Becoming Ethnomusicologists
By Philip V. Bohlman, SEM President

As we become ethnomusicologists, each of us recognizes the ways in which we confront nationalism as a condition and context for music in our own world.

With reflections on nationalism and music (page 4-5), I continue my column on the critical issues we engage as we become ethnomusicologists. Whereas many scholarly disciplines put such issues at arm’s length, treating them as if they were too extreme to belong to their own contemplative practices, ethnomusicologists encounter them wherever we look, not only in the propaganda of the nation-state, but also in the listening practices of the everyday.

Nationalism shapes music-making in ways we approve, even embrace, but it also reveals the ways in which music acquires power and mediates power in ways we must approach with critical scrutiny.

As “Becoming Ethnomusicologists” unfolds as my regular contribution to the SEM Newsletter, its path will pass through more rather than fewer critical issues of our discipline. The path we follow as we become ethnomusicologists is indeed very challenging, but therein lies its rewards, for ourselves and those journeying with us.

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Special Events at SEM 2006 Hawai’i

The following performances and workshops are tentatively planned for our 2006 annual conference in Hawai’i:

• International Shakuhachi Masters Concert, featuring Riley Lee and guests (Wednesday evening, November 15)
• Aunty Genoa Keawe at the Marriott (Thursday evening, November 16)
• Honoring our Elders: A Concert by Hawai’i’s National Heritage Fellows (Friday evening, November 17)
• Appreciating Hawaiian Movement: Hula Workshop for Ethnomusicologists presented by Vicky Holt Takamine (date and time to be announced)

A graduate of Kamehameha Schools, Vicky Holt Takamine received her BA & MA in Dance Ethnology from the University of Hawai’i. In 1975, she graduated as kumu hula (master teacher of Hawaiian dance) through the ʻūniki rituals of hula from Maiki Aiu Lake, and she is the founder and kumu hula of Pua Aliʻi ʻIlima, a school of traditional Hawaiian dance. In addition, she teaches hula at UH Mānoa and Leeward Community College. She is an advocate for the protection of native Hawaiian rights, the natural environment of Hawai’i and Hawaiian cultural resources, and co-founded numerous organizations that carry out this mission. In 1997, she co-founded ᵁliʻuʻulaokalani, a coalition of traditional practitioners committed to protecting their Hawaiian customs and traditions, and serves as the poʻo (President) and inspirational leader of this organization.

• Solomon Islands Music and Dance Performance (Saturday evening, November 18 at the banquet; see photo on page 12)
• The Dixie Hummingbirds in Concert (Sunday evening, November 19)

For more information on the conference, please visit (website) http://www.indiana.edu/~semhome/2006/index.shtml.

Vicky Holt Takamine
The Society for Ethnomusicology and the SEM Newsletter

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The SEM Newsletter

The SEM Newsletter is a vehicle for exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor. See the guidelines for contributions on this page.

The SEM Newsletter is published four times annually, in January, March, May, and September, by the Society for Ethnomusicology, Inc., and is distributed free to members of the Society.

Back issues, 1961-1998, 3 times a year; Vols. 19-32 (1985-1998), 4 times a year, are available and may be ordered at $2 each. Add $2.50/order for postage.

Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, Indiana 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

SEM Membership

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

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

Student (full-time only) (one year) $30
Individual/Emeritus (one year) income $25,000 or less $50
income $25,000-$40,000 $70
income $40,000-$60,000 $80
income $60,000-$80,000 $95
income $80,000 and above $100
Spouse/Partner Individual (one year) $35
Life membership...........................................$900
Spouse/Partner Life .....................................$1100
Sponsored* (one year) ....................................$35
Institutional membership (one year) $40
Overseas surface mail (one year) $10
Overseas airmail (one year) $25
*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with dues ($35) and postage (either $10 airmail or $25 airmail) to the SEM Business Office.

Ethnomusicology: Back Issues

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

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Copy Deadlines

March issue...............January 15
May issue...............March 15
September issue...........July 15
January issue ..........November 15

Internet Resources

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

The SEM Discussion List: SEM-L
To subscribe, address an e-mail message to: LISTSERV@LISTSERV.INDIANA.EDU. Leave the subject line blank. Type the following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

The SEM Website

Mid-Atlantic Chapter
http://www.macsem.org

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

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

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

Southwest Chapter
http://www.u.arizona.edu/~sturman/ SEMSW/SEMSWhome.html

Southern California Chapter
http://www.ucr.edu/ethnomus/ semscch.html

Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/~cma/SEM/ SEMSECO2.htm

Ethnomusicology Sites

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

British Forum for Ethnomusicology
http://www.bfe.org.uk

British Library National Sound Archive
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, visit:
http://umbc.edu/eol (home site)

EthnoFORUM, a.k.a. ERD (Inactive)
Archive at: http://www.info.mund.edu/EdRes/ReadingRoom/Newsletters/ Ethnomusicology/

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

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

Music & Anthropology
http://www.muspe.unibo.it/period/MA

Index.htm

Society for American Music
www.American-Music.org

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/ archive
Announcements

EOL Editor Search

The Board of Directors of EOL (Ethnomusicology Online) welcomes applications for the position of Editor. EOL, published since 1995, is an independent, peer-reviewed multimedia journal at (website) http://umbc.edu/eol.

