President’s Report 2005
By Timothy Rice, SEM President

I want to begin my president’s report by acknowledging some of the people who have made this a successful year for the Society for Ethnomusicology. First, I would like to thank the annual meeting Local Arrangements Chair, Tong Soon Lee. He was extremely successful in finding external sources of support for this program, including the Korea Foundation and Emory University, organizations that I want to thank as well. Program Committee Co-chairs Bruno Nettl and Judith McCulloh have created a program of staggering complexity, the largest by far in our Society’s history. Their knowledge of the history of our field is without parallel, and their experience, imagination, and dedication enriched this program immeasurably.

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Celebrating SEM’s Next Fifty Years
By Philip V. Bohlman, President-Elect

If there was any single message we took with us from SEM-Atlanta, it is that we have much to celebrate. Ethnomusicologists have generated important ideas, and the Society for Ethnomusicology has provided a disciplinary forum to debate them. Ethnomusicologists have risen to the crucial ethical, political, and ideological challenges of the past century, and the SEM has encouraged rather than discouraged its members from doing so. Listening to the music of many, but never turning away from the music making of those too few in number to wield real power, ethnomusicologists remain resolutely committed also to music in its diversity and in its representation of diversity.

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SEM Honolulu 2006: Call for Proposals
By Jacqueline Cogdell DjeDje, 2006 Program Committee Chair

The Society for Ethnomusicology will hold its 51st annual meeting, November 16-19, 2006, in Honolulu, Hawai‘i, at the Marriott Waikiki Hotel. Just as there was much anticipation for the 2005 meeting in Atlanta, we believe that SEM members are also excited about visiting Hawai‘i after a quarter of a century: the last SEM meeting in Honolulu took place in 1981. The Hawai‘i meeting will allow the Society to focus on issues of relevance to Hawai‘i and the Pacific region. We are also planning events and presentations that members normally expect at an annual meeting. To ensure that the Honolulu meeting is fully integrated into the dis-

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SEM Honolulu 2006: E Komo Mai! Experience the Spirit of Aloha!
By SEM 2006 Local Arrangements Committee

On behalf of the University of Hawai‘i at Manoa (UHM), the Local Arrangements Committee extends a warm welcome to members of the Society for Ethnomusicology to SEM 2006 in Honolulu. The 51st SEM annual conference will be held at the Waikiki Beach Marriott Resort & Spa, Honolulu, November 16-19, 2006.

UHM is proud and pleased to host SEM 2006, twenty-five years after the first meeting in Hawai‘i. One of the seven islands in the state of Hawai‘i, O‘ahu, where the city of Honolulu is situated, is the most developed of the Hawaiian islands. The translation of the Hawaiian word O‘ahu is appropriately

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SEM 2006 Pre-conference Symposium: Call for Paper
By SEM 2006 Local Arrangements Committee

The Local Arrangements Committee for SEM Honolulu 2006 is pleased to announce the theme of the pre-conference symposium: “Whose Asia-Pacific?: Representation and Presentation in Ethnomusicology.” The conference will be held on Wednesday, November 15, 2006, 8:30am-5:00pm at the conference site, Waikiki Beach Marriott Resort & Spa. Taking advantage of the unique geographical and cultural location of Hawai‘i, the symposium will address aspects of representation, cultural rights, advocacy, indigenous cultural politics, theory and practice of representation in Asia and the Pacific. The symposium will feature plenary speakers, a

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The Society for Ethnomusicology and the SEM Newsletter

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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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Internet Resources

The SEM Website
http://www.ethnomusicology.org

The SEM Discussion List: SEM-L
To subscribe, address an email 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/necestm/

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 Folklore 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
President's Report 2005
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Among the most important functions of our Society is the publication of a scholarly journal and a newsletter. The journal editor, Peter Manuel, who is coming to the end of his term, has done a wonderful job of keeping the journal on schedule and full of engaging articles. We are grateful, also, to Timothy Cooley from the University of California at Santa Barbara, who has accepted the editorship, and to his Dean, who has agreed to provide him with an editorial assistant and other types of support he will need. Our newsletter editor, Tong Soon Lee, continues to work his magic.

The business office staff continues to work tirelessly on our behalf. Particularly significant this year has been the upgrade of our website, led by Executive Director, Alan Burdette, with the help of Cullen Strawn and Anthony Guest-Scott. I trust you have found it more functional, and if you haven't visited recently, please check it out. You will find the new improved membership list especially useful. The website has become a very useful source of information for our members and visitors about the Society, its publications and meetings, and its history. Lynn Pittman, our secretary, continues to provide patient, quick, and good-humored responses to all our queries.

Thanks also to David Trasoff, who has thoughtfully and efficiently moderated our listserv, SEM-L, for three years. We are grateful to Brana Mijatovic of Christopher Newton University for agreeing to take on this important task.

I would like to thank the chairs and members of the Council, Committees, Sections, and Special Interest Groups for serving all the members of SEM. All of you help to ensure the vitality of our field and of the Society itself. I would like to single out for special recognition Andy Sutton, chair of the Publications Advisory Committee, who supervised the selection of a new journal editor, a new listserv moderator, and the current search for a new Newsletter editor. Margaret Sarkissian, chair of the Jaap Kunst Prize Committee, and her committee members also worked under difficult conditions this year and sacrificed an enormous amount of time to the selection of this year's winner.

Every year three or four members of the Board of Directors leave as new members join. This year, three do so. First Vice-President Helen Rees has benefited the Board immensely with her sage council and well-timed comments, delivered with mordant wit. Secretary Deborah Wong has provided the institutional memory of the Board during a six-year term. Her enduring achievements include helping with the design, implementation, and analysis of the Society's first membership survey, which we continue to mine for a useful image of the state of our Society. Member-at-large Katherine Hagedorn has shepherded our committees, sections, and special interest groups through various stages of development and change with an exquisite sense of diplomacy. We thank them for their service to SEM.

For the commemoration of our 50th anniversary, the Program Committee invited guest speakers from abroad to help us reflect on the history of our discipline in a global context. To fund those invitations, we turned to the senior membership of the Society for support, and many of you, listed in the program, responded generously. We met our target goal, and the program was richer for it. Thanks to you all.

Let me turn now to some of the developments in the Society over the last year:

Future annual meetings. This year the Board selected Adrienne Kaeppler as the Charles Seeger Lecturer for the 2006 annual meeting in Hawai'i, and settled on annual meeting sites for 2007 and 2008. In 2007, the meeting will be at Ohio State University in Columbus, Ohio with Margarita Mazo as chair of the Local Arrangements Committee. In 2008, the meeting will be at Wesleyan University in Middletown, Connecticut, with Eric Charry as Local Arrangements Chair. That meeting will be unusual in that it will take place from Saturday to Tuesday so that we can meet on campus when students are away. The Board consulted the Council on this schedule change and they endorsed it. We are currently searching for an institution to host the 2009 annual meeting. If you and your institution would like to consider hosting it, please contact Second Vice-President Brenda Romero, who is coordinating that search.

Position statements. Last year the Board approved in principle the idea that SEM would from time to time take positions on matters of civic and public significance that affect our work and on which we have some relevant expertise. What we need now is a policy and guidelines for the approval of such statements. The Board drafted the following new policy and guidelines and sent it to the Council for their comments. While the final document has not been approved and will surely be different, I would like to share parts of it in its current form with the membership at this time.

The preamble reads in part: “The Society for Ethnomusicology issues from time to time position statements that take a public stand on matters of direct relevance to ethnomusicology. We hold that it is our responsibility as scholars and educators to lead the way in the development of ethnomusicology, its professional standards, and the safety and well being of ethnomusicologists.” It continues by specifying the procedures that we will use:

• Position statements may be proposed by any member of the Society, as well as the formal bodies of the Society such as the Board, the Council, standing committees, sections, and special interest groups.

• Position statements must be submitted in a fully crafted, written form to the Chair of the Council or the SEM President.

• If the statement is submitted to the Council, they may recommend (1) that the Board approve (or reject) it immediately, or (2) that it be placed on the ballot of the annual election for a vote of the entire membership.

• If the statement is sent to the President, the Board may (1) act on its own to approve (or reject) it; (2) refer it to the Council for advice; or (3) place it on the ballot of the annual election for a vote of the entire membership.

• Once approved, the position statement will be printed in the newsletter, posted to the website in chronological order, and become part of the permanent history of the Society.

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President’s Report 2005
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Promulgating Ethnomusicology. This year, Ruth Stone, chair of the Long-range Planning Committee, organized an extremely useful pre-conference meeting of the committee with the Board. Perhaps the most important result of that meeting was the realization that the future growth of our field depends on SEM taking a more active role in ensuring that our ideas, values, and the courses we teach enter the curriculum of undergraduate major in departments and Schools of Music. To that end, Elizabeth Tolbert, our liaison to the National Association of Schools of Music (NASM), helped the Board respond twice this year to the revision of their accreditation guidelines to include the word “ethnomusicology” in obvious places where it is now omitted.

The Board has charged the Careers and Professional Development Committee to begin developing documents for posting on the website to educate the membership on best practices when working in such departments. And in the coming year the Board and Council will work on strategies to encourage universities and colleges to add ethnomusicology to the required curriculum for music majors. For the long-range future growth of the Society and our discipline and to remain true to one goal expressed in our constitution—the promulgation of ethnomusicology—the Society must work more actively and effectively precisely in this area.

As one small step in this regard, I have been working, under the leadership of the American Folklife Society’s Executive Director, on a grant to the Mellon Foundation for a small conference in the spring to discuss the changing relationship of three fields—folklore, oral history, and ethnomusicology—to the academy. If we receive the grant, six senior members of SEM will join similar groups from the other disciplines to discuss this issue.

The SEM Logo. I want to announce that, after further consideration, the Board respects the majority vote against the proposition on the 2004 ballot to remove the flute-playing figurine as a symbol of the Society. However, we also respect and recognize that this remains a sensitive issue for many members of the Society. So the Board encourages the membership to continue the discussion of what is, after all, a significant matter for the Society through panels and roundtables at annual meetings, the newsletter, and listserv.

Development. A new Development Committee, chaired by Dan Neuman, with current and former chairs of departments, deans of schools, and directors of centers has been formed. They have been charged with increasing the endowment in two areas: the 21st Century Fund devoted to travel grants for student research, and a fund that will allow the Society to recruit new members from underrepresented minorities by, for example, subsidizing their travel to our annual meetings.

New Special Interest Groups. The Society’s interests continue to expand into new areas. As our members understand that a critical mass is developing around a topic, they are forming new Special Interest Groups (SIG) to foster interest in that topic. This year the Board approved two new SIG’s: one on medical ethnomusicology and one on historical ethnomusicology. These groups are just one indicator of the energy in our Society.

SEM Archive. The SEM Archive at the University of Maryland Library contains documents and letters generated by officers of the Society over the years. The Archive has been dormant, with virtually no new deposits, for nearly fifteen years. The Board has appointed two co-archivists, Nora Yeh and Judith Gray, to help us solicit the missing documents from past officers and committee chairs and the business office, to help organize the materials on deposit, and to develop standards and procedures for new deposits.

Regional Chapters. Members of the Society, from time to time, form “regional chapters” when it becomes apparent that a critical mass of members lives in a particular area. They serve three functions: to recruit new members locally, to create a sense of community for otherwise isolated ethnomusicologists, and to provide an outlet for students to present their first formal conference papers. I thought I should take this opportunity to remind you that these chapters are an available tool, both inside and outside the U.S., to serve the needs of our members.

Membership. I would like to bring your attention to one category of membership that I feel we have neglected: sponsored memberships. As Professor Nketia pointed out in his plenary address earlier in the meeting, it has historically been difficult for some of our colleagues in Africa to learn about ethnomusicology through the publications of the Society for Ethnomusicology due to their high cost. This is equally true of many parts of the world. A simple, practical way for us to engage in the kinds of dialogues we advocate in principle is for us to sponsor the memberships of our colleagues in those parts of the world. I am not proud of my own record in this regard, and it is with that in mind that I urge you to join me in taking this practical step in helping to create the kinds of international scholarly dialogues we understand are indispensable to the intellectual flowering of our field.

The Society Today. To conclude, I thought I would take this opportunity to reflect briefly on the current state of the Society on its 50th anniversary. I will use Bonnie Wade’s model of “then and now” (and indeed some of her points) from her outstanding plenary session talk.

First, as she pointed out, we have moved from a discipline and Society proud of our name to one that causes us and others discomfort. This year’s President’s Roundtable on the theme, “Ethnomusicology by (m)any other name(s),” echoed that duality. I concluded from the roundtable that we need, for the time being, to stay the course with our disciplinary name mainly because it is beginning to break out in both academic and public consciousness. When Buffy the Vampire Slayer goes to college and finds herself choosing between a course in French literature and ethnomusicology, you know we have arrived.

Second, we have moved, or at least seem to be moving, from a discipline on the margins of music study with a seven-syllable name that few people could spell to somewhere closer to the center of things, with a brand name of sorts. Here in Atlanta we might be reminded of the history of Coca Cola messing with its brand when it introduced “new coke” some years ago, only to be forced to retreat to “classic coke.” It seems that changing our disciplinary name at pre-
precisely the moment when we are being noticed by the public and poised to have new influence in the academy would be an unwise strategic move.

Third, echoing one of Bonnie’s points, we have moved from a discipline that, for its first quarter century, expressed itself primarily in journal articles, self-reflexive essays on the nature of the field, and an occasional book, to a field that five years ago produced a ten-volume encyclopedia of world music and each year confidently produces upwards of ten major book-length musical ethnographies in English, many edited collections on emerging topics of importance, and a fast-growing number of textbooks. One sign of our growing influence and impact on the academy is the growing interest of publishers in soliciting our work for audiences that, in some cases, we are not even clearly aware of.

Fourth, the number of job openings in our field seems to be burgeoning just in time for our 50th anniversary. When I entered the job market in 1974, I was aware of only two job openings for ethnomusicologists at universities in North America. Today the SEM website lists more than 30 such jobs, plus nearly as many other positions where our expertise is sought after.

Fifth and finally, how the Society has grown. We have moved from a Society where 24 people attended the founding meeting in 1955 to one with more than 1,000 attendees in 2005. I attended my first annual meeting 35 years ago in 1970. In that period, we were small enough that, within a few years, I knew everyone I saw. At this meeting, I can’t see everyone I know. I would like to thank particularly all the many members from abroad who have honored us with your attendance. We have much to learn from you, and we are delighted that you chose to help us celebrate our 50th anniversary. And to all of you who are attending, I thank you for contributing to this exciting meeting.

