What are the signs of our vigor as a discipline and as a Society today?

SEM Soundbyte
By Timothy Rice, SEM President

On Aging and Anniversaries
A few years ago, while hiking over the lava flows on Hawai‘i’s Kilauea volcano, I was amazed to realize that I was walking on earth younger than I was. It is almost equally surprising to realize that our Society, celebrating its 50th anniversary this year, is also younger than I am. It didn’t dawn on me when I entered graduate school in 1968 that the discipline to which I would devote my professional life was just a teenager. At the time it already seemed to me venerable, well established, and necessary. Only later did I realize that it hadn’t yet “come of age.” This rite de passage was not recognized and celebrated for another decade, when in 1980, at our 25th anniversary meeting, hosted by Indiana University, the motto was “coming of age.”

A couple of years ago I emailed Ruth Stone, the program committee chair that year, and asked her what she could recall about their choice of that slogan. She replied, “The meeting in 1980 was the 25th anniversary of SEM, and we were alluding to the phrase that Margaret Mead used in her book title, Coming of Age in Samoa. Mead was discussing the transition from adolescence to adulthood, and we likewise were alluding to the maturation of the society, and by extension, the field of inquiry. The ethnographic approach used by American scholars was beginning to be well established as a mode of inquiry. Likewise, by 1980 most major institutions taught courses in ethnomusicology. Even SEM was becoming a mature scholarly organization.” Setting aside for the moment what she might have meant by “even SEM,” the slogan accords pretty well with my current view of the history of our field, although I am tempted to tweak it slightly with the following suggestion: ethnomusicology “came of age” in 1978, two years before our 25th anniversary.

I say this because 1978 saw the publication of five works that, while not precisely seminal, exemplified the trends that Ruth and her committee had identified and that foreshadowed modes of discourse, and themes and issues, that were to become commonplace in the quarter century since then.

1. Paul Berliner’s The Soul of Mbira, the first frequently cited book-length musical ethnography that combined anthropological and musicological approaches and that was written by someone trained in a music department, not an anthropology department, pointed the way to a trend that has exploded into a rapidly growing catalog of similar books since then.

2. Frank Mitchell’s autobiography, Navaho Blessingway Singer, edited by David McAllester and Charlotte Frisbie, was a harbinger of growing interest in reporting on the lives of individual Continued on page 3

SEM 50 LAC Update
By Tong Soon Lee, Emory University

The SEM 50 Local Arrangements Committee is continuing its preparation for the 50th anniversary conference of the Society for Ethnomusicology in Atlanta, November 16-20, 2005. Ongoing plans are being made to prepare for the musical performances and events at the conference hotel and at Emory.

The structure of the pre-conference symposium is gradually shaping up, and here is a tentative outline of the day. The pre-conference theme is “Race and Place: Invoking New Music Identities” and will be held on Wednesday, November 16, 2005. With a focus on expressive traditions, half of the day would be devoted to different modes of musical, religious, and broader social expressions of identities in the southern regions. An example of a focused topic is a critical examination of the prevailing black/white division that dominates much of current discourses on race, using musical examples from the South as case studies. The format is yet to be confirmed but would include video showing and roundtable discussions. The second half of the pre-conference considers the theme broadly in the format of paper presentations and discussions. We are currently working on organizing a shape-note singing event in between the two parts of the symposium. More details on the pre-conference symposium will be announced in the September newsletter.

There is no call for papers for the pre-conference. Presenters at the pre-conference would include an interdisciplinary group of faculty from Emory and other universities and colleges in the local area, as well as SEM members. The SEM 50 Local Arrangements Committee extends a very warm welcome to all SEM members to the pre-conference and hopes that the informal arena would be congenial to forming new research ideas and partnerships.
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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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, 1163 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. Life members receive free copies of all publications of the Society. Institutional members receive the journal and the newsletter.

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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, 1163 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

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• Identify the software you use.
• Please send faxes or paper copies without a disk only as a last resort.

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Copy Deadlines

March issue ................. January 15
May issue .................. March 15
September issue ............ July 15
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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.macsem.org

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

Niagara Chapter
http://www.people.iup.edu/nahkonen/NiagaraSEM/NiagaraSEM.htm

Northeast Chapter
http://web.mit.edu/tgriffin/ncsem/

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/SEMSECO2.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/soundarchive/imc.html
Catalog:
http://cadensa.bl.uk

Canadian Society for Traditional Music
http://www.yorku.ca/cstm/

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.info.umd.edu/EdRes/ReadingRoom/Newsletters/EthnoMusicology/

International Council for Traditional Music
http://www.ethnomusic.ucla.edu/

Iranian Musicology Group
http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology
http://www.provincia.venezia.it/levi/ma/

Society for American Music
http://www.american-music.org

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive
SEM Soundbyte
Continued from page 1

musicians and of the potential for creating collaborative representations of knowledge gained from working with others.

