



SEM Newsletter

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SEM 2009, Mexico City, Mexico

By Alejandro L. Madrid, Secretary, Local Arrangements Committee

The 54th Annual Meeting of the Society for Ethnomusicology will take place November 19-22, 2009, in Mexico City, hosted by the Centro Nacional de Investigación, Documentación e Información Musical “Carlos Chávez” of the Instituto Nacional de los Artes (CENIDIM-INBA) and the Escuela Nacional de Música, Universidad Autónoma de México (ENM-UNAM), among several Mexican institutions. The Local Arrangements Committee (LAC) is excited to welcome all to the second largest city in the world for what promises to be not only an exciting meeting but also an historical one, being the first SEM congress hosted out of the US or Canada, and the second one where English will not be the only “official” language. We should all be excited about witnessing one of the first steps towards a true internationalization of our society.

The meeting in Mexico City will provide an opportunity to get acquainted with one of the oldest and most fascinating cities on the North American continent. Founded in the 16th century over the ruins of Tenochtitlan, the ancient capital of the Aztec Empire, Mexico City was the capital of the Viceroyalty of New Spain until 1821, when Mexico gained its independence. After a brief imperial period, the Republic of Mexico was established in 1824, with Mexico City as its capital. Today, Mexico City is not only the political and economic center of the country but also is the host for some of Mexico’s most important educational and cultural institutions, and one of the most vibrant capitals of Latin America. The main conference hotel is situated just a few

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Conversations

By Deborah Wong, SEM President

SEM chapter meetings have always had a special place in my heart. The relatively small size of chapter meetings allows members to exchange ideas and socialize in more intimate and relaxed ways than at the annual meeting. A great deal of the Society’s most important work goes on in our chapters. Graduate students often give their first papers at chapter meetings and begin building the professional and personal friendships that will sustain them for years to come. It’s also where we create regional networks that allow ethnomusicologists to draw on one another’s resources. I belonged to the Midwest Chapter as a graduate student at the University of Michigan, and then the Mid Atlantic Chapter as a young faculty member, and have been in the Southern California Chapter for the past thirteen years. Each chapter had a distinctive character; each is shaped by the particular ethnomusicology programs within it as well as by the cultures and regions sustaining it. Driving five hours through the endless cornfields between Ann Arbor

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and Urbana-Champaign in order to listen to papers and play in a Javanese gamelan concert at a chapter meeting was centrally part of my graduate student experience. Going into the gritty heart of New York City and Baltimore for chapter meetings felt a bit like doing urban ethnography. Getting to know the many ethnomusicology programs in Southern California through chapter meetings has been an extended pleasure.

The Society recently gained a new chapter and expanded another. In April 2008 the new Southern Plains Chapter was formed, and in February 2009 Hawai’i joined Southern Califor-

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Mariachi Uclatlán performs at the Inaugural Meeting of the SEMSCHC (photo: Roger W. H. Savage)

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. 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://www.necsem.org>

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 & Hawai'i Chapter (SEMSCHC)

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

Southern Plains Chapter

<http://katchie.com/semsouthernplains/Pages/SEMsouthernplains.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

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

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 3rd Street, Bloomington, IN, 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, IN 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

Copy Deadlines

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

Additional charges apply to non-camera-ready materials.

People and Places

Cheryl Keyes (Associate Professor, UCLA) received a 2009 NAACP Image Award in the category of “Outstanding World Music Album” for her debut CD *Let Me Take You There* (Keycan Records, 2008). Keyes, who serves as Executive Producer for this CD project, also composed, orchestrated, arranged, and performed on all tracks. For more information, please visit (websites) <http://latimesblogs.latimes.com/awards/2009/02/secret-life-of.html> and www.cherylk-eyes.com.

Bell Yung (Professor, University of Pittsburgh) is a recipient of the University of Pittsburgh’s 2009 Provost’s Award for Excellence in Mentoring, in recognition of his success in guiding students along the path to doctoral degrees and academic careers. Twelve of his former students teach in universities in North America, Asia, Australia, and Europe.

Amy Stillman (Associate Professor, University of Michigan) was recognized at the 2009 Grammy Award Ceremony for her contribution to this year’s Best Hawaiian Music Album (*Ikena* by Tia Carrere and Daniel Ho). She wrote all of the album’s lyrics (in Hawaiian). YouTube video of Amy’s appearance on stage at the award ceremony is available at (website) <http://kgmb9.com/main/content/view/13915/40/>.