Let me conclude by saying that, for me personally, ethnomusicology has been more than a profession; it has been a necessity. In that context it has been an honor and a privilege to serve as President of this Society. As pleased as I have been to act in that capacity, however, I am equally delighted to hand over the gavel to our next President, Philip Bohman.

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**SEM 2006 Conference in Honolulu**

Continued from page 1

course of the Pacific, the SEM Board has invited the members of several societies based in the western Pacific, for example, the New Zealand Musicological Society and the Musicological Society of Australia, who may have found it difficult to attend meetings on the US mainland. Therefore, we look forward to an exchange of ideas between scholars from the western Pacific and other parts of the world.

The annual Charles Seeger Lecture will be delivered by Adrienne Kaeppler (Smithsonian Institution). There will be a Pre-conference symposium on Wednesday, November 15, 2006, on the theme “Whose Asia-Pacific?: Representation and Presentation in Ethnomusicology.” Two plenary sessions are being planned for the 2006 meeting. The tentative titles are: (1) Decolonizing Hawai’ian ethnomusicology and (2) Decolonizing music scholarship.

The conference themes for the 2006 meeting include the following:

- Music, sexuality and the body
- Migration and movement, with special reference to Asia and the Pacific
- Diaspora studies
- Confluences of music and dance
- Asian and Pacific music masters: An ethnomusicology of the individual
- Music and Islam
- Music and indigenous politics

Proposals on other topics relevant to the field of ethnomusicology are also welcome. The online and postmark deadline for submission of SEM proposals is Wednesday, March 15, 2006.

The SEM 2006 Program Committee consists of Susan Asai (Northwestern University), Gregory Booth (University of Auckland), Margaret Kartomi (Monash University), Zoe Sherbina (University of Oklahoma), and Amy Stillman (University of Michigan), with Jacqueline Cogdell Djedje (University of California at Los Angeles) as Chair.

For further questions about the program for SEM 2006, please contact Jacqueline Cogdell Djedje, UCLA Department of Ethnomusicology, Box 951657, Los Angeles, CA 90095-1657; (tel) 310.206.3033; (fax) 310.206.4738. Do not send proposals or abstracts to either address; please see the Call for Papers forms for the proper address.

We strongly encourage you to submit your abstract using the online form available at (website) www.ethnomusicology.org (follow the links to the abstract submission site) after January 15, 2006. This year’s online submission will not work with some older browsers. If you plan to submit online, we recommend that you check the submission site before March 15 in the event that it is not compatible with your browser. If you do not have access to the internet, mail your form and abstract to Indiana University Conferences, Attn: SEM 2006 Abstract Submission, 110 One City Center, Bloomington, IN 47404, USA.

**Timetable**

Mar 15: Postmark and online-submission deadline for all SEM proposals

May 15: Notifications of acceptance mailed (including preliminary sessions and times) with pre-registration materials

Aug 2: Deadline for receipt of pre-registration fees from SEM members whose proposals were accepted

Oct 1: Deadline for presenter cancellation and refund of pre-registration fees from SEM members whose proposals were accepted (minus a $35 handling fee)

Oct 15: Registration cancellation refund deadline for nonpresenters (minus a $35 handling fee)
Next 50 years
Continued from page 1

The first fifty years of the SEM were restive and responsive. The Society grew because its founders ensured that it could be a disciplinary home, into which a fundamental tolerance would welcome all musicians and scholars seeking responsiveness to all music.

At SEM-Atlanta, a heady feeling of multitude unleashed five days of anniversary stock-taking. The four days of paper sessions, roundtables, and plenary sessions symbolized the very plenitude of celebration itself. The Preconference Seminar may well have attracted more participants than the full conferences of the first quarter-century or so. Award ceremonies crescendoed into a grand stretto of encomium. We relished our numbers, wondering whether the ballrooms of future conferences could contain us when gathered as a collective whole. There truly was much to celebrate.

As incoming President of the Society for Ethnomusicology, I take pride in all that ethnomusicologists celebrated in Atlanta, but I recognize that our anniversaries are different. In Atlanta, we turned to the past to draw upon it for lessons for the future. In celebrating much, ethnomusicologists fully recognized that there was much more to celebrate. I dare say that the mode of celebrating in which we collectively engage is what I prefer to call “activist celebration.” At every turn in Atlanta, ethnomusicologists persisted in asking hard questions, which resulted, in turn, from an unwillingness to accept convenient answers.

The Preconference Seminar on “Race and Place” set the tone of a distinctively ethnomusicalogical self-reflection that insists on asking more of music. That we ask more of music was abundantly evident in the proliferation of SEM Sections and Special Interest Groups, whose members are committed to reframing old questions and posing new questions. Surely, I was not the only ethnomusicologist to find her- or himself energized while attending the plenary sessions in which our colleagues from outside the USA and North America shared their own critical views about the SEM and the history of ethnomusicology; these distinguished visitors told us what we needed to hear, and they did not shy away from the issues that would make us reassess our past in their countries.

We now bear with us into the next fifty the activist celebration that assumed such remarkably diverse forms in Atlanta. It is already clear that SEM-Hawai’i will sustain our activist celebration. The Program Committee has taken up the challenge of hard questions, and the Local Arrangements Committee has undertaken plans that will allow us to engage with diversity in its multitude. In Hawai’i, ethnomusicologists will again celebrate as they are best prepared to do, with their commitment to making a real difference. As SEM President, I could not be more pleased to join the membership as we together usher in the celebrations that will accompany us as we embrace the challenges of our next fifty years.

SEM 2006: Experience the Spirit of Aloha!
Continued from page 1

the “Gathering Place.” O’ahu is a world-renowned cultural center and tourist destination. Honolulu is a modern city situated on the southeastern coast of O’ahu and is the capital of the state. Home to approximately 900,000 people, the city and county of Honolulu are a major gateway to the neighbor islands, and to Asia and the Pacific.

Honolulu embodies the rich history of the region and offers an intriguing blend of Asian-Pacific and Western influences. The combined arrival of missionaries, importation of sugar cane plantation workers from Asia, and absorption of Hawai‘i into the US through annexation and statehood have deeply impacted the indigenous culture and the geo-political landscape.

Because Honolulu invokes the political and cultural complexity of post-contact Hawai‘i, it is an ideal setting in which to examine conference themes such as decolonization, migration, diaspora studies, indigenous politics, and music and dance in Asia and the Pacific.

Waikiki, once a playground for the ali‘i (royalty) and now a major tourist destination on O’ahu, is famous for its climate, white sand beaches, scenic ocean, and sunset views. The Waikiki Beach Marriott Resort & Spa is located in the heart of Waikiki and one block from the beach. It is within walking distance of Waikiki’s shopping district, the Honolulu Zoo, Aquarium, and Diamond Head Crater. Other major cultural attractions on the island include the Bishop Museum, Honolulu Academy of Arts, Iolani Palace, Chinatown, Plantation Village, and the Polynesian Cultural Center.

Clearly, Honolulu has much more to offer than the tourist gaze encounters. Don’t miss this great opportunity to enjoy a unique cultural experience not found anywhere else in the US while attending a stimulating conference! The Local Arrangements Committee looks forward to welcoming all of you in Honolulu.

There are direct flights from major hubs such as Atlanta, Chicago, Denver, Houston, Los Angeles, Newark, Orange County, San Francisco, and Seattle. Please make your hotel and airline reservations well in advance.

SEM 2006 Preconference
Continued from page 1
roundtable discussion, and paper sessions. By bringing together scholars and activists from Asia, the Pacific, and US mainland, this one-day symposium intends to confront a central and pertinent issue of our discipline. If you are interested in presenting a paper or have further questions concerning the preconference, please contact the Local Arrangements Committee Chair, Frederick Lau, at (email) fredlau@hawaii.edu.
SEM Prizes and Awards

By J. Lawrence Witzleben, Member-at-Large (with comments on prize winners by the Committees)

Lois Ibsen al-Faruqi Award

The Lois Ibsen al-Faruqi Award is intended to provide a deserving institution or individual in the Muslim world with a three-year gift membership in the Society for Ethnomusicology and with a subscription to Ethnomusicology, the SEM Newsletter, and other member benefits. This year’s Prize Committee, consisting of Irene Markoff, Regula Qureshi, and Michael Frishkopf (Chair), has decided to award the 2005 Lois Ibsen al-Faruqi Award to the Egyptian Center for Culture and Art located in Cairo, Egypt. For information on the Center, see (website) http://www.egyptmusic.org.

Jaap Kunst Prize

The Jaap Kunst Prize recognizes the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year. This year’s prize committee comprised Tim Cooley, Jane Sugaman, and Margaret Sarkissian (Chair); the committee was joined in the final stage by Tara Browner.

We are pleased to award the 2005 Jaap Kunst Prize jointly to Louise Meintjes and to Martin Stokes. In her artfully written article, “Shoot the Sergeant, Shatter the Mountain: The Production of Masculinity in Zulu Ngoma Song and Dance in post-Apartheid South Africa,” published in Ethnomusicology Forum 13(2), Louise Meintjes both illuminates ngoma music and dance as aesthetic expression and situates the genre powerfully within the volatile lives of South African men. The article advances the ethnomusicological study of music and gender in several important respects: by focusing on masculinity, which is still comparatively rare in the literature; by emphasizing the multiplicity and variety of positive “masculine” attributes that men perform through ngoma; and by addressing the potential for problematic male behavior that lies in those same constructs. While focused on one community, her analysis speaks to the situation in many communities worldwide that extol the figure of the “warrior-hero” as a masculine ideal.

Martin Stokes’s “Music and the Global Order” (published in the 33rd Annual Review of Anthropology), in contrast, is a superb literature review that pinpoints the intellectual frameworks informing various writings on the subject of musical globalization. Stokes adroitly explicates the core arguments behind many individual studies, showing how they reinforce, counter, or refine each other. In the process of addressing these, he offers cogent critiques and advances his own arguments within a number of debates, suggesting avenues for future research. In so doing, he presents a provocative overview of where we’ve been intellectually in recent years and where we are—or should be—heading.

To add a brief footnote in this year of historical reflection: Louise Meintjes won the Charles Seeger Prize for the best student paper at the SEM conference in 1989. She is thus the second person to achieve this double honor (the first was Jane Sugaman, 1988 Seeger Prize and 2004 Kunst Prize winner). It is a healthy sign for our field that young scholars singled out early in their careers are continuing to provide intellectual leadership as they mature.

The Charles Seeger Prize

The Charles Seeger Prize is awarded annually to honor the most distinguished student paper presented at the SEM annual meeting. The Charles Seeger Prize committee consisted of Richard Jankowski (last year’s winner), Anne Rasmussen, Brenda Romero, and Larry Witzleben (Chair). The committee was impressed by both the overall quality of this year’s submissions and by the diversity of research interests and methodologies they represented.

The winner of the 2005 Charles Seeger Prize is Petra Gelbart, for her paper “Music as Territory: The Romani ‘National’ Anthem, Representation, and Transnational Sociopolitical Spaces.” Although the author’s extensive use of the internet as a space for fieldwork was somewhat controversial, the resultant research was clearly deep, interactive and highly productive, and the committee was impressed by the author’s insight and originality and the clarity of her ideas and writing.

Brenda Romero noted that “this study is a significant predictor of how sociocultural and socio-political groupings will take form on the internet, as the idea of nation as physical territory diminishes in favor of power in ‘imagined’ communities partly created by musical iconography.”

In the author’s own words, “The anthem both reflects the contradictions that can be associated with the Romani struggle for equality and also potentially compensates for some of the essentializing formulations of ‘Gypsy’ put forth by non-Roma as well as by Roma. The anthem, even with all its contradictions, can be said to stand for the ‘musical and cultural territory’ possessed and controlled by a nation or transnation that has no physical territory.”

The Robert Stevenson Prize

The Robert E. Stevenson Prize is awarded annually to the writer of the most distinguished publication in the area of composition. The Prize committee (comprising Stephen Blum, Judith Vander and chair, Michael Tenzer) is honored to recognize composer, scholar, teacher and cultural activist Professor Chou Wen-Chung for his article “Wenren and Culture,” published in Locating East Asia in Western Art Music (ed. Yayoi Uno Everrett and Frederick Lau, Wesleyan University Press, 2004).

In this cogent and intensely felt chapter, Dr Chou sets forth his own time-tested ethics of musical citizenship in our era of fusion and exchange. We learn therein that in ancient China the artist—the wenren—was also scientist, scholar, statesman and sage. A sharp observer of contemporary culture and an expert in musical pasts, Chou shapes music’s future through his compositions and writings, exhorting us to aspire to wenren ideals as proactive and self-aware musicians, and teaching us to remain mindful of tradition as we continue to shape modernity.

In offering this prize to Dr Chou we honor not only this specific article but also his lifetime of abiding dedication and achievement, which is our beacon, and which long ago earned him true wenren stature. Dr Chou writes: “The wenren spirit is both Chinese and universal—Chinese in that it is a unique institution responsible for more than two millennia of China’s cultural and social life, and universal in that it stands for commitment to true quality and deep sincerity, to independence, honesty and courage.”

Continued on page 10
This morning, my husband said, “Mantle Hood died.”

Mantle Hood, pioneer of American ethnomusicology and all around bon vivant, was best man at my parent’s 1949 wedding in Santa Barbara, California. My father, David Weems, and Mantle had met in the horticulture lab at UCLA where they both worked. Their friendship grew through a shared sense of romance and adventure. They sparred at fencing, got photographed together with their girlfriends, and helped each other through financial crises. In the mid-50s, my parents moved to Missouri, and the friendship naturally stalled.

Mantle presided over my first 27 years as a legend. Resembling Douglas Fairbanks, Jr., he struck heroic fencing poses in my father’s photographs. He gazed out regally from his book covers, and figured prominently in Dad’s adventures in post-World War II LA. Mantle’s flamboyance and appreciation of the good life were contagious. I was enamored. As a seven year-old, I decided that yes, the circle would be unbroken, because I would grow up to marry one of Mantle’s sons.

While Mantle traveled the world, earning among other things the title “Ki” (“The Venerable”) from the Indonesian government, my family’s life played out in tiny Newtonia, Missouri (population 182). Dad wrote in his 1990 book about speaker design, “While at UCLA, [I] was introduced to the world of high-fidelity sound . . . by a musicologist friend.” Mantle later commented to me, upon seeing the blurb, “I’m probably the reason you’re a musician, you know.” Indeed, my most vivid recollections of childhood were of listening with my parents to records on my father’s experiments. In those hours, I learned phrasing and developed a deep emotional attachment to music.

