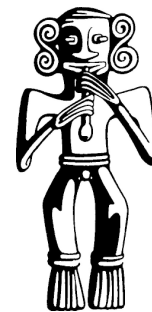


# SEM Newsletter



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## SEM Soundbyte: Logoistics Revisited

By Ellen Koskoff, SEM President

This Soundbyte will be devoted to a discussion of the flute-playing Cuna Indian figure from Panama—sometimes (lovingly) referred to as “the little man”—and its usefulness as the SEM logo.

First, as they say on the psychology talk-shows, a little history. Discussions concerning the use of this figure began to surface in 1997 when “Ethno-techno-man,” a deconstructed version of the Cuna figure, first appeared in shades on René T. A. Lysloff’s website. Further discussions on the SEM-List and elsewhere prompted the SEM Board to host a panel devoted to “Logoistics” at the 1998 annual meeting in Bloomington, Indiana, which I chaired, along with Gage Averill and Chris Waterman. The panel, as I reported in a follow-up Newsletter article, “took both comic and serious turns as we discussed issues of representation, appropriation, postmodern parody and irony” (*SEM Newsletter* 33/1, 1999:8).

The session reviewed the history of our first association with the figure (seen and photographed by David McAllester during a trip to the Chicago Art Institute in the 1950s), discussed the motivation for its original use as our logo (regarded by early SEM members as a positive anthropological marker serving to distance ethnomusicologists from their historical musicology colleagues), and presented the legal ramifications of its continued use (none, our lawyers have assured us). The panel then opened up to discussion and three questions emerged: (1) should the SEM continue to use this particular figure as our logo? (2) if so, could the logo be parodied? and, (3) if not, what symbol (if any) would be more appropriate?

There seemed at the time to be overwhelming support for eliminating the logo altogether, especially from our

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## Miami 2003: Cultural Crossroads

**2003 Joint Annual Meeting of the Society for Ethnomusicology and The College Music Society in Miami, Florida**

An Informal Invitation from Dale A. Olsen, SEM Local Arrangements Chair and CMS Program Chair

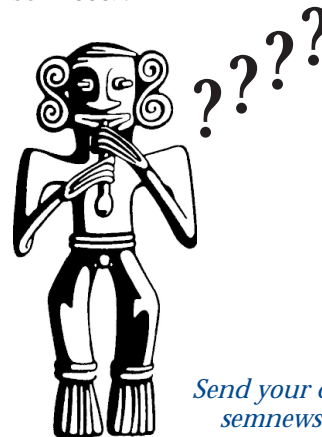
The 2003 Annual Meeting of the Society for Ethnomusicology (SEM) will be held jointly, October 2-5, with The College Music Society (CMS) and the Association for Technology in Music Instruction (ATMI), and it portends to be an excellent conference that you will not want to miss. Held in the luxurious Inter-Continental Hotel on the coast of Biscayne Bay in downtown Miami, the location is ideal for exploring the marvels of ichthyologic and human marine life; the beauty of art deco, modern, and post-modern architecture and people; the wonderful cuisines and cultures that have migrated from Central America, South America, and the Caribbean; thousands of real palm trees and artificial pink flamencos; and warm, balmy, and breezy weather, with lots of sunshine. Just as you are beginning to feel a little chilly in the north, be sure to come to Miami for a taste of the Caribbean without leaving the United States.

The programs of SEM, CMS, and ATMI will be excellent, with numerous papers, panels, lecture-recitals, performances, demonstrations, workshops, and joint sessions relating to a multitude of topics, concepts, and issues, such as music from Miami as a cultural crossroads; composers, performers, music, dance, and other musical occasions from around the world; teaching music theory from a multi-cultural perspective; how to succeed in the musical academic world, from interviewing through retirement; organizing, developing, and teaching music courses via technology;

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## Miami 2003 Conference Registration

Because of high response rates to the online conference registration and in an effort to reduce conference costs, registration for the Miami 2003 conference will be conducted entirely online. Thus you will not receive a hard copy of the registration brochure in the mail. Instead you will receive an email announcement in mid-May indicating that online registration is available. If you do not have web access, please call the Indiana University Conference Bureau at (Tel) 812.855.4224 or toll-free for USA residents at 800.933.9330 and we will send a hard copy form to you. You can register for the conference online beginning May 15, 2003 at (Website) <http://www.iuconferences.indiana.edu/sem2003/>.