3. Bruno Nettl’s edited collection, Eight Urban Musical Cultures, pointed to an expanded, modern idea of the places where ethnomusicologists conduct their studies and to the popular and quotidian musical genres that have come to engage us.

4. Hugo Zemp’s article in Ethnomusicology, “‘Are’Are classification of musical types and instruments,” signaled the then-new and now-routine methodological centrality of gathering “insider knowledge” of musical theory, terminology, and native taxonomies of music.

5. Kenneth Gourlay’s article in Ethnomusicology, “Towards a reassessment of the ethnomusicologists’ role in research,” critiqued the possibility of objective observation in ethnomusicology and the notion that we are engaged in a scientific project, and argued for what is now taken for granted, namely that the socially and historically positioned observer has a crucial effect on what is studied and on the results that are reported.

These five publications from 1978 define, to a rather large extent, the current shape of our field, which, like many an adult, has changed little and probably not fundamentally since then, although, to be sure, new themes and issues have continued to emerge during the last quarter century.

If we came of age about 25 years ago, where are we today in the life cycle of our academic discipline? To press the metaphor perhaps further than I should, are we in the prime of life or are we beginning to show our age? Do our younger members still find ethnomusicology as fresh and full of promise as I did more than thirty years ago? What are the signs of our vigor as a discipline and as a Society today? Here are at least a few.

First, new themes, fresh shoots from a mature trunk as it were, have been emerging over the last 25 years. Gender as a locus of study is now well established. We are engaged with developing realities on the ground, such as globalization, nationalism, transnationalism, media and the music industry, migration, deterritorialization, nostalgia, war, and disease. The materiality of sound is inspiring some thought-provoking new work.

Second, our influence in North American universities is growing, manifested, for example, in an ever-increasing number of graduate programs in ethnomusicology. In 1968, I counted seven such programs; today there are more than twenty, and a new one seems to come on board every few years. At the same time, more of us are bringing the good news of ethnomusicology to liberal-arts colleges, state universities, and community colleges, where we are doing an effective job of turning students on to the joys of ethnomusicology and increasing the quality and quantity of applicants to our graduate programs. Since even today only a small percentage of U.S. colleges and universities have an ethnomusicologist on the faculty and since someday they all will, we remain a growth industry—a sure sign of vigor and potential growth.

Third, within SEM the relatively recent flowering of the Sections for Applied Ethnomusicology, the Status of Women, Education, and the Gender and Sexualities Taskforce reflects our committed engagement beyond the academy with the societies in which we live. The resurgence of interest in regionally based Special Interest Groups in the last few years means that we are reaching outward, beyond the U.S., and encouraging scholars from many parts of the world to participate in our conferences and publications.

These are but a few signs of a lively discipline and a sprightly Society readying itself to celebrate its 50th anniversary. I am sure I have left out many other signs of life, and so I am looking forward to the reflections and presentations that will contribute to my understanding of our field and that will animate our 50th anniversary annual meeting, hosted by Emory University later this year (November 16-20) in Atlanta. I hope you will join me, our colleagues, students, new members and local scholars, music educators, and musicians in a conversation about our past, present, and future and help us raise a toast (toilet perhaps) to the life of our Society and to the important roles we continue to play in the lives of our societies.

Crossroads Project
The Crossroads Project (SEM Committee on Diversity, Difference and Under-representation) invites you to join our events at SEM Atlanta 2005. Our mission is to create new opportunities for conversations that make a difference within our Society, in our home institutions, in the fields where we conduct and share our research and scholarship, and in recruiting and retaining students of color, women, international members, people with disabilities, and, perhaps most importantly, native ethnographers.

We invite the various committees, special interest groups and even individual members to co-sponsor specific workshops, panels, and forums during our annual and regional meetings or at your home institutions that address diversity, multiculturalism, and other relevant issues. Members are welcome to join our yahoo group by sending a message to (Email) semcrossroads-subscribe@yahoogroups.com.

All SEM members are welcome to our open business meeting and to our open forum session at SEM 2005 conference in Atlanta. For more details, please visit the Society for Ethnomusicology conference website at (Webmail) www.ethnomusicology.org. You can make a difference in ethnomusicology with the Crossroads Project. For more information, please contact Kyra Gaunt, Chair, Crossroad Project at (Email) kyra.gaunt@nyu.edu.
Mantle Hood

By Dale A. Olsen, Florida State University

Mantle Hood—ethnomusicologist, scholar, composer, performer, mentor, professor, novelist, film maker, and thinker—graduated Phi Beta Kappa in music from UCLA in 1951 with a B.A.; in 1952 from UCLA with a M.A.; and in 1954 from the University of Amsterdam with a Ph.D., cum laude, where he studied with Jaap Kunn st. He returned to UCLA as an Instructor in 1954, became Assistant Professor in 1956, Associate Professor in 1959, Professor in 1962, and Professor Emeritus after his retirement in 1974. Since leaving UCLA he has taught at the University of Maryland, Baltimore County; Yale University; Indiana University; The Queen’s University of Belfast; Central Academy of Music, Beijing; The Academy of Arts, Cairo; University of Massachusetts; Florida State University; and West Virginia University. He has held innumerable fellowships throughout his academic years and has received many awards, the most notable being honors from the Indonesian government: the conferral of the title “Ki” (“Venerable”) in 1986 and membership into the Dharma Kusuma (Society of National Heroes) in 1992.

