

SEM Newsletter



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SSW Prize Named Wong Tolbert Prize

By Anna Schultz and Klisala Harrison

At the 2006 SEM Annual Meeting in Honolulu, the Section on the Status of Women (SSW) honored Deborah Wong and Elizabeth Tolbert, founders of the SSW, by conferring the name "Wong Tolbert Prize" on the SSW student paper prize. Celia Cain, chair of the Wong Tolbert Prize Committee, and Klisala Harrison, co-chair of the SSW, announced the new prize name during a reception celebrating the tenth anniversary of the SSW. Co-chair Susan Thomas was instrumental in organizing the reception.

The large crowd in attendance at the reception attested to the growth of the SSW since its quiet inception in 1996, when Tolbert and Wong transformed their private discussions about the paucity of mid-1990s tenure promotions for female ethnomusicologists into an open forum on the position of women in ethnomusicology. The reception began with a retrospective by Wong and Tolbert, in which they described the gradual flowering of the SSW as an SEM section devoted to exploring professional issues relating to women in the field of ethnomusicology and the academy in general and to supporting ethnographic, historical, and theoretical scholarship on women and musical performance.

Tolbert and Wong expressed thanks to SEM members who made substantial contributions to the SSW during its formative years. They honored Ellen Koskoff for her work in advancing women in SEM through supporting SSW initiatives, Beverley Diamond for her advice to the SSW in many capacities, and Kay Kaufman Shelemay for her push

to have the SSW, in its early years, become a standing committee and later a section. Ruth Stone was thanked for her support as SEM President when the SSW was established. Klisala Harrison and Celia Cain, on behalf of the SSW, presented freshwater pearl earrings to each woman acknowledged. A champagne toast celebrated ethnomusicologists who have served the SEMSSW as section chairs, advisory board members, and SSW mentoring program facilitators.

The first annual Wong Tolbert Prize of \$100 will be awarded at the 2007 SEM Annual Meeting in Columbus, Ohio for the most distinguished student paper on women and music presented at the 2006 Meeting. Paper submission guidelines for the 2007 competition may be found on the SSW page of the SEM website (<http://www.ethnomusicology.org>).

Becoming Ethnomusicologists

By Philip V. Bohlman, SEM President

Ethical considerations accompany ethnomusicologists every day. We make judgments about the music of those different from ourselves. In the classroom we explore ways to make the unfamiliar familiar. During field-

work we strive to respect cultural differences without imposing an exoticizing otherness. For ethnomusicologists, moreover, ethics does not inhabit only everyday practice. It shapes our identities, how we and others see us as citizens in communities that overlap and intersect, our own musical worlds, and the cosmopolitan public sphere from which ethnomusicology must not distance itself. My column in this issue of the *SEM Newsletter* (see p. 4) explores how, in becoming ethnomusicologists, we do not have—nor do most of us wish to have—the option of ignoring the ethical dimensions of music.

The crucial presence of ethics in ethnomusicology could not be more striking than in the recent discussions about the *SEM Position Statement on the Use of Music as Torture* (see p. 7). The discussions raised many questions and reflected varied viewpoints about the degree to which the ethical dimensions of music are individual or collective. The accumulation of questions and viewpoints has been all the more striking because of the nature of the ethical dimensions inseparable from torture. Complicating those dimensions have been the correlates of ethics itself, that is, as the moral philosophy and moral imperative that lead to action. Such is the sense of responsibility that accompanies the ethical dimensions of music as we become ethnomusicologists.

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Members of the Section on the Status of Women (SSW) who have made substantial contributions to the Section at the SSW 10th Anniversary reception, 51st SEM Annual meeting, Honolulu. l to r: Sean Williams, Ellen Koskoff, Tomie Hahn, Deborah Wong, Elizabeth Tolbert, Kay Kaufmann Shelemay, Ruth Stone, and Beverley Diamond. photo: Celia Cain

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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, 1981-present [Vols. 14-18 (1981-84), 3 times a year; Vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

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

SEM Membership

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

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

Student (full-time only) (one year).....	\$40
Individual/Emeritus (one year)	
income \$25,000 or less	\$60
income \$25,000-\$40,000.....	\$75
income \$40,000-\$60,000.....	\$85
income \$60,000-\$80,000.....	\$95
income \$80,000 and above.....	\$105
Spouse/Partner Individual (one year)	\$35
Life membership.....	\$900
Spouse/Partner Life.....	\$1100
Sponsored* (one year)	\$35
Institutional membership (one year)	\$95
Overseas surface mail (one year).....	\$10
Overseas airmail (one year).....	\$25

*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with dues (\$35) and postage (either \$10 Surface rate or \$25 airmail) to the SEM Business Office.

