



# SEM Newsletter

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## 2008 SEM Honorary Members

*Each year at the annual meeting, SEM bestows the title of Honorary Member on several individuals to honor their years of service to the Society and to the field of ethnomusicology. This year's honorary members are Charlotte Frisbie, Carolina Robinson, and Bess Lomax Hawes. The last issue of the Newsletter featured introductions of Charlotte Frisbie and Carolina Robinson. Anthony Seeger's introduction of Bess Lomax Hawes at the annual meeting is included below. —Editor*

### Bess Lomax Hawes

*By Anthony Seeger*

*An appreciation based roughly on what he spoke at the Business Meeting of the SEM 53rd Annual Meeting*

It is a real pleasure to announce the conferral of the title "Honorary Member" on Bess Lomax Hawes. For me it is one more strand in the rope of relationships between the Seegers and the Lomaxes that extends over decades and generations. It is also a personal satisfaction to acknowledge the wise counsel she has given me over the years. Daughter of John Lomax and sister to Alan, she also was a musician, an advocate, and public figure. As a child she carried recordings and transcriptions back and forth between the Lomax's home in Washington, DC, and the Seeger's residence in Maryland when Ruth Crawford Seeger was making her famously detailed transcriptions of American vernacular music. Later she became a member of the fabled Almanac Singers; her fine voice is easily identifiable on some the surviving recordings of the group along with those of Woody Guthrie, Pete Seeger,

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## Conversations

### President's Roundtable 2008, *SEM and American Imperialism*

**By Deborah Wong, SEM President**

On October 27, 2008, at SEM's 53rd annual meeting held at Wesleyan University, the President's Roundtable addressed how American imperialism shapes SEM. The panelists were Michael Birenbaum Quintero (NYU), Guillermo Contreras (CENIDIM-INBA, the National Center for the Investigation, Documentation, and Dissemination of Music of the National Institute of Fine Arts, and the National School of Music of the National Autonomous University of Mexico), Beverley Diamond (Memorial University, St. John's, Newfoundland and Labrador), Jocelyne Guilbault (UC Berkeley), Alejandro L. Madrid (University of Illinois, Chicago), Noriko Manabe (City University of New York, Graduate Center), Wayne Marshall (Brandeis University), Sarah Morelli (University of Denver), Jonathan Ritter (UC Riverside), and Su Zheng (Wesleyan University). Jonathan Ritter invited Carolina Santamaría Delgado (Grupo de Investigaciones Musicales, Pontificia Universidad Javeriana, Bogotá) to say a few words.<sup>1</sup> The panelists thus represented a wide range of nationalities, ethnicities, generations, and locations.

SEM has an uneasy international identity. The vast majority of our annual meetings are held in the US and our chapters are all in the US. The membership survey done in 2008 revealed that approximately 75% of our membership lives in the US. Non-American members sometimes feel that the SEM annual meetings are a bit aggressively focused on American graduate students searching for American (USian) academic positions. Yet many (American) SEM

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members are passionately committed to the international character of SEM. A proposal to rename SEM "the American Society for Ethnomusicology," informally put forward by then-President Tim Rice in 2004, met with instant and fervent opposition from both American and non-American members for a host of reasons. Still, it forced us to think about location and national identity. As Su Zheng remembered,

At the President's Roundtable in 2004, organized by Tim Rice, I pointed out the seeming conflict between the "national/local" practices of the SEM and its "universal" name and ambition, hoping to raise consciousness among SEM members about the intellectual hegemony of our field and that hegemony's limits in theory and in practices. I was actually not concerned about renaming the society; rather, my concern was for rethinking a number of underlying intellectual grids that have shaped our field.

I am reminded that the 2007 ballot for SEM officers contained a remarkable number of non-American candidates, presumably because the nominating committee deliberately decided to look beyond the major-

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## Internet Resources

### The SEM Website

<http://www.ethnomusicology.org>

### The SEM Discussion List: SEM-L

To subscribe, send email message to: [LISTSERV@LISTSERV.INDIANA.EDU](mailto:LISTSERV@LISTSERV.INDIANA.EDU). Leave 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/>

#### Northwest Chapter (SEM-NW)

<http://www.music.washington.edu/ethno/semnw.html>

#### Southeast-Caribbean Chapter

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

#### Southern California Chapter

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

#### Southern Plains Chapter

<http://katchie.com/semssouthernplains/Pages/SEMssouthernplains.html>

### Southwest Chapter

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

### 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)

#### International Council for Traditional Music

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

#### Iranian Musicology Group

[http://groups.yahoo.com/group/iranian\\_musicology](http://groups.yahoo.com/group/iranian_musicology)

#### Music & Anthropology

<http://www.muspe.unibo.it/period/MA>

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

#### Smithsonian Institution Websites

<http://www.smithsonianglobalsound.org>

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

#### Society for American Music

[www.American-Music.org](http://www.American-Music.org)

#### UCLA Ethnomusicology Archive

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

## The Society for Ethnomusicology and the SEM Newsletter

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### The SEM Newsletter

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

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

Back issues, 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 3<sup>rd</sup> Street, Bloomington, IN, 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) [sem@indiana.edu](mailto: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 3<sup>rd</sup> Street, Bloomington, IN 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) [sem@indiana.edu](mailto: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 |

## People and Places

**Patricia Shehan Campbell** (University of Washington) reports that the University of Washington will host a series of residencies this spring to explore the phenomenon of Community Music. Invited guests include Lee Higgins (Liverpool Institute for the Performing Arts), Phil Mullen (Goldsmiths College, certificate program), John Drummond (University of Otago, New Zealand), and **Charlie Keil** (12/8 path band and [website] bornto-groove.org).

**Ryan Skinner's** first children's book, *Sidikiba's Kora Lesson*, was published by Beavers Pond Press in 2008 (see the book's website at <http://www.sidikibaskoralesson.com>).

**Meghan Hynson** recently finished a year and a half of field work on the Balinese *gender wayang* of Mas village. She has worked closely with Ida Bagus Made Geria, who, at 81 years old, is the tenth generation of dalang in his family. Meghan's work in Mas has included preservational transcription of the complete gender wayang repertory and *wayang kulit/wayang lemah* performances. She has also begun researching the *wayang wong* performances of Mas.

**Christian A. Spencer** is doing fieldwork in Chile in the cities of Santiago de Chile and Valparaíso about discourses, performances, and negotiated identities in the Chilean *cueca*. His doctoral thesis is registered in both Universidad Complutense de Madrid- Universidad Nova de Lisboa ('regimen de co-tutela,' European Union).

**Erica Azim** reports that an instructional DVD, "First Mbira Lessons," which teaches traditional Shona mbira of Zimbabwe, is available from the MBIRA non-profit organization at (website) [www.mbira.org](http://www.mbira.org).

In March 2009, Smithsonian Folkways will release **Dan Milner's** CD, *Irish Pirate Ballads* (SFW CD 40553), a group of historical songs from mostly traditional sources about central characters who stand uneasy next to the law. He is joined on the recording by a who's who of Irish musical talent in the United States.

**Laurie Sommers** and her team won the 2007 Brenda McCallum Prize

from the American Folklore Society for online presentation of the South Georgia Folklife Collection (website <http://www.valdosta.edu/library/find/arch/folklife>). She curated *Rhythm and Roots: Southern Music Traditions for the Southern Arts Federation*, an exhibit currently touring the Southeast.

2009 marks **Izaly Zemtsovsky's** 40th anniversary as a member of SEM.

In October, 2008, **Jeremy Wal-lach's** first book, *Modern Noise, Fluid Genres: Popular Music in Indonesia 1997-2001*, was published by the University of Wisconsin Press. He is currently working on two separate projects on heavy metal music in cross-cultural perspective.

University Press of Mississippi published **Clarence Henry's** book, titled *Let's Make Some Noise: Axe and the African Roots of Brazilian Popular Music*, in 2008.