The ideal candidate would be a senior scholar with editing and multimedia experience. Applications for the positions of Review Editor, Webmaster, and Assistant Editor are also invited. Please send applications to Jeff Titon (email) Jeff_Titon@brown.edu.

Speaking of Music Wins MIA award

The annotated bibliography Speaking of Music: Music Conferences, 1835-1966 has won the Music Library Association’s prestigious Vincent H. Duckles Award for the best music research tool published in 2004.

Speaking of Music documents over 6,000 published papers on musical topics that were presented at 496 conferences held between 1835 and 1966. The book includes music-related items from conferences devoted to nonmusical topics such as psychology or folklore, and it fully covers meetings devoted exclusively to music. Each entry includes a bibliographic citation and summary; detailed indexes are organized by topics and authors, as well as by conference locations and sponsors. Reflecting myriad currents of thought from the mid-nineteenth to the mid-twentieth century—the heyday of Romanticism, the advent of Modernism, the rise and fall of Marxism, and the emergence of multiculturalism, to name just a few—the book provides a window on intellectual history through the prism of music.

The award was presented at the Music Library Association’s annual conference in Memphis, Tennessee. The organization, which celebrates its 75th anniversary this year, is devoted to music librarianship and all aspects of music in libraries. At the presentation of the award, Speaking of Music was described as “a bibliography that bares new paths for the history of musical scholarship as a field of study.”

Speaking of Music is published by RILM (Répertoire International de Littérature Musicale), a print and online database that provides citations and abstracts for music-related writings published from 1967 to the present. The book, produced with the support from a generous grant by the Andrew W. Mellon Foundation, is part of RILM’s ongoing retrospective project, which covers publications issued before 1967. Thanks to a major grant from the National Endowment for the Humanities, work has just begun on the next volume in the retrospective series, which will cover Festschriften published before 1967. Other recent RILM publications include How to Write about Music: The RILM Manual of Style.

Webcast of Lecture by Noriko Manabe

Noriko Manabe’s article “Globalization and Japanese Creativity: Adaptations of Japanese Language to Rap” was recently published in Ethnomusicology (vol. 50, no. 1, 2006:1-36). A webcast (http://www.aaari.info/06-02-03%20Manabe.htm) has been made out of her lecture on this subject at CUNY’s Asian American/Asian Research Institute, which contains soundclips of examples given in the article. The 45-minute long lecture has been divided into seven segments (corresponding pages in the journal article and musical examples given in each segment are in parentheses below):

(1) History of social context of Japanese rap (p. 1-5 in article)
(2) Problems of rhyming in Japanese; rappers’ rhyming techniques (p. 5-11; musical examples: Fig. 1, “Code 0117”, p. 10; “RIP Slyme,” p. 11)
(3) Rhyming; Rhythmic issues (pp. 11-15; musical examples: “Slow Learner,” p. 11; “Laid in Japan,” p.12; “Uwasa no shinsou,” p. 13)
(4) Rhythmic techniques (p. 15-20; “Fight the Power,” p. 16; “Ue o muite arukoo,” footnote 35; “Standby Tune,” p. 18; “Nai,” p. 20)
(5) Rhythmic techniques (pp. 20-26; “Shinjitsu no dangan,” p. 22; “Welcome 2 My Room,” p. 25)
(7) Summary, videoclip of underground club performance

In addition to providing a summary of the journal article, the webcast also includes videos of interviews and performances, and there are more extensive handouts on the site.

People & Places

Svanibor Pettan (University of Ljubljana, Slovenia) is Visiting Associate Professor at the University of Illinois at Urbana-Champaign for the Spring semester in 2006. He teaches two graduate courses: Music of Minorities: Roma and Their Musical Worlds and Music in Conflict Management: Issues in Applied Ethnomusicology. In Fall 2006 (September 21-25), he will be hosting the symposium “Ethnomusicology and Ethnochoreology in Education: Issues in Applied Scholarship” in conjunction with the ICTM’s Executive Board meeting at the Slovene Ethnographic Museum in Ljubljana.