Ethnomusicology: Back Issues

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

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SEM Newsletter Guidelines

Guidelines for Contributors

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

Advertising Rates

Rates for Camera Ready Copy	
Full Page	\$ 200
2/3 Page	\$ 145
1/2 Page	\$ 110
1/3 Page	\$ 60
1/6 Page	\$ 40

Additional charges apply to non-camera-ready materials.

Copy Deadlines

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

Internet Resources

The SEM Website

<http://www.ethnomusicology.org>

The SEM Discussion List: SEM-L

To subscribe, address an email message to: LISTSERV@LISTSERV.INDIANA.EDU. Leave subject line blank. Type following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

SEM Applied Ethnomusicology Section

<http://www.appliedethnomusicology.org>

SEM Special Interest Group for Music of Iran and Central Asia (SIGMICA)

<http://launch.groups.yahoo.com/group/sigmica/>

SEM Chapter Websites

Mid-Atlantic Chapter

<http://www.macsem.org>

Midwest Chapter

<http://sem-midwest.osu.edu/>

Niagara Chapter

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

Northeast Chapter

<http://web.mit.edu/tgriffin/necsem/>

Southwest Chapter

<http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html>

Southern California Chapter

<http://www.ucr.edu/ethnomus/semscc.html>

Southeast-Caribbean Chapter

<http://otto.cmr.fsu.edu/~cma/SEM/SEMSEC02.htm/>

Ethnomusicology Sites

American Folklife Center

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

British Forum for Ethnomusicology

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

British Library National Sound Archive

International Music Collection:

<http://www.bl.uk/collections/sound-archive/imc.html>

Catalog:

<http://cadensa.bl.uk>

Ethnomusicology OnLine (EOL)

Free, peer-reviewed, multimedia Web journal. For more information:

<http://umbc.edu/eol> (home site)

EthnoFORUM, a.k.a. ERD (inactive)

Archive: <http://www.inform.umd.edu/EdRes/ReadingRoom/Newsletters/EthnoMusicology/>

International Council for Traditional Music (ICTM)

<http://www.ictmusic.org/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>

Pacific Review of Ethnomusicology

<http://www.ethnomusic.ucla.edu/pre/>

Smithsonian Institution Websites

<http://www.smithsonianglobalsound.org>
<http://www.folkways.si.edu>

Society for American Music

www.American-Music.org

UCLA Ethnomusicology Archive

<http://www.ethnomusic.ucla.edu/archive>

People and Places

Nancy Guy's *Peking Opera and Politics in Taiwan* (University of Illinois, 2005) won a 2006 ASCAP Deems Taylor award, specifically the Béla Bartók Award for Outstanding Ethnomusicological Book. Her book was also named an Outstanding Academic Title for 2006 by *Choice*, the review magazine of the Association for College and Research Libraries. Guy is Associate Professor of Music at the University of California, San Diego.

The American Association for the Advancement of Slavic Studies (AAASS),

the leading private, nonprofit organization dedicated to the advancement of knowledge about Russia, Central Eurasia, and Eastern and Central Europe, presented its annual awards on November 18, 2006, during the 38th National Convention held at the Omni Shoreham Hotel in Washington, DC. **Timothy J. Cooley**, Associate Professor of Ethnomusicology at University of California, Santa Barbara, and Affiliated Faculty in the Global and International Studies Program, received the AAASS/Orbis Books Prize for Polish Studies for the best book in any discipline on any aspect of Polish affairs, for *Making Music in the Polish Tatras: Tourists, Ethnographers*,

and *Mountain Musicians*, published (Indiana University, 2005).

W. Anthony Sheppard (Williams College) received an American Philosophical Society Sabbatical Fellowship for 2007-2008 to finish his book, *Extreme Exoticism: Japan in the American Musical Imagination*. He also has been invited by the executive director of the American Philosophical Society (APS) to serve as one of the four American scholars who will organize the 2008 "German-American Frontiers of the Humanities" international symposium, a partnership between the APS and the Alexander von Humboldt Foundation in Germany.