*Send your comments to  
semnews@emory.edu*

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

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### The *SEM Newsletter*

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

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

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

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

### SEM Membership

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

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

Student (one year) .....	\$30
Individual (one year) .....	\$60
Individual (three years) .....	\$175
Spouse/Partner (one year) .....	\$75
Spouse/Partner (three years) .....	\$190
Sponsored* (one year) .....	\$35
Life membership .....	\$900
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 3<sup>rd</sup> Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

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## *SEM Newsletter* Guidelines

### Guidelines for Contributors

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

### Advertising Rates

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

Additional charges apply to non-camera-ready materials.

### Copy Deadlines

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

## Internet Resources

### The SEM Website

<http://www.ethnomusicology.org>

### The SEM Discussion List: SEM-L

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

### Ethnomusicology OnLine (EOL)

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

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

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

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

## SEM Chapter Websites

### Mid-Atlantic Chapter

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

### Northeast Chapter

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

### Southwest Chapter

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

### Southern California Chapter

<http://www.ucr.edu/ethnomus/semscc.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](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](http://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>

## Logoistic Revisited

*Continued from page 1*

younger members, who confided that they found the image “embarrassing” and often erased it from their publications when submitting their work to tenure and promotion or other official committees. Many stated that the figure presented a “narrow and negative” image of ethnomusicology, that it pictured us and what we do as “old-fashioned,” even “racist,” and that it no longer represented the membership of the Society as a whole. Many in this camp wanted to find another (perhaps gender-neutral) symbol to represent us.

Those who wished to retain the image were divided as to whether or not it could/should be parodied. Some wished to preserve the original founders’ positive spirit and prevent parody of the figure, while others felt that the figure could be parodied successfully, and in fact, such parody could be a sign of healthy postmodern engagement with our own history and representation.

The Board subsequently agreed that parody was OK because it allowed the membership to change the form and meaning of the figure over time. No one on the Board at that time wanted the logo to disappear altogether or for another one to be substituted in its place. The Business Office, though, was asked to stop ordering the reproduction of the figure (as a piece of jewelry) for sale at our meetings.

It has now been about five years since this topic has been broached, so I ask—has this plan worked? Older folks: have you overcome your sentimentality and begun to see a deconstructed “little man” as a good thing? Younger folks: have you overcome your distaste for the figure and stopped erasing him from your publications? Middle folks: do you care?

The reason I am raising this question now is that we currently have a great proliferation of Ethnoman images plastered over our various and growing list of publications, from our Journal and Newsletter to our Website and Section publications, from T-shirts and mugs to envelopes and “fancy” letterhead stationery, where the little man is represented in shiny gold. Will these images continue to multiply, like little Mickey Mouse Sorcerer’s Apprentices? And, is this a good thing? Or not?

But the bigger question is: does it matter how we present ourselves to the outside world? In our Society, we who are on the inside are ultimately in control of the information we give about ourselves to the outside (not unlike the communities we study)—so, what will that be? I ask you to think about this question and to discuss it with us. The Board is interested in finding ways to meet the needs of the membership, while at the same time, using the opportunity of our publications and other materializations of our identity to present ourselves appropriately to an outside community. We will be discussing these issues at upcoming meetings, so I invite you to let us know, either collectively or individually, what you think about the logo, its continued presence, its “form” and meaning, and whether or not we need to re-think its usefulness. Thanks!

## Miami 2003

*Continued from page 1*

music, memory, and nostalgia; ethnographic methods in historical musicology / historical methods in ethnomusicology; and many others. Some of the sessions at this joint conference may include what you would expect as members who often attend CMS, SEM, and ATMI meetings, while others will surprise you. Gage Averill and I, along with many others involved with the programming, have made every effort to join forces, put our collective heads together, and create a truly joint conference that will bring our societies closer together as musicians, folklorists, music ethnographers, music historians, music theorists, composers, academics, thinkers, performers, scholars, teachers, educators, researchers, and everything else we do and care about. The CMS Professional Development Committee, chaired by Anthony Rauche of the University of Hartford, has almost finalized a first-ever pre-conference workshop on “Integrating Jazz and Improvisation into Music Degree Programs.” Details will follow once the arrangements are finalized.