Mantle Hood remained in mind in college. I longed to join a gamelan, the exotic Indonesian orchestra that he introduced to the United States. Later, at the Peabody Conservatory, I learned that Mantle himself was at University of Maryland, Baltimore County. After graduating, I landed a secretarial position for the ethnomusicology program at UMBC—hence, secretary to Mantle Hood—finally to meet the legend and explore his discipline.

A distinguished, exquisitely suited man of about 70 with an unmistakable white coif strolled in to my new office. “Hello,” he said, “I’m Mantle Hood.” “Helen Weems.” He tilted his head and gave me a piercing look. “Might I know your parents?” “David and Charys

From left, standing: Marie Leach, UCLA bacteriologist; George Ford, my grandfather; Ann Pillsbury, Arthur Pillsbury’s daughter; Claudia Mantle Hood, Mantle’s mother; Arthur Pillsbury (with child on shoulders), Mantle and David’s boss; Pearl Ford, my grandmother; Rebecca Halma, photographer, Harold Halma’s mother; David Weems, my father; Shirley Hood (with neckerchief), Mantle’s first wife; Mantle Hood (in plaid shirt). My mother is seated in front of Pearl Ford (others not remembered) (Photo courtesy of Helen Weems)
Weems. "He inhaled, then pronounced, "You are a perfect mélange of Dave and Charys. Perfect!"

And so I finally got to know Mantle first hand. I danced with the UMBC Balinese gamelan and learned from Mantle how to parry pesky bureaucrats. I met his sons, all immensely charming, but fulfilling no childhood fantasies. Instead, I discovered UMBC laughter expert and neuroscientist Robert Provine. Oh yes, Mantle said, excellent scientist. So I married him.

Mantle was, like Provine and my dad, more renaissance man than modern academe often allows. He lectured, he performed with his gamelans, he golfed, he and wife Hazel threw fantastic parties, and he dressed impeccably for all appearances as he swaggered across the stage of life. As I approached a PhD in ethnomusicology, I realized that I, too, wished for more than a career in academe. I ditched the degree program for piano teaching and bought a Steinway, impressing Mantle.

When my parents celebrated their 50th anniversary, I stopped by Mantle's home. He was 80 and had survived vascular surgery the day before, with frankenstein-like stitches running up his neck. He was dressed nattily, sitting in his beautiful living room with that white coif reigning supreme. He had been up most of the night writing a characteristically lyrical inscription for my parent's card, which revealed his undying loyalty to old friends:

For Dave, who taught me to use the slide rule and who forgave me when I planted cuttings upside down in vermiculite; and for Charys, who explained that the tiny scratches of daily use on solid sterling silver create a beautiful patina—which on their 50th wedding anniversary has surely turned to gold. With loving memory of the beginnings - Mantle Hood

A few days before Mantle died I visited my parents back home. We listened to a CD of Tom Waits together, a familiar setting from earlier times. In that moment, I realized that Mantle had been right—he probably was the reason I was a musician. He influenced my parents, and my entire life, like a force of nature. My career as a lively piano teacher, my life in Maryland, even my marriage had to do with Mantle.

I decided to tell Mantle this, and also to take him a disc of Tom Waits whom he would have enjoyed. But this morning, my husband said, "Mantle Hood died."

Mantle Hood was a resident of Ellicott City for 25 years, and died on July 24, 2005, at the age of 87. Helen R. Weems is a resident of Columbia (Harper's Choice), where she has lived for 9 years and has a piano studio. Photographs of Mantle Hood were taken in the late 1940's by the author's father, David B. Weems.
A Half-Century of Monographs in Ethnomusicology

2005 Alan Merriam Prizes of the Society for Ethnomusicology

By Philip V. Bohlman, Chair, 2005 Merriam Prize Committee

It is surely one of the clearest signs of the intellectual vigor of the Society for Ethnomusicology at half-century that our books and monographs stretch across disciplinary and cultural borders as never before. In 2005, there were 43 books nominated for the Alan Merriam Prize of the SEM, presented annually to honor the outstanding monographs in ethnomusicology. That the monographs of our field recognize the breadth of our field so fully could not be more evident. Indeed, the nominations this year truly chart new territory and realize the goals of the potential that fifty years of ethnomusicological scholarship have set in motion.

It is emblematic of our achievements that ethnomusicological scholarship did not parse into typical monographs or genres in this year's Merriam competition. The authors came from all subdisciplinary domains of our field. Collaboration was common, and coauthorship was by no means rare. New areas of scholarship were opened by many authors, while others were inspired by the history that we collectively celebrate at this conference. Past and present enrich each other, ensuring the conviction with which the ethnomusicological monograph leads us into our future.

The 43 outstanding books nominated for this year's Merriam Prize, of course, did not make the task of determining the winners any easier. The Merriam Prize Committee, Gage Averill, Charles Capwell, Nancy Guy, and Philip V. Bohlman (Chair) read and reread the nominations. It was the remarkable quality of this year's nominations, even more than their numbers that led the committee to award the 2005 Merriam Prize not to one, but to two winners. Additionally, the committee felt sufficiently inspired by the works of its fellow ethnomusicologists to award an "Honorable Mention" this year.


The "Honorable Mention" for the 2005 Merriam Prize goes to a work of scholarship that is at once traditional for the ways it examines music making and cultural identity, and innovative for the ways it expands concepts of performance and the body. The product of committed, activist scholarship, Speak It Louder: Asian Americans Making Music itself embodies Deborah Wong's years of engagement with what it means to be Asian in North America. Trenchant and challenging at every turn, the analysis and prose in Speak It Louder take the challenge of the book’s title very seriously indeed. Listen to that loud-speaking as Professor Wong opens the final chapter, “My Father's Life in Music”:

Trying to blur distinctions between production and consumption, I have cast back and forth between performers, composers, improvisers, listeners, producers, audience members and so forth. If we’re going to move away from great-man theories of history, then there’s suddenly a lot to attend to, and this is especially true as we open up ideas of music history and music cultures to, well, everyone else—all those others, including women and people of color (321).

Continued on page 11

SEM Prizes and Awards

Continued from page 7

The PMSESEM (Popular Music Section) Lise Waxer Prize

The Lise Waxer Prize is awarded annually to recognize the most distinguished student paper in the ethnomusicology of popular music presented at the SEM annual meeting. The committee consisted of Daniel Cavicchi, Jennifer Milioto Matsue, Gordon R. Thompson, and Tracey Laird (Chair).

The Waxer Prize was awarded to Kristin Solli, a graduate student in American Studies at the University of Iowa, for her paper titled “Keeping it Køntri: Country Music, Class, and Cultural Hierarchy in Norway.” She revealed how the pronunciation of a vowel can portray complex attitudes about class in Norwegian society, employing ethnomusicographic methods and an analytical framework with local and global implications for popular music studies.

For 2006, the Kunst, Merriam, Seeger, Stevenson, and Waxer Prizes, in addition to the Halpern Fellowship and Award (to help support research on Native American music of the United States and Canada and to recognize the publication of said research), The Nadia and Nicholas Nahumck Fellowship (to help support research on a dance-related subject and its subsequent publication), and the Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology, will all be awarded. New prizes for student papers will also be offered by the Section on the Status of Women and the Gender and Sexuality Section, with details to be provided in a future newsletter.

Please note that except for prizes for papers presented at the annual meeting (and submitted at that time), all prize submission deadlines are April 1, 2006. Some changes in the guidelines for 2006 should be noted as follows (for complete details and submission information on these and all prizes, see the SEM website):

Kunst Prize. The Society will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English. The Committee will make a good faith effort to locate worthy articles but it also relies on self-nominations, as well as on nominations from individual members and other interest groups within SEM, including special interest groups and sections.

Nahumck Prize. The purpose of the prize is to help support research on a dance-related subject and its subsequent publication. Eligibility: established scholars, recent PhDs or PhD candidates who have completed all degree program requirements except dissertation research. Preference will be given to applicants planning to enhance their research findings with movement notations such as Labanotation and/or with digital media such as photographs, video, or web-based formats.

Seeger Prize. Entries will be judged solely on the content of the papers, including appropriate figures and examples, but excluding audio, visual, or CD-Rom supplements.
Ethnomusicology Monographs

Continued from page 10

Deborah Wong was called to accept this award as recognition of the extent to which her colleagues had been listening to her “speaking it louder.”


The two co-winners of the 2005 Merriam Prize share a common concern for a complex humanness of music and music making, and the way that humaneness emerges from a counterpoint between our physical and cognitive selves. The first co-winner of the Merriam Prize has devoted himself to years of thoughtful study of the details in the music for the Javanese gamelan, and with the knowledge he has accumulated as a student and teacher, he has insistently knocked on the doors of other disciplines with the message that the time to intensify our conversations is long overdue. Marc Perlman’s Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory, in fact, succeeds brilliantly in opening those doors. Beyond those doors are new intellectual landscapes, which Marc Perlman charts with the conceptual astrolabe of an ethnomusicological polymath. After leading readers through the rough terrain of implicit and explicit knowledge, conceptual combination, and epistemological slippage, Professor Perlman soothes the reader’s anxieties with a characteristic gentleness:

If my readers are surprised to find, in a book about Javanese gamelan, visions of musical universals or a discussion of the debates over the nature of music theory, they could hardly be more surprised than I am myself. . . . Ultimately, I hope that this book, by suggesting fruitful ways to study conceptual innovation, will inspire ethnomusicologists to pay close attention to the creative thinking of musicians in many other traditions (203-04).

The 2005 Merriam Prize surely attests to the receptiveness of ethnomusicologists to that inspiration.


The second co-winner of the 2005 Merriam Prize has charted new ethnomusicological landscapes in the course of a very distinguished career. Many of the musical landscapes that Judith Becker opens in Deep Listeners: Music, Emotion, and Trancing are internal, and to many they have seemed elusive, difficult to retrieve and perceive, for some even pathological. With deep reflection and respect, Judith Becker honors the methods of ethnomusicological ancestors and invites contemporary ethnomusicologists to pursue new partnerships with collaborators today, in the hard sciences, religious studies, and even beyond. Deep Listeners speaks expansively to music writ—and musicked—large through human experience, but no less important, it speaks metaphorically and phenomenologically to ethnomusicologists, to wit:

Fragmentation of intellectual effort is one of the curses of the modern academy. Ethnomusicology with its multiple parentage has never had a monolithic dogma but, rather, multiple practitioners of many different kinds of ethnomusicology. I hope that there can also be many different kinds of music cognition including one that is biologically based, psychologically sophisticated, and attuned to cultural nuances, cultural knowledge (7).

It is indeed fitting to honor Judith Becker and Deep Listeners at this 50th Anniversary of the Society for Ethnomusicology.

Announcements

SEM Election Results 2005

By Deborah Wong, Secretary, SEM Board of Directors (2003-05)

The following SEM members have been elected to the Board of Directors: First Vice President, Dan Sheehy; Secretary, Janet Sturman; Member-at-Large (odd year), Cheryl Keyes.

The SEM Council has the following new members: Ric Alviso, Alice Egyed, Michael Frishkopf, Eileen M. Hayes, Ursula Hemetek, David W. Hughes, Inna Naroditskaya, Susan Oehler, Svanimor Pettan, Anne Rasmussen, Ricardo D. Trimillos, and Deborah Wong, with student members Katherine Butler Brown and Susan Motherway. Congratulations to all!

The business office mailed 1,516 ballots to our members and 445 voted in the 2005 annual SEM election. The total number of ballots received was down by 72 compared to the 2004 election.

Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology

By Margaret Kartomi, Chair, Klaus Wachsmann Prize Committee

You are invited to nominate and submit a copy of any book or article on musical instruments or aspects of organology published in 2003, 2004, or 2005 to the Klaus Wachsmann Prize Committee by the deadline of April 1, 2006. Nominations, including self nominations, may be made by submitting one copy of the publication(s) to the Klaus Wachsmann Prize Committee through the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN 47405-3700 USA. The winning entry will be announced at the SEM meeting in Hawai‘i in November 2006. For prize guidelines, see (website) http://www.ethnomusicology.org or http://webdb.iu.edu SEM/scripts/prizes/wachsmann_prize.cfm.

Society for Asian Music Award

The Society for Asian Music announces the Asian Music Award for the best student paper on Asian Music presented at the annual meetings of the Society for Ethnomusicology. The award consists of a $100 honorarium and a five-year subscription to Asian Music. Students should bring three copies of their paper with them to the conference and deliver the papers to the President of the Society for Asian Music (Susan Asai). Should the paper include extensive use of audio or visual material, please include a written description of those materials as an appendix to the paper.

Music from the British Library Sound Archive and Topic Records

Five years ago the World and Traditional Music section signed an agreement with London record publisher, Topic Records, to produce CDs of music... Continued on page 27
William P. Malm

By Judith Becker, University of Michigan at Ann Arbor

William P. Malm was born in LaGrange, Illinois in 1928. He began music lessons as a child, studying piano and clarinet. Throughout his high school and college career, he played saxophone in various swing bands.

He entered Northwestern University in 1945 where he studied composition. He had long been interested in becoming a dance accompanist and in the summer of 1947 got a job as pianist at Jacob's Pillow Dance Camp in the Berkshire Hills of Massachusetts. During the summer, he had the opportunity to become the one-man gamelan for the exotic dancer Devi Dja and her troupe, Java Bali Dancers. He took a semester off from his studies at Northwestern and toured with Devi Dja in New York, California and the southwest. This was his first exposure to non-Western music and inspired a life-long interest in Asian music. He received a Bachelor of Music in 1949 and a Master of Music in 1950 from Northwestern.

He began his teaching career at the University of Illinois in 1950 where his course load comprised 2/3 teaching music theory, and 1/3 as music consultant for the dance department. After only one semester, he was drafted. For six months he was a member of the 101st Airborne Division Band where he played clarinet. He was sent to Washington, D.C. as an instructor at the US Naval School of Music where he taught from 1951 to 1953. While in Washington, he had the opportunity to spend time in the Library of Congress, reading whatever materials he could find concerning Asian musics. But there were very few books that helped him understand how these musics worked. His theorist self was frustrated as he realized that all his theoretical tools were only good for analyzing Western music.