Announcements

Companion CD-ROM for Jeremy Montagu's *Reed Instruments Catalogue*

Jeremy Montagu invites SEM members who purchased a copy of his *Reed Instruments Catalogue* (Scarecrow Press, 2001) to contact him at (email) jeremy.montagu@wadham.oxford.ac.uk to obtain a copy of the CD-ROM he has prepared that illustrates each instrument in the Catalogue.

Music and Politics

Music and Politics, an on-line journal available at (website) <http://www.music.ucsb.edu/projects/musicandpolitics/>, edited by Patricia Hall, has published its first issue.

Music and Politics welcomes submissions of any length that explore the interaction of music and politics. Areas of interest include, but are not limited to, the impact of politics on the lives of musicians, music as a form of political discourse, and the influences of ideology on musical historiography. In addition, we seek articles that examine pedagogical issues and strategies pertaining to the study of music and politics in the undergraduate classroom. We also welcome suggestions and/or submissions of articles on music and politics that have already been published in another language and that would benefit from dissemination in English translation. Submissions are encouraged from both established scholars and graduate students. Because *Music and Politics* is an on-line journal, authors are welcome to take advantage of the media capabilities of the web (e.g., sound files, hyperlinks, color images, and video).

Calls For Submissions

Music, Conflict and the Politics of Identity

Editors: Susan Fast and Kip Pegley

Deadline: May 31, 2007

Judith Butler recently wrote that "[t]o be injured means that one has the chance to reflect upon injury, to find out the mechanisms of its distribution, to find out who else suffers from permeable borders, unexpected violence, dispossession, and fear, and in what ways" (2004:xii). We invite submissions for a volume of essays that examines the role of music in geopolitical conflict, both historical and contemporary, including wars, revolutions, protests, genocides, and the post-9/11 "war on terror." We are interested in how music may direct and contribute to conflict and how individuals or groups utilize it when coping with, responding to, and/or resolving geopolitical conflict and the injury suffered therefrom. We seek essays that engage with issues related to identity, including individual, group, national, or transnational identity, as well as topics that explore musical nostalgia, cultural memory, fear, precarity, and trauma. All perspectives and methodologies are welcome; we hope to include essays that examine music and conflict vis-à-vis live performance, institutions (war museums, war memorials etc.), film, television, radio, and the internet. We wish to include authors and topics from a diverse range of ethnic, cultural, and national viewpoints. Abstracts of 500 words should be sent to Susan Fast at (email) fastfs@mcmaster.ca by May 31, 2007. Completed essays will be due by December 2007.

Work Cited

Butler, Judith. 2004. *Precarious Life: The Powers of Mourning and Violence*. Verso.

Trans. Revista Transcultural de Música (<http://www.sibetrans.com/trans/index.htm>)

Special Issue on Music and Performance Studies

Guest Editor: Alejandro L. Madrid

Deadline: September 1, 2007

Trans. Revista Transcultural de Música invites submissions for a special interdisciplinary issue on Music and Performance Studies, to be guest edited by Alejandro L. Madrid (University of Illinois at Chicago). Combining social and aesthetic theory in the study of embodied culture, the emerging discipline of performance studies provides a rich conceptual framework to understand a wide variety of phenomena, from the performative aspect of activities that explicitly involve performance (e.g., music, dance, theater, ritual) to discursive, social, and political performativity (e.g., the construction of identities, the enunciativ use of language, political activism, and the use of the body in everyday life). This special issue seeks to emphasize the understanding of culture, social and everyday life as phenomena that are continuously reconstituted through performance.

We seek critical writing on these issues in relation to music, musical practices, discursive uses of music, and music consumption and distribution within specific social and cultural circumstances, including popular music, notated classical forms, electronic and computer music, sound installation and

Continued on page 6

Becoming Ethnomusicologists

On the Ethical Dimensions of Music

By Philip V. Bohlman, SEM President

Ethics is disturbing (Blackburn 2001: 7)

No one shall be subjected to torture or to cruel, inhuman or degrading treatment or punishment (Article 5, The United Nations' Universal Declaration of Human Rights)

There were no traces of equivocation in the responses to the posting of the *SEM Position Statement on the Use of Music as Torture* (see p. 7). The responses came swiftly, some immediately, revealing that they reflected deeply-held beliefs as well as firmly-entrenched ideologies. They were not simply for or against the decision to take a stance and issue a position statement; rather they realized a complex range of responses. Many voices declared strong support for taking a stance on an issue they believed to be natural for ethnomusicology. Other voices expressed a concern for a seeming lack of caution about assuming that positions can be natural and that they can be expressed in the name of a scholarly society with a diverse membership. There were voices and responses also from many areas rarely before attentive to what ethnomusicologists said and did. From the conservative right came accusations of meddling in public affairs that were not the business of ethnomusicologists. From the far right came letters and emails that were so abusive that they can only be described as hate mail.

