The basic problem we face at this point is that every time such an issue is brought to the Society's attention, we have to return to square one, which is to ask the philosophical question of whether in principle a scholarly organization like ours should engage in this kind of activity written, however, a hurried discussion ensured in which, in addition to determining what the letter might actually and properly say, some questioned whether SEM should take on such a politically sensitive issue and the Council had to invent new procedures for voting online. Dealing with the last two matters was frustrating for the advocates of such a letter, because it was time-sensitive—the diplomatic meetings, and thus the opportunity to convey the Society's position, were coming up quickly and the opportunity could be lost if we dilly-dalied. In the end, the issues were resolved amicably and on time, thanks again to Ed Herbst and the Ethics Committee for raising the question, and to Su Zheng and the Council for their timely response. The President's Roundtable was designed to revisit the general issues and principles associated with this problem.

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An Invitation to Tucson for the 2004 Annual Meeting

I look forward to greeting you in the “Old Pueblo” in November when the Society for Ethnomusicology holds its 2004 Annual Meeting in Tucson, Arizona. Tucson offers a charming combination of small town old west merged with a blossoming cosmopolitan city (current population 487,000). A city known for its research and work opportunities in technology, astronomy, and geology, Tucson also boasts a proud legacy in the arts. Musical offerings are eclectic and range from cowboy songs to opera, Bach organ music to banda. It is a stimulating site for an ethnomusicology conference.

The pre-conference symposium scheduled for Wednesday, November 3 will focus on ethnomusicological approaches to the study of dance and will feature a combination of workshops, paper sessions and performances. Several of the events will take place in the new Stevie Eller Dance Theater, a building designed to represent movement in time and inspired by Laban notation.

The Thursday, November 4 opening reception will be hosted by the University of Arizona at the Arizona State Museum on the main campus. Plans for the reception include music provided by Mariachi Arizona, the University of Arizona African percussion ensemble and UA Steel Band. Museum exhibits will be open to the attendees and the William Scott winery of nearby Sonoma, Arizona has offered to host a wine tasting as part of the reception fare.

Perhaps the tasting will prompt some of you to take an afternoon trip to explore some of diverse ecosystems in southern Arizona. In contrast to the high desert that frames Tucson, the comparatively lush region bordering the San Pedro River to the Southeast of Tucson provides ideal conditions for growing wine producing grapes.
### 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.

**SEMChapter Websites**

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

- **Mid-West Chapter**
  http://www.wku.edu/midwestsem/

- **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/semccc.html

- **Southeast-Caribbean Chapter**
  http://otto.cmr.fsu.edu/~cma/SEM/SEMSC02.htm/

**Ethnomusicology Sites**

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

- **British Forum for Ethnomusicology**
  http://www.shef.ac.uk/un/academic/1-M/mus/staff/js/BFE.html

**British Library National Sound Archive**

International Music Collection:

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

Catalog:

http://cadensa.bl.uk

**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.html (mirror)

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

Archive at:

- http://www.infox.umd.edu/EdRes/ReadingRoom/Newsletters/EthnoMusicology/

**International Council for Traditional Music**

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

**Iranian Musicology Group**

http://groups.yahoo.com/group/iranian_musicology

**Music & Anthropology**

http://gotan.cirfid.unibo.it/M&A/

**Society for American Music**

http://www.american-music.org

**UCLA Ethnomusicology Archive**

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

I am not going to summarize the roundtable here, because I hope that the presentations, or a summary of them, may be published in a future issue of the Newsletter. What I would like to report, however, is that the Society seems poised on the edge of a new era. We are ready, I believe, to acknowledge that it is an appropriate, and indeed a necessary, part of our professional responsibilities as a Society to (1) take positions on public policies, and civic and political issues that impact, or are relevant to, our work and mission and on which we possess some expertise; and (2) convey those positions to public figures, to the citizenry at large, to college and university teachers and administrators, and to our membership. It is one of my goals as President to move us, peacefully and gently, into this new era.

The basic problem we face at this point is that every time such an issue is brought to the Society’s attention, we have to return to square one, which is to ask the philosophical question of whether in principle a scholarly organization like ours should engage in this kind of activity. We are ready to put this question behind us. Precisely how we put it behind us (a change in our mission statement, an amendment to the constitution, a vote at the business meeting, a resolution of the Board on recommendation of the Council) will be worked out in the coming months.