Major portions of the local arrangements for this joint conference are supported by the School of Music of The Florida State University (Tallahassee, Dean Jon Piersol). Some of the activities will include a reception for all members,

a ticketed banquet with Cuban food, salsa dance instruction, a salsa dance featuring one of Miami’s top salsa orchestras, performances of many types of music from around the globe, and numerous opportunities to hear regional Florida and Caribbean music and performers. Moreover, musicians from The Florida State University, the University of Miami, and Florida International University will participate in the annual meeting.

More than fifteen years ago, in 1986, I was program chair for the CMS annual meeting in Miami, and twenty years ago, in 1983, I was local arrangements chair for the SEM annual meeting in Tallahassee, hosted then, as now, by The Florida State University. FSU is honored to be hosting the 2003 annual meeting of SEM, which meets jointly with CMS and ATMI, once again in Miami, Florida. The growth in FSU’s ethnomusicology program and the changes in downtown Miami since those years are great, and if you enjoyed those annual meetings then, you are sure to enjoy the joint SEM/CMS/ATMI meeting in 2003. I hope to see all of you there.

## Alan Merriam Prize

The Alan P. Merriam Prize is awarded annually to recognize the most distinguished, published English-language monograph in the field of ethnomusicology. The 2002 Society for Ethnomusicology Merriam Prize was won by Katherine Hagedorn for her book *Divine Utterances: The Performance of Afro-Cuban Santería*, published by Smithsonian Institution Press, 2001.

Bonnie Wade presented the prize on behalf of the Alan Merriam Prize Committee. Hagedorn’s book is a compelling ethnographic narrative about music and religion, processes of folklorization and the decontextualization of religious practice as *santería* is performed for tourists with the patronage of the Marxist government. We learn much about daily life and cultural process in Cuba, about the intersection of spiritual power with, increasingly, social and economic power. In addition, Hagedorn explores the complex interrelationship between race and religion in Cuba, as well as the political and aesthetic issues that inform that relationship. This is a deeply felt and finely wrought book.



## Announcements

### "Music in the Afghan North: 1967-72": A Multimedia Website

Mark Slobin announces a new multimedia website, "Music in the Afghan North: 1967-72" based on his fieldwork materials. The site can be read in short summary form, extended by book excerpts, or the reader can consult the entire book, *Music in the Culture of Northern Afghanistan* (1976). 400 images digitized from slides are also archived, searchable by topic. The site offers video clips based on the original super8 footage and audio clips of pieces transcribed and discussed in the book. Maps, background on the fieldwork project, and topic-by-topic discussions round out the site. Readers are encouraged to use the feedback page. The address is (Website) [mslobin.web.wesleyan.edu/Afghanistan](http://mslobin.web.wesleyan.edu/Afghanistan). Another format for the field tapes is out in spring of 2003: "Afghanistan in Peaceful Times," a 2-CD set on Traditional Crossroads. This is based on, and extends the three LP anthology published in 1969-71 on the Anthology label. The entire field tape corpus has been digitized and deposited at the World Music Archives at Wesleyan University.

### The Florida Music Train

The Florida Folklife Program announces the availability of "The Florida Music Train" by folklorist/ethnomusicologist Laurie K. Sommers. This educational module includes an audio CD of archival, field, and studio recordings of Florida's traditional music; five lesson plans; a full color poster; and background information about the artists and musical traditions represented in the unit. The audio CD includes an extensive range of 23 selections that allows teachers to create countless more lessons. The musical selections feature traditional music from such legendary Florida musicians as bluegrass fiddler Chubby Wise, Cuban singer Willie Chirino, klezmer greats The Epstein Brothers, Seminole musician James Billie and more. Musical genres include blues, sacred harp, old-time, bluegrass, a cappella gospel, as well as music from Florida's Greek, Seminole, Bahamian, Mexican, and Haitian communities. Designed for use in elementary and secondary classrooms, the resource in-

tegrates music education with curricula in language arts and social studies. For more information contact the Friends of Historic Properties and Museums, Florida Heritage Education Program, Museum of Florida History, 500 South Bronough Street, Tallahassee, FL 32399-0250.

