SEM Newsletter

Published by the Society for Ethnomusicology

Volume 37 • Number 2 • March 2003

SEM Soundbytes

By Ellen Koskoff, SEM President

Before I begin discussing the main topic of this Soundbyte, I’d like to thank all of you who attended the October conference, especially those who sent me such sweet messages following the meeting. I must confess, I experienced the most wonderful feelings of exhilaration at that meeting—sure, partly because the air was so thin :—) but mainly because I enjoyed being with you all so much. I rarely experience such feelings of merging, of basic goodwill, and of singleness of purpose that I felt at that meeting, and I wanted you all to know that.

How do we, as ethnomusicologists survive in the various academic departments in which many of us find ourselves, or, more concisely—what goes wrong, and why?

Now moving on: this Soundbyte will address the issue of the “academic employment trajectory for first-hire ethnomusicologists.” Although this is a (perhaps silly) term I just made up, it does get at the heart of some of the issues addressed at our last meeting in Estes Park, namely, how do we, as ethnomusicologists (especially first-hire ones) survive in the various academic departments in which many of us find ourselves, or, more concisely—what goes wrong, and why?

Over many years of watching many institutions hire an ethnomusicologist, I have noticed a disturbing trend. It goes something like this: a well-meaning person in a music (or rarely, anthropology) department or a school of music decides that it’s time to hire an ethnomusicologist. Maybe the reasons are

$1.3 Million Ethnomusicology Project Funded

The EVIA Digital Archive, a joint project of Indiana University and the University of Michigan, has received funding from the Andrew W. Mellon Foundation to move from the planning phase to the development phase. The project is designed to create ethnomusicological video for instruction and analysis (EVIA) in a digital form to address preservation and access issues that chal-

Continued on page 3

Cultural Crossroads: Miami 2003 SEM/CMS Joint Meeting

By Alan R. Burdette, Associate Chair, Local Arrangements Committee

Join the Society for Ethnomusicology and the College Music Society for a special joint conference in downtown Miami, Florida, from October 2-5, 2003. We’ll be staying at the beautiful Hotel Intercontinental, adjacent to the shops and restaurants of Bayside Marketplace on Biscayne Bay, and just a short cab

Continued on page 5

Inside this issue

1 SEM Soundbytes
1 SEM/CMS Conference 2003, Miami
1 $1.3M for Ethnomusicology Project
3 People & Places in Ethnomusicology
4 SEM Section News
6 Announcements
7 Call for Papers
7 SEM Prizes & Awards
8 Al-Faruqi Award Makes a Splash!
8 Lok Virsu Wins Musicology Award
8 Conferences
9 New SEM Listserv Moderator
10 Conferences Calendar
**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.

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**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:
- 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**

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

- **Northeast Chapter**
  - http://web.mit.edu/tgniffin/necsem/

- **Southwest Chapter**
  - http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html

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

- **Southeast-Caribbean Chapter**
  - http://otto.cmr.fsu.edu/~cma/SEM/SEMSEC02.htm

**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**

International Music Collection:
http://www.bl.uk/collections/sound-archive/imc.html

Catalogue:
http://cadensa.bl.uk

**International Council for Traditional Music**

http://www.ethnomusic.ucla.edu/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
SEM Soundbytes
Continued from page 1

crass: they’ve been forced to do this by someone higher up, or some accrediting institution, such as the National Association of Schools of Music (NASM), is insisting they add more multiculturalism to their curricula, or they are feeling some pressure to join the bandwagon of political correctness (a term I truly hate).

...never mind that the musics sound great!

Occasionally, a person, or a department, has a true “conversion experience” and recognizes that it is simply a good thing to have an ethnomusicologist on board, because it’s the right thing to do: it helps foster tolerance for difference, it’s great for music and non-music students, and promotes international relations, never mind that the musics sound great! So (let’s assume), with the best intentions, the institution begins to investigate this new direction. The more serious ones sometimes even send a representative to our national meetings to scope out the field and hunt for an up-and-coming star. They find you.