Immediately after his discharge from the army, he got on a train and went to New York to continue his interrupted career as a dance pianist. But he was beginning to realize that he was not that good a pianist or a composer, and besides, he now had a strong interest in Asian musics. At this time also, he was sent a package from his brother who was on an aircraft carrier in the Pacific that included a shamisen he couldn’t play and shamisen notation he couldn’t read. He began thinking about graduate school and applied to NYU to study with Curt Sachs. But in the summer of 1953, he took a job as a pianist at a dance school in New London, Connecticut where he fell in love with a dancer, Joyce Rutherford. When she returned to her home in California, he followed her. In 1953 he began graduate school at UCLA, married Joyce in 1954, and in 1955, he went to Japan, supported by the first music grant ever given by the Ford Foundation. He received his PhD in musicology in 1959 with Lawrence Petran as his dissertation chair.

From 1960 to 1994, William Malm taught at the University of Michigan where he founded the program in ethnomusicology, was the director of the
Encomium for William P. Malm

By three of his former students, Judith Becker (University of Michigan at Ann Arbor), Kay Kaufman Shelemay (Harvard University), and Mark Slobin (Wesleyan University)

Judith Becker:
As three of his former students, we wish to speak briefly about what his mentoring has meant to us. Perhaps first and foremost, Bill insisted upon good writing. His own books are models of clarity of style, and he persistently stressed the importance of writing style. Although he didn’t articulate aesthetic presentation as much as he did writing style, his own ground-breaking book, Japanese Music, also set another example for us. Scholarly writing needs to be not only clear and coherent, but also beautifully produced. As one of the first major works in ethnomusicology, Japanese Music, with its many photos, line-drawings and musical notations, as well as the special expansiveness of the text, remains a model we all strive to emulate.

Kay Kaufman Shelemay:
Bill was a conscientious mentor who never tried to dictate a particular course of study. No doubt he would have preferred to pack all of us off to Japan, but as our paths took us in very different directions, he whole-heartedly supported our choices of Java, Afghanistan, and Ethiopia. Bill’s own musical background and interests were so eclectic and broad that I think he could never have dreamed of even trying to herd us into the same corral. Yet, Bill gave us the basics, beyond a concern with clarity and style. He taught us the ethnomusicalogical equivalents of the three “R’s”—what I like to call the three “E’s”—(1) to privilege the emic perspective; (2) to pay close attention to ethnographic method, and (3) to never, ever, set aside ethical concerns. In sum, Bill was a supportive mentor, making enough cheese sandwiches to sustain us through long dissertation consultations and teaching us how to roll with the punches delivered by a career in ethnomusicology—and by life.

Mark Slobin:
Bill Malm made a point of supporting SEM. When I was a grad student, the society was tiny; there were no parallel sessions at the conventions, and the program was on a single flyer. Bill documented it all with his ever-present camera, but he also spent long hours keeping track of SEM business and storing the records. From him, I learned the importance of a learned society as a clubhouse, soapbox, and symposium, as well as a photo opportunity. And helping me to learn how to perform the twenty-minute paper is a heritage I am glad to pass on to my students. Thanks, Bill.

Steams Collection of Musical Instruments, and directed and taught two Japanese performing ensembles: Nagauta and Matsuri bayashi. Both ensembles regularly presented well-attended concerts. He also organized the purchase of the University of Michigan Javanese Gamelan. During his long tenure at the University of Michigan, he also taught four NEH Summer Seminars on Japanese music.

His monograph, Japanese Music and Musical Instruments, published in 1959 before he received his PhD, is the first scholarly and comprehensive survey of the subject in English. His book, Nagauta: the Heart of Kabuki Music, received the 1959 Monograph Prize of the American Academy of Arts and Sciences and is one of the first detailed English-language studies of a particular genre of Japanese music.

He became a member of SEM immediately after its founding, and served as treasurer from 1968 to 1971; as Office Manager from 1969 to 1988, as President from 1978 to 1980, and served many years on the Council. For many years, starting with the annual SEM meeting in 1965, William Malm has taken pictures of prominent and not-so-prominent scholars in ethnomusicology as well as current graduate students. At first, this photo collection was simply his personal archive. As the years went by and the Society grew, it became apparent that his pictures had historic value. In 1999, he donated the complete collection to SEM where it became the William P. Malm Photography Collection.

In 1990, he undertook the job as scriptwriter, consultant, and narrator for a series of video tapes produced by the Early Music Television Series, University of Oklahoma. These videos include musics that have been his focus throughout his career. They include: Gagaku: The Court Music of Japan, 1990; Bunraku Puppet Theater Music, 1992; Shinto Music, 1994; Nagauta: The Heart of Kabuki Music, 1994; and Noh Drama Music, 1996. In press are two more, one on the koto and one on the shakuhachi.

In 1993, he was awarded the prize by the Koizumi Fumio Memorial Foundation for Ethnomusicology for his work on Japanese music. In the fall of 2001, he delivered the Charles Seeger Lecture at the annual SEM meeting in Detroit, Michigan.

Malm is the author of more than seventy published articles, five single-author books, and three joint-author books. He has contributed many book reviews and record reviews to various journals and has been a participant on innumerable panels at conferences around the world. As one of the earliest members of the Society for Ethnomusicology, William Malm has also remained one of its most active members.
A much respected and dearly beloved scholar and mentor, Professor Rulan Chao Pian has shaped many academic careers and lives in America and China. Her seminal publications, public lectures, and personal guidance have expanded the intellectual scope of Chinese music studies, while her mentorship has nurtured many generations of students inside and outside Harvard University, where she taught from 1947 through 1992. Professor Pian has received many awards, fellowships, and honors, ranging from the prestigious Otto Kinkeldey Award (1968) for her Song Dynasty Musical Sources and Their Interpretation (1967; 2003 reprint) to her illustrious appointment as a fellow in the Academia Sinica in Taiwan in 1994.

What distinguishes Professor Pian's scholarship and mentorship is, however, a personal touch that appears simple and immediate, but is in fact sophisticated and far-reaching. It is a touch that I only began to understand years after I had greatly benefited from it. Professor Pian always treats her students with love and guidance, helping them to develop intellectual interests and skills that they themselves might not even recognize in the beginning of the process. This is something I experienced myself.

I first met Professor Pian in the early spring of 1975, when she came to the Chinese University of Hong Kong as a visiting professor and the invited speaker for a series of public lectures on Chinese music. Despite her busy schedule, she took time to meet with music undergraduates of the university and even invited them to her soirées. There she not only served them delicious food and beverages, but also stimulated their young minds with current theories of Chinese music, ethnomusicology, and anthropology. As a senior, I attended many of those intellectual and gastronomic parties. There I not only learned and mingled with distinguished and learned guests, and with Bell Yung who was then an ABD. Before I knew it, I was one of the dialogists. My undergraduate standing was never an issue; to help me grasp the issues, Professor Pian sent me to the relevant references in her library.

Reminiscing that formative spring of my career and life, I have now realized that what Professor Pian did was to create an intellectual household where the young learns music scholarship the way they learn to speak. And that household was not restricted by physical walls, because Professor Pian brought their young students to the field—on quite a few trips, I was given the honor of carrying a bulky video-recording machine on my shoulders, a role that gave me a chance to learn to do field-work in situ. Those trips always ended with parties of coffees, teas, chocolate cakes, and, above all, debates about what we had video-taped. After a number of those trips and parties, Professor Pian became Mrs Pian. She was no longer the professor from Harvard but my mentor for life, a privilege that I share with a number of her formal and informal students.

Mrs Pian’s nurturing of the scholarly young goes way beyond professorial duties. I once asked her why she had always helped her students and young colleagues to such a great extent. She answered simply and wisely: she helped because she cared for the field of Chinese music and ethnomusicology, and recognized that its future depended on the success of the next generations. From those she had nurtured, she only hoped that they would further develop...
the field and take care of those who would come after them. Generous and long-term nurturing of the young, Mrs Pian explained, is what sustains scholarship and intellectual comradeship.

In the last two decades, Chinese music studies have developed significantly in America, Mainland China, Hong Kong, and Taiwan. It is a development, I firmly believe, that Mrs Pian has facilitated in many direct and indirect ways. Since the mid 1970s, she regularly visited and lectured in Mainland China, introducing many new ideas and methodologies to a large group of Chinese music scholars who had been cut off from international scholarship in the previous two decades. And from the mid 1970s to the late 1990s, Mrs Pian visited Hong Kong and Taiwan many times, intermittently serving as a consultant, speaker, and visiting professor, and continuously promoting the studies of Chinese music and ethnomusicology. Anyone who attended her presentations or read her publications would learn not only the subject matters being discussed but also the rigorous handling of historical and ethnographic evidence, coherent methodology, and critical interpretation. This is why even as recent publications on Chinese music present new data and insights, they cannot replace what Mrs Pian’s seminal publications provide. Her Song Dynasty Musical Sources and Their Interpretation remains a classic, for example, because its careful and judicious transcription of ancient Chinese notated music and technical discussion of historical modes poignantly pinpoint what is verifiable and non-verifiable about Song Dynasty (960-1279) music. Given the need for 21st century and global scholars to critically engage with a wave of “reconstructed” historical Chinese music, Mrs Pian’s emphasis on the proper handling of source material, historical or ethnographic, is more relevant than ever. And given the need to understand music as sonic expressions, her teaching and publications on music analysis and transcription provide indispensable keys to open doors to the complex world of diverse Chinese musics. Even today, few scholarly publications, in Chinese or in Western languages, can surpass her works on Peking opera and Chinese narrative music in their concise and musical discussions of the genres.

Mrs Pian has contributed greatly to the study of Chinese music and ethnomusicology in America and China. That is, however, only one among her many achievements. For decades, she was also an influential teacher of Chinese language—quite a few of the leading American sinologists learned to speak Chinese from her. For decades, she was the driving force behind Chinoperl, a scholarly organization for the study of Chinese oral and performing literature. And for decades, she organized and edited the musical oeuvre of her father, Chao Yuan-ren, an intellectual and musical giant of early 20th century China. Mrs Pian is a filial daughter, as well as a motherly mentor to her intellectual children, and a devoted wife to Professor Theodore Pian, Professor Emeritus of Aeronautics at MIT. It is most appropriate that the Society for Ethnomusicology honors Mrs Pian as an Honorary Member. Her grand achievements, which will continue to inspire the next generations of ethnomusicologists, are reasons why we celebrate our field.
JUDITH MCCULLOH

By Kay Kaufman Shelemay, Harvard University

I cannot think of an individual more deserving of an honorary membership in SEM than Judith McCulloh. Judith (most commonly known as Judy other than for, in her words, “legal stuff” or “stage name” [Judith McCulloh, private correspondence, 4 November 2005]) has made a major contribution to ethnomusicology, SEM, and the broader world of American folklife as an editor, a scholar, and arts advocate.

A 1956 graduate of Ohio Wesleyan University with high honors in English, McCulloh received her MA (1957) at the Ohio State University in English and a PhD from Indiana University (1970) in Folklore. In 1972, Judy McCulloh joined the University of Illinois Press as an Assistant Editor, working on acquisitions, copy editing and layout of music manuscripts. The rest, as we all know well, is history, as McCulloh quickly moved through press ranks, becoming Associate Editor (1977), Senior Editor (1982), Executive Editor (1985), and Assistant Director, Executive Editor, and Director of Development (1997).

Today in her capacity as Assistant Director and Executive Editor of the University of Illinois Press, Judy McCulloh can look back at many achievements, including the creation of new series over the years in Folklore and Society, American Composers, and Women Composers.

Judy also oversaw acquisition and development of books in Music, Folklore, Appalachian Studies, and Judaica and Holocaust Studies. All told, through her work as General Editor of the Press’s on-going series “Music in American Life,” she has overseen the publication of nearly 130 volumes. This extraordinary compendium moves across boundaries of musical genres and communities to incorporate the broadest spectrum of American musical traditions. The series is a direct outcome of McCulloh’s vision and limitless energy as an editor in service of American music and culture.

We must also acknowledge Judy McCulloh’s formidable contributions as a scholar who has published widely on folk music and the many transformations wrought by new technologies. Highlights of Judy’s scholarly contributions include the article “Writing for the World,” (Journal of American Folklore 1988), as well as editing Stars of Country Music: Uncle Dave Macon to Johnny Rodriguez (with Bill Malone, 1975), Ethnic Recordings in America: A Neglected Heritage (1982), and numerous other items. Judy McCulloh has provided annotations and musical transcriptions of cowboy, hillbilly, Anglo and African-American songs, and fiddle tunes for publications such as Only a Miner: Studies in Recorded Coal-Mining Songs by Archie Green (1972) and The Hell-Bound Train: A Cowboy Songbook by Glenn Ohrlin (1973). She has also edited LPs, including Green
Fields of Illinois (1963), which included field recordings from the central southern parts of the state that she has long called home.

Judy McCulloh has given generously of her wisdom and administrative skills to the Society for Ethnomusicology, which she served as Treasurer from 1982-1986. If we are today a solvent society with a measure of financial security, it is first and foremost Judy McCulloh that we ought to thank. All who served on the Board during the constraints of the 1980s remember how Judy pulled us back from the brink of insolvency, banishing our deficit with aplomb.

While we first and foremost celebrate Judy McCulloh’s contribution to SEM, we must also celebrate the fact that she has made us so proud in other contexts as well. Judy McCulloh has led the American Folklife Society as President (1986-1987) and also served as First Vice-President of the Sonneck Society for American Music (1989-1993). She has continued to advance American musical interests as a representative to the American Musicological Society’s Committee on Publication of American Music (since 1989) and has served endless terms on the councils of the American Musicological Society and the Society for Ethnomusicology.

But it is Judy McCulloh’s unique contribution to yet another domain, beyond her worthy activities in SEM and her lifelong work as a folklorist, editor, and administrator that must be highlighted as well. Judy McCulloh has been a great leader of the American Folklife Center at the Library of Congress, a commitment to which she has given untold hours of service and advocacy as a congressional appointee to that board between 1986 and 2004.

Beyond her work as a member and frequent chair of the AFC Board of Trustees, Judy McCulloh played the leading role in saving the American Folklife Center from dissolution during an ill-conceived attempt to collapse the Center in the late 1990s. Judy McCulloh brought the efforts to dismantle the AFC to the attention of the Library of Congress leadership, to members of the US Congress, to colleagues all over the country, and to the public at large. It is not an exaggeration to say that in large part through the vigilance, courage, and devotion of Judy McCulloh, a coalition was created to pull the AFC back from the brink of dissolution and the world of American folk music and culture was saved from losing its national home.

