



SEM Newsletter

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Community Service-Learning in World Music Courses

By Ric Alviso (California State University, Northridge)

The most rewarding experience of my teaching career has been the inclusion of community service-learning pedagogy in my classes. Students in my world music survey courses are given the option of a comprehensive blue book exam or a service-learning

students reinforce material learned in class and serve their local community by passing on this knowledge or performing a service to others. And I am only a little embarrassed to say that service-learning has ended up taking very little extra work on my part.

Community service-learning is a pedagogy that integrates explicit academic learning objectives, preparation, and reflection with meaningful work in the community (www.service-learning.org). Students participating in community service-learning may provide direct service to schools,

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Weapons of Mass Instruction

By Gage Averill, SEM President

“Engaged Ethnomusicology, Service Learning, and Global Citizenship”

When I entered graduate school in ethnomusicology in the mid-1980s, I was already the program director of the Northwest Folklife Festival; I had hosted a world music radio show called “On the Horizon” in the 1970s at WORT (Madison, WI); and I had written semi-regularly for community newspapers as a self-fashioned “cultural worker / journalist.” But this all seemed somehow irrelevant as I later tried to prove myself as an intellectual in the first year of my tenure-track appointment. Then one day my two senior colleagues proposed that they give a seminar on ethnomusicologists advising music festivals, and I wanted to say, “But I’m a real festival director—I should be giving this colloquium!” Junior faculty ego aside, this little encounter challenged the boxes into which I had separated out my various interests and activities—I realized that I was unnecessarily hiding a range of activities that might have bearing on my scholarship and pedagogy. And of course naming something can make it real, and so my discovery of the term “applied



Students of Ric Alviso show kids how to play the Maori stick game Ti Rakau while singing a song (photo: Ric Alviso)

project, which normally takes the form of teaching a one-hour lesson on the music culture of their choice at a local public school. Approximately 90% of my students opt for the service-learning project. The presentation may be done individually or in groups (I typically allow no more than five students per group). The topic may be based on a research paper or related to other student knowledge, experiences, and interests. By engaging in a service-learning experience

nonprofit, and public organizations as part of their requirement for academic credit, while professors help them understand the connection between the tasks they perform and their academic course work. The academic study may be in any discipline or combination of fields. The community service may be direct service to people in need, community outreach, education, or research/policy analysis. (Center for Community Service

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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. 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 Sound Archive

World and Traditional Music Section:

<http://www.bl.uk/wtm>

Catalog:

<http://cadensa.bl.uk>

Christian Musicological Society of India

<http://www.thecmsindia.org>

Ethnomusicology OnLine (EOL)

<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>

University of Washington Ethnomusicology Archive

<http://www.music.washington.edu/ethno/index.php?page=archives>

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
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income \$80,000 and above	\$105
Spouse/Partner Individual (one year)	\$35
Life membership	\$1200
Spouse/Partner Life	\$1400
Sponsored* (one year)	\$57
Institutional membership (one year)	\$115
Overseas postage (one year)	\$22

*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.

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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

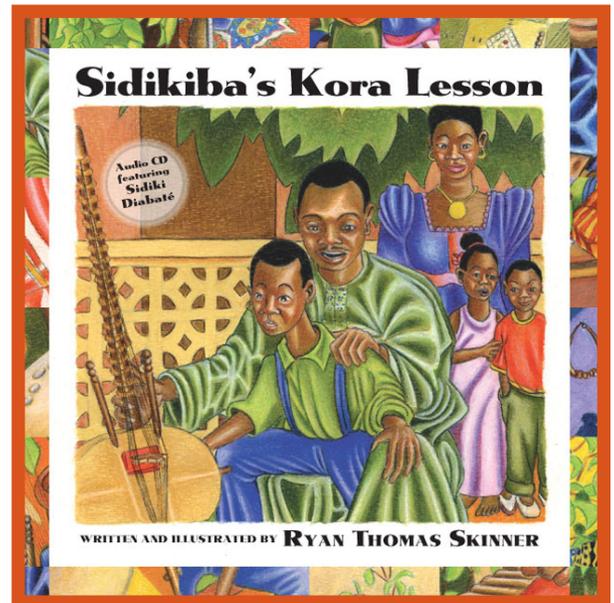
People and Places

Temple University Press has published **Cathy Ragland's** new book, *Música Norteña: Mexican Migrants Creating a Nation between Nations* (2009). For more information, see (website) http://www.temple.edu/tempress/titles/1957_reg.html.