**David G. Hebert** (Professor, Sibelius Academy) has been appointed Visiting Research Scholar by Nichibunken (a division of Japan's National Institutes for the Humanities) for the summer of 2009.

**Mary Procopio** has released a chamber music recording of Haitian classical music for flute and piano and flute, viola, and cello. All proceeds from the sale of these recordings directly benefit music students in Haiti through scholarships, instruments, and supplies. For more information about the project, contact Mary at (email) [mary.procopio@mcc.edu](mailto:mary.procopio@mcc.edu) or (email) [procopi1@msu.edu](mailto:procopi1@msu.edu).

**Loren Chuse** was invited to participate as a visiting professor in the Universidad Internacional de Andalucía summer program, which took place in July 2008 at the University of Malaga. She taught in the summer course: "Women in Flamenco: Artistry and Gender."

**Douglas Hedwig** (Professor of Music, Brooklyn College, City University of New York), has released a CD Recording titled "The Art of the Posthorn" (MSR Classics label; see website <http://www.msacd.com/1184/1184.html> for more information). He also is conducting research into the many aspects of

## Workshops

### Nisos Naxos 2009

July 21-31, 2009

Nisos Naxos 2009 is a unique 11-day dance seminar in Naxos, Greece, July 21-31, 2009, that focuses on traditional dances from the Kyklades. The seminar is open to all people interested in Greek tradition, music, dance, life, arts, history, and culture. We will dance within the villages, with teachers from those villages, where the Naxian tradition was born: Komiaki Koronida, Koronos, Apeiranthos, Kynidaros, Damarionas.

Our teachers will be first-rank dancers and they represent several villages. We will also learn dances from other Kyklades, including Sifnos, Serifos, Kythnos, Amorgos, Mykonos, Paros, and Rodos. The cost will be approximately 700 euros. For more information, contact (email) [nisosnaxos@gmail.com](mailto:nisosnaxos@gmail.com).

### MBIRA Workshops

The non-profit organization MBIRA has scheduled the following workshops offering immersion in traditional Shona mbira music of Zimbabwe, and the accompanying singing. All levels from first-time beginner to advanced are welcome, and high quality Zimbabwean instruments are available to use or buy at each workshop. Vegetarian meals are included, and sleeping bag space is available at all workshops, unless noted. Workshop fees make MBIRA's work possible, supporting more than 140 traditional musicians and instrument makers in Zimbabwe.

*2009 workshop schedule:*

- 7 pm March 13 to 5 pm March 15: Berkeley, CA. Total fee \$225.
- 7 pm March 20 to 5 pm March 22: Portland, OR. Total fee \$225.
- 7 pm April 4 to 4 pm April 6: New York, NY. Total fee \$275. In the East Village. Meals not included. Sleeping bag space available with other mbira students, but not at the workshop location.
- April 18 to April 25: Buenos Aires, Argentina (outside the city): 8-day residential Mbira Camp. Total fee

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## Bess Lomax Hawes

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her future husband Butch Hawes, “sis” Cunningham, and others. Although she was very active as a folklorist, a good deal of her research and other activities focused on music. She taught music and folklore at both UCLA and California State University, Northridge.

Bess returned to Washington to help Ralph Rinzler with the Smithsonian Folklife Festival in the early 1970s. In 1977 she went to work at the National Endowment for the Arts (NEA) where she established the Folk and Traditional Arts Program. She transformed the way that traditional arts were treated by the NEA and trained able assistants who have since carried on her work. She also planned and implemented a large program to have folklorists and ethnomusicologists included on state and local arts councils so that vernacular artists of all kinds would have some representation in the organizations that dispensed grant funds. Bess gave a memorable Charles Seeger lecture in Oxford, MI, which was later published in *Ethnomusicology*. She also stood before the assembled members of SEM and told us we

## Workshops

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- \$800 (lower fee for residents of South America). See (website) <http://www.mbir.org/mbiracamp.html> for details.
  - 7:30 pm May 15 to 4:30 pm May 17: Evanston, IL. Total fee \$275 (\$250 if non-refundable deposit of \$150 postmarked by April 3, 2009).
  - 12 noon July 4 to 12 midnight July 11: Berkeley, CA Berkeley, CA. 8-day residential Mbira Camp.
  - 12 noon July 18 to 12 midnight July 25: Berkeley, CA. 8-day residential Mbira Camp.
  - 12 noon August 1 to 12 midnight August 8: Berkeley, CA. 8-day residential Mbira Camp.
- Total fee for Berkeley 8-day workshops is \$800 (\$750 if paid in full by April 1, 2009). \$400 non-refundable deposit holds your place. See (website) [were not doing our jobs: she had money to give away and we were not sending her enough grant applications. Forthright, lacing her strong opinions with great humor, she was a public sector spokesperson for our discipline and our concerns as well as those of vernacular artists of all description.](http://www.mbir.org/mbi-</a></p></div><div data-bbox=)

Bess was also a very wise observer of the Washington scene. When I arrived in Washington, DC, myself, to take on the direction of Folkways records at the Smithsonian Institution, I benefited from her council just as many others did before and after. I went to her fairly modest quarters at the Endowment and we ate at a small Chinese restaurant downstairs. During next hour she laid out a fascinating outline of how Washington worked, how folk music and culture fitted into the political arena, and made a number of extremely helpful suggestions about how I might approach the task at hand with Folkways. I wish I had taken detailed notes, and any placemat with its annotations disappeared long ago. I can only say she gave me some of the best advice I ever received, and I encountered few others who had her clear vision of what they were doing and how it is best done within the limitations of bureaucracy, cultural hegemony, and political positioning and posturing.

I am sorry that Bess is not here with us tonight to receive her award in person, so you could talk with her yourselves. Her recently published a memoir, *Sing It Pretty: Bess Lomax Hawes, a Memoir* (University of Illinois Press 2008) will delight to those of you who do not yet know her and recall her to those of you who already do. At a time when applied ethnomusicology is a fast-growing part of this Society, it is especially appropriate that we all honor her career, her contributions to our society, to the careers of hundreds of artists, and to the public at large.

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racamp.html for details. Zimbabwean co-teacher will be Patience Chaitezvi (subject to visa approval).

For more information, contact Erica Azim at (email) [erica@mbira.org](mailto:erica@mbira.org).

## People and Places

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national anthems, with particular attention to their relationship to politics, sociology, history, symbolism, and cross-cultural relationships. Other scholars interested in this research should contact him at (email) [dhedwig@gmail.com](mailto:dhedwig@gmail.com).

**Beverley Diamond** was elected to the Royal Society of Canada (RSC)—considered the highest academic honor in Canada. The society calls Diamond “a guiding voice in contemporary ethnomusicology in Canada” and “an inspiring mentor to more than 70 MA and PhD students,” and credits her for developing cross-cultural perspectives on gendered musical practices.

For the past seven years, **Lynette Yetter** has been living and working with Quechua and Aymara people in the high plains of the Andes of Bolivia and Peru. She has fictionalized her experiences into a novel and screenplay, *Panpipes for Peace*. Both projects are about a *gringa* who hears the sound of the panpipes and follows that sound to the Andes, seeking the ideal society of which the panpipes sing.



## nC2

At the time this issue of the *Newsletter* was assembled, the intrepid nC2 coordinator, Jesse Samba Wheeler, was incommunicado in the field (in Amazônia, catching piranhas). nC2 will return in the May issue.

