

SEM Newsletter



Published by the Society for Ethnomusicology

Volume 39 Number 2 March 2005

SEM Soundbyte

By Timothy Rice, SEM President

What's in a Name?

In my President's Report during the 2004 annual meeting, I created a stir when I suggested that we consider renaming ourselves "The American Society for Ethnomusicology." Three factors inspired me to propose such a radical change. First, Su Zheng (Wesleyan University) had observed during the previous day's President's Roundtable, "Diverse Voices," that we had become a local society with a universal name. She asked if this is what we intend? Second, the U.S. presidential election just a few days before the report seemed, to me personally, to ratify an American foreign policy of renewed, if not unprecedented, arrogance. Did our universal name, I worried, make us complicit in what I perceived as this arrogance at the national level? Third, I had hoped the President's Roundtable might lead not only to the identification of problems and best practices, but to solutions and action, and so I saw my proposal as a move toward action. This confluence of factors led me to advance an idea that some found

Continued on page 3

Inside

- 1 SEM Soundbyte
- 1 SEM 50 Atlanta: Local Update
- 1 SEM 50 Call for Participation
- 6 Encomium for Barbara Krader
- 6 Encomium for David P. McAllester
- 8 Encomium for Bruno Nettl
- 8 Encomium for Barbara B. Smith
- 10 Conferences Calendar
- 11 National Graduate Conference for Ethnomusicology Postponed
- 11 2005 American Institute of Indian Studies Fellowship
- 11 People & Places in Ethnomusicology
- 11 2005 Korean Music Workshop
- 11 Items for Sale at SEM Business Office



SEM 50 Atlanta: In & Around the Hotel

By the SEM 50 Local Arrangements Committee

In November, we meet in Atlanta for our 50th anniversary conference (November 16-20, 2005)! The Local Arrangements Committee is continuing its preparations, and at this point, we would like to give you a preview of what you can expect at the conference hotel.

Sheraton Midtown

The Sheraton Midtown Atlanta at Colony Square is conveniently located near the Arts Center MARTA transit station, with an easy access to a wide array of activities and eateries. The conference hotel is connected to a spacious food court, which is open all day for breakfast, lunch, and dinner. Early starts can be accommodated at the nearby Dunkin' Donuts, open in the early morning. For leisurely lunch and dinner, there is a variety of restaurants only a short walk away, from Willy's Mexicana Grill to Einstein's to A Touch of India.

Continued on page 4

Take Part in the "Fun Stuff" Session in Atlanta!

By Bruno Nettl, SEM 50 Co-chair

Planning for the serious part of the SEM program for 2005 is well underway, and the meetings and panels promise to be exciting. But we are far behind in planning a session of light and possibly humorous entertainment, and we urge all readers to consider participating. We're looking for songs, skits, poems, true and fictional stories, even operas (well, short ones) etc., about ethnomusicology/ethnomusicologists, ancient and recent, about the founders and the founding, and about anything that can be associated with our field, even tenuously. Spoofs, heart-warming memories, costumed appearances, all will be happily included (will someone come as "The Little Man?"). Please write to Bruno Nettl, Co-chair, SEM 50 Program Committee, School of Music, University of Illinois, 1114 West Nevada, Urbana, IL 61821; (Tel) 217.333.9613 or 217.356.5079; (Email) b-nettl@uiuc.edu.

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

Editor, SEM Newsletter
Tong Soon Lee
Emory University
Department of Music
1804 North Decatur Road
Atlanta, GA 30322, USA
(Tel) 404.712.9481
(Fax) 404.727.0074
(Email) semnews@emory.edu
(Website) www.emory.edu/Music

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 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Membership

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

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

Student (full-time only) (one year)	\$30
Individual/Emeritus (one year)	
income \$25,000 or less	\$50
income \$25,000-\$40,000	\$70
income \$40,000-\$60,000	\$80
income \$60,000-\$80,000	\$95
income \$80,000 and above	\$100
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.

ISSN 0036-1291

SEM Newsletter Guidelines

Guidelines for Contributors

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

Advertising Rates

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. Leave the subject line blank. Type the following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

SEM Chapter Websites

Mid-Atlantic Chapter

<http://www.macssem.org>

Mid-West Chapter

<http://www.wku.edu/midwestsem/>

Niagara Chapter

<http://www.people.iup.edu/rahkonen/NiagaraSEM/NiagaraSEM.htm>

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/>

Ethnomusicology Sites

American Folklife Center

<http://lcweb.loc.gov/folklife/>

British Forum for Ethnomusicology

<http://www.bfe.org.uk>

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

Continued from page 1

rash and presumably uncalled for, while others chimed in with alternative suggestions: some shouted from the floor, some in comments from SEM officers later in the meeting, and some in private comments to me after the business meeting. I must have touched a nerve.