In the meantime, the Board has asked the Long-term Planning Committee, chaired by Ruth Stone, to draft a revised version of the mission statement, published in each issue of the Journal, to take this and other issues facing us into account.

That statement includes this sentence: “Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world’s peoples.” It is heartening that serving society at large is clearly already a part of our mission. Surely statements and letters from the Society on civic, public, and political issues could be an important part of that service. Such statements, I would argue, can be subsumed under the proposed method of service, “the dissemination of knowledge.” It is not clear to me why providing venues for the delivery of conference papers and the publication of journal articles is taken for granted and considered unproblematic while providing a mechanism for publishing our membership’s informed opinion on issues defined as “political” is handled like a hot potato — although certain issues, like the Tibetan case, are clearly hot. In this day and age, surely we understand that (hum that tune) “everything’s political, in its own way.”

If we can get past square one, square two consists of putting procedures in place for discussing and vetting these issues when they arise. That is, we need to create an environment in which it’s well understood how the discussion of these questions should proceed toward their resolution. These procedures would specify, among other things, (1) the categories of actions we take (letters, statements published on the website, in the Newsletter, or Journal); (2) how such issues would be brought to the Society’s attention; (3) what bodies within the Society (Board, Council, committees, the membership) would consider the issues; and (4) what sort of vote or consensus is required to implement them.

Square three would be the consideration of the specific issue and the wording of the particular letter, statement, or document, if approved. My goal for the next year is to put squares one and two firmly in place in order to make it possible for the Society to start at square three from then on when new issues arise and are brought to our attention by the membership.

I became more confident that this is the direction we as a Society should take when I looked at the website of the American Anthropological Association (http://www.aaanet.org), arguably the scholarly organization closest to our own in its mission and goals. There you can click on a link to “Government Relations and Public Policy Efforts.” They have an entire administrative department devoted to this area, something I can’t imagine we will ever have. But in the area of government relations, should SEM not be more active in “initiating and responding to national and international policies relevant to [ethnomusicology]?” Or how about “support[ing] and assist[ing] the development of federal programs and initiatives that benefit [ethnomusicology]?”

Beyond these general principles, the site is rich with ideas that you might want to consider. Particularly interesting to me was the page devoted to “AAA position statements” (http://www.aaanet.org/stm/ index.htm); the American Folklore Society has a similar page at http://afsnet.org/aboutAFS/positionstatement.cfm. There they list three mechanisms for approving these statements: (1) a majority vote at the annual business meeting; (2) a majority vote on the annual mailed ballot; and (3) “motions submitted to and approved by the Executive Board.”

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There are currently seventeen statements on their list, approved between 1991 and 2000. You might want to look at them carefully. I was struck by three things.

First, some of the statements, such as the statement on ethics, are directed not outside AAA but to the membership itself. The statement on disabilities, for example, is directed to faculty actions and attitudes in hiring and specifically recommends that members become more knowledgeable in this area by reading texts outside of anthropology. What these kinds of statements suggest to me is that agreeing to take positions in principle on civic and political issues does not necessarily imply the offering of gratuitous and unwelcome advice to foreign governments, which play the role of hosts to our research. Obviously, we have to be extremely cautious in these cases and think hard about the possible effects of a position statement on our ability to carry out research in a particular country and on those we have worked with there. Such deliberations might lead us not to take positions in a particular instance.

Second, these statements are finely sensitive to differences of opinion within AAA and indeed society itself. The statement on evolution is particularly striking in this regard. It begins, as I would have predicted, by stating that “evolution should be part of the pre-college curriculum; it is the best scientific explanation of human and nonhuman biology and the key to understanding the origin and development of life.” It is hard to disagree with that (although curricular guidelines for biology in five states do not include the word evolution), but it continues, “religious views are an important part of human cultures, and deserve a place in the pre-college curriculum, provided that they are not presented dogmatically or in a proselytizing context.” It then claims for the discipline that “an anthropological understanding of religion would be helpful in resolving some of the perceived conflict between creationism and evolution.” It concludes with a recommendation to its members: “Therefore anthropologists are...
SEM and Political Advocacy

Continued from page 3

encouraged to use their knowledge both of evolution and of human social and cultural systems to assist communities in which evolution and creationism have become contentious.” I found this statement, as well as the statement on race, surprising, subtle, oddly equivocal, and probably fair to the diversity of views among the membership. It may be indicative of the direction we will have to take on certain matters in the future.