Grants & Fellowships

American Institute of Indian Studies Fellowship Competition 2006-2007

The American Institute of Indian Studies is a cooperative, non-profit organization of 52 American colleges and universities that supports the advancement of knowledge and understanding of India, its people, and culture. Applications to conduct research in India may be made in the following categories:

Junior Research Fellowships. Available to doctoral candidates at U.S. universities in all fields of study. Junior Research Fellowships are specifically designed to enable doctoral candidates to pursue their dissertation research in India, and to establish formal affiliation with Indian universities and Indian research supervisors. Awards are available for up to eleven months.

Continued on page 7
At almost the same moment the May issue of the SEM Newsletter appears, one of the most spectacular displays of nationalism and music will be taking place in Athens: the 51st Annual Eurovision Song Contest. Staged each May in the country of the previous year's winner, the Eurovision Song Contest—the “Eurovision” in common parlance—is inseparable from nationalism in competitive and complex forms. A national entry finds its way to the finals, the “Grand Prix,” in May after a series of local, regional, and national competitions, which differ from country to country. At the Grand Prix itself, the winner is chosen by tallying the votes submitted by telephone callers to a committee at the national broadcasting company. Perhaps there is no other witness to the pervasive presence of nationalism at the Eurovision than its history, which has consistently articulated and framed critical moments of political change in Europe, from the East-West divide in the Cold War to the expansion into Eastern Europe, the Mediterranean, and beyond today, when over forty countries compete. The stakes, politically and musically, are very high. Eurovision winners (and losers) have embarked on the path to stardom, and political struggle, most recently Ukraine’s Orange Revolution in 2005, has tied its fortunes, such as acceptance in the European Union, to the Eurovision’s musical message.

...the shift of musical politics has led to an aesthetic collapse.

There is, nonetheless, another side to the overt presence of nationalism at the Eurovision: It may be celebrated by some, but it is disdained by others. Nationalism, so the criticism of commentators such as the BBC’s Terry Wogan complain, cheapens the music, stripping it of those qualities necessary to create internationally significant popular song. Songwriters, arrangers, and performers seemingly have license to do anything that will give them a competitive edge. New and old regional alignments are struck, as Ireland and the UK give each other the bulk of their votes, but so too do Turkey and Greece, or the countries of Southeastern Europe. For nations with much to gain—since 2001, all winners have been in the east of Europe, in one way or another—the politics of music are critical; for those with little to gain—France, Germany, Spain, and the UK automatically reach the finals because of the financial power of their broadcasting networks—the shift of musical politics has led to an aesthetic collapse.

As in the Eurovision Song Contest, competitive forces embrace nationalism when it is theirs, and they turn against it with vengeance when it is not.

The many responses to the presence of nationalism in the Eurovision are but a microcosm of the contradictory ways in which music expresses the nation in the twenty-first century. We all recognize the ways in which nationalism demands a love-hate subject position in the politics of our own era. We applaud “emerging nationalism” under the right circumstances, but reject it under the wrong circumstances. Eastern European nationalism symbolized freedom to the West during the Cold War, while it has become demonized by the West when it slid into struggle over the spoils of the Cold War. South American nationalism is celebrated in high places, until, as in the present turn toward more socialist democracies, it follows someone else’s rules. As religious nationalism proliferates, so too does an accompanying anxiety about the difficulties of containing it with political nationalism. As in the Eurovision Song Contest, competitive forces embrace nationalism when it is theirs, and they turn against it with vengeance when it is not.

Music and nationalism intersect in ways both powerful and perplexing, and it is hardly surprising that ethnomusicologists have long felt themselves compelled to unravel and understand these ways. As we look at the history of our field, the paradigmatic moments have been marked by a concern for the formations of the nation-state and their impact on music. Heritier's theories of folk song (e.g., Herder 1773) accompanied the rise of Enlightenment nationalism no less than Rabindranath Tagore's turn to song to fold Hindu and Bengali nationalism together a century and a half later (Bakhle 2005 explores other models of music in the shaping of modern Indian nationalism). From Finland to Indonesia musical fragments conjoined to give voice to the epics of modernity in the service of the nation-state (cf. Ramnarine 2003 and Weintraub 2004). It is no less surprising that theorists of nationalism—notable among them, Benedict Anderson—have equated the performance of music with those "unisonant" moments in which the nation performs itself (Anderson 1991).

