

SEM Newsletter



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Conversations: New SIGs on Irish Music and Music and Violence

By Deborah Wong, SEM President

Special Interest Groups (SIGs) are a very special and lively area of activity within SEM. They are defined around a common interest in a certain area of study and are similar to Sections but are smaller and are more informally organized. SIGs are formed through the initiative of SEM members who bring other members together around a particular intellectual interest.

The Board of Directors recently approved two new SIGs, and I spent some time having a virtual conversation with the new Chairs of these SIGs, Sean Williams (Irish Music) and Josh Pilzer and Jenny Johnson (co-Chairs, Music and Violence).

DEBORAH: Thanks for being willing to share your thoughts with me and with the SEM membership. I wonder if we could start by having you each say a bit about why you decided to create these new SIGs. I've been struck by the recent proliferation of SIGs within SEM. Many focus on area studies, but some don't. Why do you think it's useful to bring SEM members together in this way? What do you specifically hope might arise out of your SIGs?

Sean, why create an Irish music SIG? Yesterday was St. Patrick's Day and I'm reminded all over again that everyone's Irish, right? My local PBS station's fundraising drive seems to have "Celtic Woman" and its male version, "Celtic Thunder," on looped

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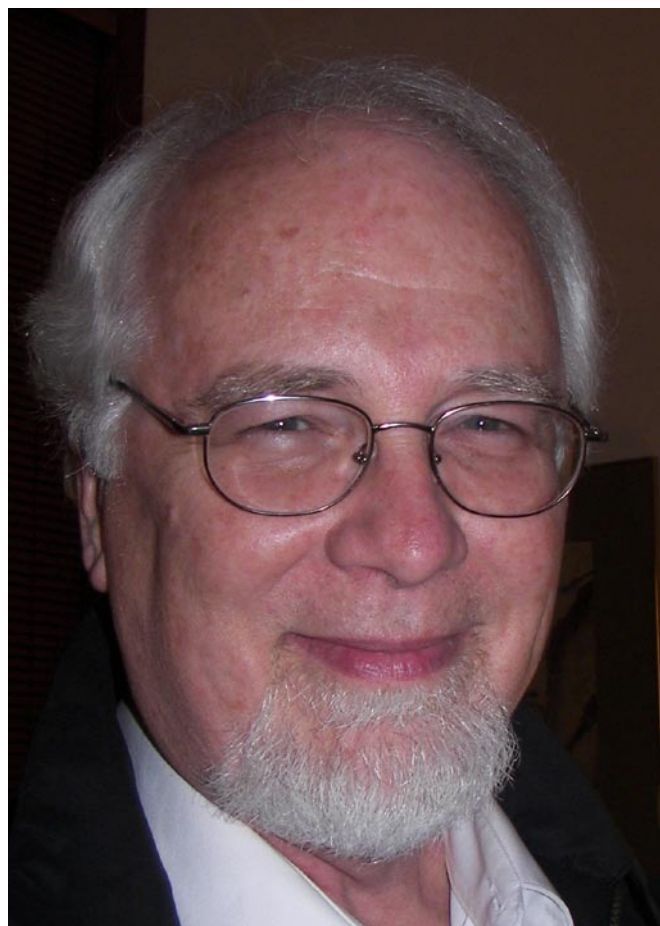
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Dale A. Olsen Honored at 2008 Southeast/Caribbean Chapter Meeting

By Martha Ellen Davis

Dale A. Olsen, Distinguished Research Professor of Ethnomusicology at Florida State University (Tallahassee), was honored at the 2008 Southeast/Caribbean (SEMSEC)



Dale A. Olsen (photo: Martha Ellen Davis)

Chapter meeting, held at Florida State University (February 29-March 1), the same site where the chapter was founded in 1981 by Dale A. Olsen, Martha Ellen Davis, Doris J. Dyen, and the late Ronald Riddle. At Florida State, Dale (PhD, UCLA, 1973) established the ethnomusicology program thirty-five

years ago (in September, 1973), and has built its strengths in both scholarship and performance, including establishing an instrument collection and archives. The other faculty members include Frank Gunderson (SEMSEC president and local arrangements chair of the conference), Michael Bakan, and Benjamin Koen.

The reception in honor of Dale and historical musicology professor Jeffery Kite-

Powell, both of whom will retire at the end of the 2007-08 academic year, was accompanied by the Andean music ensemble *Aconcagua*, which Dale founded and directs. It followed Dale's keynote address, entitled "Musicological Research for Whom? Knowing Other, Discovering Self, Making a Difference," in which he framed his entire professional endeavor within a unifying humanistic and deeply spiritual approach, citing the cellist Pablo Casals: "I am a person first, an artist second." This philosophy, which can be applied to any kind of ethnomusicological research or practice, is the message he wishes to transmit to his colleagues and students as his intellectual heirs. He said, "Musical knowledge may contribute to cultural awareness and help to

create cross-cultural understanding." Making references to Charles Seeger's 1958 article "Whither ethnomusicology?" and Soren Kierkegaard's 1846 treatise titled *Concluding Unscientific Postscript to the "Philosophical Fragments,"* he affirmed that becoming attuned

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The Society for Ethnomusicology
and
the SEM Newsletter

Editor, SEM Newsletter
Henry Spiller
Department of Music
University of California
One Shields Avenue
Davis, CA 95616, USA
(Tel) 530.757.5791
(Fax) 530.752.0983
(Email) hjspiller@ucdavis.edu
(Website) music.ucdavis.edu

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)	\$105
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 email 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 the subject line blank. Type the following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

SEM Applied Ethnomusicology Section

<http://www.appliedethnomusicology.org>

SEM Chapter Websites

Mid-Atlantic Chapter

<http://www.macsem.org>

Mid-West 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/semsec.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/Ethno-Musicology/>

International Council for Traditional Music

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

Iranian Musicology Group

http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology

<http://www.fondazionelevi.org/ma/index.htm>

<http://umbc.edu/MA/index.htm>

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

Barbara B. Smith (University of Hawai'i at Manoa) will receive the Governor's Award for Distinguished Achievement in Culture, Arts and Humanities. It is the state's highest honor for extraordinary contributions to the cultural life of Hawai'i. The award ceremony with the Governor is planned for this August.