In the weeks after the posting, the initial ripples quickly swelled into waves. Other academic societies inquired about the role of the Ethics Committee in the SEM. Why didn't every society have internal bodies devoted to considering ethical issues of all kinds? Or even such pressing social issues as the violation of human rights? Discussions about the limits of responsibility within the academy and its organizations were launched. The question at hand—the use of music as torture—entered debates about the degree to which scholars could or should speak with a common voice that could or should be heard beyond their usual undertakings. For whom and to whom should they speak in order to respond to the troubling issues of our day?

"Ethics is disturbing," as Simon Blackburn observes without equivocation (2001:7), and there can be no question that the *SEM Position Statement on the Use of Music as Torture* fully entered the disturbing domain of ethics.

The fundamental philosophical and moral issues of ethics were all writ large. The posting of the statement grew from a concern about right and wrong, but even more to the point that such a concern was not simply the predilection of individual opinion. Ethics would not be disturbing if it did not highlight concerns about citizenship and agency, duty and universal values, life and death. As ethnomusicologists we confront the ethical dimensions of music, not only through the intervention of a position statement, but also in our daily encounters with the human qualities of music and music-making. Ethnomusicologists do not equivocate about music and music-making.

The ethical dimensions of music, however, are not revealed as simple truths or natural laws. When we find ourselves confronting the ethical dimensions of music in our fieldwork—and it is crucial to state clearly that

values by not parsing them between right and wrong. We all enter ethical climates in our fieldwork, I believe, in which the decisions are troubling and make it necessary to maintain a distance that we would not maintain in similar situations in our own lives and cultures. The ethnographic impulse of our work, therefore, seemingly resists openly embracing universal values in this way.

The space between the aesthetic and the political shapes and is shaped by ethical dimensions

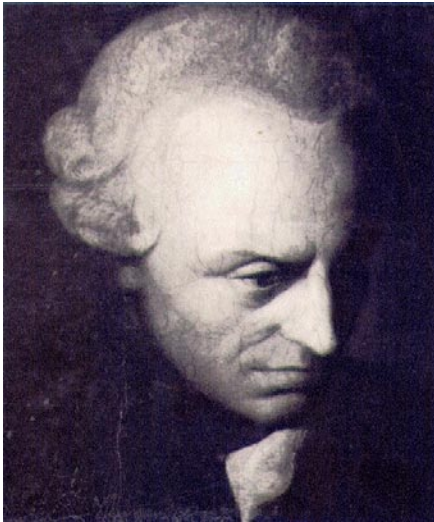
What if we switch our concerns from the ethnographic to the aesthetic for a moment? What if we ask if I am really suggesting that music, aesthetically delimited, has ethical dimensions? I have posed these questions, quite obviously, to illustrate a type of intrinsic logical fallacy for ethnomusicologists. We do not, of course, delimit music as an aesthetic object. Music also communicates as social text, and it forms tradition through the processes of change that intertextually connect it to different people and places. Music does not occupy a single space or adhere to single meanings, but rather its meanings multiply in spaces that are contested. New conditions constantly accrue to music, transforming its ontology from object to subject position. Therein accrue also the ethical dimensions of music. It is only to humans as social and musical actors that music becomes more than itself, that its dimensions become truly meaningful, even as they also may become disturbing.

As we struggle to come to grips with the ethical dimensions of music, it is critical to consider what ethics and moral philosophy are, as well as what they are not. Ethics is not religion. Ethics also is not ideology. Ethics does not insist that one set of principles must dominate another. In an ethical society or world, the end does not justify the means. The justification of war as taking some lives in order to save many more is unethical, as is the claim that torture is justified because it might occasionally prevent still unknown acts of terrorism.



