SEM Newsletter

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SEM Soundbyte
By Timothy Rice, President

Let's Communicate!
Teddy Roosevelt famously labeled the U.S. presidency a “bully pulpit” for the advancement of his strong views on the great public issues of the day. In that spirit, if not in conjunction with matters of comparable civic significance, I would like to use this Soundbyte to argue for a change in how we communicate formally with one another at our national and regional meetings. Specifically, I want us to rethink and then remake the activity we call “reading a paper.”

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I vividly recall attending my first annual meeting of SEM in the fall of 1970 and being appalled by speakers who, true to the phrase, read their papers. Their efforts seemed designed to protect themselves from any real communication with their audience. The readings, generally uninviting and unanimated, required me to expend a great deal of intellectual energy to follow them. Even when I could keep up

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SEM 2004 Conference Plans Move Forward
By Janet Sturman, Chair, Local Arrangements Committee

Plans for the 49th annual meeting of the Society for Ethnomusicology in Tucson, Arizona, November 3-7, are well underway and we look forward to you joining us in the sunny southwest. The conference will take place at the Radisson Hotel (181 W. Broadway), conveniently located within the Historic Arts Districts and across from the Federal and State Government buildings. Unlike many downtown areas, Tucson’s downtown is a relatively inexpensive area for visitors. Immediately adjacent to the hotel is a colorful merchant and business plaza called La Placita Village (so colorful is this center that Sherwin Williams Paints features it in one of their commentaries on commercial design, see Website http://www.paintstore.com/pwc/0101/color color.html for a picture of the plaza).

La Placita is home to several casual restaurants that can provide you with a change of scenery, and an inexpensive change from hotel meals, including Chris’s Café, Deb’s Coney Café, Tamalez Mexican Grill, Lume Trattoria & Wine Bar, and Scooter’s Express-o Café. For more nearby restaurants, visit (Website) http://www.downtowntucson.org/foodguide. There is also a pleasant outdoor park in La Placita Village with

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SEM 2004 Pre-Conference

Pushing Boundaries: The Symbiotic Relationship between Music and Dance
By Clara Henderson, Chair, SEM Dance Study Group

2004 marks the 30th anniversary of the seminal meeting between SEM and the Committee on Research in Dance (CORD; currently known as the Congress on Research in Dance) in San Francisco. A memorable meeting, during which David McAllester chaired a panel on “Indigenous Music and Dance of the Americas;” Dale Olsen presented a paper at a session entitled, “Dance, music and trance;” Joann Kealiino-homoku and Judy Van Zile presented papers on a panel called, “Approaches to the Study of Dance;” and John Blacking experienced a Javanese dance performance so “deeply moving” that he became tongue-tied. This year in Tucson, the SEM pre-conference will again be focusing on the unique symbiotic relationship between music and dance—a subject that touches the heart of many of our endeavors; for, how many of us study music that does not involve some form of bodily movement? Yet, in our analyses, how many of us take into account the way music and dance relate to each other within the context of musical performance? In our class-

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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.

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Back issues, 1981-present: Nols. 14-18 (1981-
84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year) are available through the SEM Business Office, Society for Ethnomusicology: Back Issues, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Membership
The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through 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. Institutional members receive the journal and the newsletter. Student (full-time only) (one year) .......... $30
Individual/Emethus (one year) ............... $40
income $25,000 or less .......................... $50
income $25,000-$40,000 ....................... $50
income $40,000-$60,000 ....................... $70
income $60,000-$80,000 ....................... $80
income $80,000 and above ..................... $95
Spouse/Partner Individual (one year) ....... $35
Life membership ................................... $900
Spouse/Partner Life .............................. $1100
Sponsored* (one year) ......................... $35
Institutional membership (one year) ........ $80
Overseas surface mail (one year) .......... $10
Overseas airmail (one year) ................. $25
*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with dues ($35) and postage (either $10 Surface rate or $25 airmail) to the SEM Business Office.

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

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

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Additional charges apply to non-camera-ready materials.

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.