—Editor

## SEM 2009 Calls for Prize Nominations

### Ida Halpern Fellowship and Award

*Deadline: April 1, 2009*

The Ida Halpern Fellowship and Award is intended to help support research on Native American Music of the United States and Canada and to recognize the publication of said research. Established scholars, recent PhDs, or PhD candidates who have completed all program requirements except dissertation research are eligible. Preference will be given to a person planning to do research based on Dr. Halpern's collection of Northwest Coast music. Once a person has been awarded the fellowship/prize, he or she will not be eligible to reapply for a three-year period to begin at the time the prize is announced. The prize includes a \$4,000 research fellowship and a \$1,000 award post-publication. A complete application consists of three copies each of the following:

- Research proposal, typed, not to exceed four single-spaced pages (including references).
- Proposed budget.
- Current vita.
- Names, addresses, and phone numbers of two references.
- Letter from Graduate Program advisor verifying completion of all program requirements except dissertation research if applicant is a PhD candidate.
- Letter indicating Native American community support, if new research is proposed.

Send application to Chair, Ida Halpern Fellowship and Prize Committee, c/o Business Office, Society for Ethnomusicology, Morrison Hall 005, Indiana University, 1165 E 3rd St, Bloomington, IN 47405-3700.

### Jaap Kunst Prize

*Deadline: April 1, 2009*

The Jaap Kunst prize recognizes the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal or elsewhere) with a \$200 cash award. The Society

will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English. Send nominations to Chair, Jaap Kunst Prize, c/o Business Office, Society for Ethnomusicology, Morrison Hall 005, Indiana University, 1165 E 3rd St, Bloomington, IN 47405-3700.

### Alan Merriam Prize

*Deadline: April 1, 2009*

The Alan Merriam Prize recognizes the most distinguished, published English-language monograph in the field of ethnomusicology with a \$300 cash prize. It is given to a book published in the previous two years (i.e., the 2009 prize will be given to a book published in 2007 or 2008). No book will be considered more than once. Nominations, including self-nominations and nominations by presses, are made by sending five copies of the book to Chair, Alan Merriam Prize, c/o Business Office, Society for Ethnomusicology, Morrison Hall 005, Indiana University, 1165 E 3rd St, Bloomington, IN 47405-3700. The committee may also nominate books to be considered.

### The Richard Waterman Junior Scholar Prize

*Deadline: April 1, 2009*

The Richard Waterman Junior Scholar Prize, administered by the Popular Music Section of SEM (PMSSEM), recognizes the best article by a junior scholar in the ethnomusicological study of popular music published within the previous year (in any publication) with a cash prize in an amount decided annually by the PMSSEM chair; the amount will not exceed \$200. "Within the previous year" should be read to mean appearing in the calendar year prior to the submission deadline. In the case of Fall/Winter journal issues, articles will be understood to have been published in the later year (i.e., corresponding to the Winter date); in the case of journals publishing behind schedule articles will be understood to have been published according to the date they actually appear in print. Unclear cases can be adjudicated by the prize committee. Only

papers published (as opposed to those written and accepted, but not yet published) during the previous year will be considered. Moreover, the recipient must have been junior at the time the article was published (though he or she could conceivably have become senior by the time the prize is awarded). For the purposes of this award, junior scholar is defined as any scholar, regardless of employment status, who received the 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. Applicants should send three off-prints, photocopies, or a PDF file of articles for consideration to the Waterman Prize Committee Chair, c/o The Society for Ethnomusicology, 1165 E. 3rd St., Morrison Hall 005, Bloomington, IN 47405

### Marcia Herndon Award

*Deadline: April 1, 2009*

The Marcia Herndon Award is administered by the Gender and Sexualities Taskforce of the Society for Ethnomusicology to honor exceptional ethnomusicological work in gender and sexuality including, but not limited to, works that focus upon lesbian, gay, bisexual, two-spirited, homosexual, transgendered and multiple gender issues and communities. The winning submission exemplifies the highest qualities of originality, interpretation, theory, and communication. The competition is open to any SEM member. Submitted projects should have been completed during the two preceding calendar years (for example, in order to be eligible for nomination by April 1, 2009, the work should have been published/presented between January 1, 2007 and December 30, 2008). Works will be accepted from any country and in any language (if a non-English work, contact the prize committee for requirements about providing an English translation or abstract). Eligible "work" includes a published article, book, edition, annotated translation, confer-

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## Conversations

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ity American membership. Yet the effort to make SEM less “American” contains another set of assumptions (or perhaps presumptions). Does a mostly-American scholarly society have the right to (re)establish itself as an international organization? As Beverley Diamond put this,

I think I was probably invited to speak at this roundtable because I have occasionally shared with ethno friends my impression that the SEM was becoming more American in style—whatever that might mean. But, increasingly I think that’s just fine. I come here to hear US scholarship; it’s a lovely bonus when delegates from other countries add new dimensions to the program. I was one SEM member who was in favour of the proposal by Tim Rice (when he was President) that we consider a name such as the American Society for Ethnomusicology. We need to recognize that there are already many ethnomusicology societies in other parts of the world and that they may each have distinctive characteristics. If I attend a meeting of the Canadian Society for Traditional Music, the European Seminar in Ethnomusicology or the British Forum, I expect a slightly different style of meeting and issues that are nuanced by the scholarly interests and cultures of members in those countries. We have heard some suggestions that SEM should perhaps meet in other countries. But surely we don’t have the right simply to decide to do that. If the ethnomusicological organization in a certain country would be interested in a joint meeting, then it might be a workable and fruitful idea. SEM should surely recognize that the host country would have to extend an invitation. Should SEM become “more international”? We need to recognize that there *is* an international

organization, the International Council for Traditional Music, with active membership in over 80 countries.

Who gets to be “international”? How does national location create assumptions and blindnesses? In the US, ethnomusicology is—marginally but thankfully—still in a state of healthy growth (though the economic recession hit higher education hard this year, resulting in fewer US positions in ethnomusicology). Still, as Su Zheng put it,

... ethnomusicology as a field has a lot to celebrate: increased SEM memberships; increases in SEM annual meeting participants; increases in the number of graduate students; increases in faculty positions and graduate programs; increases in visibility in academia and the general population; and, importantly, collective efforts in building a disciplinary canon.

Whether ethnomusicology outside the US is as viable in the market of higher education is much less clear. In this way and others, SEM has a long history of denying the many ways that it is profoundly and blindly American. Non-American members sometimes see American ethnomusicologists as overly focused on cultural theory and question how this plays out when the SEM program committee makes decisions about paper acceptances for the annual conference. What’s considered good or cutting-edge work is deeply shaped by intellectual agendas that are local, regional, and national.

From the pragmatics of access to the play of ideas, the roundtable participants identified the complexity of the problems and the different ways SEM might address them. Our challenges range from intellectual hegemony to the socioeconomic/military complex of an imperial US that has very real effects. How could SEM address these tensions more proactively? How might SEM better address its Americanness in an anti-imperial manner? Are we camouflaging this mostly American scholarly society as an all-encompassing international

body? How might we model a different kind of American presence that reaches across nationalist ideologies while actively interrogating its own provincial character? SEM members have wrestled with these issues for some years, particularly at the 2006 annual meeting in Hawai‘i when decolonization was one of the conference themes.

### SEM and the Nation

I asked the panelists to offer a critical pedagogy of anti-nationalist response, and most acknowledged the tensions built into the core values of SEM as a site of critical humanism. Several of the panelists reminded us that scholars and intellectuals *outside* the US and North America are already engaged with these matters in commanding ways. As Carolina Santamaría Delgado put it, “The critique [of] Eurocentric categories of knowledge has been a central aspect of Latin American Cultural Studies since the 1980s.” She described the “the urgency and pertinence of an internal critique that [could] help to unearth the Eurocentric biases in [Latin American] research activities.”<sup>2</sup> Su Zheng noted that critiques from within the US have functioned in similar ways but have not always gone far enough. As she put it, “[like] the field of Asian American Studies, I believe SEM is challenged by its success—in particular, the expansion of its Euroamerican paradigms in the world, and the increasing influence of its Euroamericentric intellectual hegemony.”