The Flaying of Marsyas, by Titian

the human, social conditions in which we experience music make it impossible to avoid ethics—we must also consider a broad range of responses. Ethnomusicologists committed to cultural relativism may realize their commitment by taking no stance, hence by maintaining that the ethical dimensions of music are individual and culturally-specific. We may not agree—we may strongly disagree—but it is not our role, from the relativist's position, to intervene beyond interpretation. Cultural relativism, too, provides no one with simple truths. On one hand, all ethnomusicologists respect the ways in which relativism protects



Immanuel Kant

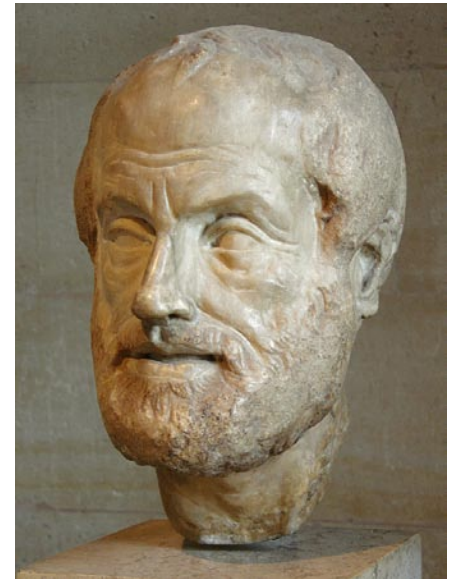
The moral imperative of moral philosophy does not result from the decisions of an élite, say, a legislative body or a priesthood. Ethics does not ask us to privilege one set of beliefs or social actions over another, rather it seeks ways of identifying beliefs and actions that benefit as many as possible, at once the whole of a given society and all human beings. The *SEM Position Statement on the Use of Music as Torture* begins, therefore, with an unequivocally ethical assertion: “The Society for Ethnomusicology condemns the use of torture in any form.” In this form the statement echoes Article 5 of the *United Nations’ Universal Declaration of Human Rights*, which appears as an epigraph to this column. The ethical core of these statements lies in the phrases “torture in any form” and “no one shall be subjected to torture.” These phrases contain the kernel of the larger ethical dimensions of both statements. They extend, therefore, to the other dimensions of living an ethical life and acting as ethical citizens.

Not least among such dimensions is the universal respect of the ethical being and society for life and death. Ethics, particularly in the world today, takes such respect several steps farther, explicitly stating that the goal of ethical action is to protect human rights. In an ethical world human rights are not arbitrary, and decisions about protecting them or leaving them to the whim of history is not arbitrary. Crucially, the *SEM Position Statement* does not waver about human rights: “The SEM is committed to the ethical uses of music to further human understanding and to uphold the highest standards of human rights.”

It is from the foundation of protecting human rights that the ethical individual and society must proceed. The foundational

issue, nonetheless, is anything but easy and straightforward, for it proceeds only upon determining the forms of action that yield citizenship. For Aristotle, whose philosophy is steeped in ethics (famously, e.g., Aristotle 1925), citizenship begins with a set of prospects for being good so that all who are citizens can live well. Immanuel Kant approached the issue of citizenship more aggressively, not to mention more expansively than Aristotle, introducing duty (called “deontology” by moral philosophers) as a condition for living in an ethical society (Kant 1964). Aristotelian and Kantian ethics differ in the ways they frame the question of social agency and action. Duty shifts the moral imperative from the implicit—assuring that the conditions of human rights are maintained—to the explicit—doing what is necessary to maintain human rights by supplanting the “reasons” of early Enlightenment moral philosophy (e.g., in David Hume’s writings; Hume 1888) with the categorical imperative of will. More recently, moral philosophers have reframed the universalist claims for duty by developing concepts of social contract, which draw human rights into a sphere of fairness that through action generates justice (see, especially, Rawls 1971, and cf. Williams 1985). Ethics does not become less disturbing as it approaches our own day. Moral philosophers wrestle with the distinction between two questions, which continue to frame universalism and duty: “What kind of actions ought we to perform? and What kind of things ought to exist for their own sake” (MacIntyre 1998: 241)?