Jan Protopapas is working with local Sikh communities in music education for children as a vocal teacher, advocate and organizer for events with bring the community together through Sikh music. There is much enthusiasm and support amongst the diasporic Sikh communities for Sikh music education. She is also involved in organizing an interfaith songfests for women.

Eileen M. Hayes (Associate Professor, University of North Texas in Denton) has been appointed Chair, Music History, Theory, and Ethnomusicology at the UNT College of Music. The Division offers the MM in Musicology with an emphasis in Ethnomusicology. Faculty include John Murphy, Steven Friedson, Gideon Alorwoyie, Gene Cho, and Poovalur Srinivassan.

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Announcements

WGBH Media Library and Archives Assessment for Scholarly Use

The WGBH Media Library and Archives (MLA) has made available the findings of its *Assessment for Scholarly Use*, an examination of the public broadcaster’s television and radio holdings that date back fifty years. WGBH Boston is America’s preeminent public broadcaster (visit their website at www.wgbh.org). The project, funded by the Andrew W. Mellon Foundation, sought to determine the educational value of WGBH’s archival collection for academic research and instruction by designing a model assessment tool and methodology available to any organization seeking to survey its audio-visual collections. The report and model assessment tool are now available at Open Vault, a searchable online digital library featuring 1200 multimedia clips drawn from WGBH programming. To access the report and tool, click on “About Us” at (website) <http://openvault.wgbh.org>. Visitors can also participate in a discussion forum where they can post comments and responses.

At the start of the evaluation, the MLA housed approximately 29,000 programs and 570,000 associated production media and documents. Through this project, staff completed the evaluation of all WGBH qualifying television programs and radio series as well as the WGBH Forum Network (an online archive of public lectures). Results show that the majority of WGBH’s archived holdings assessed have enduring value for academic audiences. This assessment is the first stage of the MLA’s Digital Library project, a proposed three-phase endeavor to create an online resource that provides scholars and educators access to WGBH archival content with research and classroom value. With the continued support of the Mellon Foundation, WGBH is currently working on Phase Two of the Digital Library—building a prototype specific to researchers’ needs in order to deliver archive content to scholars. This phase will be complete in the summer of 2009. For more information, contact Karen Frasca, (phone) 617-300-5465 or (email) karen_frascona@wgbh.org.

New Developments at RILM

Almost all musicians who have received degrees in higher education have either heard about or consulted *RILM Abstracts of Music Literature*, the foremost international resource on scholarly publications about music. In the early years of RILM, the database was available only in printed volumes, and, unfortunately, these volumes lagged significantly behind the ever-increasing body of scholarly music literature. Those of us who did graduate work before the technology boom will remember tediously thumbing through RILM volumes as part of our research.



Today, the database is available online through subscription via several providers (CSA, EBSCO, OCLC, and OVID). The first three of these offer the database in XML format, which allows the display of all non-Roman writing systems as well as thousands of full-text links. The online version has significantly narrowed the time gap between the publication of an item and its appearance in the database. RILM now has over 500,000 items in 215 languages from 151 countries! As the number of records grows, so does the need for refined search strategies. RILM offers web-based tutorials to highlight search features that have become more powerful, particularly with the new XML format. RILM encourages music librarians, faculty, and graduate and undergraduate classes to take advantage of this offer. See (website) www.rilm.org to request a tutorial.

Making sure that your work is represented accurately and completely in the RILM database ensures its global dissemination. It is now easier than ever before for scholars to ensure

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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, down the field, for the field,
 due to the field, of the field, (un)-
 like the field, after the field, into the

This episode of nC2 interrogates what constitutes a “field” -- is it concept, method, or output? Does the crucible wherein distinct musical conventions and traditions forcibly amalgamate qualify as a “field”? Is it relevant that our contributor’s research included typical fieldwork methods – research into Korean music and interaction with Korean musicians – or does the heterodox nature of the product of his work (as seen from within the conventions of social science) distinguish his endeavor entirely? – Jesse Samba Wheeler

« Song of Haenyo »

by Jason Berg, Texas, USA (through Fall, 2008)

<<Song of Haenyo>> is based on solo music for the Korean transverse bamboo flute known as the tæ-gum. It draws its inspiration from the rhythmic and melodic modes of the style of Korean music known as sanjo (literally “scattered melodies”). Written for the modern Western flute, this piece requires the performer to access many extended techniques to capture the various timbres of which its Korean cousin is capable. The piece extends through four rhythmic patterns that are related to the Korean time-cycles known as changdan.