Jonathan Ritter reminded us that imperialism shouldn’t be regarded as self-evident. He asked,

Does the very way we are framing this problem (and I agree there is a problem!) presuppose too much? How do we define who is the imperialist, and what acts constitute intellectual/scholarly imperialism? Certainly we as a society do not lack differences of opinion and disciplinary approach even within the ranks of our US-based membership, but which of them might then be considered “imperialist”? Conversely, can non-US-based scholars and scholarship also

be “imperialist”? Assuming they can, who decides what is and isn’t “imperialist”? And where are such decisions made, anyway?

Michael Birenbaum Quintero also warned against any one-to-one understanding of nation and imperialism. He said,

Thinking about imperialism along the lines of the nation-state may not always be the most productive. The way that the global dynamics of the world system, US hegemony, etc., work on the ground in other countries is complex, and we may want to think of our alliances not along national lines—since these nations have their own internal hierarchies and internal colonialisms—but in the sense of our alliances with our research collaborators.

Similarly, Jocelyne Guilbault urged us to keep the complexities of location in view:

To complicate matters, does someone not born in the United States but living in the United States for several years still qualify as a non-American scholar? The specter of the equation between identity and birthplace as fixed and static or what anthropologist Liisa Malkki refers to as “sedentarist metaphysics” looms large in the attempt to answer these questions.

Broad-based efforts to redefine area studies by focusing on the global movement of people, labor, economies, and culture have marked the American humanities and social sciences since the early 1990s. Since the 1990s, scholarship has focused on post-industrial global flows and has thus reconfigured traditional area studies (which often presupposed the nation and geocultural “regions”). Many of the panelists pointed to how ideologies of place and nation are built into ethnomusicology despite our best efforts. Beverley Diamond noted that

imperialism may be deeply embedded in the organization of the discipline itself. Are we still mapping the world and which areas are in richer colours? In a wonderfully provocative article entitled “Why I’m Not an Ethnomusicologist,” Michelle Bigenho (2008) has recently argued that ethnomusicologists are still constrained by the mission of geographically mapping the music of the world. She points to the fact that “World Music” courses are our bread and butter courses and we still create area studies textbooks in various global music series.

Sarah Morelli urged us to “pay more attention to the very practices that we tend to avoid in the field or simply dismiss—particularly those that are the product of western cultural imperialism. It is these *disturbingly familiar practices* that will tell us most about the rapid changes taking place around the world.” On the other hand, Su Zheng reminded us that the US is everywhere and nowhere: “...we need not essentialize the ‘non-US’ category. For one thing, it is rather common today that quite a few non-US scholars (roughly defined as people who are not US citizens and who work outside the US) hold a PhD degree from a US institution, and thus are no stranger to SEM or American ethnomusicological hegemonies.”

Most of the panelists agreed that, as Alejandro L. Madrid put it, the problem is “an imbalance of power between Anglo American academia and non-Anglo American academia.” Madrid described cultural imperialism as the “desiring machine” of political imperialism and argued that “the problem is one of clashing networks of knowledge production and this clash exemplifies a larger power struggle.” Jonathan Ritter said in no uncertain terms that acknowledging power and privilege is the first, essential step:

Twenty years into the anthropological “crisis of representation,” this may seem obvious or even no longer necessary. I would argue that there is simply no way to begin the conversations we need to

be having—across national borders, across boundaries of race, class, ethnicity, gender, sexual orientation—without that prior and explicit acknowledgment. And we need to continue thinking about the implicit ways that power and privilege make our work possible, from the ability to get visas and grants to travel and do research to the access that our skin color or nationality may provide, and ways that we can use that privilege to provide opportunities for our colleagues elsewhere.

Similarly, many of the panelists were careful to point out that imperialism is always a complex of related economies, including natural resources, education, military complexes, language, and more. As Wayne Marshall argued,

The fact that as US scholars we have the resources to attend an annual conference is not simply a matter of our relative “privilege”; rather, that very privilege is bound up, alarmingly so, with political economy. That is, in order for US citizens to consume 25% of the world’s oil despite having only about 3% in our own reserves/resources, we have to maintain forms of military, political, and economic dominance which are so deeply problematic for so many of us. SEM should not deny that it participates in this disproportionate siphoning of the world’s resources by exercising our “privilege” to meet annually. It seems imperative therefore to imagine new, less resource-intensive ways to continue our important scholarly, personal, and professional exchanges.

Different approaches to theory—and in fact the very criteria for meaningful work—were identified as flash points for non-US scholars.<sup>3</sup> As Alejandro L. Madrid bluntly put it,

the networks of knowledge production in Anglo American academia are intolerant to other

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## Conversations

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types of production of knowledge. Academic knowledge exists only if it is published in English and in order to publish in English you need to follow specific criteria and theoretical frameworks that might be irrelevant to what Latin American scholars want to do. The dictatorship of the English language is also a fundamental problem.

More gently, Beverley Diamond urged SEM members to consider the relationship between language and ideas.<sup>4</sup> She asked,

how [do] we regard what doesn't conform to our way of intellectualizing, our style of discourse? Do we reconcile what others say with our logic systems or do we listen more? Do we believe that certain ways of thinking and certain styles of writing have greater explanatory power than others? Here I think we would have more of a debate. If the world's most widely spoken language is broken English, should we not listen for the particular perspectives shaped by the disjunctures between languages? The colleagues who attend SEM, whose mother tongue is not English, are elegant speakers and writers in English as they are in other languages. But there are fascinating traces of different styles of thinking at times, and certainly different perspectives. [...] Are we really struggling to find coherent theories or to learn why there are incoherences?

Similarly, Michael Birenbaum Quintero emphasized that US-based ethnomusicology isn't the *only* ethnomusicology:

What may be more intractable are the disciplinary lines of what does and does not count as ethnomusicological and even academic knowledge. We

need to expand our understanding of ethnomusicology to include forms of knowledge and practices of knowledge-dissemination that emerge from other forms of knowledge, including those that emerge outside the constituted discipline of ethnomusicology (folklore, composition, journalism, literature, biography, the literature produced internally by ethnic and other social movements and so on) and even outside academia itself. As it stands now, the word "ethnomusicology" ends up referring exclusively to US-produced knowledge in the discipline of ethnomusicology, a field which is not clearly delineated in other regional contexts.

Almost all the panelists identified translations of scholarly work—both into and out of English—as an important place to focus. As Michael Birenbaum Quintero put it, "Another factor is the political economy and flows of knowledge, for example in the functioning of the publishing industry and the politics of translation." Many of the panelists had very specific suggestions for how SEM could incorporate translation into its scholarly mission (listed below).

### SEM and Web 2.0

The panelists agreed that new information technologies, the digital arts, and multimedia formats carry real potential for anti-imperialist scholarship. Several panelists argued that we should look to other parts of the world for work that models the interdisciplinary, border-crossing media that could usefully disrupt the text-bound work of North American academe. Describing several recent Colombian multimedia projects, Carolina Santamaría Delgado said:

These products have in common: (a) they use digital technology in their production; (b) they target a wide audience beyond highly specialized circles; (c) they promote the performance and interaction of urban audiences with of rural music traditions that are still alive. The materials blur

the difference between pure and applied scholarship, and undermine the limits between the researcher, the informant, and the consumer. More than mere curatorial compilations of oral memory, they encourage a creative reproduction of traditional music expressions. These materials spill out the standard ethnomusicological borders to enter the realms of music education and musical performance, becoming very attractive alternatives to the transmission of knowledge about music inside and outside institutions. They represent a different option from the metropolitan canon for non-institutionalized musicological research practices in Colombia and in other Latin American countries alike.