John Edward Hasse (Curator of American Music, Smithsonian Institution) curated an exhibition, *Jazz Composers: Duke Ellington and Billy Strayhorn*, at the Smithsonian's National Museum of American History, on view in spring and summer 2009. The exhibition can be seen and heard at (website) http://americanhistory.si.edu/documentsgallery/exhibitions/ellington_strayhorn_1.html. In a program broadcast in September, 2009, Hasse helped solve a "mystery" about Billy Strayhorn for PBS's *History Detectives*. In 2008, Hasse helped organize a tour to Egypt by the Smithsonian Jazz Masterworks Orchestra, under maestro David Baker, and lectured on Louis Armstrong at American University in Cairo and at the American Cultural Center in Alexandria. In 2009, for the State Department, Hasse lectured—on Louis Armstrong and Duke Ellington—in Addis Ababa, Ethiopia; Nairobi, Kenya; and Lusaka, Zambia.

Upon his retirement in 2008, **Roderic Knight** gave his musical instrument collection to the Oberlin Conservatory of Music. With the aid of twenty students in a seminar in organology in 2007-08, the collection was fully catalogued and now may be viewed online in a searchable database at (website) www.oberlin.edu/library/digital/knight. The collection of some 280 instruments covers the world, but areas most strongly represented are West Africa (Sierra Leone and Gambia), India (North, South, tribal and folk), and China. The collection also serves to outline a classification system devised by Knight that retains the Hornbostel-Sachs approach, but with major revisions. The full details of the system will be forthcoming soon.

In 2009, **Ryan Skinner's** children's book, *Sidikiba's Kora Lesson* (Beaver's Pond Press, 2008), won the Independent Book Publishers Association Benjamin Franklin Award in the category of multicultural litera-



ture. It also won a Silver Medal in the Book With Music/Theatrical category from the Moonbeam Children's Book Awards. *Sidikiba's Kora Lesson* was also a finalist in the 2009 Midwest Book Awards (child/young adult fiction) and the National Indie Excellence Awards (children's fiction). For more information, see (website) www.sidikibaskoralesson.com.

In December 2009 the 10-CD boxed set with book called *Alan Lomax in Haiti, 1936-37*—compiled, edited and annotated by **Gage Averill**—was released by Harte Records. Additional information about the set, which has been covered by *The New Yorker*, *The Wall Street Journal*, *The New York Times*, the BBC, CBC, *The Village Voice*, and many other outlets, can be found at (website) <http://thehaitibox.blogspot.com/>. The repatriation of the collection in Haiti was declared an outstanding project of the Clinton Global Initiative for Haiti in 2010 in partnership with the Green Family Foundation.

David Harnish (Bowling Green State University) conducted research in Indonesia during Fall, 2009, and will teach on the Semester at Sea ship in the Spring of 2010.

Since 2005, **Mauricio Martinez** has been working on two big projects: the *Web Encyclopedia of Japanese Performing Arts in Spanish* (www.japanartescenicass.com) and the *Web Encyclopedia of Korean Performing*



African xylophone from the Roderic C. Knight Musical Instrument Collection, Oberlin College (<http://www.oberlin.edu/library/digital/knight>) (photo: Roderic Knight)

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

What intersubjective worlds do we create in conversation? How receptive are we to the new truths these worlds reveal? Even when they challenge canonic belief, that 'paramount reality' in which we find "epistemic if not ontological security"¹? Fieldwork is our methodology for climbing out of the allegorical cave. But discursive conventions, unreflexively performed social roles, and expectations cast on others threaten our percipience, while the forms we seek pass in the purlieus of our reduced reality.

The prison may be a paragon of settings for inquiries into reality: a universe unto itself with conditions that index the outside world to both preserve and negate it, the tenebrous solitude of the devalued individual peopling a private inner world, doubts about moral foundations in light of natural chance and judicial caprice. The need for humanizing, reciprocal recognition is great, while the vulnerability of yearning and the perceived void between histories heighten the possibility of misrecognition. The tunnels we dig towards one another require heart. And tools. In Ben Harbert's essay we find one possible toolkit. —Jesse Samba Wheeler

¹ Crapanzano, Vincent. 2006. "The Scene: Shadowing the Real." *Anthropological Theory* 6(4):387-405, p. 389.