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

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

Northeast Chapter
http://web.mit.edu/grayfin/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/SEMSCO2.htm/

Ethnomusicology Sites
American Folklife Center
http://lcweb.loc.gov/foilkife/

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
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)

EthnoFORUM, a.k.a. ERD (inactive)
Archive at: http://www.inform.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://www.muspe.unibo.it/period/MA
http://research.umbc.edu/eol/MA/index.htm

Society for American Music
www.American-Music.org

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive
SEM Soundbyte
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with the readers’ trains of thought, full comprehension was defeated by a cascade of references to dates I was supposed to remember, unfamiliar historical periods, and foreign names and terms, the last pronounced beautifully and without accent. This is what I heard: “My research was conducted in the Aapajfm region on a genre called cmperdd, which emerged in 1657 during the middle Xopeu Period and is today performed by only two surviving exponents: Maria Qqoierkt and Ziututut Wkjfgu.” Dazed and fatigued by this impenetrable aural tangle, I gave up and turned to the program for clarity and stimulation, visual simulation I might add (careful observation leads me to believe that I was not alone in adopting this tactic).

So disappointed was I by the reading of papers in 1970, that I vowed to deliver a paper “the right way” at the 1971 annual meeting and “show them” how to do it (I imagine I was not the first or last arrogant graduate student). First, I wrote the paper; based on my M.A. thesis, it focused on three Bulgarian musicians. Second, I created a set of 35mm slides to illustrate the paper. In addition to field photographs, I created for each musician a typed page containing their name, biographical information, and the main features of their performance style, and then photographed each page on slide film. Third, I memorized the written paper (I must have had too much time on my hands). The presentation created a modest buzz at the meeting and, I think, helped to launch my career even before I had embarked on doctoral fieldwork.

Has anything changed in the last 35 years? Sadly, in my view, not enough. Too many papers are still read without any, or with inadequate, visual support. From greater experience in the discipline, I can probably understand read papers without visual stimulation slightly better than I could as a beginning graduate student, but I still don’t enjoy the effort. What has changed, however, is that we now have PowerPoint! No more cameras on stands and well-balanced lighting. Making slides that contain the basic facts and the main points of the talk is now a piece of cake. So

Instead of speaking of “reading a paper,” let’s speak of “presenting a paper” or “making a presentation.”

why don’t we use this readily available, easily learnable technology? Is it, as Tevye sang in Fiddler on the Roof, “tradition,” or is it lack of time and imagination?

If it is tradition, then let’s change the tradition. Instead of speaking of “reading a paper,” let’s speak of “presenting a paper” or “making a presentation.” To realize the potential inherent in these last two locutions, we need to take the following preparatory steps before each meeting.

First, write the paper. Some worry that not reading a paper will be interpreted as “winging it,” as being unprepared. My view is the opposite. Writing the paper is the first step, not the last, in the preparation of a presentation.

Second, “slide-ify” the paper. Transform the written text into a set of slides that contains the specifics of time, place, name, and nomenclature; photographs and maps; song texts, translations, and musical transcriptions; and the main points and narrative structure of the paper. Handouts might be used and would be better than no visual aids. But I prefer slides because the information on them can be presented in sync with the talk and the number of pages (or slides) is not limited by concerns about the expense of reproduction.

Third, practice delivering the paper so that it comes in under twenty minutes (we are much better at this now than we were thirty years ago). If you have “slide-ified” your talk well, you should be able to “speak to” the slides, that is, talk through the paper looking, like the rest of us, at your slides. If you worry that your wits will fail you in front of the high-powered intellects and senior scholars in the audience, by all means read your paper. At least, with the help of your slides, we, the high-powered intellects, will be able to follow your narrative logic easily and put a mental image to all those carefully pronounced unfamiliar names and terms.

Finally, two notes on technology. First, although I now use PowerPoint rather than a 35mm camera to prepare my slides, I have rarely been able to use the computer during a presentation; technology usually defeats me. So I always print out the slides on paper and on transparencies and have never failed to be able to project one or another of those formats. Second, since PowerPoint can choke on audio and video recordings, I never import them into the program; they come along separately with me, as they did in 1971 (well, video didn’t come along then).

So what do you say? How about a visual revolution in Tucson this fall? How about a new rallying cry for our annual and chapter meetings: “Let’s communicate!” Let’s acknowledge that the reading of papers, in all but the most adept hands, is too dull a means to accomplish our fascinating ends. Let’s present our papers, with visual and aural accompaniments, in a style that is as engaging as the wonderful traditions we have devoted our lives to studying.

Guide to NEH

A new pocket guide to programs in the National Endowment for the Humanities is now available. For a copy, please contact: Office of Public Affairs, Room 402, National Endowment for the Humanities, 1100 Pennsylvania Avenue, NW, Washington, D.C. 20506; (Tel) 202.606.8400; (Email) info@neh.gov.