Such work models a poststructuralist scholarship that is aware of North American scholarly genres but instantly reassembles and remixes them. For Latin American scholars, the effort is inextricably bound up with very real institutional challenges (e.g., resources) and is at once a practical and a critical response. As Santamaría Delgado put it,

the emphasis given to multimedia in these examples do not necessarily stem from a postmodern critique to writing culture and logocentrism, but from a customary way in which Latin American audiences have always accessed modernity, and therefore, local intellectuals employ media and technology to connect with their local audiences. In other words, it is a feature of Latin American's peripheral modernity.

How might SEM become a Web 2.0 community *in addition to* everything that it already is? How could we model this and use it to work against the everyday imperialisms shaping so much of what we do? Digital technologies aren't a magic bullet but—as Wayne Marshall argued—we need "to think about how we might mitigate the tension between who we are and who we'd like to be by embracing new

technologies of communication and publication.”

Several panelists argued for open access to the journal *Ethnomusicology*. A recent attempt by the American Anthropological Association to enable better (but not open) access to anthropological publications is instructive. In 2005, the AAA inaugurated AnthroSource, a portal that made over thirty publications accessible through AAA membership and by subscription (mostly by libraries). It was created out of a desire “to support and foster the development of global communities of interest and practice based on anthropological knowledge”<sup>55</sup> and to serve as a model for best practices in both anthropological publishing and innovative uses of the internet. AnthroSource currently includes *American Anthropologist* and most AAA-published journals as well as a number of bulletins, journals, and “legacy materials” including JSTOR access to selected journals going back as far as the late 19th century. The AAA website states that AnthroSource is “... a digital searchable database containing the past, present and future AAA publications, [and] more than 250,000 articles from AAA journals, newsletters, bulletins and monographs in a single place.”<sup>56</sup>

AnthroSource was initially funded in part by The Andrew W. Mellon Foundation and is self-described as “a groundbreaking collaboration between the American Anthropological Association and Wiley-Blackwell.”<sup>57</sup> Within the AAA, the AnthroSource Philanthropic Initiative was created specifically to work with host Wiley-Blackwell to ensure that AnthroSource is offered “free of charge to Historically Black Colleges and Universities (HBCUs), Tribal Colleges, and qualifying institutions from less developed countries.”<sup>58</sup> The AAA website explains that “Prior to the launch of the initiative in January 2007, more than 90% of the roughly 145 HBCUs and Tribal Colleges in the United States and Canada were not AnthroSource subscribers, a circumstance that deprived thousands of students in marginalized areas of North America access to 100 years of anthropological content, includ-

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## Call for Papers

### 14th International CHIME Conference: “Chinese and East Asian Music: The Future of the Past”

*Deadline: April 15, 2009*

What are the future prospects for numerous musical genres (and instruments and stylistical traits) from China and East Asia’s past? This theme will be explored at the 14th International Conference of the European Foundation for Chinese Music Research (CHIME), to be hosted by the Musical Instruments Museum in Brussels (MIM), November 18-22, 2009. The conference is open to anyone interested in Chinese and East Asian music. We invite 20-minute papers and 90-minute panels on a broad range of issues related to the conference theme, including

- Development, preservation and reconstruction of musical instruments.
- Preservation and continuation of traditional and ‘folk’ music.
- Reconstruction or re-emergence of historical genres.
- Continuation of elements from the past in reinvented traditions & new music.
- Conservation and use of recordings, fieldwork materials and collected objects.

Abstracts of 200-300 words are invited for individual papers. Proposals for panel sessions (maximum 90 minutes including discussion) should include a separate abstract for the focus of the panel as a whole and individual abstracts for each contribution. The deadline for submission of abstracts is April 15, 2009. Early acceptance is possible for those who rely on it for grant applications (please indicate the need for urgent reply when you submit your abstract). Abstracts should be sent, preferably by email, to [chime@wxs.nl](mailto:chime@wxs.nl), or by conventional mail to the Programme Committee of the 14th CHIME, PO Box 11092, 2301 EB Leiden, The Netherlands. For questions concerning the conference, please contact the organizer, Claire Chantrenne, at (email) [claire.chantrenne@mim.fgov.be](mailto:claire.chantrenne@mim.fgov.be), or via postal mail at Musical Instruments Museum (MIM), 1 rue Villa Hermosa, B-1000, Brussels, Belgium.

The 14th CHIME conference will be a part of the 2009-10 edition of the cultural festival Europalia, devoted to China. During our five-day meeting (arrival and registration on Wednesday afternoon, departure on Sunday afternoon), we expect to offer participants a fascinating program of Chinese concerts and recitals, ranging from opera to puppet theatre, from contemporary music and dance to rural ethnic traditions. The MIM, the Palais des Beaux-Arts, and other venues in Brussels will host several major exhibitions devoted to Chinese musical instruments, Chinese puppetry and folklore. For more information see CHIME’s website, <http://home.wxs.nl/~chime>.

## Prize Nominations

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ence paper, or other scholarly product (such as film, CD, website) accepted by the award committee. Individuals may be nominated for and receive the award on more than one occasion. Nominations should include the individual’s name, a description of the work, and a statement to the effect that the work was completed during the previous two academic years. In the case of articles, books, and editions, “completion” means work’s publication or commitment to publish from an editor. A “completed” paper would entail its delivery at a conference or an academic forum. The committee will contact the nominee for additional materials as needed. Self-nominations should also include a copy of all or part of the work (if longer than an article) to be considered and a curriculum vitae. The committee will return copies of works if requested. Nominations, with three sets of application materials, should be postmarked by April 1, 2009, and sent to the current chair of the Herndon Award Committee: Cindy C. Boucher, Department of Music, 3-82 Fine Arts Building, Edmonton, Alberta, Canada T6G 2C9. For additional information about this award, a list of past recipients, and information about Marcia Herndon, visit (website) <http://gstsem.pbwiki.com/Marcia-Herndon-Award>. For questions, please contact Cindy C. Boucher at (email) [c.boucher@ualberta.ca](mailto:c.boucher@ualberta.ca).

## Conversations

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ing the most recent issues of 15 peer-reviewed journals” (ibid.). As a response to these statistics, subscriptions to AnthroSource are now offered through a four-tiered system. Some critics have argued that AnthroSource should be completely open source/open access. Counterarguments note that someone has to pay for access to publications. The AAA’s solution was use the significant revenue from AnthroSource to subvent the cost of access by under-resourced institutions.

How can a scholarly society share its work with the world and remain financially solvent? SEM relies on its membership fees and registration fees for the annual meeting to underwrite its operations. Would SEM have as many members if its Journal and Newsletter were open access? What is the relationship between many members’ desire to level the playing field and the economy of scholarly organizations? SEM has had sliding/graduated membership fees for some years now in order to enable membership for as many as possible. In the absence of a significant endowment (and in the shadow of a global recession), can SEM even consider open access? Who pays for open access? That is, if we agree that stepping outside the financescapes of knowledge is impossible, and if we agree that open access is a radical and even militant means to move beyond the asymmetrical economies of western knowledge production, who would pay for it?

In short, “peripheral knowledge” can redefine the activities of the supposed (imperial) center. If we care to emulate them, the models generated at/by the periphery challenge the supposedly authoritative modes of representation at the “center” in endlessly imaginative ways, and also offer serious political and ideological challenges.

### From Discussion to Action

Summarizing the specific suggestions that arose from this roundtable is no easy task, but I think it is necessary to identify some possible ‘real world’ changes that SEM could make if we have the political will for it. As

an SEM Board member, I am all too aware that the delicate fiscal health of the Society is based on membership fees and annual meeting registration fees; eliminating or refiguring either would fundamentally change SEM’s finances. I also know that we cannot assume a globetrotting SEM membership because we have an extraordinarily large proportion of US-based student members—something that other (aging) scholarly societies envy! All the same, the following suggestions are thoughtful and potentially powerful. They range from simple, easily-executed changes to sweeping transformations that would require ground-up, years-long discussions within SEM.