Having lived and worked in Canada for many years, I anticipated one shouted suggestion (“North American”), but I was less ready for another (“Pan-American”). It is gratifying to think that our colleagues in the Americas might want to be included rather than excluded by any renaming we might undertake. While they might want to argue with us about a new name, are they troubled by our current name? Another line of reasoning ran in the opposite direction precisely out of the same concern as mine. U.S. scholars of the world’s music should shun, in this view, too close an association with the label American at a time when, to some, American policy and actions abroad trouble a segment of the people with whom we work. Someone else pointed out that our name signifies less a universal over a local claim than the fact that we were here

Yet the arguments against the label “ethnomusicology” have not, to my knowledge, been made, or, if they have, they have not gained the same kind of traction that critiques of “comparative ethnomusicology” did a half century ago.

first. By this argument, the American Folklore Society is not signifying its global modesty but simply that the English got there first with their Folklore Society. But does this imply that the products of a history are never reconsidered?

For others my invitation to rename the Society hit the wrong note, the right note being the disciplinary label itself, ethnomusicology. Peter Manuel, for example, prefaced his Editor’s Report with a reminder that he objected to the name of the very journal he edits. After the meeting someone suggested to me, if I recall correctly, that we rename ourselves “The Society for Music Studies.” Like the [unmarked]/American issue, this is something we really ought to discuss, if only because a number of respected figures in the field hold this

view. Yet the arguments against the label “ethnomusicology” have not, to my knowledge, been made, or, if they have, they have not gained the same kind of traction that critiques of “comparative ethnomusicology” did a half century ago. Why not? Is it understandable conservatism on the part of those who resist this change? Or do many of us want to retain the label because it continues to perform useful cultural work in the academy, in the U.S. and abroad?

In retrospect, after the enthusiasm of the moment has waned and so many conflicting points of view have been articulated, it seems unlikely that we will change our Society’s name. On the other hand, I have always been in favor of good discussions, even if they lead to no practical action. And I have always loved our field not only for its enormously engaging subject matter but for the nearly continuous, active, self-reflexive questioning of the fundamental nature and premises of our research and teaching. So, can we talk? I trust there is no harm in applying the same introspective impulse that questions the intellectual foundations of our field to the name of our Society in this, its fiftieth year.

Happy 50th Birthday!

Happy birthday to The Society for Ethnomusicology! Founded both from necessity and desire, with a sense of both determination and adventure, by both humanists and social scientists, the new society facilitated the gradual creation of a distinct and significant field of study. In this we may rejoice as we reflect on our history. I hope we will retain into the future those most important foundational principles—respect for the creative capacities and accomplishments of all humans and the pursuit of deeply grounded intellectual inquiry. On to the next fifty years!

Bonnie C. Wade, Richard and Rhode Goldman Chair in Interdisciplinary Studies, University of California, Berkeley

SEM 2005 Atlanta

*Continued from page 1***Midtown Atlanta**

As one of the most vibrant and metropolitan cities of America, Atlanta offers numerous options for the visitor: performing arts, museums, fine dining, and other recreational interests. Located just minutes from the Arts Center MARTA transit station on Peachtree Road is the Woodruff Arts Center of Midtown, one of the most exceptional and dynamic art communities in the Southeast. You can explore the realms of art, history, culture, theater, and music at the Alliance Theatre Company, High Museum of Art, 14th Street Playhouse, and the Atlanta Symphony Orchestra.

For those wanting to get away from the constant hubbub of city life in Atlanta and Midtown, try a visit to the tranquil Piedmont Park, running along 10th Street and Piedmont Avenue, about two blocks from the conference hotel. The park often hosts concerts, exhibits, festivals, and other special events. Throughout the part, there are scenic trails for walking, jogging, and biking, as well as areas for other sports. The Atlanta Botanical Garden is a focal point of the Piedmont Park. Here, you can enjoy some of the most unique and endangered plants.

Just 10-15 minutes taxi ride from the conference site is Buckhead, the so-called "Beverly Hills" of Atlanta, a lively shopping district during the daytime and the hub of the Atlanta nightlife. The bustling streets of Buckhead are lined with cozy coffee shops, unique restaurants featuring fine cuisine from around the world, trendy bars, antique shops, book stores, and art galleries—a perfect afternoon or evening excursion.

Don't miss the SEM 50th anniversary conference this November!