Addendum

In the previous newsletter (volume 38, number 2, March 2004), the date of death for Robert A. Black was omitted in the obituary: November 3, 2003.
People & Places in Ethnomusicology

Steven Feld has been awarded the 15th Annual Koizumi Fumio Prize for Ethnomusicology; he will receive the prize and present an award lecture in Tokyo in June. Feld also received a 2003-2004 fellowship from the John Simon Guggenheim Memorial Foundation for his current work on music globalization. Recently retired from full-time teaching, he currently resides in Santa Fe, New Mexico, where he directs VoxLoox Documentary Sound Art (www.voxlox.net) and teaches part-time in the anthropology and music departments at the University of New Mexico.
SEM 2004 Conference
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a charming gazebo that we may be able to rent for a very reasonable fee during the lunch hours if any conference attendees would like to use it for small scale musical performances that would include the public (contact me and I will see what arrangements can be made).

Attendees who elect to join us on November 3 for the pre-conference symposium dedicated to Assessing Dance Ethnography Past and Present will have the opportunity for a day of special sessions in the new Stevie Eller Dance Building on the University of Arizona campus. Plans include movement workshops as well as formal presentation. The schedule will include a session on “New approaches to dance notation” and a workshop presenting “Emic Perspectives on Teaching Traditional Southwest Dances,” featuring young dancers and their teachers from the Indian Oasis Baboquivari School and from Mexicayotl Academy in Nogales Mexico. The UA Dance Division has a long association with Katherine Dunham, and we hope to have Ms. Dunham or one of her closest research associates deliver a keynote address at the symposium luncheon. To maximize opportunities for discussion and exchange, there will be a single agenda without parallel options, and we will close with a roundtable session so that invited speakers and attendees alike can share and discuss their current research.

Larry Witzleben and the program committee are hard at work preparing the main conference sessions to begin on Thursday, November 4. Most of these sessions will take place in the Radisson Hotel.

The UA hosted reception is scheduled for Thursday evening and will afford attendees an opportunity to see the handsome UA campus, the Arizona State Museum, and the award-winning student union and bookstore with its outstanding collection of UA and Arizona authors. We are arranging transportation to take SEM attendees the few miles between the hotel and the campus. Plans are underway to have a waila dance on Saturday night, possibly with traditional feast food served just before. One of the most sought after waila bands in the region, Southern Scratch, has agreed to play as the lead band that night. Southern Scratch has performed at Wolf Trap, at the National Folk Festival, on NPR, and across the southwest. Dance steps will be taught at the beginning of the evening. We continue to look for ways to make your visit to Tucson as enjoyable as possible. Information on tours and day trips that you may schedule at your convenience will be available on the SEM website.

A few provisos come to mind as you plan for travel: bring warm weather clothes for the hot days, and some sweaters or light jackets for cooler evenings, and don’t forget your swimsuit and sunscreen. Also, Tucson is a sprawling Western city. You can get to many places on foot, and there is a decent, if not extensive bus system, but for those of you who hunger to explore this border region, I'd recommend renting a car.

Make plans now to join us in Tucson as we gather in November to contemplate borders. It will be a pleasure to welcome you to the University of Arizona, as well as the Old Pueblo and its borderlands.

ATR 104 Arizona State Museum Pottery. Photo courtesy of the Metropolitan Tucson Convention & Visitors Bureau
SEM and Political Advocacy

Report on the President’s Roundtable

By Ellen Koskoff, SEM Past-President

Last fall I hosted the first President’s Roundtable, where the question of SEM and political advocacy was discussed. Five presenters: John Chernoff (Independent Scholar, Pittsburgh, PA); Tim Cooley (University of California, Santa Barbara); Ed Herbst (City College of New York), Su Zheng (Wesleyan University), and Carolina Robertson (University of Maryland, College Park) considered the following general questions: Should SEM engage in political advocacy of any kind? If so, what form of advocacy is appropriate for our Society? If not, why not? Below is a summary of the various positions expressed and, at the end, an open invitation to continue this discussion both informally and within the context of future SEM conferences.