The institutions of ethnomusicological practice, in other words, academies of science or universities dependent on public funding, not only connect ethnomusicologists to the nation, but also potentially transform them into actors in the construction of the state itself. Ethnomusicologists have participated in the collection of national repertoires, the musical monuments to the nation. They argue for and against the meanings of authenticity and canon, for and against the musical evidence that supplies the narratives for national history. For ethnomusicologists, too, the stakes are high. As we become ethnomusicologists, each of us recognizes the ways in which we confront nationalism as a condition and context for music in our own world.

In the post-colonial and post-Cold Wareras there has been an explosion of interest in and literature on nations and nationalism, and ethnomusicologists
Ethnomusicologists seek a third way to navigate the cartographic complexities of music and nationalism.

have increasingly contributed substantially to it. In so doing, ethnomusicologists have begun to depart from the previous directions musical scholars employ to address national music.

Traditionally, scholars have argued that music mobilized the nation from opposing positions. Historical musicologists have customarily concentrated on elite practices, tracing music’s impact on the nation from the top-down. As it emerged in the nineteenth century, musical nationalism both bolstered a sense of cultural and political uniqueness, and presaged the brutality of world war and genocide in the twentieth century. Hardly any study of German nationalism, for example, avoids Wagner, opera, and the conjunction of the two in competing narratives of myth and racism (see, e.g., the essays in Applegate and Potter 2002). Just as opera was a critical site for nationalism, so too was folk music, which became the prized domain of folk-song scholarship and comparative musicology. Folk song mobilized the nation no less powerfully than opera, but did so from the bottom-up. National repertoires symbolized the ways in which historical narratives arose from past myth and responded to the politics of modernity. Folk music, encountered in this way, realizes the nation as if it had always already existed, the product of a single language and religion, the reflection of a stereotyped people frozen in time. The belief in the authenticity of such narratives easily translated into a belief in the authority of the nation.

Ethnomusicologists seek a third way to navigate the cartographic complexities of music and nationalism. Rather than a bidirectionality determined by movement between hierarchical social strata, the ethnomusicological way charts a shifting landscape, in which musical and national identities continuously fulfill multiple subject positions. Already from its point of departure, the third way disposes of the assumption that the nation-state is no more nor less than an invention of Western modernity. The nationalisms with which we concern ourselves often take shape after rejecting the teleology of European colonialism or American imperialism. The music of such nationalisms, therefore, may give voice to the powerless and recognize the political legitimacy of the stateless. The multiple nationalisms of the third way do not simply abut political borders, rather the musics that mobilize them cross and dismantle borders, undermining their ability to contain those denied the power of the nation. Along the third way, ethnomusicologists encounter musics that permit new forms of coexistence and national hybridity, the very possibility that religious nationalism, rather than political nationalism, might be the common culture of regional and linguistic minorities. The third way might trace the routes that mobilize resistance to the most hegemonic and repressive forms of nationalism.

As we watch the 51st Eurovision Song Contest on May 18-20, the reality of multiple nationalisms in music will be undeniable. There will be fans, scholars, and politicians alike who will wish it away. There will be those who dismiss nationalism because it amuses, and those who turn away because it projects visions of the future that are unsettling. And, of course, there will be those who would prefer that the Eurovision just be about music. In the largest popular-music competition in the world, why isn’t it possible for the best song to win, regardless of national and musical politics? Such persistent desire to strip music of nationalism notwithstanding, flags will fly in the Athens auditorium in which this year’s competition is staged, and the final voting will reveal yet again the transformation of the Old Europe to the New, of the old nations to the new. As ethnomusicologists, however, we recognize that the 51st Eurovision is not simply one more product of unremitting nationalism. It is, instead, an ethnographic moment through which various histories and musical styles pass; the Eurovision marks the transitions that form from the confluence of multiple nationalisms. It is with those transitions that the third way now begins.

Works Cited
Gerard Béhague

By Donna A. Buchanan, University of Illinois at Urbana-Champaign

Our Society, Latin American studies, and the University of Texas at Austin lost one of its most powerful and vibrant presences when Gerard Henri Béhague left us on June 13, 2005 after a fierce, year-long battle with lung cancer. Optimistic, confident, vigorous and urbane until the last days of his life, the tenacity and determination with which he combated this disease were not unlike the indomitable spirit that characterized his teaching and scholarship throughout his career. A pioneer in the ethnomusicological study of South American traditional and art musics, popular music, and in formulating an “ethnography of performance” approach to the study of ritual and other musical occasions, Dr. Béhague’s academic accomplishments and contributions to our discipline are epic in stature: Associate Editor of the Yearbook for Inter-American Musical Research from 1969–77; Editor of the Ethnomusicology journal, 1974–78; founder and editor of the renowned Latin American Music Review from its inception in 1980; SEM President, 1979–81; a member of the Brazilian Academy of Music; the first non-Brazilian to be awarded the title of Commander of the Order of Rio Branco for his contribution to cultural studies in that country; holder of two prestigious endowed chairs at the University of Texas; and chairman of the Department of Music there between 1980 and 1989.