Third, I was impressed with the statements, such as the statement on human rights and the statement on interventions to prevent HIV risk behaviors, that claim a firm basis in the knowledge that anthropologists have generated. SEM’s statements will be particularly relevant, and perhaps should be limited, to those topics in which we can claim some expertise by virtue of our research and in which we have a direct interest because they impact our ability to conduct research or because they affect the people with whom we study. Furthermore, I can imagine that making such statements could have a galvanizing effect on theory in our field. If we can eventually make statements in a form similar to AAA’s “whereas anthropologists know that . . . therefore we recommend . . .” that process will inevitably stimulate us to think in new ways about precisely what constitutes shared knowledge in ethnomusicology. This is an exciting prospect, I think, and one of the many potential advantages of moving into this new era.

I hope you will join me, the Board of Directors, and the Council in considering this matter by sharing your opinions and ideas with us. For starters, please feel free to write to me at (Email) trice @ arts.ucla.edu. I look forward to our conversation.

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2004 SEM Conference in Tucson, Arizona

Continued from page 1

The diverse vegetation and wildlife of this region has qualified it for designation by Congress as a National Conservation Area. Local author Barbara Kingsolver includes an essay examining the ecological challenges facing the San Pedro in her essay “The Patience of a Saint,” from Small Wonders.

Borderlands traditions will be well represented in the local arrangements festivities as well as on the program. Saturday evening plans include a dance featuring Southern Scratch, one of the premier American Indian (Tohono O’odham) waila bands. Waila music is accordion driven social dance music, reminiscent of Mexican música norteña, performed in O’odham style as purely instrumental music. To show how the tradition is being passed on, the energetic Young Waila Musicians band will share the stage during the evening. Dancing to waila is a popular Tucson pastime and local dancers will be on hand to show us both traditional and individual steps.

Certainly the physical environment and geographical location of Tucson, situated only forty miles north of the Mexican border, will facilitate addressing our conference theme of contemplating borders of many kinds. To quote Tucson author Tom Miller, editor of Writing on the Edge, “the border can be a trampoline or a barrier, provoke enlightenment or depression.” His anthology of short stories, essays, song lyrics and poems about border experience documents, in his words, “the literary sparks that flash from America’s third rail” and offers an engaging introduction to perspectives and experiences shaped by life in and along the long and narrow zone flanking the border between the U.S. and Mexico. He hopes to join us in some of our examinations of musical sparks along that border when we convene in Tucson.

In closing, let me invite you to contemplate a different kind of border. Desert survival often challenges our habits of separating humans from nature. First time visitors tend to be struck by stark beauty of thorny, and seemingly inhospitable, vegetation of the Sonoran desert; yet the O’odham people teach us that the tree-like Sahuaro cacti found in southern Arizona guard and host the spirits of their ancestors. Standing in their shadows, you too are likely to find the desert hospitable. Come find out and join us for the 49th annual meeting of the SEM in Tucson, Arizona.

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SEM Election Results 2003

By Deborah Wong, SEM Secretary

I am pleased to report that the newly-elected members of the SEM Board of Directors include Helen Rees, 1st Vice President; Katherine Hagedorn, Member at Large (odd year), and Deborah Wong, Secretary. All will serve terms from 2003 to 2005.

The incoming SEM Council members include Harris M. Berger, Philip V. Bohlman, Jacqueline DjeDje, Peter J. Garcia, David Harmish, Michelle Kisliuk, Fredric Lieberman, Tullia Magrini, Terry E. Miller, Brenda M. Romero, Sonia T. Seeman, and Michael Tenzer. Clara E. Henderson and Noriko Toda are the incoming student members. Congratulations to all!

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People and Places in Ethnomusicology

Deborah Wong (University of California, Riverside) was recently promoted to Professor of Music. Her book, Speak It Louder: Asim Americans Making Music, will be published in Spring 2004 by Routledge.