Your hosts in Atlanta are:

Robert A. Paul (Dean, Emory College), Charles Howard Candler Professor of Anthropology and Interdisciplinary Studies



Dwight Andrews (Theory, Jazz Studies, Composition), Emory University

Crystal Cheng (LAC Assistant), Emory University

Stephen Crist (Musicology; Chair, Music Department), Emory University

Jinmi Huh Davidson (Musicology), University of North Carolina, Chapel Hill

Steven Everett (Composition; Past-Chair, Music Department), Emory University

Tracey E.W. Laird (Ethnomusicology), Agnes Scott College

Tong Soon Lee (Ethnomusicology), Emory University

Kristin Wendland (Theory, Argentine *Tango*), Emory University

Please direct inquiries to Tong Soon Lee (Tel) 404.712.9481; (Fax) 404.727.0074; (Email) tslee@emory.edu



Sheraton Midtown Atlanta at Colony Square (Photo by Crystal Cheng, 2005)



EASTMAN SCHOOL OF MUSIC · SUMMER SESSION 2005

*Collegiate students, teachers, advanced high school students, amateur musicians ...**... treat yourself to a*

Summer at Eastman

EXPLORE TWO WORLD MUSIC INSTITUTES!

Hindustani Music Institute

July 5–9/Tuesday–Saturday, 2–4:30 p.m. and 6:30–9 p.m.

BETH BULLARD, ASAWARI MAGGIRWAR, AND GUESTS

Music of North India, Pakistan and Bangladesh. Students in this week-long Institute will become familiar with aspects of one of the world's most admired musical systems. Class activities will include, in addition to explanatory lectures, live demonstrations of Hindustani classical music, both vocal and instrumental, as well as some hands-on lessons in raga and tala, the melodic and rhythmic foundations of this music. In several classes, historian and ethnomusicologist Dr. Beth Bullard will be joined by Hindustani vocalist Asawari Maggirwar, along with one of her accompanists on tabla, harmonium, or tambura. A sitarist will also give a class demonstration. No previous training in Hindustani music is required for the Institute. Class lessons (with voluntary participation) will mainly involve singing, for which no vocal training is necessary. The culminating, synthesis event of the Institute will be the concert given by Asawari Maggirwar and accompanists in Kilbourn Hall on July 9 at 7:30 p.m.

Professional Development Hours: 25

Tuition:

\$880/1 credit	CRN 17433
\$450/noncredit	CRN 17425

Balinese Gamelan Institute

July 11–15/Monday–Friday, 9 a.m.–4 p.m., some evenings

CLAY GREENBERG, DIRECTOR, WITH A MASTER BALINESE PERFORMER AND COMPOSER AS GUEST ARTIST

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 the Eastman School'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.

Participants Final Performance: July 15 at 7:30 p.m.

Professional Development Hours: 30

Tuition:

\$880/1 credit	CRN 14616
\$380/noncredit	CRN 14601



For registration and more information on these and other summer programs at Eastman:

- Visit our website at www.rochester.edu/Eastman/summer
- E-mail us at summer@esm.rochester.edu
- Or call us at 585-274-1400 or 1-800-246-4706

SEM Honorary Members

In observance of the 50th anniversary of the founding of the Society for Ethnomusicology, the SEM Board of Directors has invited encomia for SEM honorary members to be published in the 2005 *SEM Newsletter*. In this issue, we publish four encomia for Barbara Krader (by Mark Slobin), David McAllester (by Matthew Allen), Bruno Nettl (by Philip Bohlman), and Barbara Smith (by Ricardo Trimillos). An encomium for Mantle Hood (by Dale Olsen) will be published in the May issue.

Barbara Krader

By Mark Slobin, Wesleyan University

Barbara Lattimer Krader (born 1922) was among the first generation of post-World War II American scholars to train in Russian and east European studies. She studied with the great slavacist and theorist Roman Jakobson and spent a year in Prague University in the fateful year of 1948-9, when eastern European was in the throes of decisive intellectual and societal change. Back in the US, she moved into ethnomusicological and folklore circles. In *Speaking of Music*, the compendium of music conferences over the decades, there is a photo of the International Folk Music Council meeting in Indiana in 1950, and there she is, alongside Charles and Ruth Crawford Seeger, Albert Lord, George Herzog, and a group of distinguished European scholars, already making the connections that would mark her career.

Indeed, for many years, Barbara Krader's principal activity was to serve as the unofficial ambassador of American ethnomusicology to

Europe, partly through her work with the IFMC (now ICTM), but most importantly as practically the sole link to the region then known as "the east bloc." When I planned a visit to the Soviet Union in 1968, she wrote me—an unknown grad student—a long, tightly-packed handwritten letter in her inimitable hand. She told me whom to look up, detailing each person's interests and position in the local context, advice I badly needed and closely heeded. It allowed me to see things from their angle of vision rather than approaching non-American scholars with preconceptions. The first time I gave a paper for an international audience, she was there, and instructed me kindly but firmly to slow down, speak clearly, and make my points succinctly so non-native speakers could follow.