During the recent years, Judy has continued to help guide the AFC through a transition into a new, expanded role of leadership in American folklife. I think it is typical of Judy’s modesty and sense of humor that she embraced the fact that she is still gratefully spoken of as “the mouse who roared” by many at the American Folklife Center who remember those dark days. Indeed, Judy says that the “roaring-mouse gig” doesn’t offend her in the least, and adds: “Amish Mennonite types may seem awfully quiet. When the occasion warrants, as happened with the Center, we can call upon deep reserves of energy.” Everyone who values the American Folklife Center owes Judy McCulloh their gratitude.

It is the rare individual who can be credited with rescuing not just one, but two, major cultural organizations. Furthermore, Judy McCulloh has mentored many authors beyond those of the hundreds of books issues by the University of Illinois Press; I have heard it said by many that they treasured even Judy McCulloh’s letters of rejection, so full were they of cogent feedback and useful advice.

Judith McCulloh’s contributions merit our deepest respect and a full measure of public recognition. Here SEM adds to the list of other major honors Judy McCulloh has received, including the first round of the University of Illinois’ Chancellor’s Academic Professional Excellence Award (1989); the Ohio Wesleyan Distinguished Achievement Citation (1993); the Society for American Music Distinguished Service Award (2001); the International Bluegrass Music Association Distinguished Achievement Award (2002); and the International Country Music Conference Lifetime Achievement Award (2003).

As we name Judy McCulloh an honorary member of SEM, we cannot help but acknowledge that she has once again stepped forward to co-chair the program committee on the occasion of our fiftieth anniversary meeting. Judith McCulloh is truly an honorary member whose selection serves to honor the award itself.
Nazir Jairazbhoy

Nazir the Scholar
By Peter Manuel, Graduate Center, City University of New York

Nazir Jairazbhoy has made a unique and extraordinary contribution to the field of ethnomusicology, which he has enriched over the last forty years through his scholarly productions, his idealism, his humor, and his teaching. Raised in Bombay, and receiving his higher education at London’s School of Oriental and African Studies, Nazir entered the field with an intimate knowledge of India, a performer’s familiarity with Hindustani music, and a solid Western education. After teaching at SOAS and Windsor, Ontario, he moved to UCLA in 1975, where he continues to teach occasionally, and where Gordon Thompson and I, among others, had the good fortune to be his devoted disciples, or shagirds, Gordon having studied with him earlier in Windsor.

Nazir’s magnum opus—although perhaps collectively outweighed by his subsequent output—is his book The Rags of North Indian Music, which constitutes a kind of landmark in Indian music studies and in our field as a whole. A difficult, technical work, with no mention of the popular themes of identity, gender, hegemony and subversion, it was never destined to be a bestseller. However, with its original perspective on Sanskrit, Hindi, and Persian treatises and modern practice, it constituted a brilliant exegesis of the musical and aesthetic logic underlying the evolution of Hindustani rags and the intricacies of their modern structure. Many of its insights could easily be extended to other modal traditions, and I must confess that since reading it I have tended to view many other musical styles through tetrachordal-symmetry-tinted glasses.

Nazir went on to research a variety of other topics. He “discovered” and documented the richness of western Rajasthani music several years before it became internationally known. His
article “The Objective and Subjective in Musical Transcription” clarified with unprecedented insight some of the challenges of transcription and the limits inhering to mechanical techniques, and yet at UCLA he strove energetically to invent a successor to the fabled Seeger Melograph. His article on “Nominal Units of Time” (or NUTs, also known as “Nazir’s Units of Time”), predated by several years other attempts to analyze the micro-rhythmic nuances that Charles Keil would later call participatory discrepancies, and the article still provides what I regard as the best way of representing those measurements.

When necessary, he did not hesitate to step on other peoples’ toes, whether through daring to debunk the myth of the twenty-two shrutis, or through trying to set up an ethnomusicology archive in India that would be run in a scrupulous fashion rather than as a gravy train for local apparatchiks. The fruit of that latter effort, of course, was the Archives and Research Centre for Ethnomusicology (ARCE) of the American Institute of Indian Studies (AIIS) in Delhi and now Gurgaon, which is a model institution that came into being primarily through Nazir’s vision, idealism, and Herculean energies.

Once ARCE was established, those same indefatigable energies led Nazir, generally accompanied by Amy Catlin, to conduct almost annual research trips throughout India and Pakistan—trips which have continued since his formal retirement from UCLA in 1994. As a student I read his fascinating diaries of some of these trips, which often seem to have been a series of disasters and ordeals. Nazir became for me a true role model, as I swore never to go to the last tree having been cut down and the rest of the world. His Seeger scholarship and the relationship between Euro-American ethnomusicology and the rest of the world. His Seeger Lectures at the Society similarly defied the conventions of the format and stands out from all the other honorable presentations in that he refused to give the presentation a title. The lecture was published as “From the Inside-Out: Issues in Ethnomusicology” in the Pacific Review of Ethnomusicology 8-1(1996/7):67–83, with accompanying CD. And, of course, he introduced us to the notion of the “nonference.” In short, in a society of “unconventionals,” Nazir has been the gold standard.

Perhaps Nazir’s own experiences as a student shaped the teacher he became. In their moments of despair, he has reminded his students of the time when, as a destitute young student at the University of Washington, he slipped and fell in the snow. Shaking off the indignity and slush, he probably felt as though he had hit bottom; however, pushing himself up, he discovered some change in hand—enough to buy a can of beans. Indeed, Richard Waterman soon discovered that Nazir played star and drafted him to lecture to his classes. Nazir has never looked back.

Nazir had studied star as a boy in Bombay and then began to take a deep interest in studying Indian music. His brother convinced him to seek out the Sanskrit scholar Arnold Bake at the School of Oriental and African Studies in London. Bake took the young Jainabhoj under his wing and mentored him through the academic process, culminating with an appointment as lecturer in 1962. Nevertheless, Nazir remained an unusual scholar, arranging for lectures and concerts at SOAS by Ravi Shankar and Ali Akbar Khan and taking the occasional extracurricular work in Britain’s film and music industry. His BBC series based on his 1963 travels through India was a vehicle for him to teach a wide audience in a way that was both illuminating and paradigm-shifting.

Always the teacher-provocateur, he repeatedly sought to challenge his students and colleagues, whether by composing contrapuntal interpretations of ragas or by authoring satirical send-ups of our discipline. In all of this, he has been passionate. As the President of SEM between 1975 and 1977, he challenged us to consider the ethics of our scholarship and the relationship between Euro-American ethnomusicology and the rest of the world. His Seeger Lecture to the Society similarly defied the conventions of the format and stands out from all the other honorable presentations in that he refused to give the presentation a title. The lecture was published as “From the Inside-Out: Issues in Ethnomusicology” in the Pacific Review of Ethnomusicology 8-1(1996/7):67–83, with accompanying CD. And, of course, he introduced us to the notion of the “nonference.” In short, in a society of “unconventionals,” Nazir has been the gold standard.
2004 President’s Roundtable

Diverse Voices
By Timothy Rice, SEM President

At the 2004 annual meeting, a widespread concern—coming from the Board of Directors, the Council, and the Crossroads Project on Diversity, Difference, and Underrepresentation, an SEM standing committee—for how SEM was doing in terms of diversity converged in a plenary session with the title, “Diverse Voices.” Kyra Gaunt, chair of the Crossroads Project, and I chaired the President’s Roundtable. Upwards of 250 people attended, and for many it proved a galvanizing and inspiring session. Questions that concerned us include: Is SEM too “white”? Is SEM too “US-centric” in its assumptions and how it conceives the discipline? What can SEM do, as an institution, to make itself more welcoming to diverse points of view? What can SEM members do (and what have they been doing) to develop a diverse pool of applicants for graduate and undergraduate study and for positions in and outside the academy? What can be done in our home institutions to develop hiring philosophies and organizational cultures that seek “diverse voices”? What is being done to develop and encourage local scholars and scholarship and make their achievements known to the membership of SEM? How do issues of representation impact our work as scholars and as a Society?

The problems might be framed generally in terms of (1) the structures and functioning of SEM; (2) the institutions in which we are trained and in which we work; and (3) the societies in which we work and the local scholars with whom we collaborate. Approaches to the problems might be framed in terms of identifying the problems, proposing and developing solutions to the problems and identifying best practices, and enacting solutions to the problems.

I am pleased that seven of the presenters have agreed to publish their contributions in this issue of the newsletter. I hope they lead to progress toward solving the problems we identify.

Thinking Outside the Box
By Jacqueline Cogdell DjeDje,
University of California at Los Angeles

When Tim Rice, our SEM president, invited me to participate in the 2004 President’s Roundtable, I did something I do not normally do. I immediately said yes for several reasons:

(1) Probably because I am a person of color in the academy, the topic, “Diverse Voices,” is one that I deal with on a regular basis in my research, my teaching, or simply existing and interacting with people in my work place at UCLA.

(2) I wanted to figure out why diversity continues to be a major topic of discussion. In other words, why is a scholarly organization such as SEM (whose members espouse in principle openness to other cultures and other voices) still grappling with this issue. In theory, we should be ahead of the game.

When I reviewed Tim’s questions in preparation for this talk, I divided them into two parts. On the one hand, he wanted us to review the state of diverse voices in SEM in terms of (1) intellectual discourse (at meetings and in our journal) and (2) membership. On the other hand, he wanted us to take action (by suggesting ways in which SEM can become more open to diverse voices).

His second set of questions, “action,” implied that he already knew the answer to the first set. Yet, it really depends on the side of the table that you’re sitting on. From (or on my side of the table), I strongly believe diverse voices are lacking in SEM, and improvements need to be made. Yet, I believe a lot of people are sitting on the other side of the table. Either they believe diversity is not an issue, or they believe it is not their problem. Many may believe it is a problem but do not know what to do. With that said, perhaps this is the reason little progress has been made in improving diversity in the Society. Therefore, my remarks concern those who, by their actions (not necessarily their thoughts), are sitting on the other side of the table. The title of my presentation is “Thinking Outside the Box.”

Who are the major exponents of diversity? Who is actively engaged in diversity issues? If you look at this panel, one could say that it is primarily people of color. But if diversity is supposed to be good for everyone in the academy and SEM, who is missing? In an article that appeared in Harvard Magazine in Spring 2002, entitled “Faculty Diversity: Too Little for Too Long,” the authors cite statistics which indicate that “91 percent of full professors at research universities are white; 75 percent are male. 87 percent of full-time faculty members in the US are white; 64 percent are male. Only 5 percent of full professors in the US are black, Hispanic, or Native American” (Trower and Chait 2002).

While it is good to organize such a panel (and I applaud the organizers for doing so), I think the composition of the panel is patronizing for several reasons:

(1) In most cases, people of color do not hold the power to make decisions on issues of importance in the academy or organizations such as SEM whose members come from the academy. As Jeff Hitchcock states in the book Lifting the White Veil, whites must recognize and accept the US is a racially structured society; it is not a “colorblind” society. White Americans, especially white males, must be part of the move toward a multiracial society. Whites must develop an awareness of what it means to be white privileged or to be white in a racially structured society (Hitchcock 2002).

(2) When only people of color are asked to share their experiences or explain their position on diversity, it reinforces white privilege. In an article that appeared in the September 17, 2004 issue of the Chronicle of Higher Education, a Latina female college administrator took issue with the fact that she was asked (on the spot in a presentation) by the person who invited her to share with the students something about the development of her ethnic identity as a Latina. Although the Latina administrator consented, she felt that she had been placed in a setting where she was one of the few voices representing diversity. Furthermore, the question
alerted her once again to the deceptively benign nature of white privilege in academia. She states, “Here was one of those cases in which members of minority groups are not treated the same as whites, who are seldom asked to bare their souls in the interest of educating people from a different ethnic group” (Reyes 2004:85).

The bottom line is that more whites need to be actively engaged in creating diverse voices because, although we are hesitant to admit it, whites have the power. It is the status quo even though many of us are hoping that this will soon change. Having this discussion at SEM is good, but the composition of such panels needs to be broader. Those in positions of power need to give their position on diversity issues.

Recognizing the importance of input from whites, one of the panels at a conference on diversity at the University of Minnesota in 2002 was entitled: “For White Allies: How to Support Faculty of Color.” Questions that the panel dealt with included: “How can white people work with people of color, and not against them? How can white people mentor people of color? How can whites work to eradicate institutional racism? What can whites do about racial and ethnic bias in hiring and recruitment policies?”

Thinking outside the box means that those in power need to look beyond their close network of friends or groups when deciding to invite people to participate in research projects, when developing a panel for presentation at SEM, when choosing the leaders of SEM, when deciding to hire someone in their departments, and when recruiting students into their departments. Giving “lip service” to the matter only suggests a lack of commitment to diverse voices.

My appeal for more whites to be involved in the discussion is not meant to ignore or dismiss the efforts of those who have been active and sympathetic to making changes. Many of you are probably saying, “I have already been thinking outside the box. I have gone to great lengths to attract diverse voices and people of color at SEM and in my department.” So the question you may be asking is: “Why have I not been more successful?” Information in the article that appeared in the Harvard Magazine also addresses this issue. According to authors of the article, many people of color leave academe (and do not join organizations such as SEM) because they experience a chilly, biased, and hostile environment. In other words, what is being offered is “uninviting, un-accommodating, and unappealing.”

Some of you might be saying, “What are we expected to do, change the way we think or become entirely different people to accommodate others?” Well, to a certain extent, this is what needs to happen. Let us think about something very simple. In our courses in ethnomusicology, how many publications by people of color are included on the reading list? If our students only read certain voices, they begin to think that these are the only people who have something important to say. When students of colors have ideas that are different from those whom they read, many may believe they have nothing to contribute to the discussion. So they say very little. When we conduct research in different parts of the world where people from that culture or tradition have developed a body of literature, how often do we read or include these publications in our list of references? If we do, how seriously or fully are they integrated into the discussion? If such works are not included, why not? By omitting or giving minimal discussion of these works, voices from that culture are trivialized and/or discounted. Akin Euba, one of my colleagues, used the question “Do we need ethnomusicology in Africa?” as the title of a forum that he chaired at a panel on African music at the University of Michigan in 2001. In his discussion he states:

American and European scholars hardly ever reckon with African scholars and seldom use their works as citations of authority. When you look at the average literature on African music written by Americans and Europeans, the citations of authority are overwhelmingly American and European, as if the knowledge of African music resides in America and Europe. This is not true; the knowledge of African music resides in Africa (just as the knowledge of European music resides in Europe and that of American music in America) and the idea that American and European scholars know more about African music than African scholars it totally unacceptable (Euba 2001:137-138).