I began the panel by briefly outlining the history of this issue within the Society: the SEM has been reluctant to take a public position on political policies and issues. There have been three exceptions within recent memory. The first was the response to the political situation in South Africa during the US boycott of this country (1970s). SEM refused to advertise an academic position in Durban, South Africa in our Newsletter. The greater context for this was that, after a discussion of what we should post in the Newsletter, SEM decided to not publish any further job notices rather than take a clear political stand. The second exception occurred in 1984 when Thomas Vennum and Carolina Robertson, among others, testified against a bill proposed by the AAA to place anthropologists in advisory capacities and issues. The AAA does take proactive positions regarding public aspects of its mission, both in relation to the group as a whole (about 11,000 members) and to individual groups within the Society. It does not take a position when there is significant disagreement among its members.

The AAA has a Department of Government Relations that responds to specific issues that are relevant to anthropology (the latest “Media Alert” is the AAA position on what constitutes “marriage” and “family,” and a total rejection of a constitutional amendment clarifying these terms). In addition to alerting members to current issues, this Department also arranges briefings, attempts to place anthropologists in advisory positions, monitors governmental agencies that fund anthropological research and in general promotes anthropological perspectives in areas of health, education, diversity, globalization and the environment.

The AAA comes to its positions in various ways: members can submit resolutions to be discussed or voted on at the annual business meeting; resolutions can be approved on the annual ballot, and motions can be submitted to be approved by the Executive Board. In addition, articles, debates and other discussions appear frequently in the AAA Newsletter. Much of this information is readily available on the AAA website at http://www.aaanet.org/.

Following John’s presentation, Tim Cooley emphatically stated that the Society for Ethnomusicology should not engage in political advocacy beyond the scope of the stated objectives of the Society itself. He carefully defined his own understanding of the SEM mission, first highlighting the autonomous nature of the SEM as an organization whose primary mission is to advance research and study in the field of ethnomusicology, regardless of the political views of its individual members. Second, he stated that SEM welcomes all interested people regardless of race, creed, color, sexual orientation, and/or national origin. As a result of these differing orientations, differences in political position are to be expected and encouraged so that all members feel at home here. Thus, no members should submit to “the tyranny of the majority.”

Tim further argued that as individual members we have the option, in the responsibility, to effect change within SEM, but not to advocate as an academic society for change in a different organization or society unless the change were necessary for us to achieve the objectives of SEM (i.e. if funds for education or research were cut, or freedom to travel were curtailed). Finally, he encouraged us all to use our energies to advocate for political causes as individuals or as members of other societies that exist expressly for that purpose.

Ed Herbst followed with an account of the extraordinary circumstances surrounding the letter on behalf of Ngawang Choepel. Choepel had been held in Chinese prisons for six years and was quite ill, so SEM agreed that our protest should be undertaken on humanitarian grounds. At the moment of decision about whether or not to send the letter, there was vehement opposition from some SEM colleagues. Ed eliminated phrases that Su Zheng felt would offend Chinese officials, and the Board called for an e-vote from the Council. The letter was eventually sent by Bonnie

President Bonnie Wade to send a letter to President George Bush and to Secretary of State Colin Powell protesting this incarceration on humanitarian grounds. Choepel was subsequently released from prison and returned to the United States. It was, in fact, this experience that prompted the SEM Board to choose this subject for the inauguration of the President’s Roundtable.

John Chernoff, who is the SEM liaison to the American Anthropology Association, began the discussion by sharing the AAA’s position on political advocacy and its procedures for responding to national and international policies. The AAA does take proactive positions regarding public aspects of its mission, both in relation to the group as a whole (11,000 members) and to individual groups within the Society. It does not take a position when there is significant disagreement among its members.

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Wade on behalf of the SEM Board of Directors.

Regarding the notion that SEM could not take a stand because it would compromise its not-for-profit IRS status by trying to influence legislation, Ed quoted the IRS rules, which leave a lot of room for advocacy. As to the question of advocating as an individual or as an organization, Ed pointed out that judicial court rulings gave corporations many of the 14th amendment rights enjoyed by individual citizens, resulting in the present 6,500 registered lobbyists in Washington. He argued that a civil society requires a counterbalance from academe with alternative perspectives—humanistic, culturally relativistic, and historically reflective. And if scholars and artists cannot advocate in a collective fashion on topics impacting their particular discipline, others will do it for them—fundamentalists of every religion and militarists of every color—and corporations will enjoy the rights of individuals, shaping public policy, and thus a more and more uncivil society.