#### *The annual conference*

The panelists made numerous suggestions, including these:

1. Jocelyne Guilbault: “If place matters—making it possible for new members to participate and for certain types of exchanges to occur—then it would be important to consider having the SEM meetings not always in the United States. I would like to propose that SEM meets every three years in a country other than the United States and in a different country each and every time the meeting outside of the United States is held. Taking into account American graduate students searching for American academic positions, I would like also to propose that when the annual SEM meeting takes place outside the United States, a special SEM meeting for graduate students in search of academic positions and prospective employers be held in an American city that year.”

2. Noriko Manabe: “Conferences should be held during summer months and should allow for translation and multilingual submissions.”

3. Wayne Marshall: “None of us want to say goodbye to our beloved, rare opportunities to interact in real-time and face-to-face with our colleagues in the Society and with others interested in music’s significance in culture and society. Still, we might consider ways of opening up the idea of an annual conference: more virtual/video exchanges (more than once a year and more than a pre-conference, though that was an important experiment. Perhaps we might think

about the possibility of convening a series of smaller meetings open to wider audiences and mediated by technologies (e.g., virtual worlds, video feeds) that allow us to connect and converse.”

#### *SEM publications*

Again, the panelists made a number of practical suggestions:

1. Noriko Manabe: “When publishing, make translations available, preferably online, through library subscriptions. Allow scholars to submit in any language and have third parties translate their work into English.”

2. Michael Birenbaum Quintero: “We need to incorporate knowledge about musics produced elsewhere into our writing, into our citations, and into our pedagogy, and we need to carry out and advocate for translations.”

3. Wayne Marshall: “Open up the Journal (better than the AAA), making its knowledge base widely available.”

4. Jonathan Ritter: “Citing works by scholars working in the areas where we do our research is essential. Publications produced in Europe and the US (our leading journals, books from university or other major trade presses) have a much greater chance of broad transnational distribution than works produced in the Global South. Whether we praise such works or not, agree with their approaches and orientations or not, by bringing them into our published scholarship we increase the opportunity for them to be read and known beyond their current spheres of influence.”

#### *SEM communications*

1. Wayne Marshall: “More active/engaged online exchanges (beyond the SEM listserv): a central site or a central place where decentered sites could link in and stage continuing conversations.”

2. Su Zheng: “This year’s Pre-Conference Symposium, *Toward a 21st-Century Ethnomusicology*, organized by the Local Arrangements Committee and Wesleyan’s Music Department, offered an inspiring model for addressing SEM intellectual hegemony. Scholars and students from China, Taiwan, Africa, and Indonesia participated in the Symposium from a number of sites

set up in China, Taiwan, Africa, and Indonesia, linked [through video conference]. Furthermore, the organizers emphasized local concerns and local priorities in the presentations; we welcomed multilingual presentations; and we committed to foreground local 'approaches'. We received much positive and excited feedback from the participants, who considered the event historic and paradigm shifting. I'd suggest SEM consider further explorations in this direction by sponsoring similar events at the future annual meetings—at the President's Roundtable, for example."

#### *SEM leadership*

1. Wayne Marshall: "Recruit and elect officers and editors from outside the US."

2. Jocelyne Guilbault: "The Board makes decisions; to be elected to the Board, one has to be nominated by a committee. So it could be suggested that in order to engage effectively in power sharing, there could be bylaws that require the Board Nominating Committee to select representatives from different nationalities."

3. Jocelyne Guilbault: "The SEM bylaws could require the program committee to select papers by participants from different nationalities; bylaws requiring the prize committee to select winners among candidates from different nationalities; and bylaws requiring the Editorial Board of the *Ethnomusicology* to be made of representatives from different nationalities. And so on."

#### *New units within SEM*

1. Michael Birenbaum Quintero: "Overseas SEM chapters [would be useful], but again, they have to emerge, rather than be declared."

#### **Endings and Beginnings**

SEM can and should begin the hard work of implementing some of these suggested changes. I am happy to report that the Board and the Publications Advisory Committee has already inaugurated a Special Publication Series, which will include translations of key ethnomusicological articles in languages other than English. *Studies in Latin American Music*, a volume of translations of key articles in Spanish and Portuguese into English, is already underway,

supported by a generous grant from the Reed Foundation/Research Institute for the Study of Man and edited by Peter Manuel, Javier León, and Michael Marcuzzi.

I will ask the SEM Board of Directors, the SEM Council, the Publications Advisory Committee, and other SEM committees to offer their responses to this column and its suggestions. Still, the relationship between institutional change and individual effort remains close. As Michael Birenbaum Quintero said,

the real interventions will probably come from US-based ethnomusicologists who are working with overseas colleagues and vice versa. [...] [D]ecidedly small-scale, tactical, and contingent practices [are key in] the establishment of networks, connections, and the sharing of knowledge. Once these are established, they sort of become a de facto part of the culture of the way we practice ethnomusicology, something which *de jure* pronouncements by the SEM Board would have more difficulty doing.

I can only add that change will need to come from all corners of the SEM membership and will need to be evidenced in both our bureaucratic structures and in our individual behaviors. This is a tall order. It challenges us right at the level of our quotidian practices. It's work well worth doing. As Alejandro L. Madrid pointed out, "this topic is very personal to me since I realize my own scholarship, academic credentials, and even personal life exemplify the type of struggle [addressed by the roundtable]." I must also cite the spectacularly bad ending to the actual roundtable at Wesleyan University, when I mismanaged the time and, as session chair, had to cut off panelist Guillermo Contreras, who will host the 2009 SEM meeting in Mexico City, before he finished his comments—an act all too symbolic in all too many ways.

The relationships between SEM and imperialism strikes to the heart of our work at every level. I would like to thank all the panelists for their com-

ments and suggestions, and I look forward to the next steps.

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#### **Notes**

1. For the purposes of this column, Santamaría Delgado chose to send me the unpublished text of the paper she gave at the SEM meeting at Wesleyan University, co-authored with Oscar Hernández Salgar, titled "The Advantages of an Undisciplined Discipline: The Paradoxical Potential of a Lack of an Ethnomusicological Canon in Latin America." All quotations from Santamaría Delgado and Hernández Salgar are from this paper.
2. Santamaría Delgado referred to the World Anthropologies Network ([http://www.ram-wan.net/html/home\\_e.htm](http://www.ram-wan.net/html/home_e.htm)), a network of scholars trying to fill the gap between "metropolitan" and "peripheral" knowledge bases.
3. See Loza 2006 for strong arguments along these lines.
4. See Diamond 2006 for more on these matters.
5. <http://aaanet.org/publications/anthrosource/vision.cfm>, accessed January 15, 2009.
6. <http://aaanet.org/publications/anthrosource>, accessed January 15, 2009.
7. <http://aaanet.org/publications/anthrosource/partners.cfm>, accessed January 15, 2009.
8. <http://aaanet.org/issues/AAA-Gives-Back.cfm>, accessed January 15, 2009.



## Summer at Eastman 2009

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### Mbira Workshop

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Course content:

- Basic leading (*kushaura*) and following (*kutsinhira*) parts of two traditional Shona songs (*Kariga Mombe* and *Nhemamusasa*)
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- Technique and function of gourd rattles (*hosho*) and hand clapping (*makwa*) in traditional mbira performances
- Mbira singing and its relationship to the instrumental parts
- Development of rhythmic and melodic executive skills through ensemble performances of the vocal, instrumental, and rhythmic parts
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**Shared Participants' Concert:** Friday July 17 at 7:30 p.m.