Whether you agree or disagree with Euba’s assessment is not the issue. What I am trying to emphasize is that more people need to think outside the box in all areas of their scholarly endeavors. Diverse voices will not just suddenly appear without all of us taking some responsibility. Everyone in SEM needs to be actively involved to make this happen.

References


Diversity in Ethnomusicology

By Mercedes M. Dujunco, Bard College

For me, the issue of diversity within the discipline of ethnomusicology concerns matters that are more than skin-deep. It has to do mainly with the extent to which a whole plethora of ideas, perspectives, and paradigms are being heard and expressed.

Even though there was a whole plenary session devoted to the topic of “Other Ethnomusicologies” at this year’s Continued on page 22
Diverse Voices

Continued from page 21

SEM meeting, I would like to draw everyone’s attention to and emphasize the existence of ethnomusicologies alternative to the American one, which has evolved from the seeds laid by the “founding fathers” of the discipline here in the US. Oftentimes, American ethnomusicologists are so engrossed with fulfilling the goal of inserting the sociocultural study of music in the college curriculum that we tend to overlook other ways of listening to, thinking about, and analyzing music and music-related phenomena, and more or less automatically adopt the hegemonic mode.

However, to be fair to ourselves, there is not a whole lot of material in the English language that make known how our counterparts in other countries think and do ethnomusicalogical research. Although some of their ideas have made their way into our books and articles, by then they have already been mediated and filtered through our intellectual modes of thought. Those looking through our bibliographical sources who would have liked to read material firsthand are often unable to do so because it is not available in English. I would therefore like to suggest that we make it possible for these foreign language sources to be more accessible to interested scholars here in the US who want to peruse them.

There are many seminal ideas by scholars out there in the non-English speaking world that are unknown to many of us because we are unable to read Russian, Chinese, Hungarian, or even French, which is one of the European languages we were supposed to have presumably acquired proficiency in during graduate school in ethnomusicology. Some of these seminal ideas are contained in articles in foreign-language journals which could be reasonably translated into English. Some journals in our discipline, such as Asian Music, have featured English translations of important articles in the past. There is also the Journal of Music in China, which is entirely devoted to English translations of important articles by Chinese scholars. But both are periodicals that are defined by area or region. Although the journal Ethnomusicology has featured the translation of a highly seminal article by Izaly Zemtsovsky, it is something that remains to be repeated and become a regular feature of our discipline’s flagship journal. The journal’s Editorial Board may want to consider including a translated article every other issue or even have a whole issue devoted to well-chosen articles by foreign scholars translated into English by those of us with a solid grasp of the necessary language.

Some journals in the humanities have long adopted this practice, notably those on cultural studies and film studies such as Positions: East Asia Cultures Critique and Camera Obscura. Not surprisingly, these disciplines are also the ones which are known to be on the cutting edge of research in the humanities, and we can surmise the extent to which the infusion of various kinds of ideas from scholars all over the world and from various disciplines, made possible by the English translations of their works, have contributed to this state of affairs. Ethnomusicology can aspire to the same thing, and it is something toward which we can take steps to achieve by making Ethnomusicology more inclusive with regard to translations of foreign-language articles.

Diverse Voices and Music Encounters

Jean Kidula, University of Georgia at Athens

Diverse voices are inevitable in the discipline of ethnomusicology, which is distinguished by plurality of subject matter and personnel whether of geographical location, culture and subcultures, issues, or concerns. The discipline therefore embraces varied theoretical premises, approaches and methods rooted in scholars’ interests, biases or problems (Pegg et al. 2004). This type of challenge has fascinated ethnomusicology scholars and their public from the onset as is evidenced in the history and mutation of definitions of the discipline (Hood 1971, List 1969, Myers 1992, Nettl 1983). While for me, music is the primary subject matter, the field’s engagement with it intersects with practically every other discipline. Such broad interests are both enriching and detrimental to the field. On the one hand, music engages with scientific, artistic, social, and other dimensions. On the other hand, these engagements can peripherize music by their alternative theoretical and analytical positions and values (Duckles 2004).

In recent years, the focus has been not only on the social and cultural aspects of music but on performance studies by native performers or those who perform like natives (Pegg et al. 2004). With historical and contemporary migrants in the US, it is inevitable that several layers of musics from the original countries and ethnic groups co-exist. In some ways, institutions have become both repositories and archives of music knowledge, as well as venues for experimentation and innovation. Music theories and analyses of the cultures studied are continuing to be explored much more on their own terms (Duckles 2004, Pegg et al. 2004).

Drawing from my experiences, research, and scholarship, I find that diversity is not only addressed from within the field but also by interactions with colleagues and students. How have institutions with a European historical music canon brokered and accessed musics of other cultures? One way has been by having composers negotiate the entry of those sounds into the dominant culture’s soundscapes. Ethnomusicology purports to provide native cultures viewpoint or positions. While composers and arrangers can provide one kind of doorway, scholars have also become the middlemen through recordings, writings, analyses and sometimes performances (by the scholars or invited practitioners) of the studied peoples and their engagement with music. I believe the historical and contemporary native voice is possibly the most effective witness whose live performances and analyses provide inexpressible entry points into their world. This kind of encounter allows students and colleagues to evaluate the practice not just through the ethnomusicologist’s lens and guidance, but in light of their own experiences.

My students’ meeting and interviewing of a Cherokee native historian and musician changed their perspectives more than all I had tried to do in class through readings, and audio visual resources. My knowledge, experiences, and teaching have been enriched by partnerships with native musicians and analysts. I have also found that collaboration with colleagues in the other music departments enables better acceptance...
of the “other” and a recognition of how
the other sections and cultures have
appropriated music styles, practices, and
repertoire. Working with specialists
from other disciplines has expanded
the pool of available resources, theo-
ries, methods, and approaches. This
collaboration has existed in the disci-
pline as a feature of the interconnected-
ness of the musical process, produc-
tion, and application as a human enter-
prise with other fields (Pegg et al. 2004).

The consumer, whether student,
colleague, or the general public learns
to accept, negate, or stereotype certain
voices, categories, or materials by the
ethnomusicologists’ portrayal and ex-
planation of the data in conjunction
with his/her own experiences and prior
exposure. Teaching the music of other
cultures has not only been rooted in
social, anthropological, and other theo-
rories, but in learning the music theories
of those cultures. Including perform-
ances as integral in the class has met
with varying degrees of success particu-
larly by music students who were baffled
to discover that a seemingly “easy”
looking instrument needed as much
practice as their primary European instru-
ment for competent mastery of skills.
For these students, integrating history,
theory, and practice with live perfor-
mances by native performers proved to
be challenging but insightful. Further,
they found that their lived world is
multi-layered and multicultural, a field
with diverse voices and perspectives.

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Minorities, Diversity, and the
Intercultural Conflict of Standards
Steven Loza, University of California
at Los Angeles

This roundtable in effect comprises
two separate topics: one centered on
minorities in the US and their experi-
ences with academe and ethnomusicol-
y, and another related to world, or
international, representation in the field.

Minorities in Academe
Historically, especially during the
civil rights period of the 1960s and
thereafter, in the university system and
other governmental agencies, groups in
the US that were officially given minority
status were the following: African
Americans, Mexican Americans, Native
Americans, Filipinos, and Puerto Ricans.
These appointments were related to
ethnic struggle, civil rights, or policies
and/or wars concerning US occupation,
invasion, or enslavement. These “mi-
nority” issues would lead to the devel-
opment of affirmative action programs
and ethnic studies centers throughout
the university system in the US.

I am a product of this, as my position
at UCLA was tendered to the UCLA
Department of Music (since then Ethno-
musicology) by the Chicano Studies
Research Center, which still technically
holds the position. So from the begin-
ing of my teaching career, I have
experienced the importance of ethnic
studies and the manner in which so
many of us were politicized from the
“get go.” But it was the only way things
were happening. I was the first and still
the only Mexican American in the area
of music at UCLA (and perhaps the
whole UC system). Soon after being
hired by UCLA, I was being recruited by
two other UC campuses. I feel my work
is what made me desirable to everyone,
but the fact that there was only one
(me), in addition to the political, social
need for “one,” was always on my mind.

We have also found that through the
years, we have had double or more of
the work of many of our other col-
leagues, as we have felt the obligation
(related to our hirings, but more so to
our dedication to the cause) to be
members of special committees related
to ethnic studies and centers, protests
(my own experience with the Chicano
Studies hunger strike at UCLA in 1993),
and artistic productions. In sum, we
have had to work our tails off, often
with no credit for such activities.

Why did those of us labeled “minorities,”
and referred to as blacks, Chicanos,
etc., enter ethnomusicology? We found
that SEM was the closest thing to our
research and we also found that they
were willing to accept us. This does not
mean we were part of the society’s
history or that we were published in its
journal or related journals. But we saw
it as a place to develop a place for
ourselves in the mainstream. Whether
this has happened to the extent we
hoped for is part of the reason we are
meeting here today.

Representation in Ethnomusicology
Five issues of representation chroni-
ncally persist:
(1) The university system is still largely
dependent on the Eurocentric canon,
theory, and method. Although a num-
ber of scholars represent alternative
points of view (e.g., “orientalism”), there
is still not a major diversification of the
concept of “theory” (especially, it might
be argued, in terms of not only race,
ethnicity, and gender, but of class). A
colleague recently recommended a book
reviewing the history of anthropology
for my history of ethnomusicology
graduate seminar. The author actually
states that his anthropological perspec-
tive is limited to sources from the US,
Great Britain, and France. He proceeds
to basically state that he assumes his
audience is interested in an “Anglo-
American” perspective of anthropol-
ogy”!

I agree with what Jackie Djeuje just
said in her presentation: there is a
problem in the reading lists that our
graduate students in ethnomusicology
are being given to study. There is a
shortage of native voices in these largely
Eurocentric readings, and one must
ponder how it is for the underrepre-
tented to be reading lists devoid of
representatives of their own cultures.
Solutions that we have proposed are
not about lowering standards, but about
enhancing, diversifying, broadening,
and thus improving them.

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Diverse Voices
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(2) In terms of the model proposed by Tim Rice in a recent issue of Ethnomusicology (2003), we (minorities, etc.) are, at various levels, very different in terms of the use of the words “time” (concepts of “order,” progress, oral versus written traditions, sometimes even “pace,”) social behaviors, semiotics and linguistic/language styles, social behaviors, religion, aesthetics, etc.), “place” (we often live in separate quarters of our cities), and the “cognitive”—the way we “know” as cultures. The upshot of this, as I can testify from personal experience, is that it can be very difficult for us to get our work published in the SEM journal, when that work doesn’t correspond to hegemonic ways of knowing.

(3) Academic faculty and research personnel are still dominated by academic “majorities,” especially in light of the continued abolishment of affirmative action programs.

(4) Curriculum. As one of my colleagues on this panel, Lester Monts, told me quite a few years ago, most music schools are still following the “five country, one continent (Europe)” plan of teaching. The UCLA College of Letters and Sciences is the only UC entity still resisting a diversity course requirement.

(5) The “Theory” Problem. I have often, along with others, referred to this issue as the “theoretical fetish.” Many minorities strongly feel that an intellectual hegemony has dominated scholastic culture and we have felt constant pressure to conform to this form of “intellectual capitalism.” If you don’t use the fashionable, current body of “theory” (most of it, by the way, borrowed from other areas of the social sciences and humanities), you don’t fit in and are criticized for it—and this has happened in writing as in the form of “blind” evaluations of submitted articles. How do we fight this machine of “Do it our way or no way?” Some of us have fought it and have paid a price for it.

We should also be able to admit that the same tools do not fit every culture. Cuban scholar Antonio Benitez Rojo, for example, has expressed his position that postmodernist theories do not fit Latin American cultures, and that theories similar to, and yet more useful than postmodernism, were conceived by Latin American intellectuals decades before the movement became fashionable. But many of these intellectuals are not known among the standard hegemonic intelligentsia. Yet another example of resistant thought to Eurocentric academic work was Nigerian scholar and composer, Fela Sowande, who cited many of the major differences between Western and African forms of philosophy, culture, and art. Thus, many of us have asked the question, “Where are ‘we’ in the history of ethnomusicology?” Part of the solution, obviously, is to add the names such as those cited above in addition to many others to the reading lists we prepare for our graduate students in ethnomusicology. I have done this for a number of years in my graduate seminar on the history of ethnomusicology. My students—“US minorities, foreigners, mainstream, majorities” and others not fitting into these ludicrous categories of humanity—have reacted very positively to my expanded lists. I have found that solutions such as these dissipate fear; I feel that we must also make bold changes in the intellectual/cultural standards of the SEM journal. Perhaps developing a national/international circulating list of sources would help.

To conclude, natives and non-natives must work more together toward bold enhancements, expansion of standards, and ways of thinking, knowing, and relearning. We should be cautious in not “overdeveloping” the theoretical fetish and the materialist metaphor of the intellectual. Many of the problems in so-called postcolonial thought process resemble colonialist thought, especially if we become overly competitive. This whole discussion is based on moral issues, and moral issues have much to do with our intellectual and artistic obligations and goals. Having this roundtable is a moral issue, and a noble attempt to make some moral progress.

Regarding Native Ethnomusicology
Niloofar Mina, New Jersey City University

In November 2005, the Society for Ethnomusicology celebrated the 50th anniversary of its founding. During these years SEM has successfully established ethnomusicology as a viable academic discipline in America and an indispensable tool in academic studies of cultural diversity in the US. But a review of the intellectual products of SEM suggests that American ethnomusicologists do not subscribe to a unified definition of the discipline. That is, while standard textbooks define ethnomusicology as the study of music as culture, SEM’s intellectual products reveal a broad spectrum of interpretations and approaches. These range from studies that focus on ethnographic documentation and analysis of exotic musics as sonic phenomena situated in colorful locale, to those that present cultural interpretation of all musics through experimental applications of theories borrowed from social sciences and humanities.

What has remained relatively consistent, however, is the ethic profile of American ethnomusicologists and their choice of musical subject matter. That is, most American ethnomusicologists are scholars of European ancestry who study musics of cultures other than their own—musics of the non-European cultures. This reality has reinforced a general perception of ethnomusicology as the study of folk and exotic musics. It has also informed the theoretical interests and preoccupations of American ethnomusicology.

In this forum, I would like to urge the SEM membership to explore the implications of American ethnomusicology’s predominantly outsider perspective and to reconsider the role of native ethnomusicologists and the status of local musicologists within the organization.