For ethnomusicologists, these questions are familiar, above all because they reflect our historical concern for the ways in which the aesthetic and the political interact in our understanding of music as human experience. The space between the aesthetic and the political shapes and is shaped by ethical dimensions, and profoundly so. Not surprisingly, it is a disturbing space. We can silence neither the aesthetic resonance of music nor the political call toward recognizing human rights. Once we locate these ethical dimensions, the problem of responding to them, individually and as a discipline, does not necessarily become easier. To paraphrase the questions of universalism and duty above we might ask, To what extent does music exist in its own right? and, To what extent do ethnomusicologists act to recognize and fulfill the ethical dimensions of music? Because of the ethical dimensions of music, is ethnomusicology always already a political act (see Bohlman 1993)? The absence of equivocation in the responses and the critical debate following the posting



Aristotle, copy of a lost bronze sculpture by Lysippos

of the *SEM Position Statement on the Use of Music as Torture*, I believe, could not have answered these questions more eloquently and more disturbingly. Each in its own way recognized the ethical dimensions of music and reminded us, as a community of concerned individuals, that ethics crucially guides us along the complex journey of becoming ethnomusicologists.

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Calls for Submissions

continued from page 3

sound art, experimental music, and hybrid musical forms—among other possibilities. Prospective authors are encouraged to approach the performatic and performative implications of music production, distribution, and consumption from a wide variety of angles, including (but not limited to) historical accounts of composers, performers, sound artists, music producers, music markets, music scenes, etc. We also welcome interpretive, theoretical, and historical essays centering on aesthetics, discourse and image, dance, technology, diasporic culture, migration, media, particular works, musical practices, repertoires, literatures, social networks, markets, or environments.

Anonymous abstracts no longer than 250 words should be submitted to almadrid@uic.edu by September 1, 2007. A copy should be sent to edicion@sibetrans.com. They should be accompanied by a cover letter including name, institutional affiliation, mailing address, and email address. Selected authors will be notified by November 1, 2007, and final manuscripts, ranging from 6,000 to 12,000 words, should be sent to the same addresses by September 1, 2008. Electronic images may be embedded in the Word document in jpeg format. Contributors are responsible for obtaining permission to reproduce any material for which they do not hold copyright. For more information about style guidelines see (website) <http://www.sibetrans.com/trans/contributors.htm>.

The cyberjournal *Trans. Revista Transcultural de Música* is the official, refereed journal of the SibE—Iberian Society for Ethnomusicology (Spain). For more information, visit (website) <http://www.sibetrans.com/trans/index.htm>.

Society for American Music (SAM) 34th Annual Conference

Deadline: June 15, 2007

The Society for American Music invites proposals for papers, panels of 2-3 papers, concerts, lecture-performances, and scholarly posters for its 34th Annual Conference in San Antonio, TX, February 27-March 2, 2008. The online and postmark submission deadline for all proposals is June 15, 2007. We welcome proposals involving American music and aspects of its cultures anywhere in the world. We especially welcome proposals addressing:

- Border, Tejano, and conjunto music, perhaps highlighting living musical legends such as Lydía Mendoza and Flaco Jiménez
- Ethnicity and identity in country music
- Cowboy music and/or the singing cowboy
- Mexican music from any century
- Mission- and colonial-era music
- Regional movements such as 1950s-1970s San Antonio “west-side” sound
- Chicana/Chicano studies
- Latino/Latina studies

More information and complete instructions for submitting proposals may be found at (website) www.american-music.org

Popular Music and Society: Special Issue on Amateur Music and Television

Deadline: July 31, 2007

The tradition of amateur musicians and talent contests in the mass media precedes the advent of popular television, yet in recent years, particularly in the form of the various national Idol programs, amateur music-making on television has seen staggering growth in popularity and profitability. This issue of *Popular Music and Society* seeks contributions that consider this boom from a range of perspectives. Along with a host of other social types and narrative contexts familiar to pre-WWII radio audiences, the amateur musician and the talent contest migrated to television in the new medium’s earliest days. In recent decades the amateur genre has been one of undistinguished ratings and negligible impact on the entertainment industry, despite the role of US shows, such as Ed McMahon’s *Star Search*, in boosting the occasional singer or model into the industry. In the last five years, however, the worldwide media phenomenon initiated by Great Britain’s *Pop Idol* television show has brought the amateur into the lives of TV viewers in unprecedented ways, forcefully suggesting the extraordinary contemporary relevance of amateur music contests on television. Additionally, the Eurovision Song Contest is beginning to receive academic attention as international popular music and cultural studies conferences increasingly feature panels on national identity and nationalism in this competition. In the United States, the synergistic multimedia success of *American Idol* has been unprecedented. The Fox network show has generated staggering