The piece takes its melody in part from a folk tune from the island of Cheju, located just south of the Korean Peninsula. Cheju is said to be famous for three things: its rocks, its wind, and its women. The hæ-nyo are the free-diving women of Cheju who have worked the waters surrounding the island for hundreds of years, collecting shellfish and valuable seaweeds as they dive to depths of up to 60 feet, without the aid of an artificial breathing apparatus.

The three excerpts below illustrate some of the flute extended techniques. Excerpt #1 is based on the changdan chinyangjo, Excerpt #2 on chungjungmori, and Excerpt #3 on chajinmori.

Excerpt #1

Rubato ♩ = 40

The musical score for Excerpt #1 is presented in three systems. The first system shows the Flute part with dynamics ranging from *sf* to *mf*, and performance instructions like *o.b.*, *slide*, and *H.V.*. The Piano part is shown in the second system, with dynamics like *mp* and markings like *Lea* and asterisks. The third system shows the Flute part with dynamics like *f* and *sf*, and performance instructions like *o.b.*, *p.b.*, and *Lea*. The Piano part is shown in the fourth system, with dynamics like *mp* and markings like *Lea* and asterisks.

Excerpt #2



Excerpt #3



Komawoyo! to Jason Berg, a PhD student in Fine Arts at Texas Tech majoring in music composition.



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!

Conversations

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nia, creating the Southern California & Hawai'i Chapter (SEMSCHC). I asked members in both chapters about these changes.

Deborah Wong: What made you decide to create a new chapter?

Eileen Hayes (co-founder of the Southern Plains Chapter with Robin Moore): I would say that it was a combination of personal and professional reasons. For several years, Robin Moore and I had talked about how we wanted to do something together—more than dinner, less than writing a book. Early on we talked about forming a chapter for our region and eventually we took the plunge. I thought it was important that we present our proposal to the SEM Board with a broad base of support from schools in the region, hence we asked Barbara Rose Lange, Paula Conlon, Sonia Seeman, and Harris Berger to serve as members of the founding Steering Committee. There was lots of communication back and forth. Robin and I still had time for that supper.

Ric Trimillos (University of Hawai'i at Manoa [UHM], Chair, Asian Studies Program and Professor, Ethnomusicology): Hawai'i had felt a need for some kind of regional body, especially after the establishment of the PhD program. It had thought about a Pacific area chapter and had made some preliminary enquiries. However the logistics of travel seemed daunting so the issue of a chapter remained at the level of "wouldn't it be nice if..."

Deborah Wong: Ric, what made you want to be part of a mainland chapter?

Ric Trimillos: Enter Tim Cooley in January 2008, who came to talk about surfing music for our Ethno Forum, somewhat akin to bringing coals to Newcastle (or coconuts to Waikiki). In the course of his residency at UHM, he brought up the idea of Hawai'i joining with SoCal. This seemed more do-able than creating a chapter in the Pacific. We polled the SEM membership in the state of Hawai'i and everyone who responded thought it a good idea. There were still some questions about distance

and (for the students) travel to a regional meeting.

Roger Savage (SEMSCHC, President): From the Southern California side, we were delighted to join with Hawai'i to become SEMSCHC. We are stronger for being a larger chapter. We are now drawing from a larger geographical area, and we have increased our diversity in doing so, thereby enriching the chapter immensely.

Barbara Smith (UHM, Professor Emerita, Ethnomusicology): Though I was not personally involved in initiating the idea or implementation of admission of SEM members resident in Hawai'i to the already established Southern California Chapter—credit for that, at least from the Hawai'i side, belongs to Ric Trimillos—I am very happy that it has been done because it offers another opportunity for SEM members living here—especially current graduate students—to benefit from conference experience. I emphasize current graduate students because, in contrast to Southern California where there are numerous colleges and universities offering study in ethnomusicology, in Hawai'i the University of Hawai'i at Manoa is the only one to have a formal program in it, and because meetings of regional chapters tend to have a higher proportion of papers by students than the annual meeting of SEM, it will give them more opportunities to interact with their peers.

Deborah Wong: How did you decide on the name for the new chapter?

Eileen Hayes: "Southern Plains" was an available chapter name listed in the SEM documents on Chapter Formation. As climatic regions go, I feel that we're more prairie territory, but I'm learning, rather late in life, that you can't always get what you want.