### Commemorating the Centennial of the Birth of Gertrude Kurath

Cross-Cultural Dance Resources (CCDR) is celebrating the centennial of the birth of Gertrude Prokosch Kurath (1903-1992) with a commemorative issue of the CCDR Newsletter. You are invited to contribute a recollection or appreciation of this "Mother of Dance Ethnology" in 250 words or less, by July 15, 2003. Please submit to (Email) [gpk@ccdr.org](mailto:gpk@ccdr.org), or CCDR, 518 S. Agassiz St., Flagstaff, AZ 86001-5711. For more information, please contact Joann W. Kealiinohomoku, PhD; (Tel) 928.774.8108; (Email) [jwk3@jan.ucc.nau.edu](mailto:jwk3@jan.ucc.nau.edu), or visit (Website) [www.ccdr.org](http://www.ccdr.org).

### Symposium on Applying Dance Ethnology and Dance Research in the 21<sup>st</sup> Century

June 6-8, 2003, *Cross-Cultural Dance Resources, Flagstaff, Arizona*

The needs of dance scholars, practitioners, and entrepreneurs in the 21<sup>st</sup> century differ from those of past decades. This symposium is designed to provide a venue for exploring innovative applications, learning about new business techniques, and sharing new concepts and ideas. Presenters include internationally recognized pioneers in their fields: Allegra Fuller Snyder, Elsie Dunin, Joann Kealiinohomoku, Vicky Risner, Elizabeth Aldridge, Colin Quigley, Edy Greenblatt, and more. Registration fees: \$90 for CCDR member, \$150 for non-members, \$40 for daily rate. Non-refundable registration fee \$25.00. For more information, please contact Cross-Cultural Dance Resources, Inc., Joann W. Kealiinohomoku, PhD, 518 South Agassiz Street, Flagstaff, AZ 86001-5711; (Tel) 928.774.8108; (Fax) 928.774.8108; (Email) [symposium@ccdr.org](mailto:symposium@ccdr.org); (Website) [www.ccdr.org](http://www.ccdr.org).

### Ida Halpern Bequest

The Ida Halpern Bequest for this year will be delayed due to financial reasons. The SEM website will provide

updated information about the new submission deadline, pending accumulated interest in the account.

## People and Places in Ethnomusicology

Eva Kiss, Doctoral Candidate in Folklore and Ethnomusicology at Indiana University, is currently doing dissertation fieldwork in Hungary under the auspices of a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship. The award supports 12 months of research for her ethnographic project, which investigates music communication in Roma (Gypsy) string ensembles performing in the restaurants of Budapest. A Doctoral Student Grant-in-Aid of Research from the Research and the University Graduate School of Indiana University sponsors Eva's fieldwork in addition to the Fulbright grant.

## Grants, Fellowships, Awards

### The American Institute of Indian Studies 2003 Fellowship

The American Institute of Indian Studies (AIIS) announces its 2003 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to PhD candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the PhD degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2003. For more information and applications, please contact the American Institute of Indian Studies, 1130 E. 59th Street, Chicago, IL 60637; (Tel) 773.702.8638; (Email) [aais@uchicago.edu](mailto:aais@uchicago.edu).

### The Philip Brett Award

The Philip Brett Award, sponsored by the Gay and Lesbian Study Group (GLSG) of the American Musicological Society (AMS), each year honors excep-

tional musicological work in the field of transgender/transsexual, bisexual, lesbian, gay studies completed during the previous two academic years (ending June 30), in any country and in any language. By "work" is meant a published article, book, edition, annotated translation, conference paper, and other scholarly work accepted by the award committee that best exemplifies the highest qualities of originality, interpretation, theory, and communication in this field of study.

The award consists of the sum of \$500 and a certificate, and will be announced at the Annual Meeting of the AMS and conferred at the annual meeting of the GLSG. The committee will entertain nominations from any individual, and scholars are encouraged to nominate their own work. Individuals may receive the award on more than one occasion.

Nominations should include the name of the scholar, a description of the work, and a statement to the effect that the work was completed during the previous two academic years. By "completion" is meant the publication or commitment to publish from an editor in the case of articles, books, editions, etc.; delivery at a conference or the like in the case of a paper. The committee will contact the nominee for additional material as needed. Self-nominations should include any unpublished material to be considered and a CV. Nominations, with five sets of application materials, should be sent by July 1, 2003 to: Nadine Hubbs, Brett Award Chair, 2141 Lane Hall, University of Michigan, Ann Arbor, MI 48109-1290. Questions regarding the award, the nomination process, or any related matter may be directed to Nadine Hubbs at the above address, or (Email) [nhubbs@umich.edu](mailto:nhubbs@umich.edu).