Dr. Béhague’s life was as cosmopolitan as his scholarship. Born in Montpellier, France on November 2, 1937, he spent his youth in Rio de Janeiro, where he undertook his initial musical training in piano, composition, and music theory at the University of Brazil’s National School of Music and the Brazilian Conservatory of Music. He then completed the equivalent of a Master’s diploma in Musicology at the Sorbonne in Paris, before returning to the Americas to pursue doctoral work in the same field with the renowned Gilbert Chase at Tulane University, New Orleans, receiving his Ph.D. in 1966 with a specialization in Latin American music.

As an immigrant himself, he seemed particularly attuned to questions of identity formation and socio-cultural change, especially as they pertained to the trans-Atlantic interplay of ethnic musical influences in American expressive forms. Indeed, his dissertation, “Popular Music Currents in the Art Music of the Early Nationalistic Period in Brazil, circa 1870–1920,” marked the beginning of a lifelong engagement with discourses of popular culture, nationalism, ethnicity, and identity across the Andean region, Brazil, and the Caribbean. One of the world’s foremost experts in the music and choreography of Afro-Brazilian candombélé, among his most influential publications are the singular textbook, Music in Latin America: An Introduction (Englewood Cliffs, NJ: Prentice-Hall, 1979), the award-winning monograph Heitor Villa-Lobos: The Search for Brazil’s Musical Soul (Austin, TX: University of Texas Press, 1994), and two edited collections, Music and Black Ethnicity: The Caribbean and South America (New Brunswick, NJ: Transaction Publishers, 1994) and Performance Practice: Ethnomusicological Perspectives (Westport, Conn.: Greenwood Press, 1984), whose introduction remains one of the most cogent statements on the performance ethnography methodology as espoused by the so-called “Texas Folklore School.” Fluent in French, Portuguese, Spanish, and English, he read broadly across the literature, and his own publications were often multicultural initiatives directed, in part, at bringing the research of international scholars to the attention of their North American colleagues. The Latin American Music Review, in particular, whose groundbreaking tri-lingual format remains a unique forum for intercultural exchange, greatly facilitated communication between Latin American music specialists worldwide.

Perhaps Gerard’s most extraordinary achievement, however, was the mentoring of his graduate students, the results of which now occupy academic posts all over the U.S. and beyond, and together comprise a substantive presence within ethnomusicology and related disciplines.

When I saw him in May, a few weeks before his death, at a surprise party in his honor attended by about forty of his current and former advisees, one of the first things he expressed to me was his concern for his students. Despite his increasingly ill health, he was still devoted to engaging with his many advisees regularly—they were clearly very much on his mind. This was typical; even when most beleaguered by administrative duties, which was throughout much of the decade in which I studied with him, Gerard showed us repeatedly that we, his students, were his principal commitment. The intellectual sparring matches that characterized my many independent studies with him were fundamental to my professional development, for they taught me how to think, analytically and interpretively, around and beneath the edges of appearances; how to challenge the status quo; and how to formulate probing, perspicacious questions. A brilliant editor, his razor-sharp intellect could detect the smallest contradiction, the tiniest breach of logic in one’s reasoning. Even now, the incisive critical voice that sounds in my head as I write sometimes takes on the persona of a petite, energetic and debonair man with...
graying hair and glasses, pipe and briefcase in hand, and the model that he provided (perhaps minus the pipe and briefcase) is one that I have tried to emulate in my own teaching.

Once, while still a Master’s student, at one of the very first SEM conferences I attended, I encountered Dr. Béhague in the corridor as I tried to slip out of the proceedings between the Seeger Lecture and the General Business Meeting (at that time the business meeting usually followed the lecture, rather than the other way around.) “Donna, where are you going?” he asked me with seeming astonishment. “Aren’t you staying for the Business Meeting?” When I demurred, muttering something about “long” and “unbelievably boring,” he laughingly responded, “Why? This is the most important and exciting part of the conference—THIS is the Society! This is where everything happens!”

Gerard Béhague loved ethnomusicology, and he truly loved this Society, business meeting and all. The immense joy that he took from his profession was perhaps only matched by his passion for ice cream, his keen prowess on the squash court, and his extraordinary zeal and ability on the dance floor. At the 2003 SEM meeting, when I asked him, with a Festschrift in the back of my mind, if he had given any thought to retiring, he looked genuinely taken aback. “No,” he replied simply, “Why should I? I love what I do.”