Amanda Minks (Southern Plains Chapter, Vice President): In our first meeting, Zoe Sherinian also made the point that the term "Southern Plains" has both musical and cultural meaning for Native Americans in this region. People working in Oklahoma learn early on that even if we do not work directly with Native American communities, we need to acknowledge our indebtedness to the First Peoples on whose land we now build

universities.

Jonathan Ritter (SEMSCHC, Vice President): Our new name (SEMSCHC), though somewhat conventional in its final form, also reflects a profoundly democratic process and a laudable concern with broad issues of representation. Initial conversations within the former SEMSCC chapter over a new name were tabled last year, in order to make sure that the voices of our new colleagues from Hawai'i—who would be attending in 2009—could be present in the discussion. And while the poetic appeal of various iterations of "Pacific" in the new chapter name (Pacific Rim, Southwest Pacific, etc.) were considered, the imperial reach of that word led the membership back to the most descriptive and accurate title.

Roger Savage: I presented the suggested names I had received and opened the floor for other suggestions. Basically, we went through a process of elimination. A consensus developed at the meeting that members preferred to refer to the chapter in terms of the state regions.

Ric Trimillos: At the February 2009 chapter business meeting there seemed to be an articulated sentiment for maintaining the historicity of a place name, something which Hawaiian culture is very respectful of. The identity of Southern California was important to a segment of the membership so that the addition of Hawai'i to the pre-existing name seemed in keeping with the importance of place. The use of the ampersand in the full title—Society for Ethnomusicology Southern California & Hawai'i Chapter—suggests a closer connection than does an "and." In the acronym, the ampersand disappears: SEMSCHC. It was pointed out that if in the future the chapter expanded to include other parts of the Pacific, e.g., American Samoa or Aotearoa/New Zealand, the chapter bylaws would have to be amended again and that would be an appropriate time to consider yet another name change. It was also pointed out that even now individuals from other areas are welcome to participate in SEMSCHC activities.

Deborah Wong: What are the special strengths of your chapter and

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Mele Komo
na Keola Donaghy
(printed with author's permission)

'Au 'ia ke kai loa,
ke kai malino 'o ka Pākīpika.
'Imihia ka hohonu,
ke ākea o ka moana nui.
Lohea ka leo kono mai ka hikina,
nā leo hano uwalo i ka la'i.
Nā makamaka 'imi loa e hiki
mai nei,
e hea nei, e nonoi nei e komo.
E mālama 'ia ka 'ōlelo,
i kuleana e kipa mai ai.

The long sea has been swum,
the calm Pacific Ocean.
The depth and breadth
of the great sea have been searched.
An inviting voice has been heard in the
east,
famed voices sounding in the tranquility.
We familiar seekers of knowledge who
are arriving,
who are calling, requesting entrance.
The invitation is being honored,
it is our responsibility to visit.

.....

Inaugural Meeting of the SEM Southern California & Hawai'i Chapter (SEMSCHC)

By Roger W. H. Savage, Chapter
President

This year, SEM members from Southern California and Hawai'i met together at UCLA for the inaugural conference of our new chapter. We had a record one hundred and two conference registrants. At the annual business meeting on Saturday, February 21, 2009, members approved the new name, the Society for Ethnomusicology Southern California & Hawai'i Chapter (SEMSCHC). The tradition we honored to commemorate this occasion is a venerable one. Mariachi Uclatlán from UCLA performed "Male Severiana," a traditional song in Purépecha, followed by the *son jaliscience*, "El Relampago." Following my words of welcome as Chapter President and a response from Hawai'i representative Barbara B. Smith, Keola Donaghy performed his "Mele Komo," a chant he composed to celebrate the entry of members from Hawai'i into the chapter.

Following the chant, Mariachi Uclatlán performed the Spanish bolero, "Cuatro Vidas," as representatives from Hawai'i greeted the Southern California hosts with leis. The

symbolic exchange of song and chant served as a pledge of commitment and trust. It was this, as much as the scholarly institution of which we are a part, that we commemorated

Ricardo D. Trimillos was instrumental in initiating the venture on which our chapter has embarked. Ric also served as Program Committee Chair for this inaugural conference. The conference by all standards was a tremendous success. Thirty-three papers addressed a diversity of issues from those of hybridity, pedagogy and its significance for music and culture, and media representations, to aspects of performance bodies, memory and the documentation of Arab musical practices, theory and analysis, personal legacies, and negotiated identities. The Student Concerns Committee sponsored the panel, Early Career Publishing, chaired by Student Concerns Committee Chapter Representative Jacob Rekedal. Chapter Vice-President Jonathan Ritter announced the 2008 Ki Mantle Hood Prize Winner, Jacob Rekedal (UC Riverside) for his paper "Bluegrass, Counterculture, and Postmodern Hillbillies." Sonja Lynn Downing (UC Santa Barbara) received honorable mention for her paper "Fieldwork Methods for Doing Research with Children and Music in Bali." John Bishop, a documentary filmmaker who collaborated with Alan Lomax on *The Land Where The*



Keola Donaghy performs "Mele Komo" at the Inaugural Meeting of the SEMSCHC (photo: Roger H. W. Savage)

Blues Began, gave this year's keynote address.