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## Announcements

### British Library's Recording Rights Research

As part of the Archival Sound Recordings 2 Project, the British Library has digitized approximately 970 recordings from our collection of the Decca West Africa yellow label series. Our aim with this collection is to provide free universal access to these recordings for the sole purposes of teaching, learning and research through audio streaming via our website (<http://www.bl.uk/sounds>). The collection includes music recorded in Benin, Nigeria, Sierra Leone, and Ghana between circa 1948-1961 and encompasses a wide range of genres including Konkomo, Highlife, Rhumba and Calypso. We are in the process of conducting rights research for these recordings, and would appreciate input or assistance from anyone who has been in contact with the musicians involved, or those who are familiar with the Decca West African yellow label series through their research. If you feel you can be of assistance, or for further information about the project, please contact Ellen Hebden at (email) [ellen.hebden@bl.uk](mailto:ellen.hebden@bl.uk) or (phone) +44-020-7412-7324.

### First Book Workshop

*Deadline: April 1, 2009*

The University of Illinois Press, the University Press of Mississippi, and the University of Wisconsin Press, in cooperation with the American Folklore Society and with the support of the Andrew W. Mellon Foundation, invite proposals to a workshop at the 2009 conference of the American Folklore Society for authors working on their first book. Up to six authors will be selected to participate in a full day of intensive activities devoted to critiquing and developing their individual projects. Projects selected for the workshop will be candidates for publication in the Presses' new collaborative series, *Folklore Studies in a Multicultural World*, which aims to publish exceptional first books that emphasize the interdisciplinary and/or international nature of the field of folklore. For complete submission guidelines, please see (website)

[www.folklorestudiestudies.org](http://www.folklorestudiestudies.org). The submission deadline is April 1, 2009.

### AIIS 2009 Fellowship

*Deadline: July 1, 2009*

The American Institute of Indian Studies (AIIS) announces its 2009 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, 2009. 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) [aais@uchicago.edu](mailto:aais@uchicago.edu), (website) [www.indiastudies.org](http://www.indiastudies.org).

### Sound Studies SIG

A group of SEM members intends to propose the creation of a sound studies Special Interest Group (SIG) within the Society for Ethnomusicology. We hope to establish a membership and to begin a discussion of goals and structure in the coming months. The group will provide a methodologically diverse forum for those engaged in research on sound and space, listening, audience studies, media and technology, and related issues. Much exciting work has been done in these areas in the past several years, and having a formal community will offer a ready audience as well as an opportunity to workshop ideas and further our theoretical conversations. Finally, one of the group's foremost goals will be to facilitate dialogue between ethnomusicologists and scholars in other fields (including acoustics, anthropology, urban studies, otology, neurotology, history, communication, and science and technology studies) who are concerned with topics of aurality. If you are interested in joining the new group, or have questions, please

contact Benjamin Tausig at (email) [datageneral@gmail.com](mailto:datageneral@gmail.com).

### Postdoctoral Fellowship Program 2009-2010: Improvisation, Community, and Social Practice

*Deadline: April 30, 2009*

Improvisation, Community, and Social Practice, a Social Sciences and Humanities Research Council of Canada Major Collaborative Research Initiative, is an interdisciplinary research project investigating the social value of improvisation. For the 2009-2010 academic year, we invite applications of postdoctoral researchers for residential fellowships at the University of Guelph, McGill University, or Université de Montréal (in association with the Centre de recherche en éthique—CREUM). This research project plays a leading role in defining a new field of interdisciplinary inquiry. It brings together a dynamic international research team with a demonstrated track record in grant management and student training, and it fosters innovative partnerships with community-based organizations. Outcomes will range across a wide spectrum of electronic, broadcast, and print media, with a focus on policy-oriented and community-facing impacts. The project will have a significant effect on how research is done and how its results are implemented and disseminated, both within and beyond the academy. In addition to public discourse and scholarly publication, our work highlights collaboration with arts presenters, educators, and policy makers to ensure the broadest possible impact on Canadian society.

The project's core hypothesis is that musical improvisation is a crucial model for political, cultural, and ethical dialogue and action. Taking as a point of departure performance practices from post-1960s jazz and creative improvised music that cannot readily be scripted, predicted, or compelled into orthodoxy, we argue that the innovative working models of improvisation developed by creative practitioners have helped to promote a dynamic exchange of cultural forms, and to encourage new, so-

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## Announcements

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cially responsive forms of community building across national, cultural, and artistic boundaries. Improvisation, in short, has much to tell us about the ways in which communities based on such forms are politically and materially pertinent to envisioning and sounding alternative ways of knowing and being in the world. Improvisation demands shared responsibility for participation in community, an ability to negotiate differences, and a willingness to accept the challenges of risk and contingency. Furthermore, in an era when diverse peoples and communities of interest struggle to forge historically new forms of affiliation across cultural divides, the participatory and civic virtues of engagement, dialogue, respect, and community-building inculcated through improvisatory practices take on a particular urgency.

Our postdoctoral fellowships, funded through the Major Collaborative Research Initiatives (MCRI) program at the Social Sciences and Humanities Research Council of Canada (SSHRC), support the most promising new scholars in the emerging interdisciplinary field of critical studies in improvisation, and assist them in establishing a research base at an important time in their research careers. Our project seeks to contribute to interdisciplinary research and graduate training in this emerging field. We encourage applications from researchers working in the principal research areas related to our project: music, cultural studies, political studies, sociology and anthropology, English studies, theatre and performance studies, French studies, law, philosophy, and communications. We also welcome applications from different research areas, inasmuch as their research has a direct link with the social, cultural, or political implications of improvised musical practices. We are particularly interested in critically informed interdisciplinary research proposals that are prompted by the theory and practice of contemporary improvised music and its related social implications. Our research program seeks to create a climate of genuine intellectual excite-

ment where scholars pursue research projects and participate in collaborative research activities as part of a broader network of critical practice. Postdoctoral fellows will be expected to participate in project seminars, institutes, and annual colloquia, and will benefit from the stimulating intellectual environment provided by both our extensive and inter-institutional research network and our wide range of community partners. Postdoctoral fellows will play an active role in planning the activities and research of the project.

Our postdoctoral fellowships provide stipendiary support to recent PhD graduates who are undertaking original research, publishing research findings, and developing and expanding personal research networks. Fellowships will normally be awarded to candidates affiliated with a university other than that which awarded the PhD. Our SSHRC funded MCRI Postdoctoral Fellowships are valued at \$31,500 CDN per year. These are non-renewable fellowships, tenable for a 12-month period beginning in September 2009.

Applicants are invited to submit a research proposal focusing on the social implications (broadly construed) of improvised musical practices. Successful candidates will be chosen on the basis of a rigorous and open nationwide process of application, with our project's management team serving as the selection committee. Criteria for selection are the quality and originality of the proposed research, the fit with our project's overall mandate and objectives, the candidate's record of scholarly achievement, and his/her ability to benefit from the activities associated with our project. Postdoctoral fellows will receive competitive research stipends, logistical assistance for relocation, office space equipped with state-of-the-art computers, access to the services of the host institution (library, etc), and administrative, placement, and research assistance as needed. In return, fellows are expected to pursue the research project submitted in their application, to participate in our project's research activities (colloquia, seminars, institutes), and to present their work in progress in the context of our project's seminars and workshops.

Applicants should have completed a PhD at the time of application (to be conferred by November 1, 2009). The completed application package should be received by no later than April 30, 2009. Electronic applications are welcome, provided that original hard copies of transcripts and reference letters are also submitted by mail. Notification date for award: June 2009.

Applicants must submit all of the following by the postmark deadline: Curriculum vitae, one scholarly paper or publication written in the course of the last three years, a statement (no more than 1500 words) describing the proposed research project, two confidential letters of reference (sent directly to us before the deadline), and graduate transcript(s). Address and mail applications to: Dr. Ajay Heble, Project Director, Improvisation, Community, and Social Practice, School of English and Theatre Studies, University of Guelph, Guelph, Ontario, N1G 2W1. Canada. Send email applications to [improv@uoguelph.ca](mailto:improv@uoguelph.ca). Postmark deadline: April 30, 2009. For more information contact the Project Manager at (email) [improv@uoguelph.ca](mailto:improv@uoguelph.ca) or see the ICASP website, [www.improvcommunity.ca](http://www.improvcommunity.ca).