« Reading "Little Boy Blue": Autopsychomusicology in a Maximum Security Prison »

by Ben Harbert

California State Prison (New Folsom), Sacramento, CA, USA, August 2009

My penchant for transcription and formal analysis does not always make for the easiest conversation. Neither does being told about a stranger's childhood sexual abuse. I am in New Folsom State Prison's overly organized music room, filled with guitars, drums, and horns locked away in loft cages. A dated poster of Jimi Hendrix graces a cinderblock wall. I'm waiting to ask Bill Martin (not his real name), a convicted murderer serving a life sentence, about "composer's intent" in relation to a song he wrote.

The night before, Jim Carlson, New Folsom's arts facilitator, had played me a recording of Bill's song "Little Boy Blue," which introspectively grapples with having been sexually abused as a child. I heard a parallel in the musical structure. Jim was struck by the atypical lyrical reflection given how guarded inmate conversation can be.

Little boy in the window,
Let you come out and play.
Mama says that she loves you.
She don't love you today.

Little scars on your body,
Little scars on your mind.
Little secrets you're keeping,
Get bigger every time.

Ooh, ooh, what you going to do, boy?
Ooh, ooh, little boy blue.

Tonight you stay at the neighbor's,
You know just what that means.
They know you don't like it,
No point in making a scene.

Now them hands on your body,
Can't hear you when you cry.
If you try to tell Momma,
Momma says it's a lie.

Ooh, ooh, well, what you going to do, boy?
Ooh, ooh . . .

Accompanying himself with a resonant 12-string guitar, Bill vacillates between E7 and A chords. An awkward blues-inflected turnaround with a few non-chord tones punctuates the riff (see transcription), saving it from Donovan's "Season of the Witch." The chorus rises to a B minor chord, neutering the expected D# of a B7, before descending to the A. Reading the music in psychological context, a few things struck me as extensions of the sentiment: a lack of resolution in the chord selection, the uncomfortable return of the b5 in the turnaround, and the octave-displaced last note of the turnaround (somewhat saved by the fact that a 12-string doubles strings in octaves on its lowest four strings, reflected in the transcription). To me, the Bb represents the line, "Little secrets you're keeping, get bigger every time." The lack of resolution resonates with "If you try to tell Momma, Momma says it's a lie." How much am I projecting on Bill's song? "You can ask him tomorrow," Jim said.

The image shows a musical score for the song "Season of the Witch" by Donovan. It is divided into two sections: VERSE and CHORUS. The tempo is marked as quarter note = 70. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The Verse section includes the lyrics: "Lit - te boy in the win - dow, / Let you come out and play. ...". The guitar accompaniment for the verse features chords labeled 17 and IV, with a "turnaround" section. The Chorus section includes the lyrics: "Ooh, ooh, what you gon - na do? / Ooh, ooh, lit - tle boy blue.". The guitar accompaniment for the chorus features chords labeled v, IV, 17, and IV.

My main work this summer was to collect documents for a UCLA archive that I am building in California's Arts In Corrections program with the support of Dean Chris Waterman and the GRAMMY Foundation. This was a salvage mission given that California is suffering severe fiscal problems at a time when the remaining prison arts facilitators are retiring. That's what brought me to New Folsom, a stark maximum-security facility in Sacramento County about to be starker given the massive projected cuts to education and rehabilitation staff. *Continued on p. 15*



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!

Community Service-Learning

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Learning 2000) Research shows that “participation in education-related service enhances the student’s college grade point average, general knowledge, knowledge of a field of discipline, and aspirations for advanced degrees and is also associated with increased time devoted to homework and studying...” (Astin and Sax 1998:257).

I provide students with a sample lesson plan (see Figure 1). I ask students to limit content to a few key points and focus more on participation and fun. For instance, a lesson on Cuban music might include a few minutes on history and geography

along with a map coloring activity, description of important musical instruments along with an activity to make and decorate a set of *claves*, as well as learning to play the *son clave* rhythm and learning simple dance steps. There are also many lesson plans for world music on the web to help give students ideas.

I suggest that students choose a musical style or music culture with which they already have some experience. Some students choose one of the world music ensembles that we offer at Cal State Northridge such as Japanese *taiko* drumming, West African drumming/dance, or steel drum. The added benefit of going this direction is that the students may borrow the university’s instruments for their presentation. And those presentations where students can have community

members get their hands on actual instruments are typically a big success.