Judy Van Zile (University of Hawai’i, Manoa) was presented the Outstanding Publication awards for 2003 for her book, Perspectives on Korean Dance. Van Zile’s book was being recognized for its comprehensive and detailed coverage of Korean dance and the contribution it will make as “the first comprehensive English-language study of Korean Dance.” Reviewer Joann Kealinohomoku states that, “Korean dance is one of the great dance traditions of the world, and until this work by Van Zile there has been nothing so comprehensive, accurate, detailed and delightful on Korean dance. This well rounded study of a culture developed from the point of view of its dance culture combines the best of objective and qualitative scholarship.” Van Zile methodically demonstrates both the impact of cross-cultural influences and colonialism on the development and changing nature of Korean dance. Her book is further enhanced by illustrations including both richly colored plates and black and white photographs that are visually stunning and provide the reader with a greater depth of understanding and appreciation of the multifaceted traditions of Korean dance. The book is available from Wesleyan University Press.
Call for Papers

Music and the Art of Seduction

May 19-22, 2005, Univ. of Amsterdam

From May 19-22, 2005, the Music Department at the University of Amsterdam and the Dutch Society for Ethnomusicology and World Music (“Arnold Bake”) will host a three-day conference on “Music and the Art of Seduction.” The meeting focuses on music, song and dance as tools of sexual seduction and courtship. This covers musical courting and seducing in a great many different cultures and genres, from oral traditions to contemporary music and dance.

Many people respond to music very physically: they internalize the rhythms and melodic figurations up to a point where they find themselves synchronizing, swaying, dancing, marching, getting into trance, or indeed, experiencing sexual excitement. The conference in Amsterdam focuses on all the possible situations in which this musical power to enhance social cohesion is employed specifically in the service of sexual seduction. The subject invites a wide range of different approaches: sociological, musicological, biological, psychological, anthropological. The shared point of departure for all these perspectives is the ‘how’ and ‘why’ of music’s power to establish a sexual rapport between people.

Does music play a role in sexual selection? To what extent does music guide mating in various cultures? Can music be viewed as a supportive factor which helps to mould the social framework in which sexual relationships sprout and develop, also in circumstances where sex is primarily a disruptive force, a realm of competition, fights and quarrels? And if so, how does music achieve this power? What are the specific tools that musicians and dancers employ? To what extent is musical seduction typically a female or male (or androgynous) affair? Is eroticism in music culture-specific? Does music-like sex—go deeper than culture?

Topics and issues of this meeting include: (1) Biological and evolutionary roots of musical courtship; (2) Musical flirting in traditional oral cultures; (3) Dancing and singing courtesans, past and present; (4) Music, dance, and seduction in religious societies; (5) Erotic music, popular mass culture and the videoclip; (6) Sexual heroes in popular music; (7) Music and youth sex culture; (8) Music and orgies; (9) Love songs and temple festivals; (10) Eroticism in film music and classical music.

Continued on page 12
Mantle Hood Receives Honorary Doctorate from University of Cologne, Germany

The Philosophical Faculty of the University of Cologne, Germany, is pleased to announce the award of Honorary Doctorate in Ethnomusicology to Professor Dr. Ki Mantle Hood. On July 30, 2003, Professor Dr. Ki Mantle Hood received the first ever honorary doctorate degree awarded from a German university in the field of ethnomusicology. The award acknowledges his career and contributions to the field as one of the pioneers of American ethnomusicology. Hood, born in 1918, received his A.B. with full honors in Music and a year later his M.A. in composition from UCLA. In 1954, he earned his Ph.D. cum laude at the University of Amsterdam under the guidance of Dutch ethnomusicologist Jaap Kunst. He returned to the United States to begin the first program of the then little known field of ethnomusicology, which he directed for 14 years before retiring in 1974.