Martha Ellen Davis (U Florida and Dominican National Archives) has just been appointed member of the Council of Honor of the Instituto Nacional de Estudios Caribeños (INEC), Santo Domingo. She also has been appointed by Dominican Minister of Culture to the Board of Directors of the new Museo de la Música Dominicana (Museum of Dominican Music). She formerly (1981-83) served as researcher for the National Archives of Music which have been incorporated into the Museum.

Gerald Groemer (Professor of Ethnomusicology and Japanese music history, University of Yamanashi, Kōfu, Japan) has won the 19th annual Koizumi Fumio Prize for Ethnomusicology. This award, past winners of which include Krister Malm, Steven Feld, and Jean-Jacque Nattiez, is granted to individuals and organizations who have made significant contributions to the field. The selection committee cited Prof. Groemer's

"study of Japanese folk music, in particular genres of the social periphery such as Tsugaru-jamisen and the songs of *goze* (blind female musicians), through the combined use of historical sources and musical analysis" as the reasons for the award. Independently, Prof. Groemer's two-volume study of *goze* and their songs (*Goze to goze-uta no kenkyū*, University of Nagoya Press, 2007) was named



Barbara B. Smith

the winner of this year's Tanabe Hisao Prize, awarded by the Society for Research in Asiatic Music (Tōyō Ongaku Gakkai) to the author of the outstanding Japanese-language ethnomusicological work published during the previous year. This is the second time Prof. Groemer has won this award (the first time was in 1995).

Jorge Arévalo Mateus, a Wesleyan PhD student in ethnomusicology, won a Grammy for Best Historical Recording at the 50th annual Grammy Awards, broadcast on February 10. Arevalo Mateus produced the compilation titled "The Live Wire—Woody Guthrie In Performance 1949." For the complete list of Grammy winners, see (website) http://www.grammy.com/Grammy_Awards/50th_show/list.aspx/.

Lyrebird Press published *Growing up Making Music: Youth Orchestras in Australia and the World* in September 2008. **Margaret Kartomi**, with Kay Dreyfus, and David Pear, all of Monash University, edited this detailed scholarly study of youth orchestras. Focusing mainly on the Australian Youth Orchestra, the study also discusses orchestras from other parts of the world, including North American youth orchestras and the West-Eastern Divan Orchestra established by Daniel Barenboim and the late Edward Said. The volume opens with a Foreword by Daniel Barenboim.

Announcements

Journal of Folklore Research Reviews

The *Journal of Folklore Research Reviews* (JFRR), an online spinoff from the *Journal of Folklore Research*, publishes reviews of books and other resources in folkloristics and ethnomusicology by sending them via email (free of charge) to all who choose to have their names added to our list. We have now entered our third year of operations and to date we have published over 200 reviews, all stored permanently at (website) <http://www.indiana.edu/~jofrr/>. We work with 182 presses and have a database of 350 reviewers, resident on six of the world's continents (we are still working on Antarctica).

The JFRR online subscriber list for reviews is currently approaching 700 names, and we are hopeful that we can attract enough new subscribers to bring this total over 1000. To this end, we invite ethnomusicologists to join our list and to assist us in bringing word of our operation to friends and colleagues who might be interested.

To subscribe, a message expressing this wish to (email) jfrr@indiana.edu.

SOAS World Music Summer School 2008

For the sixth year running, SOAS (University of London) is proud to offer an exciting summer school of world music: practical workshops, master classes and performances for students of all backgrounds, beginners to advanced, amateur and professional. The courses on offer this year are:

- Afro-Brazilian Music
- Ganza shaker—Learning, Creating and Recycling
- Balinese Gamelan Semar Pegulingan
- Chinese Kunqu Opera: Voice & Movement
- Bulgarian Singing
- Cuban Music: The Big Band
- Didgeridoo
- Ethiopian Dance
- Kora

- Korean Samulnori Percussion
- Mbira
- Middle Eastern Music
- Mongolian Overtone Singing
- Mouth/jaw Harps
- Shakuhachi
- South Indian Violin & Vocals
- Uighur Music

For more details see (website) www.soas.ac.uk/summermusicsschool or contact Katerina Pavlakis at (email) musicevents@soas.ac.uk.

New Directions in Church Music History

Recognizing that American church music history has suffered from neglect for more than half a century, the scholars of the American Church Music History Consultation (ACMHC) are advocating approaches that will take into account the enormously complex worship and music traditions in American religious life. ACMHC, together

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Conversations

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reruns! What's an ethnomusicology of Irish music at this point in time, when Irish music is everywhere and nowhere?

SEAN WILLIAMS: Over the past decade, a number of ethnomusicologists with interests in Irish music have had compelling discussions at conferences, read each other's articles and papers, and communicated by email and in person. For years we have wanted a forum for our work, a meeting time and place at SEM conferences, and a way to more effectively and immediately track our connections to Irish music in Ireland and the diaspora. It would be easy, at an SEM conference, to think that scholars of Irish music are invisible. Many of us have other duties and loyalties (to musics of Asia, Africa, South America...) that have divided our attention. Being part of a SIG gives focus and impetus to our efforts.

Irishness in music and society runs the risk of either being invisible ... or dismissed

At the most recent ethnomusicology conference in Columbus, we realized that we probably numbered among the dozens. Within just a few months of returning from the conference, some of our members developed a listserv, a wiki, and long email trails back and forth as colleagues were contacted from all over the world.

Irishness in music and society runs the risk of either being invisible (not exotic enough?) or dismissed (everyone's Irish on St. Patrick's Day, aren't they?). From the old axiom of "No Irish Need Apply" to the ubiquitous presence of commercialized ventures ("Riverdance," "Celtic Woman," etc.) that bear little resemblance to what is actually being played and celebrated among players of Irish music, more than a few of us have heard that what we do is "only" Irish. We are ready to bring increased visibility of what we do to the Society at large.