In addition I have students fill out and sign a Service-Learning Checklist (see Figure 2) that assures that they are fully organized for their school visit and understanding the roles and responsibilities. Upon approval of these forms I give the student(s) a Service-Learning Grade Sheet (see Figure 3), which will be taken to the school and filled out by the on-site teacher at the time of the presentation. Evaluation will be based on interaction with class, mastery of material, and teaching effectiveness. The school presentations are coordinated directly between my students and the local school teachers/administrators. I also provide contacts when requested. Although public schools are the most popular sites, my students have also performed service-learning projects at senior centers, centers for adults with disabilities, juvenile detention centers, and other non-profit programs.

The teachers and administrators are normally thrilled to have my students come to their schools. I don’t approve a group unless I am confident in them and their level of preparation. I will often have the group do a run-through of key sections of their presentation for me if I have any reservations or questions about their ability to provide an effective and engaging lesson. Thus it is rare for me to see anything but glowing praise from the teachers or administrators on the Grade Sheet. The most common problems I have encountered in overseeing the process include the typical personal dynamics associated with any group project and guiding students to create lesson plans have plenty of participation and limited “talking heads” style lecture.

The completed Service-Learning Grade Sheet along with a Reflection Paper (worth 15% of the grade) are due within a week of the presentation. In the Reflection Paper students describe their experience in the school, self-assess their effectiveness in teaching the material to children, and indicate what they learned from the experience and how the experience has affected their perspective on music and culture.

Service-Learning Sample Lesson Plan

Please use the following format for your lesson plan.

* * * * *

Name(s)		Course
	TITLE OF LESSON (e.g. Viva Mexico!)	

Grade: (e.g. First grade)

Time: (e.g. 1 hour with 10-15 minutes of transition time as a buffer)

Objective: (e.g. A) Students will gain an appreciation for the music and culture of Mexico. B) Students will be able to sing a simple Spanish song. C) Students will be introduced to the dance “La Raspa.”)

Materials: (e.g.m), Guitar, maracas, globe, "La Raspa CD," pictures of trumpets, violins, and celebrations)

Procedure:

- 1) (5 min.- Mary) Introduce ourselves. Introduce the country of Mexico by bringing out the globe. Show them where it is in relation to the United States. Then show them on a map. Explain that it is a different country so they have a different culture. What does that mean?
 - a. Language, music, celebrations, food.
 - b. Mexican culture is very festive. They have fiestas (celebrations) almost every day in some city or town.
 - c. Fiestas. Discuss food, music, clothing and dance. Show pictures.
- 2) (20 min.- John, Ted, Mary) Show them pictures of instruments. Talk about the trumpet (loud) and violin (soft) and then bring out the guitar and maracas. Tell them that they will get to make their own maracas. Students will move to their desks.
 - a. They will each get a template on card stock to color, and when they are done, Mary will help them staple it together with beans inside.
 - b. While they are doing this, John and Ted will go around and let the kids play the guitar and maracas.
- 3) (15 min. Victoria, John, Ted) “One of the songs they sing in Mexico is called “Las Mañanitas.” It is a song that people sing at fiestas when there is a birthday.” John will play the guitar while they play along with their maracas. Victoria will sing while Ted and Mary helps the kids play on the beat.
- 4) (15 min. Mary, John, Ted, Victoria) Students will move outside and Mary will teach the dance steps to “La Raspa” while Ted, John and Victoria help and play along. Half the kids will play their maracas while the other half dance and then the kids will trade places.
- 5) (5 min. Victoria) Closure: “What did we learn about the music of Mexico?” (Pass out candy and say goodbye!)

Figure 1: Service-Learning Sample Lesson Plan

SERVICE-LEARNING AGREEMENT CHECKLIST

Presentation Topic:
Names of group members:
Contact phone numbers for group leader(s):

Presentation Date:
School:
School Contact Person:
Phone:

- ___ 1) We have contacted the school to confirm our presentation date, time, size of class, age/grade, audio-visual needs, and any other information needed to provide an effective lesson.
- ___ 2) We have discussed with the teacher/contact person our expectations of the teacher's role during our presentation.
- ___ 3) We have directions and transportation to the site.
- ___ 4) We have organized our presentation so that it is informative, creative, and interactive.
- ___ 5) We understand that if we cannot make it to our presentation we will call our school and inform them. We also understand that last-minute cancellations may lead to the forfeit of the service learning option for the course final.
- ___ 6) We have provided our professor and the school teacher with a lesson plan of our presentation which clearly identifies the responsibilities of our group members **ONE WEEK IN ADVANCE OF OUR PRESENTATION.**
- ___ 7) We have provided professor with a copy of this checklist/agreement.
- ___ 8) We understand that upon receipt and approval of this agreement and a lesson plan, our professor will provide us with a copy of the Service-Learning Rating Sheet to give to our teacher. We will not receive a grade unless this rating sheet is filled out by the teacher at the time of our presentation and given back to professor.