Everyone "behind the Iron Curtain" knew "Barbara," who, since the 1950s, had maintained an extensive network. She not only literally and figuratively spoke the languages of the older generation of scholars, but also identified promising younger scholars and helped them to visit and train in "the west." We had a memorable moment at the Soviet-American ethnomusicology conference of 1988 when a band of Georgian mu-

sicians led the toasting on both sides to Barbara, for her long-term contribution to mutual understanding.

In the long run, Barbara Krader's work as translator, facilitator, and connector of transatlantic scholarship superseded her own scholarly work in south Slavic studies, begun as a Columbia dissertation (1955). Much of her bibliography (see the current *Grove's* entry by Paula Morgan) consists of writings meant to explain European scholars and scholarship to Americans, and vice versa. For her entry on "Ethnomusicology" in the 1980 edition of *Grove's*, she spent a significant amount of space giving examples of figures, concepts, and trends in European ethnomusicology alongside American developments. Few if any other US ethnomusicologists would have balanced an overview article that transatlantically.

Barbara Krader was an exceptional figure in Euro-American ethnomusicology, an unusually generous and thoughtful communicator who was most active exactly when the times called for, and rarely witnessed, the spirit that she embodied.

David P. McAllester

By Matthew Allen, Wheaton College

David Park McAllester, co-founder of the Society for Ethnomusicology and Professor Emeritus of Music and Anthropology at Wesleyan University, was made an Honorary Member of the Society in 2001 in recognition of his distinguished contributions to the life and literature of our field.

It's all well and good to collect that music, but how does it relate to the rest of the culture?" Margaret Mead to David McAllester, ca. 1940¹

Passions for music and Native American culture led David McAllester to undergraduate studies in anthropology and music at Harvard, and from there in 1939 to Juilliard where, so he thought, he would prepare for a profession as a singer. Once in New York, he discovered a course in "Primitive Music" at Columbia and within a year, he left Juilliard to become an anthropology graduate student under the tutelage of the teacher of that course, George Herzog. While he was delighted to find in Herzog—unlike in the anthropology program at Harvard—an anthropologist who actively studied music, he soon

realized that the methods of comparative musicology would not be ideally suited for his own work: "I was a product at the beginning of Herzog, and he drilled and drilled me in making transcriptions. I was trying to make good transcriptions, and I wasn't seeing the music from a humanistic point of view, that it was music of people."² A paper he wrote on Margaret Mead in a seminar taught by Ruth Benedict led to a meeting with Mead at the Museum of Natural History, a meeting which affected him deeply, leading him towards a hugely influential series of publications in which he has consistently placed



David McAllester at home in Monterey, Massachusetts (Photo by Matthew Allen, January 10, 2005)

the voices of people at the center of his narratives. Indeed, David's leadership in the evolution of an explicitly humanistic ethnomusicology was recognized as early as 1956 by Bruno Nettl, who wrote in his review of *Enemy Way Music* that the second part of the book in particular—Values in the Study of Music as Social Behavior—"lends the entire study the status of a landmark in Ethnomusicology" in showing how "such Navaho characteristics as quietness and inhibition, humor, individualism, and provincialism are reflected in music and musical behavior."³

During two years of service at the state hospital in Middletown, Connecticut, as a conscientious objector during World War II, David, a committed Quaker, became active in the local Friends Meeting and gave several guest lectures at Wesleyan University. This experience led to an invitation to join the Wesleyan faculty in 1947. Wesleyan's tiny Music Department was at that time simply "an ornament to the college, preparing young gentlemen to have a musical side to their background,"⁴ not a locus of serious academic study; David's initial appointment was in fact to teach psycho-ethnography in the Psychology Department and evolution in the Biology Department. In the 1950s David became deeply involved—

together with Alan Merriam, Charles Seeger, and Willard Rhodes—in the founding of the Society for Ethnomusicology, and in the 1960s his leadership was to be equally central to the creation of Wesleyan's graduate program. A windfall from Wesleyan's endowment portfolio led the then-president to canvass the faculty for innovative ideas for new programs; in response, David and Music Department chair Richard Winslow presented a compelling case for a program in ethnomusicology which—partly inspired by the program at UCLA under the direction of Mantle Hood—would include a substantial performative component. A study visit to UCLA led to the hiring of Robert Brown and the establishment of Wesleyan's World Music Program. For the first time anywhere, and under the watchful stewardship of David McAllester, a small liberal arts college music department was transformed into a large faculty with a graduate ethnomusicology program built on the principle of the equality of all musics and the integration of scholarship and performance.