### **Alvin H. Johnson AMS 50 Dissertation Fellowships**

The American Musicological Society holds an annual competition for Dissertation-Year Fellowships. Applicants should be doctoral students registered at a North American university, in good standing and has completed all formal degree requirements except the dissertation at the time of full application. Deadline for completed applications is January 15, 2004. Application forms

should be sent to Anne W. Robertson, AHJ-AMS 50 Chair, Department of Music, University Chicago, 1010 East 59<sup>th</sup> St., Chicago, IL 60637. For more information, see (Website) <http://www.sas.upenn.edu/music/ams/ams50.html>.

### **International Dissertation Field Research Fellowship Program**

The International Dissertation Field Research Fellowship (IDRF) Program provides support for social scientists and humanists to conduct dissertation field research in all areas and regions of the world with funds provided by the Andrew W. Mellon Foundation.

The fellowships enable doctoral candidates of proven achievement and outstanding potential to use their knowledge of distinctive areas, cultures, languages, economies, politics and historical experiences, in combination with their disciplinary training, to address issues that transcend their disciplines or area specializations. Fellows will participate in multidisciplinary workshops upon completion of field research. Workshops will highlight fellows' research agendas and address themes that resonate across cultures and regions. They are intended to facilitate networks and cross-disciplinary exchanges, and to help fellows engage in issues beyond their doctoral research.

The Program is open to full-time graduate students in the social sciences and humanities—regardless of citizenship—enrolled in doctoral programs in the United States. The Program invites proposals for field research on all areas or regions of the world, as well as for research that is comparative, cross-regional and/or cross-cultural. Applicants must have completed all PhD requirements except the fieldwork component by the time the fellowship begins. Proposals that identify the US as a case for comparative inquiry are welcome; however, proposals that require no field research outside the United States are not eligible.

The IDRF Program has a November deadline and the application form is available on the Social Science Research Council (SSRC) homepage at (Website) <http://www.ssrc.org/> that may be downloaded, but applications must be submitted by mail. For more information, see the SSRC website, or contact the International Dissertation Field Research

Fellowship Program, Social Science Research Council, 810 Seventh Avenue, New York, NY 10019, USA; (Tel) 212.377.2700; (Fax) 212.377.2727; (Email) [idrf@ssrc.org](mailto:idrf@ssrc.org).

### **Wenner-Gren Foundation for Anthropological Research**

The Individual Research Grants Program of the Wenner-Gren Foundation for Anthropological Research offers grants for amounts up to \$25,000, to aid basic research in all branches of anthropology. Grants are made to seed innovative approaches and ideas, to cover specific expenses or phases of a project, and/or to encourage aid from other funding agencies. The Foundation particularly invites projects employing comparative perspectives or integrating two or more subfields of anthropology. A small number of awards are available for projects designed to develop resources for anthropological research and scholarly exchange. The grant categories are Dissertation Fieldwork Grants (formerly known as Pre-Doctoral Grants, Post-PhD Grants (formerly known as Regular Grants), and the Richard Carley Hunt Postdoctoral Fellowships

Grants cover research expenses directly related and essential to the project (e.g. travel, living expenses during fieldwork, equipment, supplies, research assistance, and other relevant expenditures). Aid is not provided for salary and/or fringe benefits of applicant, tuition, non-project personnel, travel to meetings, institutional overhead, or institutional support. Low priority is given to dissertation write-up or other support for writing (except under the Hunt Fellowship), publication assistance, and film or video making (unless inherent to the research project). Expenses incurred prior to the effective date of an award will not be covered.

Interested applicants must contact the Foundation directly for application forms. Please note that the Foundation's application forms have been revised and forms dated prior to year 2000 cannot be accepted. There are two deadlines each year, May 1<sup>st</sup> and November 1<sup>st</sup>. For more information, see (Website) at <http://www.wennergren.org/>.