Signatures of group members _____ Date: _____

Figure 2: Service-Learning Agreement Checklist

Perhaps the highlight of my semester is reading the reflection papers students write after their service-learning experience. Here are a few samples:

“My service-learning presentation at Calahan School was one of the most rewarding experiences I’ve ever had.”

“Doing my final this way taught me more than I could have possibly learned by reading a book.”

“Service-learning was a great experience for me. I was thinking about making a career out of teaching. This made me realize that teaching is what I want to do.”

“Even though I was apprehensive at first about teaching music and culture in a classroom, afterward it felt great to have opened the eyes of these children to the world through music.”

Additional benefits to students include improved leadership abilities, greater sense of civic responsibility, and increased sensitivity to diversity.

For me as a teacher the benefits include satisfaction of impacting students and creating a memorable experience, providing music to schools with limited funding, providing the school children and community with exposure to various cultures and fostering a stronger connection between my university and the community. I know that what I have done in my classes only scratches the surface in terms of the many ways community service-learning pedagogy can be combined with ethnomusicology. It is my hope that this short article inspires and challenges others to get their students involved in meaningful community work as part of their academic experience.

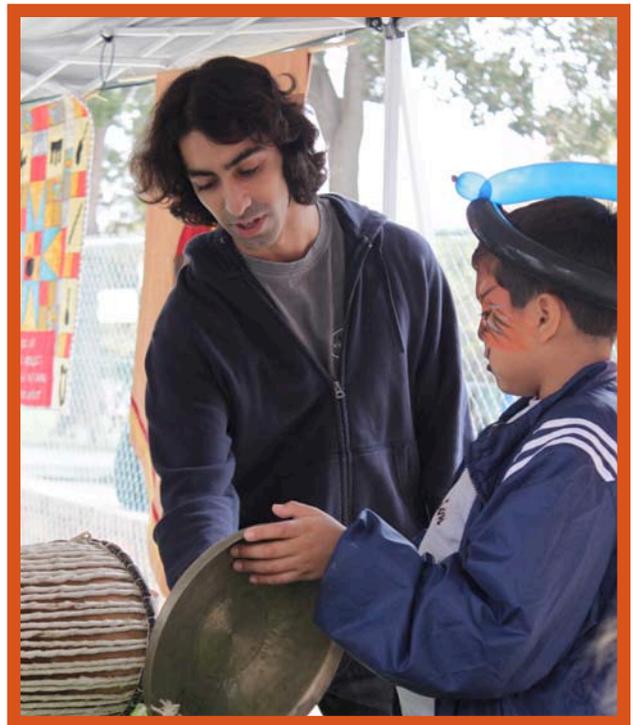
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Service-Learning Workshop.” California State University, Northridge.

National Service-Learning Clearinghouse. Accessed January 14, 2010. <http://www.servicelearning.org/>

Satin, A. and Sax, L. 1998. “How undergraduates are affected by service participation.” *Journal of College Student Development*. 39(3), 251-262.



Student conducts an instrument petting zoo at a world music festival in Encino, October 2009, as part of his community service-learning project (photo: Ric Alviso)

SERVICE-LEARNING GRADE SHEET

Names of presenters: Mary Smith, John Doe

Rater: Please rate the groups on the following areas by circling the best response.

1. Mastery of Material	POOR	FAIR	GOOD	EXCELLENT
2. Teaching effectiveness	POOR	FAIR	GOOD	EXCELLENT
3. Interaction with class	POOR	FAIR	GOOD	EXCELLENT

Did all the above named students participate? (YES/NO) _____

Comments: _____

Rater's name _____

Phone Number: _____ Date: _____

Thank you!!!

Figure 3: Service-Learning Gade Sheet

Weapons of Mass In- struction

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ethnomusicology” around that same time had a kind of revelatory power for me. My work in Haiti brought more festivals, years of music journalism for *The Beat*, and election monitoring, expert witness testimony, consultation for philanthropic agencies, and other such “tangents,” but with the new (for me) “applied” rubric, my various and sundry outside activities were brought inside, finding a place on my CV and in my teaching and publishing, becoming a part of a larger ethnomusicological whole for me.