David's research with Navajo ceremonial practitioners and his work on social dance and popular music have had a profound influence in and outside the field proper, and his own interests have always continued evol-

ing. Beginning in the 1960s, David took a growing interest in music education at the secondary level. He was instrumental in formulating the Tanglewood Declaration of 1967 which stressed the importance of a holistic and inclusive music curriculum for children, and convened, with the co-sponsorship of the Music Educators National Conference, a symposium at Wesleyan which resulted in 1985 in the edited publication, *Becoming Human Through Music*. Also in the late 1960s, his advice was sought out by the poet Jerome Rothenberg, who together with Dennis Tedlock would develop the discipline of ethnopoeitics and found in 1970 the journal, *Alcheringa*, on which David served as a contributing editor. Rothenberg has recently written that his extensive correspondence with David on the subject of Navajo poetics led him "into the most experimental translations of oral poetry I would ever be involved in."⁵

David McAllester—SEM co-founder, secretary-treasurer, president, distinguished lecturer (the forerunner of the Society's Seeger lecturer), journal editor, program committee chair (twice), and local arrangements chair (twice)—is one of our society's visionaries and guiding spirits. He has been a beloved mentor to generations of ethnomusicology students, some of whom now find themselves graying at the temples, though none as elegantly as he. By his example, he has shown how a career in ethnomusicology can combine academic rigor, sterling integrity, and joy. By his life's work David McAllester has placed us deeply in his debt, and the field has been immeasurably enriched.

Notes

¹ McAllester, David. *Autobiographical Sketch*. In *Explorations in Ethnomusicology: Essays in Honor of David P. McAllester*. Edited by Charlotte Frisbie. Detroit, Michigan: Detroit Monographs in Musicology 9, 1986:204.

² Interview with the author, January 10, 2005.

³ Nettl, Bruno, review of McAllester, *Enemy Way Music*, in *Ethno-Musicology Newsletter* #8, September 1956:27.

⁴ Interview with the author, January 10, 2005.

⁵ Rothenberg, Jerome, in http://www.ubu.com/ethno/discourses/rothenberg_millennium.html.

Bruno Nettl

By Philip V. Bohlman, SEM
President-Elect, University of
Chicago

Ethnomusicologist—from Prague to the prairies; Ethnomusicologist—from foundations to folk music; Ethnomusicologist—guest performances at Kiel and Carleton, Colorado Springs and Cambridge, Seattle and Chicago; Ethnomusicologist—musicologist, folklorist, anthropologist, modern historian, and all-the-while ethnomusicologist; Ethnomusicologist—paterfamilias, poker player, playful poet; Ethnomusicologist—global fieldworker in Montana and Tehran, Madras and Champaign-Urbana; Ethnomusicologist—author and authorial voice; Ethnomusicologist—keynoter and doctor honoris causa; Ethnomusicologist—teacher, mentor, friend; Ethnomusicologist—Bruno Nettl.

If there is a musical form that represents Bruno Nettl's career, it is surely that of theme and variations, or more precisely theme and developing variations. The theme, well, what reader of this newsletter doesn't know it by heart? The variations, they continue to spin out, revealing more about the theme with each new encounter, each new excursion, with the new themes embedded within Bruno Nettl's main theme. By developing, the variations reach toward new ideas and claim new musical turf. The



Bruno Nettl (Photo courtesy of the University of Illinois, Urbana-Champaign)

coda, in its clarity, restates the theme but resists closure. There are many more variations to come.

It is both easy and difficult to offer this encomium to Bruno Nettl. There are few better suited to the genre, the "expression of high praise" that defines the encomium. Who among us has not honored Bruno with an encomium or two, in our footnotes and reviews, in bibliographies, and on the dais conferring an honorary doctorate? Wasn't it, indeed, Bruno who gave us the ethnomusicological variation of the encomium, enjoining us to honor our principal teachers?

What, then, could be difficult about the present encomium? It's not hard to know where to start, and it's not hard to tap deep encomium archives already in

place. The difficulty lies in the way that Bruno resists the burden of pastness that the encomium can ask one to bear. In a grand sweep the encomium takes account of what has passed before. In Bruno's case, the past has not simply passed before; it's unfolding as ever-more expansive developing variations.

The present words of praise, nonetheless, may well be different, for they come not so much from a student or colleague or admirer, but rather from us, from the Society for Ethnomusicology. The SEM owes much to Bruno Nettl, who has been there at every moment, stewarding us through the first half-century. He was a toiler in the vineyard, serving tirelessly on committees and smoothing out the prose of countless contributions to the *Journal*. In the 1950s he recognized the ways in which the discipline and the field were linked through polyphonic principles of a strong and diverse society, and his commitment to those principles is unflagging as he plays his role in the orchestration of the celebration for our 50th anniversary. The achievements of the Society for Ethnomusicology owe much to the achievements of Bruno Nettl, who enriches the variations of our own history, which itself could not be a more fitting encomium for one who has been our champion and chronicler for the past half-century.