Although he was not one of the members of the team of correspondents beginning in 1953 that led to the development of the Society for Ethnomusicology fifty years ago in 1956 (see Ethno-Musicology Newsletters Nos. 1-5), Mantle Hood contributed to the program of the first official annual meeting of the newly formed Society for Ethnomusicology on September 5, 1956 by presenting a paper titled “Training and Research Methods in Ethnomusicology,” in which he described UCLA’s program and explained his approach to the study of ethnomusicology (published in Ethnomusicology Newsletter No. 11, September 1957). Beginning in 1954, he devoted all his time with Laurence Petran and others to developing one of the first university ethnomusicology programs in the United States at UCLA; he eventually founded the famous Institute of Ethnomusicology in 1960 with funds from the Ford Foundation and the University of California. Over the years literally hundreds of students have been trained by Hood, and the list of M.A. and Ph.D. students he has guided as major professor reads like a “who’s who” of ethnomusicology, dozens of whom have founded their own programs in ethnomusicology at major universities and colleges throughout the world. Hood has also served SEM as council member, President, Seeger lecturer, and presenter, among many other duties.

My contact with Mantle Hood came rather late in the scope of his UCLA tenure, beginning in the fall of 1970 and ending in the spring of 1973. As one of his last Ph.D. students, I had the unique opportunity to learn from his nearly twenty years of experience at UCLA and in the field. I also learned about the many experiences that had gone on in Schoenberg Hall before my time, from the “formative years,” through the “good old days,” to the final epoch. Always the consummate brain stormer, inspirer, and mentor in the Wednesday afternoon seminars, ethnomusicology classes, rehearsals, and in private discussions, Dr. Hood stretched our imaginations and thinking processes in many ways: musically, culturally, socially, psychologically, mechanically, artistically, and humanly.

Above all, he taught us about the importance of music as communication, as he wrote in 1961 (from an undated brochure of the Institute of Ethnomusicology, UCLA): “In this latter half of the Twentieth Century it may well be that the very existence of man depends on the accuracy of his communications. Communication among peoples is a two-way street: speaking and listening, informing and being informed, constructively evaluating and welcoming constructive criticism.” More than ever, today we are in dire need of the accuracy of human communication. If only we (i.e., humanity) could make more music, I often tell myself, colleagues, and students, there would be much less strife in our world. If only we could tell others (i.e., communicate around the world and at home) about the beauty of music, there would be so much more healing than killing.

As a tribute to Mantle Hood I would like to quote from another individual whom I also consider to be synonymous with the best in musical artistry and human nature—Pablo Casals (from an undated wall plaque purchased in Puerto Rico in 1997):

"I am a person first, an artist second. As a person, my first obligation is to the welfare of my fellow people. I will endeavor to meet this obligation through music—the means which God has given me—since it transcends language, politics and national boundaries. My contribution to world peace may be small, but at least I will have given all I can to an ideal I hold sacred.

This emphasis upon music as communication, human understanding, and world peace, not only through musical performance, but also through research, teaching, and other forms of dissemination, is one of the greatest gifts Mantle Hood has given to ethnomusicology. Dr. Hood is 87 years old and is in Bali with his entire family at the time of this writing. He is indeed a man to admire in so many ways—his energy and enthusiasm is boundless, and his devotion to ethnomusicology is profound."
A Year of Anniversaries
By Bruno Nettl, University of Illinois

SEM was founded on November 18, 1955, exactly fifty years ago, to the day, of our Atlanta meeting—well, sort of. The founding was actually more gradual. The four founders first met to discuss approaching interested parties about a newsletter in 1952, and the first “annual meeting” actually took place in 1956. Still, as we’re living in a ten-base mathematical culture, we are right to cherish 1955.

But this is also a year of other important anniversaries in the history of ethnomusicology. In 1955, the founders might have done well to note that exactly fifty years earlier, in 1905, there appeared an article by Erich M. von Hornbostel titled, “Die Probleme der vergleichenden Musikwissenschaft.” It’s the first publication that sets out to talk about ethnomusicology (in an earlier incarnation and with a different name, to be sure) as a field of research, and it begins by saying, “A young specialty of an [established] discipline has the obligation to justify its existence.” The word “Probleme,” in this case, didn’t mean issues of theory and methodology, but rather, the fundamental questions that the field proposed to study.

And Hornbostel, somewhat surprisingly, tells us that these are the discovery of the origins of music, and of universals explaining the fundamental human aesthetic of music; and that only through comparative study of the world’s music can these questions be addressed.