I want to mention something else. Few of our colleagues in Ireland (whether faculty or students) have the opportunity to attend SEM conferences. The groundswell of interest and connection between scholars of Irish music in North America and in Ireland (who often are the only one at a particular campus) is creating a mutual lifeline between us. Perhaps a lone Irish music scholar might

now apply for travel funds from his or her institution, or welcome intellectual support and feedback, knowing that there is a group of us ready to work together to advance our collective understanding of the music.

Furthermore, because Irish traditional music functions as a kind of lingua franca at big-city sessions around the world, we can easily imagine that our colleagues in Japan, Germany, Australia, England, and other places with thriving sessions might be ready to join us as well. Look for us at the SEM conference at Wesleyan. We'll be the ones playing jigs and reels at a nearby pub session, singing in Gaelic and English, and welcoming our colleagues from the rest of the world.

DEBORAH: Why do you say that "scholars of Irish music are invisible" or "not exotic enough"? What does it mean in an SEM context to be "only" Irish? These are great observations about some hidden values that we should probably think about!

SEAN: There are several reasons why scholars of Irish music are invisible. First, there is very meager representation in terms of publications by the mainstream ethnomusicological publishers: Routledge, Oxford, University of Chicago, other university presses. Most publications about Irish music are from Irish presses, and tend to have tiny, locally promoted print runs. Oxford's short *Music in Ireland* by Dorothea E. Hast and Stanley Scott (2004, part of the Global Music Series) is one of the few readily available books. I can count the number of articles about Irish music in *Ethnomusicology* on the fingers of one hand and still have fingers left over. Adding in *The Yearbook for Traditional Music*, *The World of Music*, and *Ethnomusicology Forum* (formerly *The British Journal of Ethnomusicology*) still leaves me with a finger or two. Yet there are dozens of us doing both library and field research, living in Ireland and elsewhere with Irish musicians, studying Gaelic, playing music at sessions, and publishing our articles in non-ethnomusicological journals like *The New Hibernia Review* or in edited volumes about Irish culture, read exclusively by Irish scholars. Few of us are invited to teach courses on Irish music, or to incorporate Irish music into a European music course. As for the "not exotic enough" comment, it springs from—literally—hearing people at conferences say things like "Ah, right. 'Always after me Lucky Charms,' eh?" or "Is that all you do?" or "Must be easy: everyone speaks English there." While we can't compete with our colleagues who regale each other (and us) with tales of dinner-plate-sized spiders dropping from the rafters in Africa or South

America, it's certainly worth asking whether there is a reason for those value judgments and competition in the first place. And—I hesitate to even bring this up—we ethnomusicologists are probably best known, historically, for our work with people who don't look like northwestern Europeans. When you look precisely like (and share some heritage with) the people with whom you work, questions of academic rigor come up whether you like it or not.

DEBORAH: Josh and Jenny, ethnomusicologists have only recently begun to address violence and trauma in a focused way, as a kind of area studies. The issues have been there for a long time, as evidenced in lots of different work by different scholars (e.g., Kay Shelemay's *A Song of Longing*, Phil Bohlman's work on the Holocaust, Paul Berliner's one-man show *A Library in Flames: A Story of Musicians in a Time of War*, etc.). The publication of *Music in the Post-9/11 World*, edited by Jonathan Ritter and Martin Daughtry (Routledge 2007), seems a bit of a watershed moment to me. But it's taken a long time for this to emerge as an area of focused research in ethnomusicology, and I wonder if you could say why you think that's the case.

JENNY JOHNSON: Thanks, Deborah, for your provocative questions about why Josh and I decided to create the Music and Violence SIG. I can only speak for myself, of course, but I do think it's important to share that I am actually not officially a student of ethnomusicology, but a composer/theorist who began doing academic work on relationships between sound, memory, and traumatic childhood experiences about two years ago, purely out of my own interest in this topic. My work initially emerged from trauma writings found within the disciplines of literary theory, psychoanalysis, and neuroscience (namely the work of Caruth, Herman, van der Kolk, Freud, Janet, and others), so until recently I had actually not been familiar with the important work on music and trauma that has emerged from within the discipline of ethnomusicology. It was only when I surveyed the academic landscape in search of other scholars who were interested in music and trauma that I discovered SEM to be a possible "home" for my own work. As we all know, SEM represents an extremely broad, open, and interdisciplinary group of scholars, and I have found many of its members to be incredibly welcoming of my penchant for discussing music as both a "pure" timbral and harmonic materiality, capable of "holding" and "witnessing" traumatic experiences, as

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Calls for Participation

Society for American Music 35th Annual Conference (March 19-22, 2009)

Deadline: June 15, 2008

The Society for American Music (SAM) invites proposals for papers, panels of 2-3 papers, concerts, lecture-performances, and scholarly posters for its 35th Annual Conference. The conference will be held in Denver, CO, March 18-22, 2009, at the Marriott City Center Hotel. Concerts and other special events will be offered as part of the conference, including a Friday afternoon visit to the Denver March Pow-Wow (see [website] <http://www.denvermarchpowwow.org>). The online and postmark submission deadline for all proposals is June 15, 2008. More information may be found at (website) www.american-music.org.

We welcome proposals involving all facets of musical life throughout the Americas, and American music and aspects of its cultures anywhere in the world. We especially welcome proposals addressing:

- Musical life in the West: The western United States, western Canada, and Mexico's northern states
- Music and shifting geographic images of the West, related to westward expansion and changing political borders
- Local and regional identities in the West: Denver and the Inter-Mountain West, the Southwest, Pacific rim, California
- Composers and performers of art music looking westward towards Pacific Asia
- Connections between the music of native peoples and Euroamerican musical cultures in the West
- Native American musical traditions
- Asian American, Latino/Latina, and African American studies

Presenters are required to register for the entire conference. The committee encourages proposals from those who did not present at the 2008 San Antonio meeting, but all proposals will be judged primarily on merit. With the exception of Lecture-Performances, we prefer that all proposals be submitted via email.