OK, so now you’ve been hired as the “first ethnomusicologist” at Blank University and all is well for the first two or so—the honeymoon period. Everyone is supportive, glad you’re there, or at least not confronting you face to face, and you become lulled into thinking that somehow your institution is different from the rest (where all of your best ethno friends have had trouble) and that tenure will be an easy ride to the top. (An aside: I should probably make some distinctions here. A department of music or anthropology, or cultural studies, or whatever, is generally located in a liberal arts college of a university; a school of music is a college in itself, where individual music departments, such as musicology, theory, composition, woodwinds, brass, and percussion, etc. exist as separate entities. In a department of music, academic subjects are on top—no one bothers you about too much homework taking away from “practice time.”) The reverse is true at a school of music, where the academic departments are on the bottom and often have to fight for their own programs, and where such things as reading, going to the library, or practicing your rebab are generally seen as diluting the basic mission of the school. In an anthropology or cultural studies department, academics also usually trump performance, and sure, maybe they’ve already dealt with “difference” and “otherness,” but they generally know nothing about music. So, where you end up is important and will have some impact on your strategy to “maximize your employment trajectory.”

Something has gone wrong
....You haven’t changed—the perception of you has changed

Soon things start to go bad. The contexts vary: your department is asked to revise its curriculum and you want to move away from the standard periodization of music history—there’s a lot of grumbling: students in a class rebel and report back to their advisors when you merely suggest that western classical music is just one of many great musics—more grumbling; students begin to blow off their trombone practicing because they’ve fallen in love with gamelan—studio-teacher grumbling; a casual conversation with a colleague about possibly teaching popular music leads to an all-out fight about “the fall of Western Civilization”—you are grumbling, etc., etc.. It doesn’t matter who is grumbling—something has gone wrong.

What has gone wrong, of course, is that other faculty or students in your department/school have suddenly realized—will ill-disguised shock—that you were not just a nice person who wanted to provide “enrichment” to their existing curricula, or treat other musics of the world the way they have always treated western classical music (what they thought they were hiring back then)—but a revolutionary who wants to completely subvert the status quo (how they perceive you now). You haven’t changed—the perception of you has changed, and here is where the fun begins.

You have simply become another casualty on the faultline of a dreaded paradigm shift.

This period—the honeymoon-is-over period—often comes just about the time you are up for your first review, or, if you’ve managed to hide your revolutionary agenda for a while, at the tenure review stage. Suddenly, issues like your teaching evaluations, or your “collegiality,” or your lack of publications come up (although they never have before) and you are left wondering what did I do wrong, here? Well . . . probably nothing. You have simply become another casualty on the faultline of a dreaded paradigm shift.

OK—I’ve been having fun here, and although this has been written with tongue-in-cheek humor, it does bring up serious issues that many of us have faced, or will face in the future: the realization that—as well-intentioned as they might be—most places hiring their first ethnomusicologist are clueless about the potential problems to come.

This realization was the strong motivating factor behind the Board’s decision to create the Professional Development Committee, now co-chaired by René T. A. Lysoff and Liz Tolbert. We see its mission as two-fold: to provide support and advice for us, as we move into and through our professional careers—but even more importantly—to educate our non-ethnomusicology colleagues—all those who hire us, and with whom we live—so that the ideas and ideals of ethnomusicology—and we, as the individuals who represent them—become less threatening.

This is where the hard work needs to be done and it needs to be done by all of us, no matter where we are. So, here’s hoping for this committee’s—and our—continuing success.

People & Places in Ethnomusicology

W. Anthony Sheppard (Associate Professor, Williams College) received the Alfred Einstein Award from the American Musicological Society in November 2002 for his article, “An Exotic Enemy: Anti-Japanese Musical Propaganda in World War II Hollywood” (JAMS Summer 2001). He has also been awarded a NEH Fellowship to work on his book, Extreme Exoticism: Japan in the American Musical Imagination, in 2003.
Popular Music Section
By Harris M. Berger, Chair

The last few years have been busy and productive ones for the Popular Music Section. At the 2002 meetings in Estes Park, the section received papers for the first-ever student paper prize in popular music. Nine papers were submitted, and a subcommittee, composed of Harris M. Berger (Chair), Amy Corin, William Echard, and Scott Spencer, are currently reading and ranking them. On a more somber note, 2002 saw the tragic and untimely passing of Lise Waxer. Waxer was one of the original members of PMSSEM, and a close friend and respected colleague of many in the section. At the 2002 PMSSEM business meeting, the section voted to re-name the prize in her memory. The inaugural Waxer Prize will be awarded at the 2003 meeting in Miami, and anyone interested in next year’s competition should consult the PMSSEM home page for instructions on submitting a paper.