The article was originally a lecture given, on March 24, 1905, to the Vienna chapter of the Internationale Musikgesellschaft, a predecessor of the International Musical Society (IMS), and while I have no information on the way it was conceived (or received), I can imagine the older music scholars of Vienna (maybe the distinguished Guido Adler and Eduard Hanslick as well as early ethno insiders Robert Lach and Richard Wallaschek among them) inviting the 28-year-old Hornbostel, living in Berlin but maybe visiting relatives in his native Vienna, to explain to them what he was about, and why he was listening to all this strange music.

The article ranges widely over the kinds of methods and theories for which Hornbostel later became famous, but it ends on an essentially aesthetic note, telling us that “the rapid spread of European culture will devour the last remnants of foreign song and speech. We must save what can be saved...” predicting the cultural grey-out to which Alan Lomax later referred pessimistically.

For Hornbostel, the railroad, the automobile, and the then yet unrealized widespread use of aircraft waiting in the wings, were principal villains. But Hornbostel too was looking back, noting Alexander J. Ellis’s “pioneering” article of 1885, “On the Musical Scales of Various Nations” (which, I would argue, set both methodological and ideological precedents for our field), and on this basis he designates Ellis as “Vater der vergleichenden Musikwissenschaft....” If we accept this landmark, then we can consider ethnomusicology to be celebrating its 120th anniversary this year. It’s interesting to see how much we’ve changed; and maybe also to what extent Hornbostel’s “problems” still play a role in our work.

And finally, as Charles Seeger reminded us in 1956, in Ethno-Musicology Newsletter no. 6 (p. 1-2), we should also mark the 75th anniversary of the founding of the predecessor of SEM. In 1930, the Gesellschaft zur Erforschung der Musik des Orients (Society for the Study of the Music of the Orient [i.e., Asia and the Middle East]) was founded—explicitly neither national nor international, but centered in Germany. Changing its name to Gesellschaft für vergleichende Musikwissenschaft in 1933 (and beginning in that year publication of the journal, the tri-lingual Zeitschrift für vergleichende Musikwissenschaft—that ran only until 1935 but directly precedes Ethnomusicology), it soon succumbed, as neither its subject matter nor its leadership were deemed acceptable by the Nazis. As Seeger described it, in 1935 the assets of the society were turned over to the small, struggling American Society for Comparative Musicology, among whose leaders were Seeger, Helen H. Roberts, George Herzog, and Henry Cowell. But this society, too, fell apart; as Seeger wrote, “none of the officers ...had the heart, time, or experience to keep it alive” (p. 3).

Why then did it take a decade after war’s end to establish a successor to that society founded 75 years ago, in 1930? In the late 1930s, just before World War II and again immediately after, both anthropology and musicology (the latter because of an unprecedented influx of Europeans escaping Holocaust and war) began to flourish mightily. Was it because ethnomusicology was particularly affected by the aftermath of the Holocaust, the McCarthy era, the beginning of the Cold War? Was it that the nature of fieldwork had to change in the last throes of colonialism and the coming of the neocolonial era? That we didn’t know how to deal with the world’s musics in the face of overdue and incalculable social and political changes? Or was it just random individual proclivities? There’s a lot of history to be studied as we celebrate and remember, but also try to recapture the landmarks of our ever-lengthening strand of intellectual and institutional history.

References
The Leo Sarkisian Library of African Music


Sarkisian, 84, internationally known VOA broadcaster, musician and ethnomusicologist, amassed the collection during nearly 50 years of traveling and recording music in Africa. He interviewed musicians and compiled a unique collection that reflects the continent’s broad heritage of traditional and popular music. The collection includes recordings presented to him both by African radio stations and ordinary Africans for broadcast on his long-running VOA radio show, Music Time in Africa. Thanks in part to such contributions, his personal collection grew to include more than 10,000 reel-to-reel tapes, plus records, cassettes, and CDs. The collection also includes several hundred tapes of original Music Time in Africa broadcasts along with scripts, reference books on African history, culture, music and literature, African music periodicals, journals of the Society for Ethnomusicology, and publications of the International Consortium of African Music.

“For decades, Leo’s broadcasts on VOA have established him as an ambassador of goodwill to the people of Africa,” said VOA Director David S. Jackson., during a dedication ceremony at the Voice of America, Dec. 14, 2004, attended by members of the African Diplomatic Corps, representatives from the Library of Congress, the Smithsonian Institution, the International Consortium for African Music, Department of State and many friends. “His collection is an international treasure for anyone studying African music and culture, and we’re proud to make it available to scholars and researchers.”

Sarkisian first visited Africa as a music director for a Hollywood recording company in 1958. Five years later, at the invitation of Edward R. Murrow, then director of the U.S. Information Agency, Sarkisian joined the Voice of America. He has been on the air ever since.