Proposers for all except lecture-performances must specify whether the proposal is for (1) paper, (2) poster, or (3) either presentation format, the latter to be determined by the Program Committee as it builds sessions. Individual or joint papers should be no longer than twenty minutes. Lecture-performances should be no longer than thirty minutes. For complete session



Skyline of Denver from Coors Field (photo: Derek Jensen; source: Wikipedia Commons)

proposals, the organizer should include an additional statement explaining the rationale for the session, in addition to proposals and abstracts for each paper.

The research poster format provides an opportunity for SAM members to meet informally with authors and discuss research. Each author attends her/his respective 90-minute session, distributes abstracts, and answers questions. Supporting sound and/or video examples (on personal computers and utilizing battery, rather than A/C power) will be coordinated with other presenters once sessions have been formed by the Program Committee. Further poster guidelines may be found at (website) www.american-music.org.

Include the following for all submissions:

- 250-word proposal
- 100-word abstract suitable for publication in the conference program booklet
- panels must include proposals and abstracts for each paper
- audio and visual needs selected from the following list only: CD and audio-cassette player, overhead projector, VHS/DVD player, LCD projector. Due to logistics and the high cost of renting this equipment, we cannot accommodate AV changes once a proposal is accepted
- proposer's name, address, phone number(s), email address, and institutional affiliation or city of residence

For lecture-performances please include the above-mentioned materials, plus:

- seven copies of a recording (CD, cassette tape, DVD, or VHS)
- an addressed, stamped mailer if you would like the recordings returned
- a list of special needs (e.g., piano, music stand, space for dance demonstration, choral risers)

All materials must be electronically date-stamped (online submission) or postmarked (mail submission) by June 15, 2008. If online submission fails, submit to John Koegel

by the same deadline at (email) jkoegel@fullerton.edu. Postal submissions should be addressed to: John Koegel, Chair, SAM 2009 Program Committee, Department of Music, California State University, Fullerton 800 North State College Blvd., Fullerton, California 92831-3599.

“The Train Just Don’t Stop Here Anymore”: An Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America (April 3-4, 2009)

Deadline: September 1, 2008

The Millikin University College of Fine Arts invites proposals for papers and lecture-recitals for an interdisciplinary colloquium on the soundscapes of rural and small-town America, to be held April 3-4, 2009, at Millikin University, Decatur, IL. The aims of this colloquium are to reach a broader understanding of the nation's diverse musical cultures and practices, to develop strategies by which to investigate musical culture in rural communities and small towns, and to investigate the challenges facing professional musicians and culture industries in those communities. We welcome proposals for papers from an interdisciplinary field, including history, musicology and ethnomusicology, anthropology, folklore, and American studies. Possible themes include:

- Community bands, orchestras, and choirs
- The role of religious, social, government, and non-profit organizations in supporting local musics
- The impact of urban and suburban expansion on rural and small-town music-making
- The effects of media conglomeration on local and regional musics
- Culture industries that support rural and small-town music-making
- The effects of cultural tourism on musical cultures.

Electronic submission of proposals is encouraged; send a 250-word proposal to

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from the field, in the field, to the field, of
 the field, about the field, against the field,
 betwixt the field, concerning the field, to-
 ward the field, out of the field, beyond the
 field, through the field, via the field, up to
 the field, despite the field, for the field,
 due to the field, of the field, (un)-
 like the field, after the field, into the

The ethics of Human Subject Reviews and the IRB seemed to be the main thrust of a recent SEM-L thread; posters addressed the historical events leading to the creation of IRBs, as well as the abuses of power (“mission creep”) that have led to the creation of bodies like IRBWatch. The discussion also intimated the deleterious effect the review process can have on our fieldwork. The shadow the US government casts over our personal encounters in the field is nothing new; Alice Fletcher noted in her diary on September 21, 1881, that Wajapa, an Omaha companion and informant, “said, ‘I believe all the white men tell lies’. ...I looked up as he spoke and found him looking at me with a seriousness and concentration of gaze that I can never forget. It had in it memory, judgment, based on hard facts.”

In what could be called “Self as Other, Pt. 2”, Andrés Amado follows the last newsletter’s column (by Beto González) with an essay on the peculiar difficulties of fieldwork among compatriots. Here, because of IRB intrusion, they become as procedural as personal. Andrés’s encounter takes place in a “field” infrequently mapped: the uncomfortably converging “spheres of influence” of the State, on the one hand, and of local culture and individual concerns on the other.

—Jesse Samba Wheeler

«IRB Regulations: An Intrusion in the Field?»

by Andrés Amado

Guatemala City, Guatemala / Tempe, Arizona, USA, January 2008

Though I was born and raised in Guatemala, I felt like only a partial insider during my recent field trip to my home country. I have not lived there since 1995, my academic training comes mainly from Anglo-American and French institutions, and as a musician, my experience in marimba ensembles is limited to my recent participation in Arizona State University’s Latin marimba ensemble. Though I went into the field aware of insider/outsider representational issues, I did not anticipate that mundane procedures, such as complying with the protocols of an Institutional Review Board (IRB), would significantly heighten such representations vis-à-vis research consultants.

When the organization funding my project mandated that the school’s IRB approve my proposal, I felt less than enthusiastic. Even though our IRB staff was friendly and efficient, I found the idea of having a US institution authorize me to speak to my compatriots intrusive; furthermore, I felt it imposed on this project a level of formality that could undermine open communication with my consultants. I complied with all IRB requests nonetheless. The IRB required me, not surprisingly, to provide research participants with information letters that introduce me as a graduate student researcher from Arizona State University. These letters accentuated my (partial) outsider status; thus they influenced the interview process—but not as I had expected.

I interviewed consultant Donato at his home in Chimaltenango, Guatemala, where he rehearses with a Mayan marimba ensemble. I had shared the IRB letter with another musician in this

group, who then invited me to witness and record the rehearsal and introduced me to his fellow musicians. I began an informal conversation with Donato while he set up his instruments. At that time he freely shared with me various Mayan and personal perspectives on marimba music. Finding his remarks interesting, I asked if he would not mind repeating them on my digital recorder. He then paused for a second and said something like: “well, I don’t know if people over there [i.e. the United States] will understand it, but ok.”