My preferred nomenclature varied over the years: “applied” carried connotations from the natural sciences, where applied sciences (e.g., applied materials science) takes work done by others in the lab and provides practical applications. “Public ethnomusicology” appealed, although it seemed a little too allied to a Habermasian notion of the “public sphere,” as did “advocacy ethnomusicology,” but the latter struck me as too rooted in political instrumentality. All three felt too narrow when applied to the full range of activities I hoped to incorporate, so in the end, I settled on “engaged ethnomusicology” with a faint echo of Paris ‘68 and the call to an engaged intelligentsia.

When I attended early gatherings ethnomusicologists working in similar areas, I found that applied ethnomusicology was often framed in the context of alternative career choices to academia, and didn’t yet ring with a broad obligation for ethnomusicologists (whether inside or outside of academic institutions) to share their experiences, training, and understanding widely. And when scholars in ethnomusicology did write about advocacy, the ethical imperative for intervention in the public sector was typically linked to a need for reciprocity stemming from the fieldwork relationship, i.e., that the services provided to scholars by informants, collaborators, or consultants (services that vastly inflate the scholar’s reputation, earning potential, and security) mandate reciprocal gestures. Relationships of this nature do require reciprocity, but the moral and ethical

underpinnings of engaged ethnomusicology, I felt, were much more complex than simple reciprocity.

There is a long history of advocacy within ethnomusicology and allied disciplines. Anthropologists and ethnomusicologists have inherited a rich legacy of activist work from the early days of the Bureau of American Ethnology, to the New Deal’s Works Progress Administration and Federal Writer’s Project, when B.A. Botkin and Alan Lomax and others dedicated themselves to the service of cultural pluralism and community empowerment and against a narrow elitist construction of “culture.” We can point to a vast infrastructure of projects, agencies, institutions, archives, museums, and organizations that are devoted to these principles and that reflect the success of these earlier generations of activist intellectuals. Anthropologists and ethnomusicologists from Melville and Frances Herskovits to Margaret Meade to John Blacking, Lila Abu-Lughod, Steven Feld, and a host of others have weighed in as public intellectuals on issues of race, Western child-rearing and educational practices, indigenous rights, and gender equity. Ethnographers have contributed in their own ways to the slow (however contested) triumph of ideas of multicultural democracy, global decolonization, the rights of indigenous peoples, and the right of cultural self-determination. So let’s avoid the ahistoricist notion that engaged ethnomusicological praxis and advocacy are recent ideas.

We also have to look beyond the ethnographic disciplines and further back than the 20th century for the compelling rationales for scholarly activism, advocacy, and engagement. In the European Enlightenment, Voltaire’s notion of “rational criticism” implied a responsibility incumbent on intellectuals to contribute to society: the “life of the mind” should inform the life of society. Indeed throughout the history of the academy, visions of intellectual life as a contemplative removal from mundane activities competed uncomfortably with visions of the activist, the engaged, or public intellectual. Political crises have played a galvanizing role in clarifying intellectual engagement. The storming of the Bastille, France’s Dreyfus

Affair, the Russian Revolution, the Spanish Civil War, the Weimar Period struggle against emergent fascism, the Civil Rights Struggle, the Vietnam War, Paris ‘68, the Prague Spring, and the global anti-colonial struggle have all made persuasive claims on the activist sensibilities and passions of intellectuals, moving intellectuals towards advocacy, service, engagement, activism, and “intervention” and away from purely hermetic discourses, monastic-contemplative lives, and the so-called “ivory tower.” The Russian Revolution, for example, made the role of the intelligentsia a matter of great debate: were they a naturally revolutionary force, a parasitic class, or a potential ally for working class but one that could not be fully trusted due to their essentially bourgeois class position?