The July 2003 honorary doctorate ceremony was held in the music hall of the University of Cologne’s Musicology Institute and was attended by more than 100 people including special guests Mr. and Mrs. Egbert Kunst and other guests including Dr. Wim van Zanten from Leiden University and Professor Dr. Ricardo Trimillos from the University of Hawai’i, Manoa. Almost 50 years earlier in 1954, Egbert Kunst’s father, Jaap Kunst, was Hood’s Doktorvater in Holland where Hood received his doctorate degree from the University of Amsterdam. Fitting for the honorary doctorate ceremony in Cologne, Dr. Hood was dressed in his University of Amsterdam alma mater doctoral cap and gown. German ethnomusicologist Professor Dr. Rüdiger Schumacher presented a heartfelt laudatio citing Dr. Hood’s career contributions and achievements in the field. This was followed by acknowledgements from the Dean of the Philosophical Faculty, Professor Dr. Bernd Manuwald, and the presentation of the honorary degree, which is written entirely in Latin. This honorary doctorate ceremony also paid tribute to Hood’s commitment to the performance of musical traditions and his well-known bi-musicality with performances of Indian classical music, the University’s Japanese Gagaku ensemble and Javanese gamelan. Dr. Hood gave a fitting paper for the occasion entitled “Seven Great Teachers.” In the paper, he honored his mentors who made great contributions to his development as a scholar. These teachers included among others, composer Ernst Toch, and ethnomusicologists Jaap Kunst and Charles Seeger.

During Hood’s career, he has been visiting professor at such institutions as Yale, Harvard, Drake, Wesleyan, and Indiana Universities. In 1975, Hood was honored by the Indonesian Government for exceptional services and in 1986, was awarded the title ‘Ki’ (the venerable) by the Indonesian Government for a lifetime of dedication to Indonesian culture. Hood is the author of numerous articles and books including The Nuclear Theme as a Determinant of Pathet in Javanese Music, his pocketbook trilogy called The Evolution of Javanese Gamelan, and The Ethnomusicologist. Hood is a member of several scholarly societies including the American Academy of Arts and Sciences, Phi Beta Kappa, and has held several offices including the Presidency of the Society for Ethnomusicology.

Currently, Prof. Dr. Ki Mantle Hood resides in Baltimore, Maryland with his wife, Hazel, and has four sons and three grandchildren spread out among North America, Southeast Asia, East Asia and Europe. In the past five years, Hood has authored six multicultural fiction novels ranging in topics from the heist of Japanese treasures (The Keepers), the trials and tribulations in post civil war Illinois (Trompin ‘the Wraparound), and an action packed thriller that takes place among the Ashanti of Ghana and a small university in Virginia (The Wisdom Knot (www.talespinpress.com). At age 85, Hood has started his seventh fiction novel, which should be in press by the end of the year.
Balinese Gamelan Institute

July 15–19
Clay Greenberg, director,
plus guest artist I Ketut Gede Asnawa

A hands-on, intensive course for educators, high school and collegiate students, and anyone who wants to learn more about gamelan. The course will focus on in-class performance and instruction on Eastman’s sets of traditional gamelan angklung and contemporary joged bumbung instruments, and will be taught through the aural learning traditions of Bali. In addition to demonstrations and lessons on the specific playing techniques of all the instruments in the gamelan, students will receive workshops on the vocal chanting known as kecak, lectures on the cultural context for music in Bali, and an introduction to the structural/theoretical aspects of Balinese music (including supplementary materials that will be useful to teachers and performing artists). Interested students will also have the opportunity to take lessons in Balinese drumming and dance.

Mbira Weekend Workshop

July 10–11
Martin Scherzinger

A hands-on workshop for educators, high school and collegiate students, and anyone interested in the music of Africa and the mbira. The emphasis of the course is hands-on performing on mbira (Eastman will supply instruments for student use). Students will experience the aural learning traditions of African music, develop a sense of the cultural context of music making in Africa, and develop mbira performing skills.
In response, Charles told him he must go to the anthropology program at Indiana University. He began his doctoral program there in 1954.

His doctoral chair and mentor, Carl Voegelin, specialized in linguistics and took Bob with him for summer institutes at the Museum of Northern Arizona in Flagstaff. Bob immediately demonstrated an innate ability to develop respectful and productive relationships with the Pueblo Indians of the southwest. His interest in language and music found a happy marriage among the Hopi and Tewa Indians of Northern Arizona, and he returned to them for over forty summers. He completed his doctoral dissertation, “A Content Analysis of Eighty-One Hopi Indian Chants” in 1965 based on extensive field work on the Third Mesa of the Hopi Reservation, and later wrote the well known “Hopi Grievance Chants: A Mechanism of Social Control,” which appeared in Hymes and Bittle, eds. Studies in Southwestern Ethnolinguistics (1967). Although his work was well received, of greater importance to him were the personal relationships he developed among the Hopi. He was adopted into the Albert family of Third Mesa; his hair was washed with yucca suds at the edge of the mesa at sunrise, and he was given the name Letoy Hoya (Little Grey Fox). They told him, “You are a teacher. Be sure to tell them the truth about us.” This, faithfully, he always did. Bob taught at Western Michigan University, the University of Wisconsin at Milwaukee, CSU Hayward, and the University of California, Berkeley, from 1978 until his retirement in 1995. At Berkeley, he edited the academic journal The American Indian Quarterly, and was actively involved in the creation of the now well-established California Indian Conference which convenes annually. His final publication was a life history, Sanding Flower: The Life of Irving Pabanale, an Arizona Tewa Indian, published in 2001. Bob could not stand the idea of retirement; not one to “sit in a rocking chair,” he taught at St. Mary’s College in Orinda and the College of the Redwoods in Fort Bragg until the year of his death.