In 2000, a second subcommittee [Harris M. Berger (chair), Amy Corin, Sharon Hochhauser, and Gordon Thompson] was formed to establish procedures for inviting a noted speaker to give a one-hour lecture on a popular music topic at the annual SEM meeting. In the interest of fostering interdisciplinary research, the committee decided that the PMSSEM Lecturer should be a researcher whose work is relevant to the ethnomusicology of popular music but who does not frequently attend the SEM meetings. Deena Weinstein, a scholar well known for her research on heavy metal music, gave the inaugural lecture in the series, which was entitled “Processes of Diffusion and Reception in Global Popular Musics: The Case of Heavy Metal.” At the present time, the committees are preparing to consider candidates for the 2003 and 2004 PMSSEM lectures.

Applied Ethnomusicology Section
By Ric Alviso, Co-Chair

The Applied Ethnomusicology Section hosted four events at SEM 2002 Estes Park: a session focusing on recording issues, a panel on career possibilities for ethnomusicologists, a poster session highlighting the work being done by some of our members (see photo), and a section meeting. These events provided a multitude of perspectives on the activities our members consider applied work and it is our hope that the format presented at Estes Park will be replicated at SEM 2003 and beyond.

Our section hosts an email group (listserv) with 180 members which provides us with year-round opportunities to share our research and activities, and engage in spirited and inspiring discussions. All are welcome to join by simply sending a message to: appliedethno-subscribe@yahoogroups.com.

Education Section

Over one thousand public school children in the Detroit (MI), Dearborn (MI), and St. Vrain (CO) schools received an exciting introduction to world musics as a result of the Education Section’s 2001 and 2002 “Ethnomusicology in the Schools” outreach project. Each year, members of the Education Section volunteer to teach classes at the K-12 level in school districts near the annual SEM conference site. Because of the research and cultural expertise of these volunteer teachers, students receive an introduction to the musics of various cultures “above and beyond” what is typically taught in public school music classrooms.

Volunteers bring instruments, cultural arts and crafts, audio and video recordings, and curriculum projects to these classrooms to enrich the learning experience. Many of the volunteer teachers are culture bearers themselves, adding further richness to the classroom activities. The number of participants varies from year to year depending upon availability during the conference, available classes for teaching, and funding from faculty development resources. In 2001, ten section members taught K-12 music in settings as diverse as kindergarten general music, chorus, and high school band. Nine volunteers were initially scheduled to participate in 2002, but funding shortfalls at universities prevented several from attending the conference and participating in the project. Terese Volk (Wayne State Un-

Lois Wilcken, La Troupe Makandal/City Lore, discusses the impact of her work on Haitian musicians and the community at the Applied Ethno Poster Session at SEM 2002 Estes Park.
University), Isabel Barbara O’Hagin (Central Michigan University), and Bryan Burton (West Chester University) taught 500 students in the St. Vrain Schools of Longmont, Colorado. Jackie Chooi-Theng Lew (Salisbury University) also attended the conference, but was unable to reach her assigned school due to transportation problems. Plans are already underway for the 2003 Ethnomusicology in the Schools project, which will see SEM members teaching in Miami area public schools. The Education Section extends an invitation to all members of the Society to consider participating in this outreach opportunity. Interested members should contact Bryan Burton at (Email) jburton3@wcupa.edu for further information.

Five presentations on topics connecting ethnomusicology and education were given during the Education Section’s Saturday Forum during the 2002 SEM conference at Estes Park: “Samba in Seattle: Partnership between Schools, University, the Museum, and the Radio Station” (Patricia Shehan Campbell, University of Washington), “Come Together: The Place Where the University and Latino Communities Meet” (Isabel Barbara O’Hagin, Central Michigan University, and David Harnish, Bowling Green State University), “Young People and the Songs of the Slovak Mountain Culture” (Edward O’Connor, University of Connecticut, retired), “Diversity and Multiculturalism: Teaching With a Socially Responsible Curriculum” (André De Quadros, University of Boston), “Zilphia Horton: Non-traditional Music Educators, Highland Labor College, Tennessee” (Terese Volk, Wayne State University). Such presentations during the Section’s forum allow discussion of members’ ongoing research and activities related to the Section’s mission of establishing connections between ethnomusicology and music education, and between academic endeavors, community, and culture.