The “Wisconsin Idea,” popularized during the first decades of the 20th century, held that university-based intellectuals, especially social scientists, should serve on government advisory panels and think tanks on public policy and should study and report on poverty, industrial concentration, and labor relations, among other social ills. The Wisconsin Idea grew out of the expectation that land grant colleges—which had received large grants of land at public expense—should repay their debt to society, and this service imperative was reinforced by the volunteerism of the Robert La-Follette brand of Midwestern Progressive Party politics. The proponents of the Wisconsin Idea viewed the proper relationship of an institution of higher learning to be a resource for society. They adopted the optimistic view that social problems could be ameliorated through the cultivation of an enlightened public and well-advised policy makers (despite the corrosive influences of monopoly power, economic disequilibria, and political power). Enlightened public discourse, they would argue, requires the best information, statistics, interpretations, and opinions that can be mustered, and intellectuals were called upon to draw on both their area of specific expertise and their skills in general critique. This liberal-progressive view of the public sector is consonant with Jürgen Habermas’s notion of a rational

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Calls for Participation

First-Time Author Workshop

Deadline: April 1, 2010

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 participate in a workshop at the 2010 conference of the American Folklore Society for authors working on their first book. As many as 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. Proposals may be submitted via e-mail between January 1, 2010 and April 1, 2010, to (email) fsmw@uillinois.edu. For complete submission guidelines, please see (website) <http://folklore-studies.press.illinois.edu/guidelines.html>.

2010 Peace Festival and Conference, Nairobi, Kenya

September 19-25, 2010

Deadline: June 30, 2010

On September 19-25, 2010, a festival and conference promoting peace and conflict resolution will be held in Nairobi, Kenya. The two-day conference will be accompanied by seven days of artistic performances featuring traditional and popular music, oral narrative, and drama. Organized by the Drum Café, the event seeks to bring together practitioners and researchers working in areas related to the arts and/or conflict resolution in and out of Kenya.

In times of conflict, cultural practitioners and producers can play important peace-making roles. Furthermore, recognition and acceptance of cultural diversity, including through innovative use of media and the arts, can promote dialogue, respect, and understanding within and between

communities and cultures. The 2010 Peace Festival and Conference seek to promote peace, conflict resolution, and the arts, with particular attention to how these topics impact upon each other. Specific sessions will be dedicated to the following issues, though papers and performances on other topics are also welcome: the role of world citizens in conflict resolutions; age, gender and professionalism perspectives in peace development; cultural and artistic interventions, practices and experiences in peace creation; promoting dialogue, respect, and understanding within communities and cultures; acceptance and recognition of cultural diversity through innovative uses of media and arts as key elements in developing sustainable peace; and investing in art and culture as social tools for community development, empowerment and peaceful co-existence and integration.

Participants are welcome from any discipline or practice. Papers should be 20 minutes long. Performances may vary in length (please stipulate length in your proposal). Please send proposals, maximum length one page, to Dr. Tom M. Olali at (email) tom.mboya@uonbi.ac.ke or olali@hotmail.com by June 30, 2010. Please include details of all AV needs. For further information on the festival, including registration fees and accommodation, please see (website) <http://thedrumcafe.viviti.com/>, or contact Edward Kabuye, Festival Organizer, Drum Café, Nairobi, Kenya, (email) drumcafe2010@gmail.com, Dr. Tom M. Olali, Lecturer, Department of Linguistics and Languages, Nairobi University, Nairobi, Kenya, (email) tom.mboya@uonbi.ac.ke, or Dr. Kathleen Van Buren, Lecturer, Department of Music, University of Sheffield, Sheffield, United Kingdom, (email) k.j.vanburen@sheffield.ac.uk.

Critical Studies in Improvisation Special Issue on Brazilian Improvisations

Deadline: July 10, 2010

From sports to politics, from economics to pedagogy, from the arts to the quotidian expanses of everyday Brazilian life, the social and cultural spheres of Brazil have often been

characterized as having decidedly improvisative valences. Given the presumed centrality of an improvisatory consciousness to Brazilian social and cultural life, what might the investigation of putatively Brazilian forms of improvisation offer the burgeoning, interdisciplinary field of improvisation studies? What kinds of epistemological frameworks might evolve if specific Brazilian "improvisations" are taken as a point of focus for critical analysis? Is the constellation of metaphors and discourses given above simply a manifestation of the country's collective sense of exceptionalism? These questions, spun along the broad arc of national ontology, represent merely one line of possible inquiry; another might be constituted around a fundamental questioning of the "improvisatory politics of being Brazilian." What does it mean for the contours of a national identity to be laid along the flexible axes of cunning and contingency? Can we attune ourselves to the interference patterns that might emerge when improvisation is conceptualized not as a function of a broadly imagined national identity but as a tactical poetics that is drawn tangentially to the nation-state?