## Obituary

### Alan Lomax (1915-2002)

By Jeff Todd Titon, Brown University

Alan Lomax (1915-2002) was well known to the members of the Society for Ethnomusicology as a collector of American and European folksong, as the director of the Cantometrics project, and as an applied ethnomusicologist who founded an arts policy based on "cultural equity," the inherent right of every human group to preserve, maintain, and develop its expressive culture. A pioneer in oral history, and in the use of recordings, radio, and film to document, interpret, and present music, this folklorist and ethnomusicologist envisioned a "global jukebox" in which the diversity of all the world's musics would be available to everyone at the flip of a switch. With his father John Lomax, and a small number of other folksong collectors and singers such as Pete Seeger and Carl Sandburg, he counteracted the academic emphasis on British balladry as the best of American folk music, and instead advanced the more popular and culturally diverse view of the nation's

*...a giant shadow over 20<sup>th</sup> century American folklore and ethnomusicology. His like will not soon be seen again*

music as an expression of various ethnic groups and working class Americans. This position has come to be accepted by the public culture as well as the scholarly community, and it was institutionalized in the Folk Arts Program of the National Endowment for the Arts, led by his ethnomusicologist sister, Bess Lomax Hawes, and in the Smithsonian Institution's annual Folklife Festival.

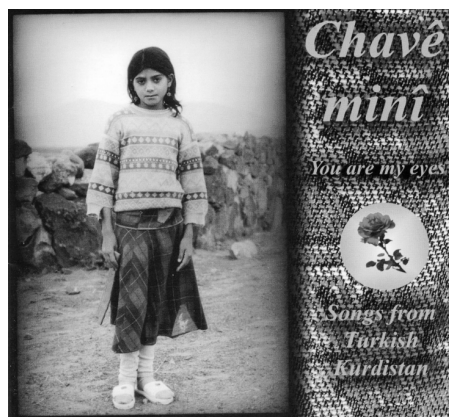
In the 1930s when most folklorists based their definitions of the folk on criteria of cultural isolation and oral tradition, the Lomaxes' based theirs on a democratic faith that all peoples carried folklore, a view that academic folklorists began to accept only in the 1960s. When most academic folklorists shunned a mass media they thought was destroying folklore and substituting cheap popular entertainment fueled by the profit motive, Alan Lomax used the media as a means to enable the folk to get their stories and songs out there in the media mix where they, too, could be seen and heard and celebrated.

Alan Lomax became the best-known American folklorist of the 20<sup>th</sup> century. At the same time, the accuracy of his work came under challenge from some academics who felt that his methods were freewheeling, his documentation was not always up to scholarly standards, and, particularly in the case of cantometrics, that the evidence did not justify his conclusions. A highly articulate man of quick intelligence, considerable energy, and strong opinions, he was impatient with bosses and bureaucrats and disappointed by the small-mindedness of most scholars. Eventually he formed his own highly productive institution that supported itself on grants. Loyal to his family and friends, he expected loyalty in return. In the boldness of his vision, his immense productivity, and his lasting achievements, he cast a giant shadow over 20<sup>th</sup> century American folklore and ethnomusicology. His like will not soon be seen again.

## Cultural Cornerstones: "Chavê Minî: You Are My Eyes, Songs From Turkish Kurdistan"

With the intention of providing a new and refreshing resource for people who wish to experience the strength and beauty of the distinct Kurdish culture in Southeast Turkey, we have published this new collection of audio recordings titled "Chavê Minî - You are My Eyes: Songs from Turkish Kurdistan." This CD is primarily composed of field recordings collected in Turkish Kurdistan during the Summer of 2001 and is supplemented by archival recordings donated by Kurdish record companies in Istanbul. It includes 22 tracks (an approximate 60 minute running time) and a 24-page color booklet rich with liner notes and expressive photographs from the region, which provide a beautiful and honest reflection on the music, land, and people of present day Turkish Kurdistan. While the CD presents a selection of diverse musical styles (including various songs of mourning, political songs, and wedding songs), the bulk of the recordings highlight the distinct Kurdish tradition of the 'Denbêj' singers, or "Bards of Kurdistan," who

have fulfilled their social role of collecting and reciting the history of the Kurdish people for centuries.



This CD bears witness to the beauty of the Kurdish people and supports and advocates their right to speak, sing, write, and learn in their own language and live freely in their land. We hope that our work will lend support to the undeniable distinct and unique nature of the Kurdish people and their culture.