### SEM/CMS Conference 2003

Continued from page 1

ride away from South Beach. With an overall theme of “Cultural Crossroads,” the conference promises to provide excellent opportunities for cross-disciplinary dialogue in a vibrant cultural setting.

This meeting will bring together a broad spectrum of music scholars, educators, performers, composers, advocates, publishers, technologists, and administrators working in higher education as well as the public sector. In addition to the separate society programs, a series of special joint sessions are planned. Professor Judith Becker of the University of Michigan, Ann Arbor, will deliver the annual Charles Seeger Lecture. In addition, the Association for Technology in Music Instruction will be a joint partner through the CMS program.

Join us for what promises to be several exciting days of music, dialog, and discussion in a city like no other in the world! The Local Arrangements Committee is led by Dale Olsen, Chair, and Alan Burdette, Tod Trimble and Lara Greene as Associate Chairs. The Program Committee is led by Gage Averill. They are working together to provide an exciting program of presentations and events. Florida State University in Tallahassee will also be sponsoring some of their ensembles for performances with Miami area musicians. Visit the SEM website for a link to conference information and watch your mailbox or the website for registration information coming soon.

![Image of the Inter-Continental Miami](Photo courtesy of Carolyn J. Fulton)
Announcements

50th Anniversary of the Musicological Society of Japan
By Bonnie C. Wade

From November 2-5, 2002 the 50th anniversary of the Musicological Society of Japan was celebrated by a conference in Shizuoka, Japan, devoted to the subject of “Musicology and Globalization.” More than 450 scholars from twenty countries attended, bringing to bear a number of sub-disciplines within the greater field. That the occasion would be an auspicious one for the future of musicology in Japan became obvious the moment one emerged from the train platform at Higashi Shizuoka station, to be greeted by a sweeping, unusually clear view of snow-capped Mount Fuji which presides over the area of Shizuoka. From the main lecture hall of the Granship, the Shizuoka Convention and Arts Center, too, the mountain remained in view — clear for all the days of our visit.

The first day of the conference featured presentations in Japanese — the keynote address by musicologist Bin Ebisawa, who gave a personal perspective on the studies by Japanese musicologists on European music and on the endeavors of the Toyo Ongaku Gakkai, a sister society which focuses on other musics, principally traditional Japanese music (an institutional separation shared with the United States but not with some countries such as Australia). The lingua franca for the remainder of the conference was English (with some regret expressed that it was not German). On the second day the keynote address was given by Nicholas Cook (Britain), and on the third day by present President of the Musicological Society of Japan, Masakata Kanazawa. Strikingly, although no ethnomusicologist Japanese or otherwise had been invited to present a keynote address, in those three recountings of the history of musicological study, ethnomusicology kept emerging prominently — as a threatening spectre sometimes, as a model with attractive potential and accomplishment at other moments. It was apparent that the Musicological Society’s having fostered a variety of musical subjects and approaches together in an ambitious and successful international conference was a significant, even momentous, undertaking. The ramifications for music studies in Japan cannot yet be predicted.

Papers in English ranged widely. Charles Keil participated in a Symposium titled “Music and Body: Investigating the Acoustic Universe.” Steven Nelson led a roundtable on gagaku and studies on gagaku in the 20th century. Papers by other SEM members included Hugh de Ferranti’s on Takemitsu’s music for biwa, my paper on studies of national cultural policies, Kenichi Tsukada’s on traditional ‘copyright’ in Fante Music and Nkrumah’s cultural policy in postcolonial Ghana, Junko Konishi’s on songs of the Ogasawara Islands, Kimi Coaldrake’s on traditional Japanese music instruments in the concert hall, Jason Sanyek’s on capoeira and affinity intercultures in Brazil, Japan and the U.S., and Fred Lau’s on the Honolulu Qingming Festival as multicultural extravaganzas.