The chapter owes Timothy Cooley a word of thanks. It was during Tim's tenure as president that we set out on this path. I had the great privilege and joy to formally welcome Hawai'i at this inaugural meeting. Welcome Hawai'i!! With you, I look forward to the new adventures and new horizons that await us as colleagues, partners and friends.

Conversations

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what challenges does it face? How will each chapter support regional concerns, projects, or needs?

Barbara Smith (UHM): It remains to be seen if and how the admission of Hawai'i—a region in some significant ways quite different from that of Southern California—contributes to the chapter's special strengths, challenges, and support for regional concerns, projects, and needs. I hope that, among other benefits, it may contribute to elucidating what, in spite of how the regions differ, they also share and, as a result, benefit from each other's experiences and perspectives.

Cathy Brigham (Southern Plains Chapter, President): One of the biggest challenges that the Southern Plains Chapter faces is distance, and a relatively limited number of universities formally offering courses of study in ethnomusicology. Without the student energy, some areas of the chapter's work may be more deficient. Also, distance always plays a factor; when you're talking about states as large as Texas, it's hard to just stop by another campus and see what's going on. I would imagine that the Hawai'i chapter faces similar challenges.

Eileen Hayes: Our first elected slate of officers is just fantastic: Cathy Brigham, President; Amanda Minks, Vice President; Martha Fabrique, Secretary; and Stephen Duncan, Secretary. Mark Lommano is the region's representative to the Student Concerns Committee. Cathy Brigham has worked tirelessly on our behalf. Member communication has been a challenge. We aborted an early attempt at a listserv and now have established a group site on Yahoo and it's impressive. Have you seen it? The webmaster extraordinaire is Katchie Cartwright. Sam Lundeen is the Newsletter editor. Southern Plains SEM is also on Facebook. We'll let you know when we start to twitter.

Cathy Brigham: I know that the Southern Plains Chapter has already impacted some K-12 educational needs. The 2008 conference included several presenters working K-12. In addition to this, the chapter has been

contacted for assistance from at least one school in building curriculum around world music. This may come from a heavy emphasis on "cultural awareness" in the state's standardized testing. We may be able to impact future generations of students by helping public school teachers craft appropriate, engaging, and accurate curriculum in the area of world music—thus fulfilling their required curriculum component, while also allowing us to forward some fundamental principles of ethnomusicology.

Martha Fabrique (Southern Plains Chapter, Treasurer): The Southern Plains's special strengths include emphasis on the regional music of Texas, particularly Mexican American genres such as *marachi*. I would like to see the chapter work with groups such as MENC to support scholarly research and study of these types of music.

Amanda Minks: Networking with people in similar environments helps us exchange ideas and strategies for teaching, administration, and program-building. Working in this region gives us an especially strong sense of the importance of creating spaces of dialogue and respect for cultural and social difference. In Oklahoma, discussions of cultural difference take place against the backdrop of 38 Native American tribal nations who have their headquarters in the state. Transnational migration that comes from outside US boundaries is another pole of cultural difference, and an increasing site of tension in public discourse. It's hard to forget the stakes and the impact of our work in this context. I think we are doing a good job of teaching the next generation to think through local issues with a global view, but we might consider taking a more prominent role with the current generation of leaders through more public sector work and advocacy.

Bernard Ellorin (UHM, doctoral student): I think the special strengths of our chapter here at Hawai'i is that it's at the crossroads between the international Pacific Rim and the National United States. Coming together with SoCal will open up a more diverse array of topics that can be discussed in either state, and we will be able to have a mutual dialogue

and awareness of each region's specialties that will contribute to the growth of ethnomusicology.