On November 2, just two weeks before the gala 2005 meeting, Gerard Béhague would have turned 68. Thus it seems particularly fitting that this Honorary Membership, a well-deserved belated birthday memorial that I believe would have meant a great deal to him, was conferred at our annual conference, among his peers, and in the 50th anniversary year of the Society to which he dedicated his intellectual life.

Note from the author: My sincere thanks to Deborah Schwartz and Tom Turino for their valuable commentary on this essay.

Grants & Fellowships
Continued from page 3

Senior Research Fellowships. Available to scholars who hold the Ph.D. or its equivalent. Non-U.S. citizens are welcome to apply if they are teaching full-time at U.S. colleges and universities. Senior Fellowships are designed to enable scholars in all disciplines who specialize in South Asia to pursue further research in India, and establish formal affiliation with an Indian institution. Short-term awards are available for up to four months. Long-term awards are available for six to nine months. A limited number of humanists will be granted fellowships paid in dollars funded by the National Endowment for the Humanities.

Senior Scholarly/Professional Development Fellowships. Available to established scholars who have not previously specialized in Indian studies and to established professionals who have not previously worked or studied in India. Senior Scholarly/Professional Development Fellows are formally affiliated with an Indian institution. Awards may be granted for periods of six to nine months.

Senior Performing and Creative Arts Fellowships. Available to accomplished practitioners of the performing arts of India and creative artists who demonstrate that study in India would enhance their skills, develop their capabilities to teach or perform in the U.S., enhance American involvement with India’s artistic traditions, and strengthen their links with peers in India. Awards will normally be for periods of up to four months, although proposals for periods of up to nine months can be considered.

Fellowships for U.S. citizens are funded by the National Endowment for the Humanities (also available to permanent residents); the Bureau of Educational and Cultural Affairs of the United States State Department and the Council of American Overseas Research Centers under the Fulbright-Hays Act of 1961, as amended; and the Smithsonian Institution. Some fellowships for non-U.S. citizens and artists can be funded from the AIIS Rupee Endowment in India. Fellowships for six months or more may include limited coverage for dependents.

The deadline for application is July 1, 2005. For application and further information, please contact American Institute of Indian Studies, 1130 East 59th Street, Chicago, Illinois 60637; (tel) 773.702.8638; (email) aiis@uchicago.edu; (website) www.indiastudies.org.

Rockefeller Foundation Bellagio Study and Conference Center

Throughout its history, the Rockefeller Foundation has supported women and men who advance knowledge in an effort to explain and address the root causes of suffering and inequality, and to foster improved livelihoods through support for artistic, social and cultural expressions. Equally important, the focus of the Foundation’s work is global, both in its application of knowledge and in support of those seeking to improve economic and social well-being.

The Bellagio Study and Conference Center gives such aspirations a home. The Center offers two programs—the individual residency program and the conference and team program—that encourage critical thinking and creative responses to some of the most pressing issues of our time. Each year, the Foundation welcomes approximately 140 residents and 50 conferences to the Center.

The individual residency offers scholars, artists, writers, musicians, scientists, policymakers, and development professionals from around the world an opportunity to pursue ideas and engage others in their work. Freed from day-to-day demands, participants in the residency program have the time and space necessary to think, write and create.

The conference and team program provides organizations and networks with “convening power,” the ability to bring together individuals for intense periods of discussion, debate, and collaboration around significant issues and problems within a given field or across disciplines. It is this atmosphere of shared intellectual inquiry and deliberation that generates breakthrough ideas and innovative strategies.

Deadline for applications must be postmarked by August 1, 2006. For more information, please visit (website) http://www.rockfound.org/AboutUs/SpecialPrograms/Bellagio.

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**Fulbright Scholar Program**

The traditional Fulbright Scholar Program sends 800 U.S. faculty and professionals abroad each year. Grantees lecture and conduct research in a wide variety of academic and professional fields. The Fulbright Program is sponsored by the United States Department of State, Bureau of Educational and Cultural Affairs. Under a cooperative agreement with the Bureau, the Council for International Exchange of Scholars (CIES) assists in the administration of the Fulbright Scholar Program for faculty and professionals. Deadline for applications: August 1, 2006. For more information, please visit (website) http://www.cies.org/us_scholars/us_awards or write to Council for International Exchange of Scholars, 3007 Tilden Street, NW, Suite 5L, Washington, DC 20008-3009; (tel) 202.686.4000 (Email) apprequest@cies.iie.org

**International Dissertation Field Research Fellowships**

The International Dissertation Fellowship (IDRF) program provides support for social scientists and humanists conducting dissertation field research in all areas and regions of the world. The program is administered by the Social Science Research Council in partnership with the American Council of Learned Societies. Funds are provided by the Andrew W. Mellon Foundation.