Because my IRB letter requested the musicians’ permission to record conversations and rehearsals, it immediately identified me as the ASU graduate student they read about. Before this moment Donato’s attitude suggested that he considered me, a non-Mayan Guatemalan, capable of appreciating his music after proper explanations; but as soon as I turned on the digital recorder I became a US-based researcher. At that point Donato began adding explanations and disclaimers in order to help US audiences “understand it.” He said, for instance: “if one hears [these explanations] with a Western-materialist mentality one will think ‘oh, he’s crazy’; but if we understand them from the basis of life itself it’s very logical.” With regards to the meaning of Mayan pieces he said: “most melodies are dedicated to the mountains, to nature, to water, to the cosmos, you see? ...Western music is too materialistic ... Rock [music] even provokes feelings of suicide. On the other hand, [Mayan marimba music] awakens feelings of tranquility and positive emotions.” I found his additions fascinating. They revealed many of his feelings and views towards US pop culture and issues of globalization that may not have surfaced as saliently had he not perceived my role as both a local and outside researcher. My IRB-approved entrée mediated such perception and consequently enriched the data I recorded.

Filling out forms or disrupting the flow of conversations to ask for a signature on an IRB-required document may not be the fieldworker’s favorite tasks. For better or worse, IRB regulations are presently part of the fieldwork experience for many of us, even when the “field” is home. Perhaps we can learn of ways to productively incorporate IRB requirements into our fieldwork, realizing that they not only can obtrude into our field experience and methods, but also can enhance them.

“Sib’alaj malyox!” to Andrés Amado, a second-year MA student at Arizona State University conducting field research on modern adaptations of Guatemalan marimba music with funding from ASU’s Graduate and Professional Student’s Association annual research grant competition.



is a column by graduate students currently engaged in fieldwork that proposes to explore all aspects of the “field.” See vol. 41, no. 2 of the Newsletter for a full description and the original call for submissions.

Students interested in contributing to this column should send an email to its host, Jesse Samba Wheeler (gnumen@gmail.com), and the Newsletter editor, Henry Spiller (hjspiller@ucdavis.edu).

Fieldworkers of the World. Write!

Calls

Continued from page 5

Travis Stimeling at (email) tstimeling@millikin.edu. Print submissions may be sent to Travis Stimeling, Millikin University School of Music, 1184 W. Main St., Decatur, IL 62522, by September 1, 2008.

Canadian Society for Traditional Music/Société Canadienne pour les Traditions Musicales 52nd Annual Meeting

Deadline: May 31, 2008

We invite proposals for the annual meeting of the Canadian Society for Traditional Music/Société Canadienne pour les Traditions Musicales (CSTM/SCTM), which will be meeting jointly with the Helen Creighton Folklore Society at Saint Mary's University in Halifax, Nova Scotia, November 14-16, 2008. The CSTM/SCTM is a unique organization, bringing together scholars and performers. The Helen Creighton Folklore Society is very active in supporting various folklore-related projects and activities. Highlights of this event will include presentations, workshops, informal concerts, and a musical showcase.

While presentations (papers, workshops, demonstrations, etc.) are encouraged on any topic related to folk music, traditional music, ethnomusicology, and folklore, other themes of the conference can include:

- Folk music then and now
- Folk and traditional music scholarship—trends and issues
- “Local” communities: music, place and space
- Music scenes in Eastern Canada
- Music, dance and changing technologies
- “Collecting” in the electronic age—challenges, definitions, technologies.

Deadline for submission is May 31, 2008. Send your proposal (250 words maximum) and your contact information in English or French no later than May 31, 2008, to Heather Sparling at (email) heather_sparling@cbu.ca. The titles of proposals should be given in both official languages. Submission via email is preferred; those with limited internet access can mail their proposals to Heather Sparling, Assistant Professor, Heritage & Culture, P.O. Box 5300, 1250 Grand Lake Road, Sydney, Nova Scotia, Canada B1P 6L2. Please clearly indicate any audiovisual or technical needs (laptop hookup, VHS, CD/DVD player, etc.) Availability of equipment will be subject to review.

Conversations

Continued from page 4

well as a crucially interactive agent within the lives, perceptions, and social dealings of human beings who have undergone trauma. Joining SEM also enabled me to discover Josh's work. While attending his panel on Music and Traumatic Experiences at the 2005 Atlanta conference, I was surprised and pleased to learn that while the topic of violence was something that was currently occupying the minds of many different music scholars from across the traditional three “tracks” of musicology, ethnomusicology, and composition/theory, it was gaining the most traction and exposure within the context of the Society for Ethnomusicology. I was therefore not at all surprised at the overwhelming response that Josh and I received to our recent call for participation

*Seemingly tenuous and often
unspeakable memories can,
through music and sound,
emerge as real, actual ex-
periences*

in this SEM special interest group, and I am thrilled that the board has approved us.

As for why I think this sudden surge of interest in trauma and music is happening now—well, I have several theories on the subject. Mark Seltzer has often referred to contemporary US society as a “trauma culture,” one that has been informed, shaped, and has come to largely regard itself as a populace defined by the scars of warfare and the wounds of hard-won and as yet incomplete social reforms. Other critics, such as Ruth Leys, have ruminated upon the extent to which contemporary American narratives of survival and recovery chiefly emphasize the experience of “trauma,” broadly defined, as a postmodern emblem of heroism and overcoming adversity, often with the detrimental outcome of valorizing victimhood over more traditional models of stoicism and “getting over” the past. The current War on Terror perhaps best exemplifies America's complicated relationship with narratives of heroism and trauma, but our recent past is also studded with a similarly complex set of anxieties around domestic social traumas, including sexual abuse, poverty, terminal illness, and, perhaps most pertinent to music

scholars, the various aesthetic and political crises of representing human suffering in films, television shows, documentaries, music, literary fiction, and self-help books. Our collective need to honor the inflicted and recognize the complexity of traumatic experiences is often in direct conflict with our desire to recover, heal, and move past painful memories. Regardless of whether we agree or disagree with Seltzer or Leys, I believe it is fair to say that contemporary American academia is finding itself face to face with an increasing need to theorize—or at least (and at long last) acknowledge—trauma's multivalent presence in the experiences, memories, and imaginations of human beings both living and deceased.