The Leo Sarkisian Library of African Music will not only conserve archival materials for research and scholarship, but also establish a website to serve the needs of VOA programmers, academic scholars, and researchers. The library is located at VOA headquarters in the Cohen Building, 330 Independence Ave., SW, Room G108. The Voice of America, which first went on the air in 1942, is a multimedia international broadcasting service funded by the U.S. government through the Broadcasting Board of Governors. VOA broadcasts more than 1,000 hours of news, information, educational, and cultural programming every week to an estimated worldwide audience of more than 100 million people. Programs are produced in 44 languages, including English.

EVIA Digital Archive Receives Funding

A team of ethnomusicologists from Indiana University and the University of Michigan recently received a third grant from the Andrew W. Mellon Foundation to continue development of the Ethnomusicological Video for Instruction and Analysis (EVIA) Digital Archive. The $759,000 grant has been supplemented by additional support from both universities bringing the project total to $988,000.

Based out of the IU Archives of Traditional Music and the University of Michigan’s Duderstadt Media Center, the project focuses on preservation needs for original field video recordings of music performances from around the world and on providing high quality internet access to scholars and to teachers. Since 2002, co-principal investigators of the project Ruth M. Stone, director of the IU Ethnomusicology Institute, and Lester Monts, Senior Vice Provost for Academic Affairs at the University of Michigan, have been developing the Archive with a team of ethnomusicologists, video and computer technologists, programmers, librarians, archivists, intellectual property rights specialists, and graduate assistants from both universities.

To date the project has made archival copies of nearly 150 hours of invaluable field recordings which depositing scholars are currently annotating to provide detailed background information and analyses.

In addition to refining the tools and systems created under the previous grant, this new grant will add another 150 hours of field recordings to the archive and will create a sustainability plan as well as detailed user profiles which will be the basis for further application and system development. The EVIA Digital Archive is currently the only project of its kind which collects, copies, annotates, and preserves ethnomusicological video materials on the web for use by educators, researchers, and musicians on a global scale. For more information about the Ethnomusicological Video for Instruction and Analysis Digital Archive, visit (website) http://www.indiana.edu/~eviada.

People & Places

Gage Averill’s Four Parts, No Waiting: A Social History of American Barbershop Harmony (Oxford University Press, 2003) won the 2003 Irving Lowens Award for Best Book from the Society for American Music, the 2004 Alan P. Merriam Prize of the Society for Ethnomusicology for the most distinguished, published English-language monograph in the field of ethnomusicology, and was named an “Outstanding Academic Title for 2004” by Choice, the review magazine of the American Library Association.

Kyra D. Gaunt, Associate Professor at New York University, is pleased to announce that her book The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-hop will be released by New York University Press in the fall of 2005. She recently completed an essay for publication in a volume edited by Michael Eric Dyson and Sohail Daulatzai devoted to the tenth anniversary of the 1994 release of Illmatic, a hip-hop classic by rapper Nas due later this year. Her most recent research is entitled “Beyond the Bling: Sisters, Ciphers, and Artistic Skill.” It explores the revolutionary contributions of Toni Blackman (U.S. Cultural Specialist and Ambassador of Hip-hop for the U.S. State Department and founder of D.C.’s Freestyle Fellowship), a female emcee who specializes in teaching
the art of freestyling or improvising in the performance frame known as a “cipher”. Toni and Kyra have been collaborating to transform hip-hop from the practical and the academic realms. Kyra has been touring community colleges sharing Toni’s ideals about forwarding discipline as well as freedom in hip-hop emceeing. She and Toni will be collaborating at McGill University’s “Improvising in the Arts/Improvising Between the Arts” Conference, June 3-5, 2005 sponsored by Eric Lewis. Robert O’Meally, Ingrid Monson, Bill Dixon and Amiri Baraka are among the other select participants at this intimate event.


David G. Hebert (SEM member since 1993) recently completed his Ph.D. in Music under Patricia Shehan Campbell at the University of Washington, Seattle. His dissertation, sponsored by the Japan Ministry of Education, was the first ethnography among participants in the world’s largest music competition. David has taught music courses for Moscow State University (Russia) and Tokyo Gakugei University (Japan), and currently works in Auckland as Head of Music for New Zealand’s largest tertiary institution, Te Wananga O Aoteaora.

The Indiana University Archives of Traditional Music and the Archive of World Music at Harvard University have been awarded a $348,441 grant from the National Endowment for the Humanities for a collaborative research and development project designed to create best practices, examine existing best practices and test emerging standards in the digital preservation of critically endangered archival audio recordings. It is the second-largest grant amount among the NEH’s most recent awards for research and development projects. The “Sound Directions: Digital Preservation and Access for Global Audio Heritage” project will: (1) Develop best practices and test emerging standards for audio preservation in the digital domain; (2) Produce digital audio preservation packages that are interoperable—that can be exchanged and read by each other’s preservation repositories; (3) Establish at each university digital audio preservation systems that will enable this work to be carried into the future; (4) Preserve critically endangered, highly valuable, unique field recordings of extraordinary national interest. Project partners include the Indiana University Digital Library Program and the Office for Information Systems at Harvard University. To learn more about the Sound Directions project, or to send us comments, please visit (Website) http://www.dlib.indiana.edu/projects/sounddirections/.