The IDRF awards enable doctoral candidates of proven achievement and outstanding potential to use their knowledge of distinctive cultures, societies, languages, economies, polities, and histories, in combination with their disciplinary training, to address issues that transcend their disciplines or area specializations. The program supports scholarship that treats place and setting in relation to broader phenomena as well as in particular historical and cultural contexts.

Standard fellowships will provide support for nine to twelve months in the field, plus travel expenses. Individual awards will be approximately $20,000. In some cases, the candidate may propose fewer than nine months of overseas fieldwork, but no award will be given for fewer than six months. Deadline for applications are normally in the Fall (November). For more information, please visit (website) http://www.ssrc.org/programs/idrf/ or write to Social Science Research Council, 810 Seventh Avenue, New York, NY 10019; (tel) 212.377.2700; (fax) 212.377.2727; (email) info@ssrc.org.

**ACLS Fellowships Program**

The American Council of Learned Societies (ACLS) invites research applications in all disciplines of the humanities and humanities-related social sciences. Appropriate fields of specialization include but are not limited to: anthropology, archaeology, art and architectural history, economic history, film, geography, history, languages and literatures, legal studies, linguistics, musicology, philosophy, political science, psychology, religion, rhetoric, communication, sociology, and theater studies. Proposals in the social science fields listed above are eligible only if they employ predominantly humanistic approaches (e.g., economic history, law and literature, political philosophy). Proposals in interdisciplinary and cross-disciplinary studies are welcome, as are those focused on any geographic region or on any cultural or linguistic group. The ultimate goal of the project should be a major piece of scholarly work by the applicant that will take the form of a monograph or other equally substantial form of scholarship. ACLS does not fund creative work (e.g., novels or films), textbooks, straightforward translation, or pedagogical projects.

**ACLS Fellowship**

ACLS Fellowships are intended as salary replacement to help scholars devote six to twelve continuous months to full-time research and writing. An ACLS Fellowship may be held concurrently with other fellowships and grants and any sabbatical pay, up to an amount equal to the candidate’s current academic year salary.

The Fellowship stipend is set at three levels based on academic rank: up to $30,000 for Assistant Professor and career equivalent; up to $40,000 for Associate Professor and career equivalent; and up to $50,000 for full Professor
and career equivalent. ACLS will determine the level based on the candidate’s rank or career status as of the application deadline date. Approximately 20 fellowships will be available at each level.

ACLS/SSRC/NEH International and Area Studies Fellowships

In order to encourage humanistic research in area studies, special funding by the National Endowment for the Humanities and the ACLS has been set aside for up to ten ACLS/SSRC/NEH International and Area Studies Fellowships to be designated among the successful applicants to the central ACLS Fellowship competition. Scholars pursuing research and writing on the societies and cultures of Asia, Africa, the Middle East, Latin America and the Caribbean, Eastern Europe, and the former Soviet Union will be eligible for these special fellowships.

Application must be made to the ACLS Fellowship Program and all requirements and provisions of that program must be met, with the additions that an International and Area Studies Fellow must be either a U.S. citizen or a permanent resident who has lived in the U.S. continuously for at least three years by the application deadline, and must submit a final report to both NEH and ACLS. Designation of the ACLS/SSRC/NEH International and Area Studies Fellowships will be made by the ACLS. Deadline for applications is normally in the Fall (September). For more information, please visit (website) http://www.acls.org/felguide.htm.

The Leverhulme Trust Research Fellowships

Fellowships are intended to support experienced researchers, particularly those who are or have been prevented by routine duties from completing a program of original research. The Fellowship is open to all fields for research periods between 3 and 24 months, and provides research expenses over and above normal living costs and/or a contribution towards reasonable replacement teaching costs or loss of earnings. Applicants should be resident in the United Kingdom. The next round of competition will open in September 2006 with a closing date in mid-November 2006. For more information, visit (website) http://www.leverhulme.org.uk/grants_awards/grants/research_fellowships/.
Grants & Fellowships
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Alvin H. Johnson AMS 50 Dissertation Fellowships

The American Musicological Society (AMS) makes available four dissertation-year fellowships each year. Anyone who is registered in good standing for a doctorate at a North American university, and has completed all formal degree requirements except the dissertation at the time of full application, is eligible to apply. AMS awards are not intended for support of early stages of research; it is expected that a fellowship recipient’s dissertation will be completed within the fellowship year. Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible.