### CMS International Conference

*Zagreb, Split, and Dubrovnik, Croatia  
June 30 - July 7, 2009*

The College Music Society (CMS) is pleased to announce its 2009 International Conference in Croatia. The 2009 Conference will be a multicity event, beginning in Zagreb, Croatia's capital city, then traveling to the Adriatic coast, first to Split and then to Dubrovnik. The program will include a fine array of paper and poster sessions, lecture-recitals, and a concert of new music by CMS composers, as well as presentations in Zagreb by faculty members from the Academy of Music and a visit to the Croatian Institute for Ethnology and Folklore. General sightseeing tours will take place in all three cities, and the Zagreb program includes a special musical sightseeing tour. For more information, go to (website) <http://www.music.org> and click on the "2009 International Conference" link.

# Conferences Calendar

## 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](http://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](mailto:joseph.sciorra@qc.cuny.edu)

Mar 26-28

Beyond Musicology: The 13th Annual Symposium for Music Scholars in Finland, University of Turku, Finland

Mar 26-29

Association for Asian Studies Annual Meeting, Sheraton, Chicago, IL

Mar 27-28

Southeast and Caribbean Chapter of SEM (SEMSEC) Annual Meeting, University of North Carolina Greensboro (UNCG) School of Music, Greensboro, NC. For more information, contact James E. Cunningham, Program Chair, at (email) [jcunning@fau.edu](mailto:jcunning@fau.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](mailto:tstimeling@millikin.edu)

Apr 4

Northeast Chapter of the Society for Ethnomusicology (NECSEM) Annual Meeting, Yale University, New Haven, CT. For more information, contact Eric Galm, NECSEM President, at (email) [eric.galm@trincoll.edu](mailto:eric.galm@trincoll.edu)

Apr 5-9

Association of Western State Folklorists Annual Conference, Worden State Park, Port Townsend, WA. For more information, contact

Willie Smyth at (email) [willies@arts.wa.gov](mailto:willies@arts.wa.gov)

Apr 16-18

Seventh Annual Meeting, Cultural Studies Association (US), Marriott (at the Plaza), Kansas City, MO. For more information, see (website) <http://www.csaus.pitt.edu> or contact (email) [csaus@pitt.edu](mailto:csaus@pitt.edu)

Apr 16-19

Annual Conference of the British Forum for Ethnomusicology: Music, Culture and Globalisation, John Moores University, Liverpool, UK. For more information, see (website) <http://www.bfe2009.net>

Apr 17-18

Southwest Chapter of SEM Annual Meeting, College of Music, University of Colorado, Boulder, CO. For more information, contact Brenda Romero at (email) [romerob@colorado.edu](mailto:romerob@colorado.edu)

Apr 17-19

The Bolero in Caribbean Culture and Its Worldwide Circulation, Centro León, Santiago de los Caballeros, Dominican Republic. For more information, contact Executive Secretary of the Conference, Instituto de Estudios Caribeños (INEC), Cayetano Rodríguez No. 254, Gazcue, Santo Domingo, República Dominicana, (email) [inec97@yahoo.es](mailto:inec97@yahoo.es), (phone) 809-685-1355

Apr 18

Southern Plains Chapter of SEM (SEM-SP) Annual Meeting, University of North Texas, Denton, TX. For more information, see (website) <http://katchie.com/sem-southernplains/Pages/SEMsouthernplains.html>

Apr 18-19

Mid-Atlantic Chapter of SEM (MACSEM) Annual Meeting, University of Richmond, Richmond, VA. For more information, contact Andy McGraw at (email) [amcgraw@richmond.edu](mailto:amcgraw@richmond.edu)

Apr 20-22

Third International Conference: "Gender at the Crossroads: Multidisciplinary Perspectives," Center for Women's Studies, Eastern Mediterranean University, Fama-

gusta, North Cyprus. For more information, visit (website) <http://cws.emu.edu.tr/GCR2009>

Apr 25

City University of New York Graduate Students in Music 12th Annual Symposium: "Representing Music—or—Music Representing," CUNY Graduate Center, New York, NY. For more information, see (website) <http://web.gc.cuny.edu/Music/events/GSIM2009.html>

May 14-16

American Hungarian Educator's Association Annual Meeting, "Hungarians in the New World," University of California, Berkeley, CA. For more information, contact Judith Olson at (email) [judyolson@aol.com](mailto:judyolson@aol.com)

May 15-17

Midwest Chapter of SEM (MACSEM) Annual Meeting, University of Minnesota, Minneapolis, MN. For more information, contact Melinda Russell at (email) [mrussell@carleton.edu](mailto:mrussell@carleton.edu)

May 21-23

Fourth Annual Tamil Studies Conference: Home, Space and the "Other," University of Toronto. For more information, see (website) [www.tamilstudiesconference.ca](http://www.tamilstudiesconference.ca)

May 27-30

43rd annual ARSC Conference, The Liaison Capitol Hill, Washington, DC. For more information, see (website) <http://www.arsc-audio.org/conference/>

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](mailto:elkeathl@uncg.edu)

May 29-31

IASPM-US 2009 Conference: "Don't Fence Me In: Borders, Frontiers, and Diasporas," University of California, San Diego. For more information, contact Kenneth Habib, Program Committee Chair, at (email) [2009conference@iaspm-us.net](mailto:2009conference@iaspm-us.net)

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## Conferences Calendar

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May 29-31

International Conference: "The growth of the art of music in Greece of Europe," Concert & Ceremony Hall, University of Macedonia, Thessaloniki, Greece. For more information, see (website) <http://www.methexis.uom.gr>

Jun 6-9

International Bamboo Music Festival 2009, Genting International Convention Center, Genting Highlands, Malaysia. For more information, see (website) <http://www.lui.com.sg/ibmf/>

Jul 2-5

Phenomenon of Singing International Symposium VII, Newfoundland, Canada. For more information, see (website) <http://www.festival500.com/>

Aug 3-7

Society for Music Perception and Cognition Annual Conference,

Indianapolis, IN. For more information, see (website) <http://music.iupui.edu/smpc2009/>

Aug 20-22

Regulated Liberties: Negotiating Freedom in Art, Culture and Media. First Rethinking Art Studies Conference, University of Turku, Finland. For more information, contact (email) [reglib@utu.fi](mailto:reglib@utu.fi)

Oct 21-25

American Folklore Society Annual Meeting, Boise, ID

Oct 22-25

Africa Meets North America Conference, University of California, Los Angeles. For more information, contact Kimasi L. Browne at (email) [kbrowne@apu.edu](mailto:kbrowne@apu.edu)

Oct 26-29

Fifth Conference on Interdisciplinary Musicology (CIM09), Paris, France. For more information, see (website) <http://cim09.lam.jussieu.fr>

Oct 29-Nov 1

Canadian Society for Traditional Music / Société canadienne pour les traditions musicales 2009 Meeting, Faculté de Musique, Université de Montréal Montreal, Canada. For more information, see (website) <http://www.yorku.ca/cstm/conferences.htm>

Nov 12-14

Popular Music in the Mercer Era, 1910-1970, Georgia State University Library, Atlanta, GA. For more information, contact Kevin Fleming at (email) [kfleming@gsu.edu](mailto:kfleming@gsu.edu)

Nov 12-15

American Musicological Society Annual Meeting, Sheraton City Center Hotel, Philadelphia, PA

Nov 19-22

Society for Ethnomusicology 53rd Annual Meeting, Mexico City, Mexico

Dec 2-6

American Anthropological Association Annual Meeting, Philadelphia Marriott, Philadelphia, PA



### The Society for Ethnomusicology

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