Ric Trimillos: With the expansion of the former Southern California Chapter, travel to annual gatherings will be a greater challenge for the Hawai'i members, and eventually for the SoCal colleagues when a meeting is held in Hawai'i. However, for the Hawai'i colleagues (especially those who are not active in national meetings), this was an opportunity to encounter colleagues with similar interests within the region. For example Wendy Yamashita (UHM) found research ties with Ruth Hellier-Tinoco (UC Santa Barbara). For myself and Bernard Ellorin from UHM, it was a pleasant surprise to find a diverse critical mass of students pursuing research on the Philippines in the region.

Jonathan Ritter: SEMSCHC's strength and our challenge will be the very distances involved in getting members from all parts of our "region" together every year. The challenge is obvious: time and money for those who need to travel. The benefits, however, make that pursuit worthwhile: more regular contact between SEM members in Hawai'i and the mainland, a more robust annual meeting for the chapter, and, on a more theoretical level, a reminder and opportunity for all of us to consider the ways that geographic location (island, mainland, otherwise) informs our scholarship.

SEMSCHC's strength and our challenge will be the very distances involved

Roger Savage: I think diversity is one of our special strengths. The size of the chapter membership is also a strength, as attested by the attendance at our recent conference. We are faced with a special difficulty. Travel between Southern California and Hawai'i will be an ongoing concern, especially for students who are presenting papers. I would like to see us develop some sort of assistance program for students presenting pa-

pers who are travelling from Hawai'i to Southern California or vice versa. This might be supported in part by membership fees, by special projects (Chapter T-shirts, for example), and by appeals to the membership for donations in support of this cause. I hope to discuss this with the chapter board this year, and have something to present to the membership at the next meeting. I would also like to see Hawai'i host the conference within the next few years.

Amy Corin (SEMSCHC Secretary/Treasurer): In today's economic climate, travel and distance certainly do provide a challenge. This, however, seemed no impediment to the first meeting of SEMSCHC at UCLA this past February. It was clear that our newly merged chapter's diversity, in terms of membership and in the theoretical fields represented, will clearly be our strength. The welcoming ceremony, contrasting an Hawaiian *mele* with UCLA's Mariachi Uclatlán, reminded us of the remarkable diversity we now encompass within our merged membership. While distance and economics will provide two of our greatest challenges, I have no question that we, as a chapter, will find creative, adaptive solutions for these problems. The chapter board has already begun to discuss informally potential ways to assist students with more traditional kinds of travel. I suggest we might also look toward innovations in technology for possible 21st century solutions. Perhaps we may want to blend a teleconferencing session or panel with our more traditional offerings in upcoming years.

Deborah Wong: How did your first meeting go? Do you have any plans for the immediate future?

Eileen Hayes: The consensus is that our first meeting, hosted by the University of Texas, Austin, in April 2008 was a success. Local Arrangements did a great job, anywhere from 35-40 people attended, and the Program Committee, headed by Paula Conlon and Veit Erlmann, scheduled at least two panel sessions. My highlight was the review and ratification of the chapter bylaws and the election of officers. At that moment, we were official, and Robin and I were out of a job as organizers! This year's meeting will be hosted by my institution,

the University of North Texas; John Chernoff will deliver the keynote address.

Cathy Brigham: Our first meeting went very well. What was surprising was that quite a few papers were given by people working in public schools (K-12) who are incorporating ethnomusicology into their curriculum and wanting to share their work with more research-focused faculty members and students. By the time the meeting came around in the late afternoon, I think most people just shared a general sense of bonhomie; as a result, there was a lot of cooperation in getting things prepared, and a lot of volunteerism when it came to assigning responsibilities for the following year.

Martha Fabrique: The first meeting also had a special sense of purpose in bringing together scholars working independently in Texas and Oklahoma.

Ric Trimillos: I thought the first meeting was very positive. The protocol and ceremony of incorporation were both satisfying and moving. The Hawai'i members were very happy with it, and I also heard positive comments from mainland colleagues. The attendance and the number of presentations were higher than in previous years, according to all reports. For the three Hawai'i students, the experience of meeting with other students in a less hectic setting than the national meetings afforded was very beneficial. First-hand knowledge of peers and peer institutions is useful for them. The students at UCLA, the host institution, were engaged, interested, and easily approached.

Barbara Smith: I felt that the first meeting went very well and was happy with how Southern California chapter members interacted with us. I found it very interesting that the day after the welcome ceremony in which a Hawaiian *mele* composed especially for the occasion was chanted by its composer Keola Donaghy (UH Hilo), two of the members of the UCLA's Mariachi Uclatlán, that had performed in the ceremony on behalf of the host institution, talked with me and expressed their great surprise—really amazement—that, in contrast to their having performed established reper-
tory, the *mele* had been composed for

the occasion and then, from talking with me, that composing chants for performance at special occasions has been and continues to be inherent to Hawaiian traditional practice and then, turning to each other, one asked if they might be able to do something like that in the future.