“Virginia Music: Tidewater to Appalachia”

The Music Department at The College of William and Mary in Williamsburg, VA is pleased to announce that Mike Seeger will be their artist-in-residence for the Spring semester, 2003. Seeger will be teaching on the topic of American traditional music and offering workshops and performances throughout the semester. To complement Seeger’s residency, a series of concerts titled “Virginia Music: Tidewater to Appalachia” will celebrate the glorious diversity of Virginia’s musical traditions. The events, sponsored by the College of William and Mary, the Williamsburg Regional Library, and the Kimball Theatre at Colonial Williamsburg, and coordinated by the music department include: A lecture by Philip Gura, Distinguished Professor of American Literature and Culture at the University of North Carolina (2/6/03); a concert by Mike Seeger (2/7/03); a Virginia Barn Dance with the New Ballard’s Branch Bogtrotters and caller, Jim Morrison (2/8/03); The Tidewater Gospel Festival with Horace Boyer, M.C. (2/22/03); a concert of country blues with John Cephas and Phil Wiggins (3/13/03); a concert of Virginia Vietnamese and Bolivian musicians (3/27/03); and a concert by Ralph Stanley and the Clinch Mountain Boys (4/16/03). For more information visit (Website) vamusic.wm.edu.

Nigeria-Arts.Net

If you have an interest in contemporary Nigerian music, visit (Website) http://www.nigeria-arts.net, a project of Rakumi Arts International. Nigeria-Arts.Net is the largest database of Nigerian artists and creativity on the Internet. In these pages you can access artist biographies, view or hear work samples, and find direct contact information. Browsing through these pages, you will experience the richness and diversity of Nigeria’s creative community and have the opportunity to interact with its members. In addition, visit (Website) www.Dagaramusic.com for information on traditional Ghanaian music.
**Call for Papers**

**Istanbul International Spectral Music Conference**

November 23-29, 2003, Istanbul Technical University, Istanbul, Turkey

Spectral Music, one of the most important genres of pan-European music to emerge in the final decades of the last century, has become a primary topic of interest across a broad range of disciplines. By focusing on the physical, perceptual, and aesthetic attributes of timbre, composers and performers have produced new pathways to the interior of sound while at the same time developed novel compositional languages that address one of the most elusive aspects of musical discourse.

Originally a stylistic and ideological trend spearheaded by the composers and performers associated with L’Itinéraire in Paris in the early 1970s, today, spectral music and the insights it has spawned are important areas of discourse for ethnomusicologists, theorists, systematic musicologists, composers, and performers. We take as the central idea of this conference, the exploration of music that demonstrates a special concern for timbre. In keeping with the expansive viewpoint prevalent among leaders of the Spectral movement, the conference will provide a forum for composers, ethnomusicologists, performers, and systematic musicologists to present their work, debate current issues, and explore the confluence of timbral perspectives across disciplines.

We are planning a series of spectral music concerts, performance workshops, panels, and individual paper presentations, and intend to publish the proceedings in book and multimedia format. The concerts will feature world premieres written for this conference alongside works exploring the historic and ethnomusicological roots of spectral music.

Istanbul’s unique location, spanning two continents, provides the ideal setting for such an interdisciplinary conference. Participants will have the opportunity to hear a variety of Turkish musics in one of the world’s great multi-cultural centers.

Paper presentations will be twenty minutes plus ten minutes for questions. Full details will be available by the time this announcement appears. Please contact Prof. Pieter Snapper (Email) snapper@itu.edu.tr or Robert Reigle (Email) reigle@usa.net.

**SEM Prizes & Awards**

**By Sean Williams, Member-at-Large**

**The Klaus P. Wachsmann Prize**

The Klaus P. Wachsmann Prize for the best publication in the field of musical instrument research and organology is awarded to Dr. Mohammad-Reza Darvishi, of Tehran, author of the work Dâyeratâlomâref-e sâzâ-ye Irân, or in English, Encyclopaedia of the Musical Instruments of Iran, volume 1, titled Chordophones in Regional Music, published by the Mahoor Institute of Culture and Art, Tehran, 2001. Bruno Nettl, who awarded the prize on behalf of the Wachsmann Prize Committee, described this work as an unusually impressive publication, providing detailed information on the use of various types of stringed instruments, their structure, tuning, playing styles, and provenance, in the various provinces of Iran. Copiously illustrated with photographs of artefacts and performers, precise measurements, and maps, it provides a comprehensive survey of the uses of bowed and plucked instruments found in regional vernacular and classical traditions. It is a major contribution to the understanding of the musical culture of Iran, and to organology at large. Niloufa Mina accepted the award on behalf of the author.