Anne Dhu McLucas was honored with the Society for American Music Distinguished Service Citation, given in recognition of her “manifest, long-standing, and deep commitment to bettering our community of the lovers of American music”.

The graduate students at New York University are making tracks in ethnomusicology. Eric Usner, Bill Boyer, and a critical mass of our other students hosted a highly successful interdisciplinary graduate student conference entitled Music, Performance, and Racial Imaginations on March 4-5, 2005 (see [Website] http://www.nyu.edu/gsas/dept/music/mpri/). The featured keynote speakers were Professors Deborah Wong (UC-Riverside) and Philip Bohiman (U of Chicago) and the chairs/discussants for this remarkable event included Greg Tate, George Lewis, Sherrie Tucker, Juan Flores, Jason King, Deborah Kapchan, and Michael Beckerman. In other news, Joyce Hughes recently returned from her fieldwork studying bhangra in India funded by a Fulbright-Hays Doctoral Dissertation Research Abroad Fellowship (2003-4) and is currently working towards completing her dissertation. Michael Birenbaum-Quintero received a Fulbright IIE Fellowship for dissertation field research in Cali, Colombia and he also received the NYU President’s Service Award for bringing his collaborators, Grupo Naidy, to NYU for their first tour in the U.S. Thomas Brett received the Shortell Holtzer Fellowship for dissertation writing (2004-5). Rachel Lears is currently participating in an intensive program to learn video production to complement her interests in Latin American music. Wynn Yamami performed taiko drumming in the opening ceremonies at the 2004 U.S. Open in Tennis. Daniel Neely received the Dean’s Dissertation Fellowship and is well on his way to completing a definitive ethnography of Jamaican mento music. Melvin Butler will be defending his dissertation on transnationalism in Pentacostal music focusing on Haiti, Jamaica, and Brooklyn, New York. We want to congratulate Melvin on becoming the Thurgood Marshall Dissertation Fellow, a postdoctoral position at Dartmouth College (2004-5). This fall, he will join the music faculty at the University of Virginia as an Assistant Professor.
Dr. Kishibe Shigeo (1912-2005)
By Steven G. Nelson, Department of Japanese, Hosei University, Tokyo

The pre-eminent Japanese scholar of East Asian music history, Dr. Kishibe Shigeo, passed away on January 4, 2005, at the age of 92. Dr. Kishibe was Professor Emeritus of the University of Tokyo, and Honorary President of the Toyo Ongaku Gakkai (Society for Research in Asiatic Music). In a career spanning more than seven decades, Dr. Kishibe produced an enormous body of work that closely reflects the development of musicology in Japan during this time, especially in the fields of Asian and Japanese music history.

Kishibe Shigeo was born in the Kanda Jinbōchō district of Tokyo on June 6, 1912, as the sixth child and second son of Kishibe Fukuo and his wife Kayo. Fukuo was an educator, the founder of a well-known kindergarten, and a writer of children’s literature. The young Shigeo seems to have been first exposed to music as a singer of children’s songs in his father’s stories and plays, making his first record and stage appearance at the age of 9 (by traditional Asian count), and his first radio appearance at the age of 14. At junior high school, which under the pre-war system corresponded roughly to present-day senior high school, he was fascinated by Asian history. This fascination was fostered at Musashi Senior High School, where he developed an interest in the study of history and its methods. It was also at this time that he first met the senior scholar of Japanese and Asiatic music history, Tanabe Hisao (1883–1936), he proposed the formation of a new academic society for the study of Asiatic music. This attracted the support of Tanabe, Tanaka Shōhei (1862–1945), Hayashi Kenzō (1899–1976), Taki Ryōichi (1904–83), and several other scholars, and resulted in the founding in the same year of the Tōyō Ongaku Gakkai (Society for Research in Asiatic Music). Kishibe played an important role in activities of the Society from its inception, and published several articles and reports in its first issues. These and other early publications demonstrate both a solid command of the historical sources available for research on the music of East Asia—both documentary and iconographical in nature—and a strong awareness of the development of the field of comparative musicology in Europe, especially Germany.

In the period leading up to and during the Second World War, Kishibe’s research was supported by scholarships from the Imperial Academy and the Keimei Foundation, which was then active in colonial research. He participated in two research tours to the Asian mainland, the first to Korea (then a Japanese colony) in summer 1941 and the second to China in summer 1943. On both tours he came in contact with surviving elements of the ancient court traditions of both countries, namely the aak of the Yi dynasty in Korea and the yayue of the Chinese Qing dynasty, as well as with more popular theatrical and instrumental forms, especially in China. In 1941 he married Sasaki Yori, a Yamada-school koto and shamisen player with the professional name Michiga, and their three children were born in the following four years. In 1944 he published his first collection of essays, Tōa ongaku shikô [Essays on the history of music in East Asia], and the war ended in 1945, without him being conscripted.