Amy Corin: From my standpoint as SEMSCHC Secretary/Treasurer, our first meeting was a success. Attendance was higher than it has been for the past few years and so our chapter is in a good financial position going forward. More central, however, is that exchanges between and among members were enriching beyond the usual regional conference experience; bringing students, faculty, and independent scholars together who typically might not have the opportunity to interact in an regional conference setting. For example, I had the opportunity to spend time speaking with Wendy Yamashita (UHM) about her work with Okinawan music and dance, an area approached by precious few scholars in our field. The students I spoke with as the conference ended were energized by the experience and I look forward to bringing my students to next year's SEMSCHC.

Deborah Wong: So the exchange has already created new synergies. I look forward to seeing where it all leads... and naturally (as an SEMSCHC member) I look forward to meeting in Hawai'i!



People and Places

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Gary Galván coordinates a preservation project at the Edwin A. Fleisher Collection of Orchestral Music that focuses on digitizing on archival correspondences generated by the Works Progress Administration Music (WPA) Copying Project at the Free Library of Philadelphia. The WPA Files contain over 20,000 documents and largely consist of letters from and copies of outgoing letters to virtually every composer and conductor active between 1935 and 1945. In addition, he is identifying Latin American scores stored in the collection on microfilm and which exist nowhere else in the world.

Announcements

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that their work is represented in RILM. The online submission form has been upgraded, and thanks to a link to the live database, authors can browse the existing bibliography to see if their publications are already in the system, add bibliographic citations and/or abstracts, add reviews, or submit corrections. To find this form, go to (website) www.rilm.org and click on "Submissions" and then on the link for submissions by individuals. On this page, you will also find a very helpful link that contains guidelines for writing abstracts.

The best way to ensure that your scholarly work is included in RILM is to submit your publications (full bibliographic citations and abstracts) as soon as they are published, using the online submission form. You do not have to wait until someone requests an abstract. Although the national committees work to make sure that publications from their countries are represented in RILM, they rely upon authors and editors to help make their work available.

The US Committee operates from Cornell University with the generous support of the Music Library Association, the American Musicological Society, the US Branch of the International Music Library Association, the Society for Ethnomusicology, the Society for American Music, the Society for Music Theory, the College Music Society, and the Lenore Coral Fund, administered by the Community Foundation of Tompkins County. We cover monographs, dissertations, Festschriften, essay collections, conference reports, as well as 45 core journals, over 70 other primary music journals, and over 100 non-music journals that occasionally feature articles on music. We also cover some of the British university press publications, including Oxford and Cambridge University Presses. We submitted approximately 3700 items to RILM in 2008. We make every effort to contact authors to request abstracts, but we are always grateful when authors contact us first!

Contact Julie Schnepel at (email) js29@cornell.edu with questions, your comments, and abstracts!

SEM 2009, Mexico City

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blocks from the city's historical downtown, providing easy access to green areas, a great variety of museums, galleries, theaters, parks, restaurants, historical sites, and complementary cultural activities. In Mexico City history is waiting to surprise us around every corner.

The program assembled by the SEM Program Committee, chaired by Brenda Romero (University of Colorado, Boulder), promises to be intellectually engaging, exciting, and meaningful. The events will kick off Wednesday morning, November 18, in Coyoacán with a special pre-conference entitled "La Investigación Musical en México: Pasado, Presente y Futuro" ("Music Research in Mexico: Past, Present, and Future"), organized by LAC Chair Guillermo Contreras and other members of the committee.

The main conference will be held at the Meliá Hotel, November 19-21, and in Coyoacán on November 22. The Meliá Hotel, located on the beautiful Paseo de la Reforma, offers rooms, restaurants, and all necessary services, although many other food possibilities exist in the area. Besides the academic activities of the conference, there will be many associated events of great intellectual, artistic,

and cultural interest. Please check the conference website (<http://www.indiana.edu/~semhome/2009/index.shtml>) for further information and announcements.

We are aware that the current financial crisis might make traveling more difficult this year, especially as many of our institutions undergo budget cuts that might hit travel funds

... the cost of traveling to Mexico City is comparable to traveling to any state within the US

in our departments. The good news is that the cost of traveling to Mexico City is comparable to traveling to any state within the US, and considering the interconnection between the American and Mexican economies, we can be sure that prices in Mexico would always remain tied to those in the US. We have the advantage of an international conference at the price of a national one, meaning we can plan on a budget similar to that for any other major American city.