The price of the CD is \$20.00 USD + \$3.00 S/H and can be acquired by sending a check or US/International money order to: Gregory Scarborough, Cultural Cornerstones, 2960 Coles Way, Atlanta, GA, 30350, USA. Institutional purchase orders may be mailed to the above address or sent online to (Email) [donations@culturalcornerstones.org](mailto:donations@culturalcornerstones.org).

Cultural Cornerstones is a non-profit organization with a mission to preserve, publish, and disseminate the ethnic traditions of at-risk cultures for use in education and advocacy worldwide. We use arts as a tool to give a voice to the unique beauty of under-represented cultures and the struggles they are facing. Through our publications and advocacy campaigns, we aim to encourage awareness, activism, and compassion in the public consciousness to value and protect these people and their threatened traditions. To learn more about this project please visit (Website) [www.culturalcornerstones.org](http://www.culturalcornerstones.org).



## Conferences Calendar

### 2003

Jul 15-22

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

Jul 17-20

Feminist Theory and Music 7: Crossing Cultures/Crossing Disciplines. Bowling Green University, Bowling Green, Ohio. For more information, contact Mary Natvig, Local Coordinator, College of Music, Bowling Green State University, Bowling Green, Ohio, 43403.

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://afsnets.org/annualmeet/>

Oct 17-19

Midwest Popular Culture Association/Midwest American Culture Association Annual Meeting. Marriott Minneapolis City Center, 30 S. 7<sup>th</sup> St., Minneapolis, MN 55402; (Tel) 612.349.4000; (Fax) 612.332.7165; (Website) [www.marriott.com/mspcc](http://www.marriott.com/mspcc). For more information, see (Website) <http://www.niu.edu/mpca>.

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

## Silent Auction at Estes Park

By Judith A. Gray

In its second year, the Silent Auction brought in over \$1300 to be applied to student registration costs for the 2003 Miami meetings. Thanks are due to all of the institutional and individual contributors of materials to be auctioned:

- Alabama Center for Traditional Culture
- Center for Black Music Research
- Julian Gerstin
- Judith Gray
- Ed Herbst
- Rob Lancefield
- William Malm
- Portia Maultsby
- Judith McCulloh
- Terry Miller
- Bruno Nettl
- Routledge Press
- Scholar's Choice
- Michael Tenzer
- University of Alberta Press
- Utah State University Press
- Roger Vetter
- Bonnie Wade
- Nora Yeh

The auction would not have happened without the assistance of the Local Arrangements team led by Brenda Romero, Lyn Pittman of the SEM Business Office, members of the Indiana University Conference Bureau staff, Anne Dhu McLucas, Portia and Carrie Maultsby, Gary Thal, Katie Strang, Wendy DeBano, and all who kept an eye out on the process and offered a hand or a helpful idea when needed. John Murphy provided the musical finale for the auction. My thanks to all of you!

It has been my pleasure to help the Development and Student Concerns Committees start the auction process as a way of raising funds to benefit students attending the annual meetings. I'm delighted to know that Ellen Weller will take over the auction coordinator's role starting in Miami.

With the October 2003 meeting in mind, please remember to start putting aside those items that you'd like to contribute to the auction in Miami. The event is for a worthwhile cause, bargains are definitely possible, and besides, it's fun!

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Nov 6-9

Middle East Studies Association Annual Meeting. Hilton Anchorage & Egan Convention Center, Anchorage, AK. For more information, see (Website) <http://fp.arizona.edu/mesassoc/>.

Nov 13-16

American Musicological Society Annual Meeting. Hyatt Regency Hotel, Houston, Texas. For more information, see (Website) <http://www.amsnet.org/annual.html>.

Nov 19-23

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

**2004**

Mar 5-7

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

Jul 12-17

Symposium of the International Musicological Society, Melbourne, co-hosted by the International Council for Traditional Music, International Society for the Study of Popular Music, and Musicological Society of Australia. For more information, please visit (Website) [www.arts.monash.edu.au/music/SIMS2004/](http://www.arts.monash.edu.au/music/SIMS2004/).

Oct 13-17

American Folklore Society Annual Meeting. Little America Hotel, Salt Lake City, UT. For more information, see (Website) <http://afsnet.org/annualmeet/>.

Nov 19-22

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/>.

**SEM Newsletter**

The Society for Ethnomusicology  
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