Although he had already taught at senior high school from the early 1940s, and part-time as a lecturer in Asian and Japanese music history from the mid-1940s, it was not until July 1949 that he was appointed to the position of Associate Professor at the Faculty of Liberal Arts of the University of Tokyo. He remained at this university for much of his career, reaching the rank of Professor in 1961, and mandatory retirement in 1973. In June of the same year, he was honored with the title of Emeritus Professor. On retirement from the Uni-
university of Tokyo, he took up a post as Professor at Teikyô University, a position he held until March 1994. Throughout this time, he lectured at many other universities and music colleges in Tokyo and other parts of Japan, including Tôkyô Geijutsu Daigaku (Tokyo National University of Fine Arts and Music, 1952–79), Sôai Women’s University (later Sôai University, Osaka, 1959–87), Niigata University (intensive courses, 1965–84), Hiroasaki University (intensive courses, 1970–79), Waseda University (Tokyo, 1973–82), and shorter times at many others. He also worked as a research fellow at the Tokyo National Research Institute of Cultural Properties (1952–65). It may not be too much to say that through this broad teaching experience he has exerted a guiding influence on the majority of Japanese scholars working in the fields of Japanese and Asian music history.

It did not take long for Kishibe’s reputation to spread internationally after he made his first trip to the United States in 1957–58. There he taught as Visiting Professor at UCLA, Harvard University, and the University of Hawaii, and in addition lectured at several universities in the southern states. While in the United States, he attended his first international conference, the annual general meeting of the Society for Ethnomusicology held in Chicago in December 1957. He also lectured as Visiting Professor at the University of Washington (Seattle) and Stanford University in 1962–63. On this trip he was accompanied by his wife, who taught Yamada-school sôkyoku during the visit, and his children. Later, in 1973–74, he lectured for another semester at the University of Hawaii, where he was accompanied by his daughter Momoyo, who is also an outstanding koto and shamisen player.

In addition to these appointments as Visiting Professor, Kishibe held advisory positions with other overseas institutions involved in music research, such as the Berlin International Institute for Comparative Music Studies and Documentation (from 1964) and the Bombay (Mumbai) National Centre for the Performing Arts (from 1971). His profile as an international scholar in various worldwide scholarly networks, such as the International Folk Music Council (now known as the International Council for Traditional Music), the International Musicological Society, the Society for Ethnomusicology, brought with it an approbation that culminated in 1986 with his successful nomination for Member of Honour of the International Music Council, a truly rare feat for a musicologist.

Needless to say, his research and teaching have also been widely recognized in Japan. His two-volume study of the music institutions of Tang-dynasty China, Tôdai ongaku no rekishiteki kenkyû, Gakusei-hen [A historical study of the music of the Tang dynasty: Music institutions, 1960–61] was awarded the Japan Academy Prize in May 1961. The excellence of the work was also acknowledged by the University of Tokyo, which conferred the degree of Doctor of Philosophy on him in December of the same year. He served as President of the Tôyô Ongaku Gakkai during two periods, the first in 1978–80 and the second in 1984–93. In 1982 he was invested with the Japanese Order of the Rising Sun, Third Class.

While Dr. Kishibe’s central research theme was the music culture of the Chinese Tang dynasty, and his central methodology essentially historiographical in nature, he also undertook fieldwork on the contemporary musical practices of many regions in Asia, including Korea, India, Iran, and the Philippines. In the post-war period, his fieldwork on Chinese music tended to be limited to Taiwan, Hong Kong and Singapore until the early 1980s, when he made a number of trips to mainland China, especially the western areas of the country that are associated historically with Tang culture and the ancient Silk Road. Within Japan, Dr. Kishibe undertook fieldwork on surviving traces of performance practices of historical significance, such as the Tsukushi-goto tradition and the variant Ikuta-school tradition of koto music of the Tsugaru region (Aomori prefecture, northern Honshû). He also studied regional folk performing arts on many occasions. From the early 1980’s he has traveled extensively throughout the country in an untiring search for surviving examples of the Chinese zither qin, and records of those who played the instrument and passed down its tradition during the Edo (1603–1868) and modern periods. The results of this quest can be seen in his last major publication, Edo jidai no kinshi monogatari [Tales of the qin players of the Edo period, 2000].