The AMS President, with confirmation by the Board of Directors, maintains a fellowship committee of at least fifteen respected musicologists from whom three judges, through a system of rotation and replacement, are chosen by the chair of the committee in any one year. Although the membership of the Fellowship Committee will be made public (and is widely representative of fields of study), the individual judges for the competition in any one year are not identified. Application must be submitted online via the AMS website.

The Alvin H. Johnson AMS 50 Fellowships are awarded solely on the basis of academic merit. Winners receive a twelve-month stipend, currently set at $16,000. Fellows may elect to accept the award on an honorary or partly honorary basis (thus freeing scarce resources for others). The fellowships are intended for full-time study. An equivalent major award from another source may not normally be held concurrently or consecutively unless the AMS award is accepted on an honorary basis. Fellowships are for one year and are not deferrable or renewable. There are no provisions for the payment of tuition; it is hoped that graduate schools will provide tuition fellowships or waivers. The winners are selected in the Spring, announced in the Summer issue of the AMS Newsletter, and given formal recognition at the Annual Meeting and Awards Presentation of the Society. Deadline for application: January 15, 2007. For more information, please visit (website) http://www.ams-net.org/ams50.html.

Conferences Calendar

2006

Aug 25-Sep 1
ICTM Study Group Music and Minorities meeting. Hotel Horizont-Golden Sands, Varna, Bulgaria. For information, please 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, California (jointly with the Society for Music Theory). For more information, see (website) http://www.ams-net.org/

Nov 14-19

Nov 15-19
105th Annual Meeting of the American Anthropological Association. San Jose Convention Center, San Jose, California. For more information, see (website) http://www.aaanet.org

Nov 19-21
The ICTM Study Group on the Musics of Oceania (SGMO). University of Hawai‘i. Beginning immediately after the SEM conference, the SGMO meeting focuses on “Pacific Strings” and recent Pacific research. For more information, please contact Raymond Ammann (email) raymond.ammann@unibas.ch or Jane Moulin (email) moulin@hawaii.edu.

2007

Mar 1-4

Mar 22-25
Association for Asian Studies Annual Meeting. Marriott Hotel, Boston, Massachusetts. For more information, see (website) http://www.aasianst.org/

July 4-11
39th World Conference of the International Council for Traditional Music. Vienna, Austria. For information, see (website) http://ictm2007.at/

Oct 17-21
American Folklore Society Annual Meeting. Hilton Québec, Québec City, Canada (jointly with the Folklore Studies Association of Canada). For more information, visit (website) http://afsnet.org/

Nov 1-4
American Musicological Society Annual Meeting. Québec Convention Centre/Hilton Québec, Québec City, Canada. For more information, see (website) http://www.ams-net.org/

2008

Oct 22-25
American Folklore Society Annual Meeting. Hyatt Regency Louisville, Louisville, Kentucky. For more information, see (website) http://afsnet.org/

Nov 6-9
American Musicological Society Annual Meeting. Renaissance Nashville Hotel, Nashville, Tennessee. For more information, see (website) http://www.ams-net.org/
New from Hawai‘i

Traditional Japanese Arts and Culture

An Illustrated Sourcebook

Edited by Stephen Addiss, Gerald Groemer & J. Thomas Rimer

Music, poetry, the visual arts, literature, and theater have played a vital part in Japanese society. But, although Japanese artists, musicians, actors, and authors have written much over the centuries about the creation, meaning, and appreciation of these various arts, most of these works are scattered among countless hard-to-find sources or make only a fleeting appearance in books devoted to other subjects. Compiled in this volume is a wealth of original material on Japanese arts and culture from the prehistoric era to the Meiji Restoration (1867).

These carefully selected sources, including many translated here for the first time, are placed in their historical context and outfitted with brief commentaries, allowing the reader to make connections to larger concepts and values found in Japanese culture. Although the book focuses on the musical, visual and literary arts, it contains material on topics not easily classified in Western categories, such as the martial and culinary arts, the art of tea, and flower arranging. More than 60 color and black and white illustrations enrich the collection and provide further insights into Japanese artistic and cultural values. Included as well are a bibliography of English-language and Japanese sources and an extensive list of suggested further readings.

Traditional Japanese Arts and Culture offers an authentic look at the conceptual richness, diversity, and continuity of the Japanese cultural traditions. Rather than impose a thick layer of interpretation, this inspired and diverse collection allows the original writers and artists to speak directly to people in all areas of Japanese studies interested in what lies beneath the surface of Japanese arts and culture.

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Youth of the Solomon Islands was one of the most impressive groups at the 2004 Festival of Pacific Arts, held in Palau. A similar group will perform as part of SEM banquet on November 18, 2006 (Photo by William Feltz, East-West Center)