Su Zheng spoke next, relating her experience as Chair of the Council during that historic moment and posing some interesting questions: What is the responsibility and function of the Ethics Committee in relation to political issues? How can we ensure privacy and respect SEM’s diversified political opinions? How can we protect the rights of the minority and be sensitive to the pressures put on them? How can we protect future research from being jeopardized? Does SEM have the right to tell others outside the Society what their standards of morality and ethics should be?

Su felt that political consciousness had become an integral part of many ethnomusicological research projects in the past twenty years. Because of this growing interest, her responsibility was to guide our students to critically think about the various agendas involved in music making and music presentation, encouraging them to “hear” those issues represented in music, and teaching them how to analyze and discuss them. Therefore, she believed a connection existed between political advocacy and what we did in our intellectual position as scholars and teachers.

Su supported a selective political advocacy policy for SEM, where we as a body (re)act to issues that are directly related to our mission, to the development of our Society, and to the well-being of our members, as well as on subjects that directly call upon the expertise of our members. Finally, Su urged the SEM to examine its own procedural guidelines to provide mechanisms to encourage the expression of diverse political views—in short, to provide some guidelines for future action.

Carolina Robertson concluded the panel with a discussion of her own life within contexts of militarized oppression and urged us to vigilantly support all forms of freedom of thought and speech. “To remain silent is generally a response to our own fears. Furthermore, the “polyphony of voices” must also be protected within the Society itself, so that “all of us can feel free to speak, regardless of our different communication styles.” Finally, it is our responsibility as members of the Society to speak from what we have experienced and from what we believe.

As Chair, I wish to thank the participants on this Roundtable for their articulate views and for their help in clarifying the issues here. And, I would also like to thank those of you who attended this panel and contributed your own views. I encourage you all to continue this important discussion into the future.

Grants, Awards, Fellowships

Alvin H. Johnson AMS 50 Dissertation Fellowships

The American Musicological Society (AMS) holds an annual competition for Dissertation-Year Fellowships. Anyone who is registered for a doctorate at a North American university, is in good standing there, and has completed all formal degree requirements except the dissertation at the time of full application, is eligible to apply. In no case will an award be made to a candidate who at the time of final decision on the year’s awards has not completed all requirements other than the dissertation. AMS awards are not intended for support of early stages of research; it is expected that a fellowship recipient’s dissertation will be completed within the fellowship year. Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible.

Application forms will be sent to Directors of Graduate Study at all doctorate-granting institutions in North America; they will also be available directly from the Society. Supporting documents are to include a Curriculum Vita, certification of enrollment and degree completed, and two supporting letters from faculty members, one of whom is the principal adviser of the dissertation. A detailed dissertation prospectus and a completed chapter should accompany the full application. All documents should be submitted in triplicate. The two supporting letters of recommendation (also in triplicate) may be included with the final application or mailed directly to the Chair of the AMS 50 Committee.

AHJ AMS 50 Fellowships will be awarded solely on the basis of academic merit. Winners will receive a twelve-month stipend, currently set at $14,000. Fellows may elect to accept the award on an honorary or partly honorary basis, thus freeing scarce resources for others. The Fellowships are intended for full-time study. An equivalent major award from another source may not normally be held concurrently or consecutively unless the AMS award is accepted on an honorary basis. Grants are for one year and are not deferrable or renewable. There are no provisions for the payment of tuition; it is hoped that graduate schools will provide tuition fellowships or waivers. The winners will be selected in the Spring, announced in the Summer issue of the Newsletter, and given formal recognition at the AMS Annual Meeting.

Applications are due January 15, 2005. Please send the application form and required supporting materials to: D. Kern Holoman, AHJ AMS 50 Chair, Department of Music, University of...
Questions regarding the award, nominations should include any unpublished material to be considered and a Curriculum Vita. 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 more than one occasion.

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Nominations, with five sets of application materials, should be sent by July 1, 2004 to the chair of the Philip Brett Award committee: Nadine Hubbs, Brett Award Chair, 2141 Lane Hall, University of Michigan, Ann Arbor, MI 48109-1290. Questions regarding the award, nomination process, or any related matter may be directed to Nadine Hubbs at the above address or (Email) nhubbs@umich.edu.

Howard Mayer Brown Fellowship

The Howard Mayer Brown Fellowship of the American Musicological Society was established by friends of the late Howard Mayer Brown on the occasion of his 60th birthday. Intended to increase the presence of minority scholars and teachers in musicology, the fellowship will support one year of graduate work for a student at a North American university who is a member of a group historically underrepresented in the discipline, including, in the U.S., African Americans, Native Americans, Hispanic Americans, and Asian Americans, and, in Canada, visible minorities. Candidates will normally be citizens or permanent residents of the U.S. or Canada.