ratings across audiences of all age groups. First *American Idol* winner Kelly Clarkson’s debut single rose faster in the pop charts than any other song in chart history—outpacing the previous record holder, the Beatles’ 1964 hit “Can’t Buy Me Love,” by a wide margin. The popularity of the “democratic” principle of audience telephone voting was such that network programmers considered spinoff shows along the lines of *American Presidential Candidate-Idol*. These and other issues within the amateur musician/television nexus warrant further analysis. Is this merely the discovery, as *American Idol/Pop Idol* judge and executive producer Simon Cowell would argue, of a radically effective new cross-platform marketing strategy? Or is there more to understanding the contemporary success of this form? The guest editor of this special issue seeks submissions that will help scholars understand the phenomenal international success of amateur music on television today. The following topics are exemplary but are by no means the limit of the kinds of submissions that would be welcomed:

- International and non-anglophone programming and perspectives
- Performance of nationalism and national identity
- Local amateur music programming
- The political economy of amateur music on television
- The aesthetics of amateur music on television
- The relation of amateur music on television to the music industry
- Historical accounts of amateur music on television
- Amateur music and globalization, neo-liberalism or neoconservatism
- Relation of amateur music on television to social, political, cultural, or economic change
- Amateur music on television and the public sphere and/or cultural policy
- The meaning of the contestant and/or judge and/or voting demos in musical talent contests

The issue is tentatively scheduled for publication in May 2008. Deadline for receipt of submissions is July 31, 2007. Please email submissions to Matt Stahl at mastahl@weber.ucsd.edu or mail them to: Matt Stahl, Department of Communication 0503, University of California, San Diego, 9500 Gilman Dr., La Jolla CA 92093, USA.

Obituary: Alfred (Gei) Geist Zantzing

by Daniel Zantzing

Ethnographic filmmaker Gei Zantzing died February 16, 2007, in Pennsylvania.
—editor

Gei Zantzing was a master's student of folklore and folklife at the University of Pennsylvania in the 1960s when he met Andrew Tracey and his father Hugh Tracey, both ethnomusicologists in the Republic of South Africa, and Dr. Froehlich Rainey, a distinguished archaeologist and director of the University Museum of the University of Pennsylvania. After receiving his master's degree, Gei began work on a doctoral degree, but the imperative to work on films drove him to focus exclusively on film production. He continued work with the Traceys and, advised by Dr. Rainey, began to build an extensive repertory of film and recordings focusing on the dances of southern Africa.

Many of his earlier works were filmed in Mozambique and South Africa and focused on the music and dance traditions of migrant Chopi laborers. He first filmed the ceremonies, including funerals, weddings, circumcisions and menstrual rites. Gei then performed the arduous process of studying and interpreting the meters and dances, translating the words into English, and then finally correlating the songs to the group's folklore.

Gei completely underwrote this work. He financed the trips, bought all the equipment, hired and directed the crew, and sat in the editing room for hundreds of hours directing the cuts. His endeavors were completely his and his alone, although he had plenty of good people encouraging and mentoring him.

Civil war in Mozambique in 1975 forced Gei reluctantly to look elsewhere for his ethnographic projects. He completed much of his work with Chopi migrant workers in South Africa, unimpeded by the dangers of the Mozambique civil war, which lasted until 1994; the armed conflict and starvation claimed more than 400,000 victims. Later, his work took him to other parts of the world, including Brittany, France, and Philadelphia, Pennsylvania.

One element unites all of his work: much of the music he documented is now either extinct or endangered. The cities are draining the talent from the Breton's traditional music pool, and the 20-year civil war in Mozambique saw the slaughter of hundreds of

SEM Position Statement on Torture

On behalf of the Society for Ethnomusicology the SEM Board of Directors approves the Position Statement against the Use of Music as Torture, which originated in the SEM Ethics Committee and has the unanimous support of the Board of Directors.

The Society for Ethnomusicology condemns the use of torture in any form. An international scholarly society founded in 1955, the Society for Ethnomusicology (SEM) and its members are devoted to the research, study, and performance of music in all historical periods and cultural contexts. The SEM is committed to the ethical uses of music to further human understanding and to uphold the highest standards of human rights. The Society is equally committed to drawing critical attention to the abuse of such standards through the unethical uses of music to harm individuals and the societies in which they live. The U.S. government and its military and diplomatic agencies has used music as an instrument of abuse since 2001, particularly through the implementation of programs of torture in both covert and overt detention centers as part of the war on terror.