The LAC looks forward to seeing you all in Mexico City this coming Fall.



Paseo de la Reforma, Mexico City, as seen from Torre Mayor

Call for Abstracts

Second International Conference of the American Society of Byzantine Music and Hymnology

Athens, Greece, June 10-14, 2009

Deadline for submissions: May 15, 2009

The American Society of Byzantine Music and Hymnology (www.asbmh.pitt.edu) is an international organization devoted to the scholarly study of music and ecclesiastic hymnographic literature of the Byzantine empire and the post-Byzantine period. In collaboration with the Byzantine Studies Initiative of the University of Pittsburgh and with the organiza-

tional collaboration and support of the European Arts Center (EUARCE), we announce the Second International Conference of the Society, "Byzantine Musical Culture," to be held in Athens, Greece, June 10-14, 2009.

Athens is the main attraction in the prefecture of Attica. As Greece's historical center, it offers a unique setting for the scholar and musicologist including numerous sites of archaeological interest, museums, libraries, and ecclesiastic locations. The conference will consist of a series of core thematic sessions along with musical interludes and guided tours of sites and venues relevant to the overall theme. For full details and to participate, see (website) <http://www.asbmh.pitt.edu/page13/page13.html>.

Byzantine Music and Hymnology, Athens, Greece. For more information, see (website) <http://www.asbmh.pitt.edu/page13/page13.html>

Jun 25-29

Congress on Research in Dance (CORD): Special topics conference: "Global Perspectives on Dance Pedagogy," De Montfort University, Leicester, UK. For more information, see (website) <http://www.cordance.org/events/cord-2009-special-topics-conference>

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/smperc2009/>

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

Sept 18-22

European Seminar in Ethnomusicology (ESEM) XXV: Performance, Milton Keynes, UK. For more information, contact (email) esem2009@open.ac.uk

Sept 25-27

Glory Days: A Bruce Springsteen Symposium, Monmouth University, NJ. For more information, see (website) <http://www.cpe.vt.edu/glorydays>

Oct 14-18

Oral History Association: "Moving Beyond the Interview," Louisville, KY. For more information, see (website) <http://www.oralhistory.org/>

Oct 21-25

American Folklore Society Annual Meeting, Boise, ID. For more information,

Conferences Calendar

2009

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

May 14-16

PERFORMA, A Conference on Performance Studies, University of Aveiro, Portugal. For more information, see (website) http://performa.web.ua.pt/index_en.html

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

May 21-23

Fourth Annual Tamil Studies Conference: "Home, Space and the 'Other,'" University of Toronto. For more information, see (website) 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

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

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/>

Jun 10-14

Second International Conference of the American Society of

Continued on page 12

Conferences Calendar

Continued from page 11

- information, see (website) <http://www.afsnet.org/annualmeet/nextAMreg.cfm>
- 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
- 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: "Musical Heritage: Movement and Contacts," 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
- Nov 12-15
American Musicological Society Annual Meeting, Sheraton City Center Hotel, Philadelphia, PA
- Nov 18-22
Chinese and East Asian Music: The Future of the Past, 14th International CHIME Conference, Musical Instruments Museum (MIM), Brussels. For more information, see (website) <http://home.wxs.nl/~chime>
- Nov 19-22
Society for Ethnomusicology 53rd Annual Meeting, Mexico City, Mexico. For more information, see (website) <http://www.indiana.edu/~semhome/2009/index.shtml>
- Nov 19-22
"Music and the Arts: Still Our Only Future" Conference, Natchez, Mississippi. For more information, see (website) <http://www.williamgrant-still.com>
- Dec 2-6
American Anthropological Association Annual Meeting, Philadelphia Marriott, Philadelphia, PA. For more information, see (website) <http://www.aaanet.org/meetings/>
- Dec 3-6
International Society for Improvised Music (ISIM) Fourth Annual Conference, University of California, Santa Cruz, CA. For more information, see (website) <http://isim.edsarath.com/>

2010

- Apr 7-9
Indépendance Cha Cha – Continuities, Transformations and Memories of Euphoria in African Popular Music(s), Biennial conference of the German Association for African Studies (VAD) at the Johannes Gutenberg University Mainz, Germany. For more information, see (website) <http://wp1140687.wp127.webpack.hos-turope.de/>



The Society for Ethnomusicology

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