Students who have completed at least one year of graduate work, intend to pursue a Ph.D., and are in good standing at their home institution, are eligible to apply. The fellowship is not restricted to dissertation work. Awards are based on merit only; there are no restrictions as to research area, age, or sex.

Applications may come directly from the student, or the student may be nominated by a faculty member of the institution at which the student is enrolled, or from a member of the AMS at another institution. The fellowship, intended for full-time study, is awarded annually, and currently carries a one-time twelve-month stipend of $14,000. The AMS encourages the institution at which the recipient is pursuing his or her degree to offer continuing financial support.

Applications are due January 15, 2005. The recipient will be notified in the spring and the award will be conferred at the Annual Business Meeting of the Society the following autumn. Inquiries and applications should be addressed to the chair of the committee: Ellen T. Harris, Massachusetts Institute of Technology, 4-246, 77 Massachusetts Ave., Cambridge, MA 02139-4301; (Email) eharris@mit.edu. For more information, please visit (Website) http://www.ams-net.org/hmb.html.

New Perspectives on Chinese Culture and Society

The American Council of Learned Societies in cooperation with the Chiang Ching-kuo Foundation for Scholarly Exchange announces a program of support for conferences and publications on "New Perspectives on Chinese Culture and Society." The Program will award funds in support of planning meetings, workshops, and/or conferences leading to the publication of scholarly volumes. This program is intended to support projects that bridge disciplinary or geographic boundaries, engage new kinds of information, develop fresh approaches to traditional materials and issues, or otherwise bring innovative perspectives to the study of Chinese culture and society. Proposals are expected to be empirically grounded, theoretically informed, and methodologically explicit. Applications must be received between July 1, 2004 and September 1, 2004. For more information, please contact The Office of Fellowships and Grants, American Council of Learned Societies, 633 Third Avenue, New York, NY 10017-6795; (Email) grants@aclu.org; (Website) http://www.acls.org/cck.htm.

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 its performing and creative arts fellowships 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.india studies.org.
Music Intellectual History: Founders, Followers & Fads. 1st Conference of the Répertoire Internationale de Littérature Musicale

March 17-19, 2005, Graduate Center, City University of New York

In early 2004, the Répertoire International de Littérature Musicale (RILM) will publish the volume, Speaking of Music: Music Conferences from 1835 to 1966, which will provide a fascinating window on the intellectual history of music scholarship. The volume guides readers through papers on music presented at some 500 international conferences, bringing to light a variety of trends and ideas in musicological and ethnomusicological inquiry from the heyday of Romanticism through the dawn of modernism to the multicultural heyday of Romanticism through the multicultural.

Abstracts of 200-300 words should be submitted before June 1, 2004 to: Zdravko Blazekovic, RILM Abstracts of Music Literature, The City University of New York Graduate School, 365 Fifth Avenue, New York, NY 10016-4309; (Tel) 212.817.1992; (Fax) 212.817.1569; (Email) zblaze kovic@gc.cuny.edu.

The conference will take place at the Graduate Center of the City University of New York, and its proceedings will be published by the Répertoire International de Littérature Musicale. Proposals are invited for individual papers and entire sessions. For updates, please visit (Website) http://www.rilm.org.

Check our website for more information!
Call for Submissions

Imagining Terror Locally: Music in the Post-9/11 World

The months and years following September 11, 2001, have witnessed a tremendous outpouring of musical activity in response to the violent events of that day and their aftermath. Within the United States, such responses have ranged from heartfelt laments for those lost to “patriotic” odes promising revenge, in genres that run the gamut from the angry country of Toby Keith to the elegiac rock of Bruce Springsteen to the symphonic works of John Adams. While this music has been covered extensively in the mass media, far less has been said or written about musical responses to 9/11 beyond the American mainstream.

Initial research and anecdotal evidence suggest that this is a rich and important arena for further inquiry. From the “guitar poetry” of dispersed communities of post-Soviet émigrés to shadow puppet shows in Indonesia, from Chinese popular music videos to the carnival songs of rural villagers in Peru, this “other” music of 9/11 and the ensuing “war on terror” presents a startlingly different and complicated picture of those events, one that moves beyond the familiar territory of sorrow and anger to include empathy, ambivalence, and even mirth. These examples suggest the need for both a broader comparative perspective on social commentary in music after 9/11, as well as a deeper analysis of what such musical performances might tell us about how a tragically global phenomenon like terrorism is continually being re-read and re-interpreted through the lens of local cultural practices.