The Society for Ethnomusicology calls for full disclosure of U.S. government-sanctioned and funded programs that design the means of delivering music as torture; condemns the use of music as an instrument of torture; and demands that the United States government and its agencies cease using music as an instrument of physical and psychological torture.

For further information on the American history and praxis of using music as an instrument of torture, the Society for Ethnomusicology recommends the following article:

Suzanne Cusick. 2006. "Music as Torture, Music as Weapon," *Revista Transcultural de Música/Transcultural Music Review* 10.

thousands of people. In fact, the massacres in Mozambique were so extensive in the areas where Gei worked that there are few musicians alive today who know the songs, dances, and folklore that Gei documented. Chopi survivors, many of them war babies, knew nothing of where they came from. Enter the films of Gei Zantzing—this culture, which was pulled to abyssal depths by war, was thrown a lifeline. Like opening a time capsule, the lost generation of Chopi can view Gei's films and learn something of where they have come from, what spirits are inside, and who they really are.

Gei had a knack for finding obscure and interesting traditions for ethnographic study in unlikely places. Through his diligent efforts, the films that Gei made were completed, preserved, made available to the academic community and general public through various distribution outlets. His films recently have been digitized. They currently are available through Penn State Media Sales at (website) <http://music.media.psu.edu>; and through other online sources, including (website) <http://www.dandemutande.org> and (website) <http://www.villonfilms.com>.

Conferences Calendar

2007

Jun 6-10

Feminist Theory and Music 9 Biannual Conference, Montreal, Quebec, Canada. For more information, see (website) <http://www.music.mcgill.ca/ftm9/>

Jun 9

Symposium: "Music of America and the Sea." Mystic Seaport, Mystic, CT. For more information, contact Glenn Gordinier, (email) glenn.gordinier@mysticseaport.org

Jun 28-30

Meeting of the Study Group on Anthropology of Music in Mediterranean Cultures, Fondazione Ugo e Olga Levi, Venice. For more information, contact Marcello Sorce Keller, (email) mskeller@ticino.com.

Jul 4-11

39th World Conference of the International Council for Traditional

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Conferences Calendar

Continued from page 7

- Music. Vienna, Austria. For more information, see (website) <http://www.ictm2007.at/>
- Jul 5-8
Fifth Biennial International Conference on Music Since 1900. University of York, UK. For more information, see (website) <http://music.york.ac.uk/icmsn2007>
- Jul 15-17
2007 College Music Society International Conference, Bangkok and Ayuthaya, Thailand. For more information see (website) <http://www.music.org/Thailand.html>
- Aug 3-9
Music in the World of Islam. Assilah, Morocco. For more information, see (website) <http://www.mcm.asso.fr/site02/music-w-islam/congresen.htm>
- Aug 15-19
Third Conference on Interdisciplinary Musicology. Tallinn, Estonia.
- For more information, see (website) <http://www.oicm.umontreal.ca/cim05>
- Oct 12-14
Midwest Popular Culture Association and Midwest American Culture Association Conference. Kansas City, MO. For more information, see (website) <http://www.mPCAACA.org/> or contact Gary Burns, (email) gburns@niu.edu
- Oct 17-21
American Folklore Society Annual Meeting. Hilton Québec, Québec City, Canada (jointly with the Folklore Studies Association of Canada). For more information, see (website) <http://afsnet.org/>
- Oct 24-28
Society for Ethnomusicology 52nd Annual Meeting, Columbus, Ohio. For more information see (website) <http://www.ethnomusicology.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/>
- Nov 2-3
Conference: "Sound in the Era of Mechanical Reproduction." Hagley Library, Wilmington, Delaware. For more information, contact Carol Lockman, (email) clockman@Hagley.org
- Nov 7-9
Centre for Nineteenth-Century Studies International Interdisciplinary Conference: "The Voice of the People: The European Folk Revival, 1760-1914." University of Sheffield, Sheffield, UK. For more information, contact (email) folkrevival@sheffield.ac.uk
- Nov 15-18
College Music Society 2007 Annual Conference (in conjunction with ATMI). Little America Hotel, Salt Lake City, Utah. For more information, see (website) <http://www.music.org/SaltLakeCity.html>

SEM Newsletter

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