To his students, Dr. Kishibe always stressed the importance of having practical experience of performing the music that they were studying. Long before there was any talk of “bimusicality” he himself was learning a variety of genres with origins in widely differing historical periods. He learned the mouth-organ shô and reed-pipe hichiriki of the gagaku ensemble in the pre-war years, the nôkan (nô flute) in the 1950s, nagauta over a span of many years from the 1940s, and the relatively minor shamisen-accompanied vocal genre itchû-bushi in the 1960s. He was also one of very few people who studied the Chinese qin with Robert Hans van Gulik (1910–67). Moreover, his sympathy for performance was stimulated in his everyday life, in which he had constant contact with performance at the highest level. His wife, an eminent performer of Yamada-school sôkyoku, assumed the title of 2nd generation Fujii Chiyo in 1964. She in turn passed this title on to their daughter Momoyo (now 3rd generation Fujii Chiyo) on her retirement. Like Dr. Kishibe, his wife has been recognized by the government, with the investiture of the Order of the Sacred Treasure, Fourth Class, in 1992. Clearly there must have always been a strong sense of mutual respect and support for a single household to produce a musicologist and musicians of such distinction.

Dr. Kishibe is survived by his wife, three children, and two grandchildren. His two-volume study of the music institutions of Tang China, Tôdai ongaku no rekishiteki kenkyû, Gakusei-hen [A historical study of the music of the Tang dynasty: Music institutions, 1960–61] was issued in a reprint edition in February 2005 by the Ôsaka publishing house Izumi Shoin. A companion volume including many of his other important articles on Asian music history, Tôdai ongaku no rekishiteki kenkyû, Ŭokuukan [A historical study of the music of the Tang dynasty: Continued] is currently in press. This will include substantial commentary in English. Inquiries should be addressed to the publisher at (Email) izumisyo@silver.ocn.ne.jp.
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Brenda Romero (University of Colorado, Boulder) is the 2004 recipient of Society for American Music’s Sight and Sound award. The award will subvent Dr. Romero’s work on a compact disc that recovers the early music of New Mexico, delineating through the song selections, an outline of the region’s history beginning in 1598.

T.M. Scruggs presented the second annual Lise Waxer Endowed Lecture at York University, Toronto in November, 2004. The talk was entitled “Music and Cuba’s (Re)Insertion into a Corporate-dominated Global System.” The lecture was broadcast on the university’s radio station where Lise once hosted a world music show.

Lisa Urkevich (American University of Kuwait) is completing her second year of Fulbright research in the Arabian Peninsula and will continue her work as a Visiting Professor at the American University of Kuwait.

Dale A. Olsen Awarded Guggenheim Memorial Fellowship

A Distinguished Research Professor of Ethnomusicology at Florida State University, Dale A. Olsen (Ph.D., 1973, UCLA) has been awarded a 2005—2006 Guggenheim Memorial Fellowship for research in Vietnam and the completion of a book tentatively titled “Farewell to the Past”—Popular and Pop/Rock Music, Memory Politics and Willed Amnesia in Vietnam. In his book Olsen suggests that memory politics and its many facets in Vietnam since reunification in 1975, and Vietnam’s doi moi policy in 1986 and the country’s consequent embracing of capitalism, both concurrently influence, affect, and drive the musical expressions and preferences of Vietnam’s young people and the Vietnamese music industry. Consequently, they affect the socialist government’s and people’s attitudes about music, aesthetics, and morals. To prove his hypothesis, Olsen specifically looks at the ways doi moi and capitalism have affected and influenced the music and musical lives of the Vietnamese youth in Hanoi, Ho Chi Minh City, and other Vietnamese urban areas. He specifically focuses on the time period from 1990 to 2005. As former Director of FSU’s Vietnam International Summer Program, Olsen spent the summers of 2002 and 2004 in Vietnam. The Guggenheim Memorial Fellowship will enable him to spend the summer of 2005 and Spring semester 2006 in Hanoi and Ho Chi Minh City.


Conferences and Workshops

Asian Music and Education
June 16-19, 2005, Seoul, Korea

The College of Korean Music at Chung Ang University will host a conference and a series of workshops on Asian music and ethnomusicology. Workshops will be held from June 16-19, 2005 and the conference is scheduled from June 17-19, 2005. The conference themes are: (1) Music of the Silk Road; (2) Present and Future in Teaching Traditional Music of Asian Cultures; (3)
Conferences Calendar

2005

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, please 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
39th International Council for Traditional Music World Conference, University of Sheffield, UK. For more information, see (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, Universität zu Köln, Musikwissenschaftliches Institut 50923, Köln, 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.amsnet.org/annual.html

Nov 17-21
Society for Ethnomusicology 50th Anniversary Meeting. Sheraton Midtown Atlanta at Colony Square, Atlanta, Georgia. For more information, please visit (Website) http://www.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

Mar 16-19
Joint conference of the Society for American Music and the Center for Black Music Research. Chicago, Illinois. For more information, see (Website) http://www.americanmusic.org/

Apr 6-9
Association for Asian Studies Annual Meeting. Marriott Hotel, San Francisco, CA. For more information, see (Website) http://www.aasianst.org/annmtg.htm

Items for sale at the SEM Business Office

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

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

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

To purchase items, please contact Lyn Pittman at the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.
2006 (cont’d)
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, please visit (Website) http://www.ethnomusicology.org.

2007
Mar 1-4

Mar 22-25
Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, MA. For more information, see (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.htm.