Music always played a large part in his life, from the classical and folk music of his youth, to the Irish music of his last years. He was involved in the Chicago area folk and blues scene while at Indiana University, and helped work his way through graduate school by playing and calling square dances in rural towns. He continued to call dances at Berkeley’s Ashkenaz in the 70’s. In Flagstaff he played bluegrass with the locals at Charlie’s, and jammed with friends till the wee hours many a time. In the Bay Area, he created the Berkeley Mandolin Ensemble and became active in the San Francisco Folk Music Club. He made countless friends there, attending campouts and opening his homes to monthly gatherings. His wedding to Kathleen Cave in 1983 was one of the musical events of the year; all music gained by his friends, some of the Bay Area’s best. Recounting those gifts was one of his favorite stories. Bob was a founding member of the Ellis Island Old World Folk Band, and played with that group for 21 years; he brought his extensive repertoire of styles, including Klezmer, Italian, Russian, Spanish, and Greek. He loved busking on Berkeley’s Fourth Street as part of the trio, Augie Bob & Bryce, playing old time American music even as his pulmonary fibrosis was worsening, a tribute to therapeutic benefits of playing music with friends. In 2000, Bob and Kathy moved to Fort Bragg, CA, where they found a warm and wonderful community to greet them. In no time, he entered the local music scene and found fellow players to create the Coast Celtic Band. As this new world opened up for them, his health steadily worsened, but wonderful friends would carry his oxygen and instruments, driving him to gigs until the last day.

2004 American Institute of Indian Studies Fellowship

The American Institute of Indian Studies announces its 2004 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The American Institute of Indian Studies also welcomes applications for arts felowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2004. 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; (Website) www.indiastudies.org.
The Department of Music at the University at Albany seeks a Department Chairperson. The successful candidate will have a terminal degree and a record of publication/creative/performance activity consistent with the standards of an Associate or Full Professor. Specialty is open, but we would welcome candidates with expertise in ethnomusicology and/or music technology, and the relationship of music to culture and society. It is expected that candidates would have familiarity with issues concerning music technology and would support the department’s focus on that area. Successful administrative experience preferred. Candidates must have a demonstrated ability in teaching and working with diverse groups of people.

The Department offers both a general B.A. degree, and a B.A. degree with departmental programs in Composition, Conducting, Music History, Music Theory, Music Technology, and Performance. Seven full-time faculty members and 12 adjunct faculty members teach about 60 music majors, music minors, plus general education courses. Ensembles include Band, Chamber Groups, Chamber Singers, Chorale, Jazz Ensemble, Orchestra, and Percussion Ensemble. The Department is a part of the College of Arts and Sciences and functions within that context, including cross-listed courses and other forms of interaction with other departments. Salary competitive and commensurate with experience. Position contingent upon final budget approval. The University at Albany is an eo/aa/irca/ada employer. Review of applications begins January 31, 2004 and continues until position is filled. Candidates should send a detailed but concise letter of application, a current curriculum vitae, and a list of at least five references to: Professor Max Lifchitz, Chair, Search Committee, Department of Music, The University at Albany, Albany, NY 12222.
Bebop to Cool
Context, Ideology, and Musical Identity
By EDDIE S. MEADOWS

The cultural and ideological context that produced Bebop music is traced from the 1920s though the period of Miles Davis, Dizzy Gillespie, Thelonius Monk, Charlie Parker, and many other revolutionary musicians.