**The Charles Seeger Prize**

The Seeger Prize for the best student paper at the 2001 SEM Annual Meeting has been awarded to Jonathan Ritter at UCLA, for his paper titled ’”When Our People Wept Blood’’: Carnival Performance and the Politics of Memory in Post-War Ayacucho, Peru.” Scott Marcus made the following announcement on behalf of the Seeger Prize Committee: ”Jonathan’s paper, following fieldwork in Peru, focuses on issues of history and memory. Comparing two songs, one about a local massacre that occurred in the 1980s and another about peasant involvement in Peru’s War of the Pacific in the 1870s and 80s, Jonathan seeks to forward our understanding of the processes at work with remembrance.” Both songs, Jonathan writes, “exist within the oral tradition of this relatively small region and speak of past events during traumatic times. Both songs offer a subaltern critique of official versions of national history, and have outlined other songs contemporary with the events of which they speak. Indeed the continued presence of the [older of the two songs]in the repertoire of singers of [the region]—more than a century after the war [that the song speaks about]—makes the most compelling argument of all for the centrality of music and song in what is called collective memory” in [this region of Peru]. Jonathan concludes by suggesting “an ethnomusicology of memory that privileges [both] the conflicts [and] the areas of consensus in the social act of collective remembrance.”

**The Lois Ibsen al-Faruqi Prize**

Awarded every third year or as funds permit, the al-Faruqi Prize provides a deserving institution or individual in the Muslim world with a three-year gift membership in the Society for Ethnomusicology and with a subscription to the journal Ethnomusicology in recognition of the scholarly contributions of the music scholar or institution in the Muslim world. Anne Rasmussen presented the prize on behalf of the Lois Ibsen al-Faruqi Prize Committee and offers the following announcement:

The Lois Ibsen al-Faruqi committee would like to forward its nomination of the institution: Lok Virsa (National Institute of Folk and Traditional Heritage) Islamabad, Pakistan. Lok Virsa has an extensive archival collection of recordings, videos, films, photographs, and written documentation on Pakistani folk culture. In addition to the archives, Lok Virsa also houses a large library that includes reference materials and books on traditional music, art, and literature. Lorraine Sakata has worked at Lok Virsa with Adam Nayyar, one of the Directors of Research, and the entire committee had the opportunity to meet him at the SEM meeting in Toronto in 2000. The committee was unanimous in its decision.
Al-Faruqi Award Makes a Splash!

By Anne Rasmussen for the Al-Faruqi Prize Committee (Lorraine Sakata, Salwa el-Shawan Castelo Branco)

The SEM Board and the Al-Faruqi committee have been wondering how we can make this prize more significant. The award consists of a 3-year membership to the Society and for this, an institution in the “Muslim world” or that deals with music of Muslim cultures receives the journal and newsletter. We have been concerned that the award barely makes a splash; that students and faculty in winning institutions hardly know the journal is on their shelves and are not much more enlightened about ethnomusicology or their potential intersection with the discipline after receipt of the award. To our delight and surprise, this year’s recipient of the award, Lok Virsa, the National Folklore Archives in Pakistan took the prize very seriously. Below is an article published in the Pakistani press on the day we sent news of the award prefaced by a short note from Dr. Adam Nayyar, one of the institution’s directors. Thanks go to Lorraine Sakata for her recommendation of the Lok Virsa, where she has worked in the past and the committee was pleased to meet Dr. Nayyar at the 2000 Toronto meeting.

The following article appeared on November 30, 2002 in Dawn, Pakistan’s most prestigious and widely read national daily newspaper.

Lok Virsa Wins Musicology Award

By Our Reporter

Islamabad, November 29: Lok Virsa has won the prestigious Lois Ibsen Al-Faruqi prize awarded by the Society of Ethnomusicology (SEM), United States.

Lok Virsa is the first Pakistani institution to win the award. The prize was awarded to Lok Virsa for its services to traditional music in Pakistan for almost four decades, particularly in the fields of dissemination and archiving of traditional music.

The Music Publishing House of Lok Virsa is the largest traditional music publisher in Pakistan and is now converting to digital CD for the continued publication of professional quality recordings on video and audio formats. It is an invaluable aid to education and dissemination of traditional culture. Research scholars are encouraged for further research on these materials.