In light of these issues, we seek contributions for an edited volume addressing music, terrorism, and social commentary in the post-9/11 world. We are particularly interested in submissions based on music originating outside of the United States or in domestic subcultures that have thus far received little attention, though we will also consider studies of American popular music that shed new analytic light on well-known examples. We envision the book appealing to a broad interdisciplinary group of scholars and university students, providing invigorating reading for those working in anthropology, cultural studies, ethnomusicology, musicology, and beyond. Submissions written in reflexive or experimental styles are especially welcome.

We hope to publish this volume with a major press in the coming year. Abstracts of 200-300 words should be submitted to J. Martin Daughtry (Email) jmartindaughtry@yahoo.com, and Jonathan Ritter (Email) jlritter@arts.ucla.edu by July 1, 2004.
tion will be published twice yearly in December and May. An advance inaugural issue will be published in September 2004 and launched at the 2004 Guelph Jazz Festival Colloquium.

While improvisational music has historically been analyzed within specific musical disciplines, what distinguishes the research profiled in CSI/ECI is its emphasis on improvisation as a site for the analysis of social practice. We contend that improvisation demands shared responsibility for participation in community, an ability to negotiate differences, and a willingness to accept the challenges of risk and contingency.

Yet improvisation is a contested term. Its cultural significance is in dispute both in the academy and in the broader public understanding. CSI/ECI seeks to reveal the complex structures of improvisational practices and to develop an enriched understanding of the social, political, and cultural functions those practices play.

We are particularly interested in articles that interrogate improvisation as a social and musical practice, and that assess how innovative performance practices play a role in developing new, socially responsive forms of community building across national, cultural, and artistic boundaries.

Articles can be submitted in English or French to CSI/ECI at (Email) jazzcoll@uoguelph.ca. Submission deadline for the inaugural issue is May 15, 2004.

New Text on Queering and Popular Music

Ashgate have expressed their interest and commitment to publishing a new text on queering and popular music. This will include papers from original contributors to Queering the Pitch. The New Gay and Lesbian Musicology (London: Routledge, 1992) and will be edited by Sheila Whiteley and Jennifer Rycenga. The research questions that will be addressed will relate primarily to issues surrounding sex and sexuality, teasing out the connections between sexuality and gender, whilst maintaining the centrality of queer within the discourses surrounding popular music. This will involve investigations into cultural production, dissemination and the nuance of sexual meanings, not least those concerned with Black and other ethnic minorities, class and transgendersed identities. As such, the planned book will provide specific insights into the intellectual roots of the field, the conditions that made it both possible and critical, and the significance of queering to contemporary popular music. Proposals should be sent to Sheila Whiteley (Email) s.whiteley@salford.ac.uk. They should include author’s name, institutional affiliation (if any), post and email addresses, and an abstract of no more than 500 words. Deadline for submissions is July 1, 2004. Authors will be notified of the editorial panel’s decisions by September 1, 2004.
Conferences Calendar

2004

Oct 8-10
Annual Meeting of the Midwest Popular Culture Association/Midwest American Culture Association. Radisson Hotel Cleveland-Gateway. For more information, visit (Website) http://www.niu.edu/mpca

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 3-7
49th Annual Meeting of the Society for Ethnomusicology. Radisson City Center, Tucson, Arizona. For more information, see (Website) http://ethnomusicology.org

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://www.aaanet.org/mtgs/mtgs.htm

2005

Mar 17-19
1st Conference of the Répertoire International De Littérature Musicale—“Music’s Intellectual History: Founders, Followers & Fads.” The City University of New York Graduate Center, New York. For more information, visit (Website) http://www.rilm.org

Mar 31-Apr 3
Association for Asian Studies Annual Meeting. Hyatt Hotel, Chicago, IL. For more information, see (Website) http://www.aasianst.org/annmtg.htm

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

Oct 27-30
American Musicological Society Annual Meeting. Omni Shoreham Hotel, Washington, DC. For more information, see (Website) http://www.ams-net.org/annual.html

Nov 30-Dec 4
American Anthropological Association 104th Annual Meeting. Marriott Wardman Park Hotel, Washington, DC. For more information, see (Website) http://www.aaanet.org/mtgs/mtgs.htm