Ethnic Diversity and SEM

SEM is not as diverse as the cultures, societies, and individuals its members study. This is partly because SEM is an American organization with an international reach and a membership that has so far been dominated by scholars of European ancestry. As a result, SEM’s intellectual products, for the most part, reflect an ethic outsider’s perspective of world’s musics and cultures. But it is clear that in order for ethnomusicology to be considered a reliable academic discipline in America, it needs to validate and encourage the ethnic insider’s perspective as well.

Clearly, SEM is best served when a majority of its scholars have fluent and personal knowledge and understanding of the cultures they study. It is also
better served when its members have greater awareness of the theoretical, social, and political concerns of native ethnomusicologists and local musicologists. The active participation of native scholars in SEM’s activities will not only enrich our understanding of the cultures they represent, it may also lead to a revision of American ethnomusicology’s attitudes, preoccupations, and findings.

To that end, I believe SEM needs to encourage and facilitate greater participation of the following groups of native scholars in its activities: (1) native insiders and Americans of non-European ancestry who study and teach their own culture’s musics in American universities, and (2) native scholars with no formal ties to American universities.

**Recommendations**

In order to generate a more balanced crop of intellectual products that represent the results of ethnic insiders’ as well as of the outsiders’ perspectives, I would like to propose the following.

1. **SEM Sections and Special Interest Groups.** SEM needs to encourage the creation and use of special interest groups, sections, committees, and societies within our organization. These interest groups will serve as liaisons between SEM and non-American native scholars and will facilitate our exposure to native ethnomusicologists’ works. They will also serve to introduce SEM and its intellectual products to the native scholars.

2. **Direct Political Action.** It is time for SEM to have a greater involvement in national debates on political and cultural topics. We can and must use the insights generated by our discipline to enrich public debates about America’s foreign and immigration policies. Our political presence can partly focus on the task of protecting the rights of music professionals, consumers, and scholars. It can also aim to facilitate the participation of foreign scholars and musicians in American ethnomusicological activities. A SEM political action committee needs to work on guidelines that will direct the way we will engage and address the American elected officials as well as the way we will participate in public debates in the media. It will also need to develop action plans and guidelines to help cultural institutions obtain visas for guest scholars and musicians.

3. **Affirmative action.** With the introduction of a few structural changes, SEM can increase the presence and active participation of non-American ethnomusicologists in American academic and cultural institutions. These changes may include: (a) establishing scholarships for foreign students, (b) translating its cultural products into their native languages, (c) nominating non-American scholars to serve on the SEM board, and (d) inviting ethnic insiders to serve as panel discussants and as key-note speakers.

4. **Ethical issues.** SEM must encourage public debates about the legacies of colonialism left in our field’s approach to non-European musical cultures. To that end I propose regular sessions at SEM meetings in which native scholars and musicians may openly and critically discuss their observations of their encounters with Western scholars.

**Perspectives from the Gender and Sexualities Section**

**By Boden Sandstrom, University of Maryland at College Park**

I want to speak to you concerning the following three areas: advocacy, mentoring, and climate in our Universities and in SEM, and then give some suggestions for solutions.

**Advocacy**

We are under attack, not by just anti-same sex marriage laws but by a broader denial of legal rights. For example, Virginia passed a new law that prohibits any legal contract between members of the same sex. We need SEM to be an advocate to help protect us in our work environments so that we have the same rights as the rest of the SEM members. For example, gay activists and supporters at the University of Maryland have been trying to pass a domestic partner benefits package, which has been narrowly defeated by the State legislature every time it comes up. It is conceivable that, if SEM were to help, it might pass. We are starting to have to make choices as to our choice of employment based on whether our partners are afforded the same rights as our colleagues. These denied benefits include same sex partner hires, library privileges, etc. We need SEM as a body and our members to lobby for these benefits and participate in the discussion. We need to remember that our closest neighbor, Canada, guarantees these rights in their state constitution, as do other countries. We need to support colleagues who live in jurisdictions in the US or other countries where being LGBT is illegal and dangerous, and threatens their livelihoods.

**Mentoring**

I was asked to speak here as a direct result of early mentoring by two of our senior faculty. I originally went to the University of Maryland as a student to study traditional music of South America with Dr Carolina Robertson. Both she and Dr Marcia Hemdon encouraged me to do research on the music that I had been immersed in, that is, an underground lesbian music network in which I was a sound engineer. I had no idea that what I valued in my life would be valued by the academy. They encouraged my work and helped me present papers at various conferences. Their encouragement to do scholarly work on music and gender and sexuality identities led to my co-producing the documentary, Radical Harmonies, which led to my being awarded the AMS Philip Brett Award for outstanding musico logical research on gender and sexuality related topics. We encourage LGBT colleagues to be out so that students have access to the best mentors for their work. We simultaneously support everyone’s right to privacy but would like our colleagues to think about how our students need access and support from our mentors and that this is a useful service to our students. We must fight homophobia wherever we find it.

**Climate in Universities and Research**

We ask support for our students who are working on gender and sexuality topics, not just from LGBT professors but from all faculty. Many grad students have complained of the following: (1) indifference to their topics, and (2) advice not to publish a queer topic as the first paper so as not to be labeled as a “queer ethnomusicologist.” We applaud SEM’s encouragement of all members to promote diversity. We believe that this will result in more inclusive scholarship. It is important that academia be more open to students working on non-conventional topics and ones that have more interdisciplinary connection. Continued on page 26
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nary implications. We ask that gender and sexuality be taught at all universities, not just at universities with LGBT professors. Gender and sexuality should be incorporated in the regular curriculum, in courses such as fieldwork or theory. Improving the climate could improve perceptions of our colleagues who are working in these areas by making it easier to get funding, to be published in the academic journals, and to receive greater recognition of interdisciplinary work and new formats for presentation of research.

Solutions
How can SEM be more welcoming?
(1) The SEM Council needs more opportunities for junior colleagues to be represented. Such opportunity would make a great difference in their careers. This applies not just to gay, lesbian, etc. but to people of color, women, international scholars, and unemployed scholars.

(2) SEM Newsletter might include less formal forums such as a regular column from the gender and sexualities taskforce, and/or a regular column from other groups within SEM on topics such as ways to improve diversity within SEM and at places of employment.

(3) Session & section scheduling at annual meetings. Don’t schedule Education Section and Sexualities Section group sessions or meetings at the same time or at the same time as diversity panels. Don’t schedule queer and gender panels at same time; we want to hear each other’s work (please, not on Sunday).

(4) The Journal. There is a perception that it is hard for LGBT scholars to be published in the SEM journal; some ideas include issuing special issues of this scholarship.

(5) The Gender & Sexuality Taskforce is now a section and it plans to offer a prize for scholarship on this topic.

(6) SEM meetings. Organize a SEM Conference with Gender/Sexuality as one of themes like IASPM in Montreal (we would like to recommend this for Hawai‘i) and make it the theme of regional meetings. Create a plenary session on international issues that are taboo.

(7) What are other areas that are silent or neglected? Section members feel we have much to offer and want to work together with US and international colleagues on related topics. Salient questions to be addressed include: How do ethnomusicologists handle working in cultures that have strong taboos against homosexuality? How do we handle issues of sexual identity disclosure in relation to our consultants? How do we write about taboo sexuality in dissertations or other publications, especially when you want to give a copy to hosts? What other ethical concerns do we have? Are there issues of safety in the field?

Crossing SEM’s Boundaries
By Su Zheng, Wesleyan University

I would like to share my thoughts with you on two things. One is on the domestic front, and the other, international. First, I think the process of improving the diversity of SEM’s membership, specifically in relation to our work, may begin in our undergraduate classroom, in our various classes on world musics. In my experience, and also from my discussions with some colleagues, the enrollment of African American and Hispanic/Latino/Chicano students in world music classes have been very low. It will be helpful for us to think about what we can do to increase that enrollment. One question we could ask of ourselves is how to make our courses more relevant to racial/ethnic minority students. What are their particular needs in learning world musics? Perhaps a forum on race and diversity in our classrooms can be organized at a future annual meeting.

Further, as a Society, we need to consider what we can do to encourage and recruit more students from underrepresented groups to become ethnomusicologists. Clearly, attracting and bringing them to the Society’s chapter and annual meetings is an important strategy. I have suggested this before, and would like to mention this again here: the Society could consider establishing a fund that offers some financial support to seniors and graduate students from underrepresented groups to attend annual meetings, especially if they are presenting a paper.

The second point I would like to raise is actually a question: that is, is SEM a local organization or an international organization? It is intriguing to ponder the implicit meaning of the name of SEM. The founding fathers of SEM named the society the “Society for Ethnomusicology” instead of the “American Ethnomusicological Society,” following the examples of AAA (American Anthropological Society), AFS (American Folklore Society), or AMS (American Musicological Society). To me, it seems there was an underlying aspiration of universalism, or perhaps an ambition for SEM to be an international organization. No doubt, the subjects of our studies are global in scope, and many members of the society, as individuals, have close professional and personal relationships with local scholars and musicians from other countries. Yet in practice, as an institution, SEM more or less has remained local, specifically, American.

I think there is an ambiguity about SEM’s identity, which perhaps can be viewed separately at the institutional and intellectual levels. At the institutional level, this ambiguity of SEM’s identity can be seen at the organizational and representational areas. I wonder, of the 26% of foreign members of the society, how many of them are from places rather than Canada and Europe? At SEM meetings, global or American racial/ethnic music issues are being spoken of by mostly North American ethnomusicologists, while voices of scholars from non-US countries constitute a very small number. There is little opportunity for Western ethnomusicologists to meet non-Western scholars at SEM meetings and to hear the intellectual concerns and priorities of the non-Western scholars, as well as their critical thinking on Western ethnomusicology.

During my recent trip to China for an international conference on multiculturalism and music education, while my Chinese colleagues were eager to hear how the Americans teach multiculturalism in classrooms, it was extremely fascinating for me to hear how, among the non-US participants, American and Western multiculturalism has been transformed into a global multiculturalism based on national discourse against US political, economic, military, and cultural hegemony.
This leads to the other ambiguity of SEM’s identity, or more precisely, the ambiguity of ethnomusicology as a universal discipline. Having learned and performed various Chinese music genres, and educated in Chinese musicology and the Chinese version of Western musicology before coming to the US for my graduate degrees in musicology and ethnomusicology, and to teach ethnomusicology at Wesleyan, and while continuing to participate in the Chinese scholarly scene, I have seen very often how Chinese scholars either feel foreign to what has been done in the West about Chinese music or are critical of Western ethnomusicology’s ideological foundations and approaches.

Ethnomusicology in the US as an academic discipline has certainly established its intellectual tradition, which has sometimes been turned into intellectual boundaries and barriers that have prevented us from providing a forum for local scholars from countries that do not share Western ethnomusicological intellectual tradition, to tell us what they consider important and how they talk about related intellectual issues. Simply put, their words have to be “framed” by Western ethnomusicologists in order to be heard.

Are there ways in our annual meetings and our publications where we can provide a space for international voices? Are there ways that we can reach out to encourage, and facilitate a broader view of studying world musics, while still keeping the needed intellectual identity of the Society? I’m glad we have this opportunity to collectively consider these questions and to debate their solutions.

**People & Places**

Paul Austerlitz’s second book, *Jazz Consciousness: Music, Race, and Humanity* (Wesleyan University Press) was published in Fall 2005. The book looks at jazz in relation to national and racial identities in diverse contexts ranging from the US to Cuba, the Dominican Republic to Finland. Austerlitz was also awarded a Macoll Johnson Fellowship from the Rhode Island Foundation to support a year’s work on musical composition. He is collaborating with Dominican musicians to record a CD featuring his bass-clarinet and contrabass-clarinet in original compositions, blending jazz with Afro-Dominican genres such as *pri-prí* and *palos*, Yorùbá-Cu-ban *orísa* songs, and influences from Sibelius and Stravinsky.

Brian Diettrich (PhD candidate in Ethnomusicology, the University of Hawai‘i) has received a Wenner-Gren Dissertation Fieldwork Grant for doctoral research on “Transforming Colonial Encounters: Performing Arts and Conceptions of Tradition in Chuuk, Micronesia.” Drawing on postcolonial theory, anthropological work on the creation of heritage, and notions of cultural innovation in Chuuk, his work explores the ways in which Chuukese invoke multiple layers of colonial encounter in their performing arts, and articulate these hybridized cultural sites as “tradition.” The grant runs from January 2006-January 2007.

Zoe Sherinian was recently given two awards from the University of Oklahoma where she is an Assistant Professor of Ethnomusicology. The first was a Junior Faculty Research Fellowship to assist the writing of her book manuscript, *Songs of Dalit Liberation: Tamil Folk Music as Liberation Theology*. The second was a Presidential Dream Course teaching award for her course “Music and the Politics of Nation from the Middle East to South Asia.” This will provide her funding to bring the ethnomusicological film makers, Virginia Danielson and John Baily, to campus. Additional enhancements for the course include bringing the Bharatanatyam dancer, Aniruddha Knight, and a full ensemble of South Indian musicians, as well as the Tamil Dalit Christian theologian/composer, J. Theophilus Appavoo, to perform and to give workshops and public lectures.

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**CDs from British Library**

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sic from its collections. This contract was renewed for a further five years in November 2004. To date we have brought out 12 CDs, with the three latest: “Out of Cuba: Latin American music takes Africa by storm” (TSCD927), “The soup which is sweet draws the chairs in closer: Ewe drumming from Ghana” (TSCD924), and “Jarana’s four aces (los cuatro ases de la jarana): Vocal duels from the streets of Lima” (TSCD926). For more information, see (website) [http://www.bl.uk/collections/sound-archive/wtmpublications.html#topic](http://www.bl.uk/collections/sound-archive/wtmpublications.html#topic).
People & Places
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The Social Science Research Council in partnership with the American Council of Learned Societies is proud to announce the recipients of the 2005 International Dissertation Field Research Fellowship (IDRF).


The IDRF program supports full-time graduate students in the humanities and social sciences, enrolled in doctoral programs in the United States, conducting dissertation field research in all areas and regions of the world. Fifty fellowships of up to $20,000 will be awarded annually with funds provided by the Andrew W. Mellon Foundation. Further information about deadlines, application procedures, selection criteria and recently funded projects can be found at (website) www.ssrc.org/programs/idrf.