Music's relationship to trauma—and trauma's often more problematic sequelae—is a truly under-theorized subject of inquiry, one that (in my opinion) has perhaps the most potential for helping us understand and negotiate those traumatic experiences that seem to defy or resist linguistic explanation or scientific categorization. Many experiences of trauma are both defined by and transcendent of the specifics of the cultures, times, and places in which they occur, and all too easily find themselves silenced and ignored by the social stigmas and leading paradigms of their time and location. My own work focuses on the fragmented memories of late-20th-century American sexual abuse survivors that are largely triggered by the sounds and music of popular radio and television. By doing this work, I am hoping to demonstrate how these seemingly tenuous and often unspeakable memories can, through music and sound, emerge as real, actual experiences, rather than the contested, doubted, or fantasized notions to which contemporary criticisms of childhood sexual abuse memories have largely relegated them. I have observed similar insights emerging about other forms of trauma within the work of my advisors and colleagues, who are also “listening” to narratives of violence through their relationship to music, and finding crucial alternatives for interrogating these complex experiences outside the hegemony of Western science. I am confident that our SIG will help foster a lively community of musicians and thinkers who are committed to helping us open this important topic to the interpretive strategies available within the humanities, and I am also very hopeful that our collective work will prove helpful to those who live with the devastating effects and aftereffects of trauma and violence every day.

JOSH PILZER: I think that the study of music and violence is crystallizing now for a

number of reasons. It emerges in the wake of the collapse of many authoritarian regimes all over the world that fell apart as the Cold War ended. Many of these governments had long-suppressed histories of atrocity, and their end or moderation saw a rise in testimony, truth and reconciliation commissions, and other public cultural processes of reckoning with the past. Often music is featured prominently in these sorts of memory projects. The study of music and violence emerges not on the coattails of but nonetheless some time after the formation of a substantial anthropology of violence. The return of history to culture, which Sahllins and others tried to accomplish for anthropology but which Alan Merriam knew about all along, made this subfield and our own SIG inevitable, I think. All of these things happened prior to 9/11, and my project and many others predate that day. But the subsequent rise of war as a prominent feature of everyday American media and life has certainly given a great number of scholars tremendous energy to continue, and others inspiration to begin.

I became interested in starting a SIG for the study of music and violence in a rather ambivalent way. The people I met in the course of my dissertation work convinced me rather thoroughly that music can be important in situations of social domination and their aftermaths. I found music to be an important resource in such times because of the often liminal character of much musical activity vis-a-vis other expressive forms; and I found it to be a means of social domination as well. Coming home, readings in feminist criticism and political economy convinced me that forces of violence and social domination are so widespread that these uses of music are to be found almost everywhere.

Simultaneously I noticed an upsurge of scholarship, which both delighted and frustrated me. I sensed a new fetish in the study of music and violence: one scholar even told me that my dissertation topic was “sexy.” The denigrators of the emerging subfield looked down on such topics as “sexy,” and some proponents venerated them in a no less silly way. So it was with great trepidation that I came to the SIG, in the interests of making this a substantial field of inquiry that is capable of understanding its breadth and limitations and crossing itself out before it becomes a new reification, as we have likewise struggled to do with “culture” and related concepts.

DEBORAH: Why do you think the specific relationship between music and trauma hasn't received much attention? For one thing, I'd say that music and healing are too often understood as automatically related. Suzanne

Cusick's recent work on music and torture is an important corrective to such banal universalizing gestures. Josh, could you say a bit more about the built-in dangers of fetishizing the study of music and violence? You suggest that for some, pronouncing the entire area sexy is another way to dismiss it—which I assume is a way to avoid dealing with some of the tough questions it raises?

JOSH: All of the factors that I mentioned above, like Cold War authoritarianism and the sanitized culture concept, suppressed real evidence of violence and atrocity and with them the study of survivors and the unfoldings of trauma. Beyond this, popular cultures, nationalisms, scholars and so on have rarely found survivors interesting in themselves, but more so for what they can evidence about the past, often in the very important interests of bringing suppressed histories to light and clarifying the nature of past atrocities. But the consequence of this was that anything we might now consider a kind of survivor art or artistic expressions of those in conflict situation was more interesting as a document of what happened than as part of a process of remembering or recovery; so the study of survivors' music, and of music and trauma, was stifled. You can find this research method, for instance, in a number of fine works on music and the Jewish Holocaust. One consequence of the study of trauma and its relations to music is that we are forced to face the particularity of experiences of violence, and hence we become unable to claim them for our own. Many nationalist movements and cultural formations, including postcolonial nationalisms, have been unwilling to give up this power, and this has been another facet of recent history that has made the study of violence in human experience and the relations between art, music, and violence long in coming.

SEAN: I want to comment on the “sexy” issue of music and violence. I don't think that calling a particular study “sexy” necessarily dismisses or diminishes the study, but rather, the person doing the studying. It implies, to me, that what one is doing is easy because it's timely and shows up in the newspapers; therefore, it doesn't require much deep digging to get at its core. Clearly, music and violence requires plenty of hard work.

DEBORAH: Could you tell our readers how to subscribe to your listservs?

SEAN: Our group has had “meetings” only via email. Some exciting issues for us have emerged in terms of gender studies, place, and biography (though not all at once), and I'm sure we'll have more. The Irish Music Research Group has an email discussion

group at (email) imrg@nyu.edu, run by Scott Spencer (Interim Associate Director for the Irish-American Studies and Coordinator for the Center for Traditional Irish American Music at the CUNY Institute for Irish American Studies at Lehman College). Sending a message to the list automatically puts you on it.

JOSH: If you would like to subscribe to the Music and Violence SIG, please write to our moderator, Jonathan Ritter at (email) jritter@ucr.edu.