Barbara B. Smith

By Ricardo D. Trimillos, University of
Hawai'i, Manoa

Pioneer Barbara Barnard Smith founded ethnomusicology at the University of Hawai'i (UH) and oversaw the development of its graduate programs, the M.A. in 1960 and the Ph.D. in 1993. She has contributed as researcher, performer, educator, advocate and patron.

Researcher/performer Trained in piano and music theory at the Eastman School of Music she came to Hawai'i in 1949, where she immediately recognized the wealth of Asia/Pacific traditions. Initially focusing on Asia, Smith was the first non-Japanese to study *koto* with the late Michio Miyagi and to receive his permission to teach *koto* in the U.S. She was also the first *haole* (Caucasian) and first woman to perform Iwakuni-style *bon* dance drumming in

Hawai'i. In the 1960s, responding to concerns by UH students from Micronesia, she began research there. She is currently repatriating field recordings (spanning five decades) to research institutions in the region.

A longstanding member of the Society for Ethnomusicology, she delivered the 1986 Charles Seeger Lecture. Smith edited the *MENC Journal* October 1972 issue, a signal resource on world music for K-16. She authored the entry on



Barbara Smith at the UH Music Department, next to the plaque honoring her 50 years at Hawai'i (celebrated in February 2000), with (from left-right) Ric Trimillos (UH), Rev. Masatoshi Shamoto (UH *gagaku* teacher), and Robert Guenther (University of Cologne), celebrating Shamoto-sensei's four decades of *gagaku* teaching at UH on October 29, 2004 (Photo by Jay Junker)

Oceania for the first edition of *Musik in Geschichte und Gegenwart* (1949) and produced the first recording of master *kayagum* performer Hwang Byungki (1964), recently re-issued in Korea in CD format (2001).

Educator Her accomplishments as educator are far-reaching. Smith's ethnomusicology initiatives at UH, initially resisted by the department, became forms of legitimization for "hidden" Asia/Pacific traditions. She began summer workshops for public school teachers on music and dance of Asia/Pacific in 1960 with Native Hawaiian colleague, the late Dorothy Gillett. She directed training programs at the East-West Center (EWC) for culture workers from Asia and the Pacific. The seeds for multi-cultural education—now a showpiece

for the State—were sown by such visionaries and "rebels" as Barbara Smith.

Her UH and EWC alumni are some 100 strong. They include academics and culture workers not only in Hawai'i, the U.S. mainland and Europe, but in 19 countries of the Asia/Pacific region as well. Her concern for native scholarship is notable. To her students she has communicated the ethics of research, a respect for careful writing, and an enthusiasm (in her case seemingly indefatigable) for the discovery of the unfamiliar as well as the reconsideration of the familiar.

Advocate/Patron Barbara Smith has encouraged ethnomusicology at a number of institutions, including Pomona College and Eastman. She has provided scholarships for international

students and support for various ethnomusicology projects. In these (and many other) cases her quiet advocacy has been combined with patronage.

Her advocacy has also been vocal: in 1961 she organized court testimony to defeat attempts by a *baole* firm to copyright the names of traditional Hawaiian instruments. In Spring 2004 she was a prominent presence in the successful demonstration protesting administrative cuts of lecturer positions in Asia/Pacific music and dance.

Retired since 1982, Barbara B. Smith continues to be an active part of the University of Hawai'i music program. Her stewardship and contributions reflect her commitment to scholarly rigor, multi-cultural education, and social responsibility.

Conferences Calendar**2005**

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>

Apr 13-16

Music and Dance Performance: Cross-Cultural Approaches. A joint conference of the British Forum for Ethnomusicology and the AHRB Research Centre for Cross-Cultural Music and Dance Performance. School of Oriental and African Studies (SOAS), University of London. For more information, contact Sareata Kelly: (Tel) 020.7898.4515; (Fax) 020.7898.4519; (Email) musicanddance@soas.ac.uk

Jun 13-16

4th Annual Hawai'i International Conference on Social Sciences. Waikiki Beach Marriott Hotel, Honolulu Hawai'i, USA. For more information, write to (Email) social@hicsocial.org and visit (Website) <http://www.hicsocial.org>

Jun 13-17

The College Music Society International Conference. University of Alcalá de Henares's Aula de Música, in Alcalá de Henares (Madrid), Spain. For more information, visit (Website) <http://www.music.org>

Jun 24-28

Post-Colonial Distances: The Study of Popular Music in Canada and Australia. Memorial University, St. John's, Newfoundland. For more information, contact Beverley Diamond: (Email) bdiamond@mun.ca