2003 • 416 PAGES • 0-313-30071-2 • $74.95
Multicultural Music Encounters
April 14 - 20, 2004 · 4 - 8pm · New York City
Professional development for instrumental music, featuring lectures &
presentations by composers and scholars:

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         Teachers College, Columbia University

April 15  African-American Music: Bruce Purse & Dr. Robert Stephens
         City College, CUNY

April 16  Chinese Music: Wang Guowei & Dr. Su Zheng
         Borough of Manhattan Community College, CUNY

April 19  Latin-American Music: Ray Santos & Dr. Juan Flores
         Lehman College, CUNY

April 20  Arab Music: Alexandre Tannous
         Teachers College, Columbia University

Visit www.multiculturalmusic.org for additional information and admission fees.

General support has been provided by the New York Council for the Humanities, a state
program of the National Endowment for the Humanities.

Multicultural Music Group
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Conferences Calendar

2004

Mar 4 - 7
Association for Asian Studies Annual Meeting. Town & Country
Resort, San Diego, CA. For more information, see (Website) http://
www.aasianst.org/annmtg.htm

Mar 10 - 14
Society for American Music 30th Annual Conference. Cleveland,
Ohio. For more information, see (Website) http://www.american-
music.org

Mar 12 - 14
Caribbean Soundscapes: A Conference on Caribbean Musics and
Culture. Tulane University, New Orleans, LA. For more information,
visit (Website) http://cuba.tulane.edu

Apr 7 - 10
25th Annual Conference of the Southeast/Texas Popular Culture/
American Culture Associations—

Apr 15 - 18
2004 Experience Music Project Pop Conference—“This Magic
Moment: Capturing the Spirit and Impact of Music.” Seattle, WA.
For more information, contact Eric Weisbarg at (Email) EricW@
emplive.com or call the Education Department at (Tel) 206.770.
2765. Also visit (Website) www.emplive.com

May 15 - 17
Annual Conference of IASPM-Canada—“On the Right Track:

Jun 12
25th Annual Sea Music Festival:
“Music of America and the Sea.”
Mystic Seaport, The Museum of
America and the Sea, Mystic, Con
necticut. For more information,
contact (Tel) 860.572.0711 x5037

Jun 16 - 19
3rd Annual Hawai‘i International Conference on Social Sciences.
Sheraton Waikiki Hotel, Honolulu, Hawai‘i. For more informa-
tion, visit (Website) http://
www.hicsocial.org

Jul 1 - 4
9th International CHIME Meeting—“Orality and Improvisation
in East Asian Music.” University of Sorbonne and Abbey of Roya-
umont, Paris. For more information, please contact (Email)
chime@wxs.nl

Folk & Protest Music.” San An-
tonio, Texas. For more informa-
tion, visit (Website) http://
www2.h-net.msu.edu/~swpca

The Role of the Recording Studio
in Popular Music and Media.”
Carleton University, Ottawa. For
more information, please visit
(Website) www.iaspm.ca

“Ethnomusicology at Home/
Transformed States.” University
of Aberdeen, Scotland. For more
information, visit (Website) http://
www.bfe.org.uk/

“Orality and Improvisation
in East Asian Music.” University
of Sorbonne and Abbey of Royau-
mont, Paris. For more informa-
tion, please contact (Email)
chime@wxs.nl
Call for Papers

Continued from page 5

We welcome abstracts for 25-minute paper slots by students and scholars of musicology, ethnomusicology, anthropology, popular music studies, performance studies, cognitive sciences and other related fields. Advanced scholars and postgraduate students who submit a proposal are requested to list two (or more) titles of publications which they have already written on this (or a related) topic. Panel proposals (for three or four speakers, maximum 90 minutes) are welcomed, in which case we ask for a short description of the panel topic as well as for individual abstracts by the panel participants. Abstracts must have reached us before April 25, 2004.

The Program Committee is led by Wim van der Meer (University of Amsterdam) and by Frank Kouwenhoven (Bake Society). You can send your abstracts, maximum 300 words per contributor, to: Music and the Art of Seduction, Bake Society, c/o Department of Anthropology, Leiden University, P.O. Box 9555, 2300 RB Leiden; (Email) info@abake.nl (this is also where you can direct any further enquiries). For more information, visit Bake Society’s website at www.abake.nl.