Daphne Brooks (Princeton), Robert Christgau (Village Voice), Shannon Duddy (University of Washington), critic Greil Marcus, Ann Powers (EMP), Kelefa Sanneh (New York Times), Steve Waksman (Smith), Gayle Wald (George Washington), Robert Walser (UCLA), and Eric Weisbard (EMP). For more information, contact Eric Weisbard, Experience Music Project, 2901 Third Avenue, Suite 400, Seattle, WA 98121; (Email) EricW@emplive.com.

Folk Music in the American Century: An Alan Lomax Tribute
April 11-12, 2003, CUNY Graduate Center, New York City

This year’s Pop Conference looks toward a new interpretive synthesis or a better justification of the old one. The hope is that, rather than critiquing the longing for authenticity, participants will suggest alternate viewpoints. Possible topics include, but are by no means limited to, the ideas mentioned above as well as:

- African-American and Latino perspectives on the “rock” story
- Putting jazz, show tunes, and classical back into the picture
- The global influence of disco
- The impact of new developments, from hip-hop to electronica, on the way we value the past
- Post-baby boom, late-20th century socio-political effects on musicians: e.g. civil rights, immigration, feminism, gay liberation, and globalization
- The sound of music, rather than lyrics, as an ongoing interpretive challenge
- Alternative rock, a decade of alternatives later
- The links between musical genres and literary genres such as science fiction and mysteries

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Music-Culture-Society: A Symposium in Memory of John Blacking
July 12-14, 2003, Callaway Centre, School of Music, Perth, University of Western Australia

John Blacking (1928-1990), British anthropologist and ethnomusicologist, was a pioneer in the exploration of the role of music in society and culture. What began as a field study of the Transvaal Venda people of South Africa in 1956 became the basis of his postulation on the nature of musicality and the foundation of his theory on the presence of music in human life.

The Callaway Centre is the custodian of the John Blacking Papers, comprising his original research data on African music as well as unpublished papers written for many of the conferences he attended. The theme "Music-Culture-Society: A Symposium in Memory of John Blacking," addresses cornerstones of the thinking of John Blacking and originates in chapter headings from his seminal work, How Musical is Man?

The Symposium is organized by the Callaway Centre, in association with the School of Music, and the Institute of Advanced Studies, The University of Western Australia. Besides keynote addresses and paper sessions, there will be concerts, an opportunity to view and discuss the Blacking Papers, a symposium dinner, and a visit to an indigenous music center. The four keynote speakers are Patricia Shehan-Campbell (University of Washington), John Baily (Goldsmiths College, University of London), Meki Nzewi (University of Pretoria), and Fiona Magowan (University of Adelaide). For further information, contact Victoria Rogers, Manager, Callaway Centre (Email) circme@cyllene.uwa.edu.au.

Obituary
Phillip Brett (October 17, 1937—October 16, 2002)
By Tara Browner, UCLA Department of Ethnomusicology

Phillip Brett, professor of musicology at UCLA and longtime member of the Society for Ethnomusicology, died of cancer on October 16, the day before his 65th birthday. Brett's areas of expertise included the works of William Byrd, the performance of early music (for which he received the Noah Greenberg Award in 1980 and a Grammy nomination in 1991), the operas of Benjamin Britten, and most notably the subdiscipline of gay and lesbian musicology, which he almost single-handedly created.

Brett was born in Edwinstowe, Nottinghamshire, on October 17, 1937; his mother was a teacher and his father a collier. After attending school as a choirboy, he went on to study at King's College Cambridge from 1955 to 1962, and while an advanced graduate student spent a year at the University of California, Berkeley. Brett returned to Berkeley in 1966 after receiving his Ph.D at Cambridge with a dissertation on the songs of William Byrd, and remained at Berkeley as a faculty member until 1991 when he moved to join his partner George Haggerty at the University of California, Riverside (UCR). During Brett's decade at UCR he served as both chair of the music department and associate dean of Humanities, and was instrumental in hiring the first two ethnomusicologists into the department in 1996. In 2001 in hopes of once again working with students at a doctoral level, Brett joined the department of musicology at UCLA, where he had served previously as a visiting professor.

Although Brett's first area of scholarly specialization was the music of the English Renaissance, he is perhaps most widely remembered for his creation of the new subdiscipline of gay and lesbian studies of music, one of the most controversial areas of what has come to be called "the new musicology." Brett's work in this sphere began in 1977 with the publication of a short article in the Musical Times titled “Britten and Grimes,” the first scholarly essay to not only broach the issue of Britten’s orientation, but also to put forward the idea that Britten’s sexual identity provided a necessary context for the interpretation of his music.

In addition to dozens of scholarly editions of English Renaissance music, Brett was author of Benjamin Britten: Peter Grimes (Cambridge 1983), and co-editor of Queering the Pitch: The New Gay and Lesbian Musicology (Routledge 1994), Cruising the Performative: Interventions into the Representation of Ethnicity, Nationality, and Sexuality (Indiana University Press 1995), and Decomposition: Post-Disciplinary Perform-
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Nancy Guy, Assistant Professor of Music at the University of California, San Diego, has been awarded a Fulbright grant in support of ten months of research in Taiwan during the 2002-03 academic year. Her project “Flowing Memories: Taiwan’s Tamsui River in the Performative Imagination” will examine what relationships exist between landscape and cultural memory, and will investigate how these relationships are articulated in artistic creation and performance, including music, dance, theatre, and film.

Andrew Killick, formerly of The Florida State University, has accepted a position as Lecturer in Ethnomusicology at the University of Sheffield, UK, where he joins Jonathan Stock on the permanent ethnomusicology faculty as of January 2003.

Conferences Calendar
2003

Mar 8
Northern California Chapter of the Society for Ethnomusicology (NCCSEM) Annual Meeting. Morrison Hall, University of California, Berkeley. For more information, contact Julian Gerstin, School of Music and Dance, San José State University, One Washington Square, San José CA 95192-0095; (Email) jgerstin@colorquilts.com.

Mar 27–30

Apr 25-27
Music Archaeology Study Group of the International Council of Traditional Music, University of California, Los Angeles. For more information, contact, Julia L. J. Sanchez, Chair; Music Archaeology Study Group, ICTM, Assistant Director, The Cotsen Institute of Archaeology at UCLA, A210 Fowler, UCLA, Los Angeles, CA 90095-1510; (Tel) 310.825.4004; (Fax) 310.206.4723; (Website) http://ictm.alteravista.com/index.php?lcode=11.

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

Oct 2-5
Society for Ethnomusicology Annual Meeting (joint meeting with the College Music Society). Hotel Inter-Continental Miami. For more information, please visit (Website) http://ethnomusicology.org.

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

Nov 5-9
Society for Music Theory 26th Annual Meeting. Madison, WI. For more information, see (Website) http://www.societymusictheory.org.