Aug 3-9

38th International Council for Traditional Music World Conference, University of Sheffield, UK. For more information, please visit (Website) www.ethnomusic.ucla.edu/ICTM/2005uk/ICTM%20Homepage.html

Aug 24-28

21st European Seminar in Ethnomusicology (ESEM). University of Cologne, Germany. For more information, contact Ruediger Schumacher, Universitaet zu Koeln, Musikwissenschaftliches Institut 50923, Koeln, Germany; (Tel) +49.221.470.2249 or 221.470.2339; (Fax) +49.221.470.4964; (Email) ruediger.schumacher@uni-koeln.de

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 17-21

Society for Ethnomusicology 50th Anniversary Meeting. Sheraton Midtown Atlanta at Colony Square, Atlanta, Georgia. For more information, see (Website) <http://ethnomusicology.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/>

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>

2006

Apr 6-9

Association for Asian Studies Annual Meeting. Marriott Hotel, San Francisco, CA. For more information, please visit (Website) <http://www.aasianst.org/annmtg.htm>

Oct 18-22

American Folklore Society Annual Meeting. Hyatt Regency Milwaukee, Milwaukee, Wisconsin. For more information, see (Website) <http://afsnet.org/>

Nov 2-5

American Musicological Society Annual Meeting. Century Plaza Hotel, Los Angeles, CA (jointly with the Society for Music Theory). For more information, see (Website) <http://www.ams-net.org/annual.html>

Nov 14-19

Society for Ethnomusicology Annual Meeting. Honolulu, Hawai'i. For more information, see (Website) <http://ethnomusicology.org>

2007

Mar 22-25

Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, MA. For more information, please visit (Website) <http://www.aasianst.org/annmtg.htm>

Nov 1-4

American Musicological Society Annual Meeting. Hilton Convention Centre, Quebec City, Canada. For more information, see (Website) <http://www.ams-net.org/annual.html>

National Graduate Conference for Ethnomusicology: New Directions in Music Studies

Summer 2006, Cambridge University, England

The National Graduate Conference for Ethnomusicology, originally scheduled for July 8-10, 2005, has been postponed until Summer 2006. Dates for this exciting new event will be confirmed in June 2005 and the call for papers published in September 2005. In the meantime, please visit (Website) <http://www.crassh.cam.ac.uk/events/index.html> for more information about the conference and its theme. If you have any further enquiries, please contact Katherine Brown (Email) krbb2@cam.ac.uk or Iain Foreman (Email) iainforeman@soas.ac.uk. This conference is organized by music faculty at Cambridge University, cosponsored by the Centre for Research in the Arts, Social Sciences and Humanities, and supported by the British Forum for Ethnomusicology.

American Institute of Indian Studies Fellowship

The American Institute of Indian Studies announces its 2005 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 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, 2005. 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.

People & Places in Ethnomusicology

The CD "Abayudaya: Music from the Jewish People of Uganda" (Smithsonian Folkways Recordings) compiled and annotated by Jeffrey A. Summit, Associate Professor of Music at Tufts University, was nominated for a Grammy Award in the category Traditional World Music.

2005 Korean Traditional Music Workshop

June 12-July 2, 2005, Seoul, Korea

Following its success in 2001 and 2003, the Korea Foundation, in cooperation with the National Center for Korean Traditional Performing Arts (NCKTPA), will hold its 3rd Korean Traditional Music Workshop for Overseas Musicologists from June 12-July 2, 2005. All costs within Korea, including accommodations and inland transportation related to the workshop, will be borne by the organizers; participants are responsible for their own airfares.

The workshop will be conducted at the NCKTPA in Seoul and is designed for scholars and doctoral candidates in the field of musicology and ethnomusicology who are interested in Korean music. Lectures will be given in English and the workshop will include classes on the performance of Korean instruments, field trips, concerts, and discussions with Korean music specialists.

If you are interested in participating in the workshop, please contact Ms Yoon Keum-Jin, Director of Cultural Exchange Team, Korea Foundation at (Email) cultural@kf.or.kr. You may also write to the Cultural Exchange Department, Korea Foundation, Diplomatic Center, 1376-1 Seocho 2-dong, Seocho-gu, Seoul 137-072, Korea; (Tel) +82.2.3463.5615; (Fax) +82.2.3463.6075; (Email) cultural@kf.or.kr. For more information, please visit (Website) www.kf.or.kr.