In fact, Lok Virsa offers internships and funding for fieldwork and research studies leading to MSc and Ph.D. degrees. “We are glad that such a well-deserved international recognition of our efforts has come our way and we welcome it,” said Uxi Mufti, executive director of Lok Virsa. “It is the result of dedicated teamwork by the officers and staff of Lok Virsa over the years. In particular, the recent efforts of one of our directors, Dr. Adam Nayyar, for helping to propagate a positive image of our devotional music abroad has been very useful to us. We are in the process of presenting the nation with an exquisite Musical Heritage Gallery in the National Heritage Museum, which will be the culmination of our efforts over four decades,” he added. The prize includes a three-year institutional membership for Lok Virsa to the Society for Ethnomusicology. Survey, research and documentation of the cultural heritage of Pakistan are central to Lok Virsa’s objectives.

The National Folklore Archives at Lok Virsa conducts field surveys and recording of cultural traditions through its mobile recording and filming units. The Heritage Library is a most original creation in Pakistan. It is the only reference library in the country with a high concentration of books and journals on Pakistan’s ethnomusicology, folklore, ethnology, cultural anthropology, art history, traditional architecture and crafts. It permits free use by researchers, scholars, schools, colleges and universities and the press. Since its inception in 1974, Lok Virsa has developed a massive corpus of audio and video tapes with several thousand hours of sound and visual recordings.

Conferences

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 electrónica, 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.

Continued on page 10
David Trasoff: New SEM Listserv Moderator

Beginning in November 2002, David Trasoff assumed the duties of the SEM-L listserv moderator from Mark DeWitt. We welcome David and issue a special thanks to Mark DeWitt for 3 years of exemplary service to SEM as moderator. The moderator often goes unseen, but plays a crucial role in insuring that posts sent to the list are appropriate and follow copyright guidelines. Mark’s contributions also include formalizing many of the policies and guidelines for the listserv.

David Trasoff has been involved in world music for 30 years as a student, performer, teacher and scholar. He has studied North Indian classical music since 1972 with Ustad Ali Akbar Khan, and has pursued interests in several other music forms. David earned a Master of Fine Arts in world music performance from the California Institute of the Arts in 1988, and received his Ph.D. in ethnomusicology from the University of California, Santa Barbara in 1999, based on his dissertation on the interaction of performance practice and style with opposing forces of tradition and modernization. He has taught at the University of California Riverside, California State University San Marcos, and the California Institute of the Arts.

SEM-L was created in April of 1998 by then SEM website editor, John Murphy. Mark DeWitt assumed the responsibilities of list moderator in November of 1999. During those years the list has developed into an important source of news and discussion for SEM members. Subscription information and access to archived postings of the list can be found on the Society for Ethnomusicology website at (Website) http://www.ethnomusicology.org/resources/sem-l.html.

offers the Doctor of Philosophy Degree in Ethnomusicology: Southern Regional Studies

The University of Memphis doctoral program in Ethnomusicology specializes in folk and popular music of the southern United States. Established in 1978, it is the only Ethnomusicology graduate program in the nation with this specialization. Memphis and the Mid-South region offer unparalleled opportunities for students to research and participate in authentic folk, gospel, blues, country, rock, jazz, brass band, and other styles of Southern regional music. The School of Music provides outstanding faculty, a state-of-the-art commercial music recording studio, and, among other amenities, its own record production company, High Water Records. Graduates of the program currently serve on the faculties of leading universities and have published books, articles, and recordings based on their doctoral research.

Musicology Faculty
David Evans, Ph.D.
Kenneth Kreitner, Ph.D.
Janet K. Page, Ph.D.
John David Peterson, D.M.A.

March 15 is the Graduate Assistantship Application deadline
The University of Memphis Rudi E. Scheidt School of Music
129 Music Building
Memphis, Tennessee 38152-3160
Phone: 901.678.3532 Fax: 901.678.3096
E-mail: music@memphis.edu
Website: http://music.memphis.edu/

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Conferences

Continued from page 8 that crosses disciplinary walls. Our first conference featured keynote 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 Duddley (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.

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.

Conferences Calendar

2003

Apr 25–27 Music Archaeology Study Group of the International Council of Traditional Music (ICTM), 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?id=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://ethnomusicolog.org.

2004

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

Nov 11-14
American Musicological Society Annual Meeting. Sheraton Hotel, Seattle, Washington (jointly with the Society for Music Theory). For more information, see (Website) http://www.ams-net.org/annual.html.