SEM Member Guerdes Fleurant Honored at Haitian Studies Meeting

By Lois Wilken, La Troupe Makandal, Inc., New York

The Haitian Studies Association (HSA), a multi-disciplinary organization of scholars that promotes research and disseminates information on Haiti and Haitians, honored ethnomusicologist and SEM member Dr Guerdes Fleurant at its 17th Annual Conference, which took place October 13-15, 2005, at University of Massachusetts, Boston. At its closing banquet, Dr Fleurant received the Association’s Special Award for Service to HSA in recognition of his contributions to the organization since its inception in 1989 at Tufts University. Dr Fleurant was doubly honored in a tribute and cultural reception on Friday evening at Wellesley College, where he taught music until his retirement in Spring 2005. The Yanvalou Dance and Drum Ensemble, which he established with Wellesley graduate Kera Washington (1993), its current director, performed traditional music and dances of Haiti at the tribute.

Dr Fleurant was born in Haiti and graduated from the Ecole Normale Superieure before settling in the United States, where he earned degrees in church organ from the New England Conservatory of Music, sociology from Northeastern University, music composition from Tufts University, and ethnomusicology (1987), also from Tufts University and under the guidance of David Locke. He taught at Salem State College from 1987 to 1992, then Wellesley College from 1992 through 2005.

The author of many essays and articles, he is best known for his Dancing Spirits: Rhythms and Rituals of Haitian Vodun, the Rada Rite (Greenwood Press, 1996). Besides helping to establish HSA, he was one of the founding members of the Congress of Santa Barbara (KOSANBA), a scholarly organization devoted to the study of Haitian Vodou (Vodun). In Haitian Pilgrimage (Green Valley Media, 1992), filmmaker Robin Lloyd documented a three-week spiritual journey of his family to the sacred waterfall of Saut d’Eau. With his wife, Florienne Fleurant, he has established the Leocardie and Alexandre Kenscoff Cultural Center in Mirebalais, Haiti, which houses an elementary school for the community, a teacher institute, and an exchange program, all under the wing of the non-profit Gawou Ginou Foundation, and years of loving sacrifice and devotion on the part of the Fleurants.

Wellesley College students of the Yanvalou Drum and Dance Ensemble perform at the tribute to Dr Guerdes Fleurant (Photo by Tequila Minsky)
MRI Press endeavors to disseminate music reflecting the entire range of cultural perspectives. We invite submissions deserving wider international recognition beyond the confines of local and regional areas. While MRI Press publishes in English, we invite works translated into English as well as works in bilingual format.

For additional information E-mail: cynkim@comcast.net

Works in print

- Music as Culture by Norma McLeod and Marcia Herndon. 2nd paperbk ed. (1990)
- Chaka, an opera in two chants. Composed by Akin Euba. CD (1999)
- Multiple Interpretations of Dynamics of Creativity and Knowledge in African Music Traditions: A Festschrift in Honor of Akin Euba on the Occasion of his 70th Birthday, Bode Omojola and George Dor, eds. (2005)

Worlds without Boundaries: MRI Biographies in Music

All too often, the subjects portrayed are not seen in the context of their time and era. These books focus on those who have made major contributions to the arts that have yet to be fully realized. Often they work outside the mainstream and perhaps are not in sync with their time. Hence, this series is meant to capture the essence of individuals who exemplify the maverick, the visionary, the outspoken, and the risk taker.


Other forthcoming publications

- Composition in Africa and the Diaspora, Volumes 1 and 2. Cynthia Tse Kimberlin and Akin Euba, eds. (2006)
Conferences & Workshops

Society for Ethnomusicology Southeast-Caribbean Chapter (SEMSEC) Annual Meeting

February 17-18, 2006, Appalachian State University

The 2006 SEMSEC meeting will be hosted by the Mariam Cannon Hayes School of Music, Appalachian State University (Boone, NC) on February 17-18. Presentations are especially encouraged, but not limited to, the following topics: musics of Celtic, Appalachian, and African/African-American cultures. The keynote speech will be delivered by Dr Felicia Miyakawa (Middle Tennessee State University) on the subject of “scratch” notation styles developed by hip-hop DJs. The Hayes School of Music faculty ensembles known as “Sunday’s Well” (Irish) and “High Country Klezmer” (Klezmer), and members of the Steely Pan Steel Band and Middle Eastern ensembles will perform a joint concert at noon on Saturday, February 18. Saturday evening activities will include Carl Orff’s Carmina Burana, performed by the Appalachian Symphony Orchestra, University Singers, Appalachian Chorale, Treble Choir, and faculty soloists. Located in the heart of the Blue Ridge Mountains, Boone is an active center for old-time country music. The Appalachian Cultural Museum is located in close proximity to the ASU campus, and the Town of Boone is approximately 5 miles from the closest entrance to the scenic Blue Ridge Parkway.

The nearest hotel to the conference site is the Broyhill Inn and Conference Center, located within walking distance and operated by Appalachian State University. The conference rate is $76.00, and will be available through January 17, 2006; (tel) 800.951.6048 (website) www.broyhillinn.com. Other local hotels include Marriott Fairfield Inn & Suites (tel) 800.871.7425; Holiday Inn Express of Boone (tel) 828.264.2451; High Country Inn (tel) 800.334.5605. The nearest airports are in Greensboro (NC Hwy. 421), and northwest of Charlotte (NC Hwy. 321). Rental cars are available at each of these airports. Boone is due west of Greensboro (NC Hwy. 421), and north-west of Charlotte (NC Hwy. 321). For additional information, please contact Program Committee and Local Arrangements Chair, Dr Laurie Semmes, Hayes School of Music, ASU Box 32096, Boone, NC 28608-2096; (tel) 828.262.7239; (fax) 828.262.6446; (email) semmeslr@appstate.edu.

Society for Ethnomusicology Southern California Chapter (SEMCC) 40th Annual Meeting

March 4-5, 2006, University of California, San Diego

The Program Committee of the SEMCC 40th annual meeting welcomes local SEM members, students, faculty, and all others interested in the field of ethnomusicology to attend its meeting. Please note that the conference date has been moved from its customary time in February due to the President’s Day holiday weekend. As per SEMCC’s practice, conference themes are not stipulated in advance, but will be formed according to the proposals submitted. For further information, please contact Heidi Feldman (Chair) at (email) hfeldman@cox.net. The SEMCC 2006 Program Committee consists of Heidi Feldman (Chair), Ric Alviso, Angeles Sancho-Velázquez, and Revel Curr.

Bamboo and Bronze: Power of Music Series Coming to Kauai

February 2-5, 2006, Kauai, Hawai‘i

This coming winter, February 2 through 5, 2006, “The Power of Music” workshop series is bringing world-renowned musicians, dancers and instrument makers from Indonesia and the Philippines to teach and share their performance skills on the Garden Island of Kauai.

Workshop artists were chosen for their interest in blending the old and the new: each possesses a deep knowledge of performance skills and reverence for traditional forms of expression, along with a keen interest in innovation.

Workshop participants will have the opportunity to interact, study and perform with artists including singer and songwriter Joey Ayala from the Philippines; Sundanese gamelan and kacapi maestro Ismet Ruchimat, who also founded the fusion group “Sambasunda,” and Ening Rumbini and Ati Sumiati, performers who specialize in Sundanese modern dance and martial arts. They will be joined by Lei Ouyang Bryant and Andrew Weintraub, musicians and university teachers of Asian culture who have done extensive field work in ethnomusicology.

“The Power of Music” is a series of workshops designed to offer unique opportunities to enjoy, study, and participate in lesser-known traditional and contemporary performing arts from diverse Asian cultures. Held at Steelgrass Ranch, an eight-acre bamboo plantation on the beautiful island of Kauai, the workshops provide a stimulating environment for artistic and creative exploration. Bamboo horticulturalist Tony Lydgate, the founder of Steelgrass Ranch and a member of one of the oldest kamaaina families on Kauai, rounds out the workshop team by serving as host and as instructor in bamboo horticulture and instrument making.

Daily sessions for the workshop will include participatory instruction in Indonesian Gamelan Degung, Indonesian Dance and Martial Arts, Filipino & Indonesian vocal music, and bamboo instrument construction, including the K Kubing, a bamboo mouth harp, possibly the most portable of all instruments, and often celebrated for its role in courtship. Evening activities will include a recital series, group performance sessions, and music listening and discussion groups. No previous music or dance training is required.

For more information, please visit (website) http://www.power-of-music.org or write to (email) thepowerofmusic@gmail.com

Music of the Turkic-speaking World and the Phenomenon of “Master-Apprentice” Oral Transmission

February 3-4, 2006, School of Oriental and African Studies, London

The culture of the Turkic-speaking world, stretching from South Siberia to the shores of the Mediterranean and increasingly also in diasporic locations, comprises the art and music of numerous different ethnicities (among them Yakuts, Tuvans, Hakassians, Kirghizs, Kazakhs, Uzbeks, Uyghurs, Turkmen, Karakalpaks, Azerys, Tartars, Bashkirs, and Turks). Much music within this vast area is based on the phenomenon of oral transmission and the particular setting of the master-apprentice relationship, which provides for the learning of performance skills.

Featuring a keynote lecture by Hiromi Lorraine Sakata (University of California Continued on page 31
Obituaries

By Robert Stevenson, University of California at Los Angeles

Gerard H. Béhague (1937-2005)

The passing of Gerard Béhague on June 13, 2005 in Austin, Texas, deprived Latin American ethnomusicology of its most magnetic proponent in the United States. As a lifelong laborer in the same realm, I salute his memory and pay homage to his nonpareil spouse, Cecilia, daughter of the Ecuadorian ambassador to France when they met each other as students at the Sorbonne. Gerard’s family dwell and continues inhabiting the highest social and financial domains. Whenever he traveled in Latin America, Gerard always consorted on equal terms with the loftiest plenipotentiaries. His pupils share in his ethnomusicological glory.

Isabel Aretz (1909-2005)

Born in Buenos Aires on April 13, 1909. Isabel Aretz (de Ramón y Rivera) died there on June 1, 2005. A composition pupil of Athos Palma from 1923-33, she emerged as the leading pupil of Carlos Vega in musicology and folklore between 1938 and 1944.

Her field research in northern Argentina was supported by awards from the Comisión Nacional de Cultura 1941-43, which permitted her to publish the definitive Música tradicional de la Argentina: Tucumán, historia y folklore (Buenos Aires, 1946), followed by El Folklore Musical Argentina (1952) and Costumbres Tradicionales Argentinas (1954). From 1950-52, she taught ethnomusicology at the Escuela de Danzas de la Universidad de Buenos Aires in the capital. After transferring to Caracas, she received from 1953-65 research awards in ethnomusicology and folklore bestowed by the Instituto Nacional de Folklore de Venezuela that enabled her and her husband, Luis Felipe Ramón y Rivera (born: San Cristóbal, Venezuela, August 23, 1913; died: Caracas, October 23, 1993), to traverse South American Spanish-speaking nations, Panama, and Mexico, collecting, recording, and analyzing their folklore heritage.

In 1968 the Pontificia Universidad Católica Argentina gave her its first doctorate in musicology. From its founding in 1971 to its dissolution in 1985, she directed the Instituto Interamericano de Etnomusicología de Folklore at Caracas, during which fifteen years the Organization of American States and Venezuelan Ministry of Culture funded scholarships and travel grants that allowed grantees from all over Latin America to study at Caracas. The Instituto’s faculty was in the same period constantly enriched with temporary visiting appointments of world famous authorities, especially from Europe.


Conferences & Workshops

Continued from page 30

at Los Angeles), this two-day international workshop will focus on the master-apprentice training system and its interface with oral transmission in music of the Turkic-speaking world. For more information, please contact Dr Razia Sultanova at SOAS, London; (email) razia.sultanova@soas.ac.uk.

Call for Papers

29th National Conference of the Musicological Society of Australia: Music as Local Tradition and Regional Practice

September 27-October 1, 2006, University of New England, Australia

Each year the Musicological Society of Australia Inc. hosts a National Conference featuring the latest research in music and music related fields by national and international researchers.

In 2006, the 29th National Conference of the MSA will be held in Armidale, at the University of New England. The conference draws on the unique nature of its co-host, the University of New England, the oldest regional university in Australia. The 2006 conference explores the role that music plays in defining traditions and cultures at a local and regional level. Highlights of the conference will include pre-1600 Western music, Indigenous music, South-East Asian and Pacific music, Australian music, and post-1970 music studies (both popular and art music).

Proposals for papers, lecture recitals, group sessions and/or roundtables are invited. Deadline: April 28, 2006. For more information, visit (website) www.msa.org.au/join.html or contact Dr Rex Eakins, School of Music, University of New England, Armidale, NSW 2351, Australia; (tel) +61.2.6773.6446; (email) reakins@metz.une.edu.au, or Dr Jason Stoessel; (tel) +61.2.6773.6563; (email) jason.stoessel@une.edu.au.

Historical Ethnomusicology Special Interest Group for SEM 2006

The newly formed Historical Ethnomusicology Special Interest Group is seeking to sponsor panels and roundtable discussions at the SEM 2006 Annual Meeting in Honolulu. Proposals for individual papers and panel topics focusing on any aspect of historical studies in music are welcome. Possible topics for panels and roundtables discussed at our last meeting include (1) methodological approaches to research that integrate historical and ethnographic perspectives; (2) questions surrounding the disciplinary boundaries between historical and ethnographic work; (3) issues related to representation in historiography; (4) libraries and archives as fieldwork sites in ethnomusicology. Individuals interested in contributing to panels and roundtables that deal with these and other topics may contact Ann Lucas, Historical Ethnomusicology Special Interest Group Organizer; at (email) aelucas@ucla.edu for more information.
Conferences Calendar

2006
Feb 15-18
Reconfiguring, Relocating, Re-discovering. Conference of the International Association for the Study of Popular Music, US Branch. Murfreesboro/Nashville, Tennessee. For more information, please contact Susan Fast, Program Committee Chair (email) 2006conference@iaspm-us.net

Mar 16-19
Joint conference of the Society for American Music and the Center for Black Music Research. Chicago, Illinois. For more information on this event, please visit (Website) http://www.american-music.org/.

Mar 31-Apr 3
British Forum for Ethnomusicology Annual Meeting. University of Winchester, UK. For more information, see (website) www.bfe.org.uk or contact Dr. Ruth Hellier-Tinoco (email) Ruth.Hellier-Tinoco@winchester.ac.uk

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

Aug 25-Sep 1
ICTM Study Group Music and Minorities meeting. Hotel Horizont-Golden Sands, Varna, Bulgaria. For more information, visit (website) http://www.ethnomusic.ucla.edu/ICTM.

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 16-19
Society for Ethnomusicology Annual Meeting. Honolulu, Hawai'i. For more information, please visit (Website) http://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.html