Items for sale at the SEM Business Office

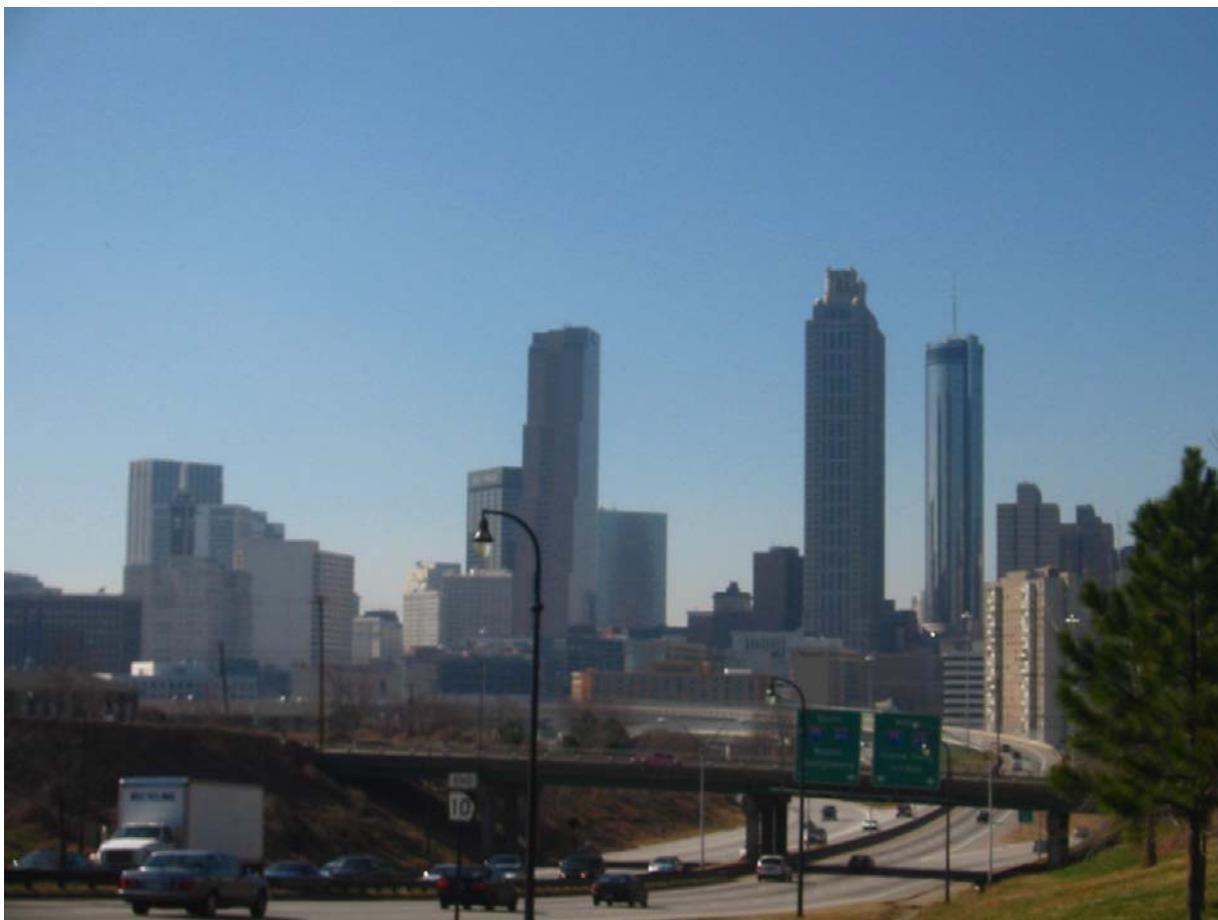
- *A Manual for Documentation, Fieldwork and Preservation for Ethnomusicologists* (2001) Topp Fargion, Janet (ed.) \$6.00 SEM members/\$12.00 non-members
- Hugo Zemp *Are'are Music and Shaping Bamboo*. Video tape series, 3 parts w/ study guide (1993). \$49.95 SEM members/\$69.95 non-members
- John Blacking's *Domba*. Video tape series w/guide. \$30.00 SEM members/\$50.00 institutions and non-members
- *Ten-Year Journal Index Volumes 21-30, 1977-86*. \$8.00
- Special Series No. 4, Andrew Toth *Recordings of the Traditional Music of Bali and Lombok* (1980). \$15.00
- Special Series No. 6, Richard Keeling, ed. *Women in North American Indian Music: Six Essays* (1989) \$10.00
- SEM ceramic mug (cobalt blue with gold lettering) \$6.50
- SEM T-shirt (Large & Extra Large) (sage green with navy lettering or black with white lettering) \$15.00

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

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

To purchase items, please contact Lyn Pittman at the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

Skyline of Downtown Atlanta (Photo by Crystal Cheng, 2005)



SEM Newsletter

The Society for Ethnomusicology
Indiana University
Morrison Hall 005
1165 East 3rd Street
Bloomington, IN 47405-3700

Volume 39, Number 2
March 2005

Non-Profit Organization
U.S Postage
PAID
Bloomington, Indiana
Permit No. 2