Nov 17-21
American Anthropological Association 103rd Annual Meeting. San Francisco Hilton Towers, San Francisco, CA. For more information, see (Website) http://fp.arizona.edu/mesassoc/.

Nov 20-23
Middle East Studies Association Annual Meeting. Hyatt Regency, San Francisco, CA. For more information, see (Website) http://fp.arizona.edu/mesassoc/.

2005
Oct 19-23
American Folklore Society Annual Meeting. Renaissance Hotel. Atlanta, GA. For more information, see (Website) http://afsnet.org/.

Nov 19-22
Middle East Studies Association Annual Meeting. Marriott Wardman Park Hotel, Washington, DC. For more information, see (Website) http://fp.arizona.edu/mesassoc/.

**Items for sale at the SEM Business Office**

- Hugo Zemp Are'are Music and Shaping Bamboo. Video tape series, 3 parts w/ study guide (1993). $49.95 SEM members/$69.95 non-members
- John Blacking’s Domba. Video tape series w/guide. $30.00 SEM members/$50.00 institutions and non-members
- Ten-Year Journal Index Volumes 21-30, 1977-86. $8.00
- Special Series No. 4, Andrew Toth Recordings of the Traditional Music of Bali and Lombok (1980). $15.00
- SEM ceramic mug (cobalt blue with gold lettering) $6.50
- SEM T-shirt (Large & Extra Large) (sage green with navy lettering or black with white lettering) $15.00

Shipping/handling charges are added according to total order as follows:

- Up to $6.00 add $2.50 S/H
- $6.01-$15.00 add $3.75 S/H
- $15.01-$25.00 add $5.50 S/H
- Over $25.00 add $7.00 S/H

To purchase items, please contact Lyn Pittman at 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.

**$1.3M for Ethnomusicology Project**

Continued from page 1

ecause any ethnomusicologist who used video documentation as part of their fieldwork. A significant number of ethnomusicologists are now relying heavily on video recording as part of their ethnographic procedures. However, video signal quality degrades fairly quickly, and making analog copies produces a noticeable decrease in quality. Additionally, video is time-consuming to annotate in such a way that it is more useful to others. This project aims to address these and several related issues by taking field video recorded by ethnomusicologists, converting it to a digital form at a high quality level, storing it in a Massive Data Storage System, providing fellowship opportunities to the researcher to fully annotate the video and create pedagogical units, generating streaming versions for Internet2 delivery at varying quality levels (as high as DVD quality for large classroom projection), and create the systems, metadata, and administration that will support the archive’s functions over the long term.

A core group of ethnomusicologists from Indiana University and the University of Michigan as well as representatives from Harvard, UCLA, and Ohio State University met for three intense workshops during the 2001-2002 academic year. Led by Principal Investigators Ruth Stone and Lester Monts, the ethnomusicologists worked with a team of technology and legal experts to build the foundation of the project plans. Nearly 40 people were involved in the final stages of the planning project. The next two years will be devoted to developing the technical systems and will rely on the planning project team for source materials. The combined cost of the two-year development phase is $1.3 million and it will be supported by funding from the Mellon Foundation as well as cost-sharing contributions from the two universities.

Once the systems are in place, the archive and access to it will slowly expand to include other researchers and institutions. The EVIA Digital Archive will be a significant resource for research and teaching to ethnomusicologists and scholars in related fields. For more information on this project, visit (Website) www.indiana.edu/~eviada.
Asian Musicology is a refereed journal published twice a year by the Council of Asian Musicology. The journal publishes original articles in the field of Asian Musicology, broadly defined. Translations of previously published articles are generally not considered.

Asian Musicology welcomes articles on all aspects of the performing arts of Asia. Manuscript (MS word PC, 3.5” disks, if available) with a paper copy should conform to the Chicago Manual of Style and submitted to the editor. The two copy deadlines are May 15 and November 15 every year. Contributors of essays will receive 3 free copies of the issue in which their essay appears. Contributors need not be members of the Council. For manuscript submission and more information, please contact Chun In Pyong, Editor, Asian Musicology, Professor of Music, College of Korean Music, ChungAng University, AnSeong, 456-780, GyeongGi, Korea; (Tel) 82.31.670.3312 (office), 82.2.401.2228 (residence), 82.11.9775.3459 (cell); (Fax) 82.31.675.1386; (Email) peacemusic@hanmail.net; (Website) http://cafe.daum.net/asianmusicology.