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Anthony McCann new SEM-L Moderator

by Deborah Wong, SEM President

On behalf of the SEM Board of Directors, I would like to welcome Anthony McCann as the new SEM-L moderator. Brana Mijatovic, former moderator, has stepped down because she is in Prague as a part of an educational program that requires constant travel. We wish her well and thank her for several years of quiet, diplomatic, behind-the-scenes service, invisible to most of us but absolutely necessary to this discussion forum.



Anthony McCann

Anthony is a lecturer/researcher in languages, folklore, and ethnomusicology at the University of Ulster's Magee campus in Derry/Londonderry, Northern Ireland. He is well known to many SEM members for his work on intellectual property, copyright, and the commons, as well as for his inquisitive postings to SEM-L. Welcome, Anthony!

Announcements

Continued from page 3

with church history experts from the North American Academy of Liturgy (NAAL), explored new directions in church music history when the two groups met during the NAAL's conference at Savannah, GA, this past January. ACMHC proposes, for example, that more cross-cultural studies are needed to understand what is "American" in church music history, while recognizing that individual church traditions often are not confined to an American context, and they urge church music scholars to assimilate important insights from ethnomusicology, social history, theology, economics, and demographic studies into their work.

The ACMHC was organized in 2006 as a joint project of the major church music professional organizations, including the Association of Anglican Musicians, Association of Lutheran Church Musicians, Fellowship of United Methodists in Music and Worship Arts, National Association of Pastoral Musicians, Presbyterian Association of Musicians, and United Church of Christ Worship & Education Team. The ACMHC is dedicated to serving both the academic community and the churches of North America in exploring the rich history of church music, thus overcoming a long history of neglect. They expect their work to encourage new research and eventual publication of a new survey history of North American church music. For more information about the American Church Music History Consultation, contact Victor Gebauer at (email) vgebauer@bitstream.net.

Kartomi PhD in Music Scholarship

The School of Music-Conservatorium, Monash University is pleased to introduce the Kartomi PhD in Music Scholarship. The inaugural scholarship will initially be offered for commencement in the first half of 2009. The scholarship is available to Australian citizens, Australian permanent residents and international applicants who have completed a four year undergraduate, master's preliminary or master's degree at H1 level or equivalent and who propose to undertake a PhD in music. (H1 is a grade in the top band on the institution's grading scale. Please note: the degree must also include a research component.) The scholarship may be held in any field of music compatible with the research plans of the School. An outstanding background in a relevant discipline is required. Award holders will receive a generous stipend and may also

be eligible for allowances for establishment, relocation, research, and thesis production. The scholarship period is three years of full-time study; the annual stipend is \$AU26,640 (2008 rate). Funding for fieldwork may also be available. For further details, please contact (email) music@arts.monash.edu.au.



Edison Home Phonograph, Suitcase Model
(photo: Norman Bruderhofe; source: Wikipedia Commons)

2008 ARSC Individual, Institutional, and Student Memberships

The Association for Recorded Sound Collections (ARSC) invites ethnomusicologists to consider becoming members. ARSC is a nonprofit organization dedicated to the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound. Members receive:

- The peer-reviewed ARSC Journal, published twice each year.
- The ARSC Newsletter, published three times per year, delivering timely announcements.
- The ARSC Membership Directory, compiled every two years.
- Discounted registration for the annual ARSC conference.

A one-year membership is \$36 for individuals, \$40 for institutions. First-time members save \$3. Full-time students enjoy a discounted membership of \$20 per year (sorry, no additional \$3 discount on new student memberships). To join, please visit (website) <http://www.arsc-audio.org>, or contact Peter Shambarger, ARSC Executive Director, at (email) execdir@arsc-audio.org.

The Richard Waterman Prize

The Popular Music Section of the Society for Ethnomusicology (PMSSEM) is pleased to announce the establishment of the Richard Waterman Prize competition. The prize was created to recognize the best article by a junior scholar in the ethnomusicological study of popular music published within the previous year, in any publication. The Waterman Prize comes with a cash award of up to \$200.

For the purposes of the award, "junior scholar" is defined as any scholar, regardless of employment status, who received his or her PhD no more than seven years prior to the submission deadline. An applicant may send more than one article for consideration per year, and may send items for consideration each year. Award recipients are ineligible to compete for the award in subsequent years. The selection committee is composed of three senior members of

PMSSEM. Applicants should send three offprints, photocopies, or a PDF file of articles for consideration to the Waterman Prize Committee Chair by the application deadline (2008's deadline was April 1). Please direct any questions about the competition to the Waterman Prize Committee: Leslie Gay, Paul Greene, or Rob Bowman.

American Institute of Indian Studies Fellowship

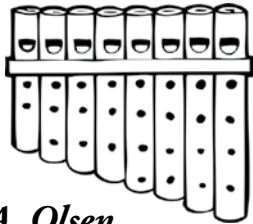
Application deadline: July 1, 2008

The American Institute of Indian Studies (AIIS) announces its 2008 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to PhD candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the PhD degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2008. For more information and applications, please contact the American Institute of Indian Studies, 1130 E. 59th Street, Chicago, IL 60637, (phone) 773-702-8638, (email) aiis@uchicago.edu, (website) www.indiastudies.org.

Martin Hatch Prize Established

The Society for Asian Music announces the establishment of the "Martin Hatch Award" for the best student paper on Asian music presented at the annual Society for

Ethnomusicology national meeting. Recognition of the most outstanding student paper will include a \$100 cash prize and a five-year subscription to the journal *Asian Music*. Any full- or part-time student is eligible for the prize. Reviews will be conducted by a rotating selection committee that will comprise three members of the Society for Asian Music executive board and, if necessary, other invited members of the Society. Entries will be judged based on the version of the papers as presented at the conference. The chair of the selection committee is responsible for distributing submitted papers to the reviewers. A decision on the prize will be made by February 15 following the annual SEM meeting. Students who wish to be considered for the prize should submit their papers to the President of the Society no more than three days after the end of the SEM conference. Applicants must submit the following: (1) application form, available on the Society for Asian music website, asianmusic.skidmore.edu, (2) one electronic and one hard copy of



Dale A. Olsen

Continued from page 1

to another musical culture to the degree that the researcher “resembles the other” requires knowing one’s self and loving the other. He left us with the message to “love what we do and disseminate what we love” in order to make a difference.

The expansion of the FSU ethnomusicology program through the hiring of additional faculty in recent years has facilitated Dale’s prolific production of publications on a wide diversity of topics. These include *Music of the Warao of Venezuela: Song People of the Rain Forest* (1996, winner of the SEM Alan Merriam Prize), *Music of El Dorado: The Ethnomusicology of Ancient Andean Cultures* (2001), *The Chrysanthemum and the Song: Music, Memory, and Identity in the South American Japanese Diaspora* (2004), *Popular Music in Vietnam: The Politics of Remembering, The Economics of Forgetting* (2008). Dale also served as co-editor of Volume 2 of the *Garland Encyclopedia of World Music* (1998) and *The Garland Handbook of Latin American Music* (2nd edition, 2008). For further information about Dale A. Olsen and his works, visit (website) www.dolsenmusic.com.

the paper, and (3) a written description of any audio and visual materials. This should be attached as an appendix to the paper in lieu of the actual audio and visual items.

Scholarship Award dedicated to the memory of Professor Tullia Magrini

Application deadline: September 26, 2008

The University of Bologna, with a view to commemorating the life of Professor Tullia Magrini, with funds allocated by the Faculty of Letters and Philosophy and with the contribution of family members, has set up no.1 Scholarship Award, of the value of 4,000.00 Euros, to be assigned to a young graduate who presents the best research project centered upon the topic “Anthropology of Music and Mediterranean Cultures.” The research project can be drafted in Italian or English. The participants may be European Union as well as non-European Union citizens, holding a degree in Humanities (bachelor’s and master’s degree) or equivalent qualification or degree,

obtained no more than five years ago. For complete information and application instructions, see (website) http://www.unibo.it/Lettere/Avvisi/2008/03/borsa_Magrini.html; on the right side of the page is a link to Borsa di studio “Tullia Magrini.” Click there to download the complete Italian and English text. It also is available from the home page of “Music and Anthropology” at (website) <http://www.fondazionelevi.org/ma/index.htm>.

Historical Ethnomusicology SIG Yahoo Discussion List

The Historical Ethnomusicology Special Interest Group now has a group discussion list on Yahoo. If you would like to join, please send your name and email address to Sandra Graham at (email) sjgraham@ucdavis.edu. (If you signed the attendance sheet at the SIG’s business meeting during the SEM Annual Meeting in Columbus, you should have already received an invitation to join.)

Conferences Calendar

2008

May 14-17

Fourth International Congress of Qualitative Inquiry, University of Illinois at Urbana-Champaign. For more information, see (website) <http://www.icqi.org>

Jun 13-15

Dance, Timing and Musical Gesture, University of Edinburgh, Scotland. For more information, see (website) www.music.ed.ac.uk/Research/imhsd/DanceConference2008

Jun 12-15

Looking Back/Moving Forward, Society of Dance History Scholars 31st Annual Conference, Skidmore College, Saratoga Springs, NY. For more information, contact (email) sdhs@primemanagement.net

Jun 25-26

Religion, Faith, Spirituality: An Interdisciplinary and International Postgraduate Conference on the Past, Present and Future, Graduate School of the College of Arts and Humanities, Bangor Univer-

sity, Wales. For more information, contact Shelly Ocsinberg at (email) emue1b@bangor.ac.uk or morlobach@yahoo.co.uk

Jul 15-18

Fourth Conference on Interdisciplinary Musicology (CIM08), Thessaloniki, Greece. For more information, see (website) <http://web.auth.gr/cim08/index2.htm>

Aug 3-8

North Atlantic Fiddle Convention 2008: Crossing Over. Memorial University, St. John’s, Newfoundland and Labrador. For more information, see (website) www.mun.ca/nafc02008

Sep 11-14

International Congress: “East And West: Ethnic Identity And Traditional Musical Heritage As A Dialogue Of Civilizations And Cultures,” Astrakhan Oblast. For more information, contact (email) helena@astrasong.ru

Oct 22-25

American Folklore Society Annual Meeting. Hyatt Regency Louisville,

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Conferences Calendar

Continued from page 11

Louisville, Kentucky. For more information, see (website) <http://afsnet.org/>

Oct 25-28

Society for Ethnomusicology 53rd Annual Meeting, Wesleyan University, Middletown, CT. For more information, see (website) <http://www.indiana.edu/~semhome/2008/index.shtml>

Nov 6-9

American Musicological Society Annual Meeting. Renaissance Nashville Hotel, Nashville, TN. For more information, see (website) <http://www.ams-net.org/>

Nov 11-14

IV Meeting of the Brazilian Association for Ethnomusicology (ABET), Maceió, Alagoas, Brazil. For more information, see (website) www.musica.ufrj.br/abet/



Nov 14-16

Annual meeting of the Canadian Society for Traditional Music/Société Canadienne pour les Traditions Musicales (CSTM/SCTM), Saint Mary's University, Halifax, Nova Scotia, Canada. For more information, contact Heather Sparling at (email) heather_sparling@cbu.ca

2009

Mar 19-22

Society for American Music 35th Annual Conference, Marriott City Center Hotel, Denver, CO. For more information, see (website) www.american-music.org

Mar 20-21

Neapolitan Postcards: The Canzone Napoletana as Transnational Subject, Manhattan, NY. For more information, contact Joseph Sciorra at (email) joseph.sciorra@qc.cuny.edu

Apr 3-4

"The Train Just Don't Stop Here Anymore": An Interdisciplinary Colloquium on the Soundscapes of Rural and Small-Town America, Millikin University, Decatur, IL. For more information, contact Travis Stimeling at (email) tstimeling@millikin.edu

May 27-31

Feminist Theory and Music (FTM10), University of North Carolina, Greensboro, NC. For more information, contact Elizabeth L. Keathley at (email) elkeathl@uncg.edu

SEM Newsletter

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

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