Critical Studies in Improvisation / Études critiques en improvisation invites submissions for a special issue with the theme "Brazilian Improvisations," guest-edited by Jason Stanyek and Alessandra Santos. We seek contributions from artist/practitioners and from scholars working across the disciplines. We are especially interested in provocative, informed essays that provide close readings of specific aesthetic and social practices, and that challenge or reimagine standard renderings of the nuances of *brasilidade*. Critical academic essays are encouraged but the editors also welcome for consideration artist statements, commentaries, reviews, interviews and experimental textual forms. *CSI/ÉCI* encourages the submission of audio and visual content to accompany texts. It is the responsibility of the author to ascertain copyright and gain permissions. Submissions will be accepted in Portuguese and English. The issue will be partially bilingual—a select number of essays

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Bridging Musicology and Composition:

The Global Significance of Bartok's Method

A Symposium and Festival

12 to 14 August, 2010

Churchill College, Cambridge, England

Organized by the Centre for Intercultural Musicology at Churchill College

What is Bartok's Method?

Bartok never admitted to having a pre-conceived theory when he composed, yet there was a clear method that guided his whole approach to composition, a method that is probably more widespread than is acknowledged in the Western academy. Bartok's preeminence as an exemplar of this method makes him the leader of a school of composition whose significance is probably global. This method is what we describe as bridging musicology and composition. In other words a composer does research and then uses the results of this research in composition or, as in the case of Bartok, bases his or her idiom on the results of the research. Euba has described this process as creative musicology. The process of research in creative musicology and scholarly musicology are practically the same and in fact, Bartok advocates that composers should do field work, an activity normally associated with ethnomusicologists. What is different is that composers use the results of their research as the basis of composition, while scholarly musicologists use them as the basis of speech discourse, e.g. to write a book or an essay or to give a lecture.

Sub-themes

For those who would like more variety in their thematic engagement with this event, we would like to suggest two sub-themes whose connection with the main theme may not be so apparent. Orality is normally associated with folk and traditional music but is a process that is common in many music cultures all over the world and is in fact a unifying element in these cultures. Although orality is not normally considered as a technique of composition, it plays this role in many cultures. Whatever information participants in this symposium present about orality would most likely have been obtained from research and this places the topic within the area of the main theme. Those interested in orality may wish to consider the following sub-themes.

1. Orality as a technique of composition.
2. Exploring orality in modern creative processes.

Format

Instead of formal papers the symposium section of this event will consist of discussion sessions led by composers or scholars or those who practice dually as composers and scholars. Discussion sessions may also be led by performers. Although formal papers are not required, discussion leaders may, if they wish, present papers as a way of introducing their sessions. Please note that the discussion format that we envisage is one in which the leader of a session engages the whole audience. In other words, a session is neither a panel discussion nor a roundtable but a discussion in which the whole audience is involved. In this way a discussion session resembles the Q&A section of the usual paper session. We would like to further encourage discussion leaders to present papers if they so wish, by saying that we plan to publish proceedings of this event and that all written documents generated by the event will be considered for inclusion in the published proceedings. Another advantage in preparing a paper is of course that this would facilitate obtaining a grant to attend the event.

In addition to discussion sessions the event will also include live concerts, which feature the works of Bartok and other compositions based on information derived from research done by their composers. It should by now be clear that composers who are deemed to have used Bartok's method are those who have done their own research and analysis and not simply used information supplied by others.

Further information about this event can be obtained from:

Professor Akin Euba
aeuba@pitt.edu
www.cimacc.org

Nominations for SEM Prizes

Applications or nominations for the following SEM prizes for 2010 are due on **April 1, 2010**

For more information about all prizes, including past winners, please visit the "Prizes" page of the SEM website at <http://webdb.iu.edu/sem/scripts/prizes/prizes.cfm>.

Jaap Kunst Prize

The current purpose of this prize is to recognize the most significant article in ethnomusicology written by a member of SEM and published within the previous year (whether in the journal *Ethnomusicology* or elsewhere). The Society will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English. The award includes a \$200 cash prize. To apply, send email with the article as an attachment to sem@indiana.edu. Address email to Chair, Jaap Kunst Prize, Society for Ethnomusicology.

Alan Merriam Prize

To recognize the most distinguished, published English-language monograph in the field of ethnomusicology. The award includes a \$300 cash prize. The 2010 competition will consider books published in 2008 or 2009. Nominations, including self-nominations and nominations by presses, are made by sending five copies of the book to the Chair, Alan Merriam Prize, c/o Business Office, Society for Ethnomusicology, Morrison Hall 005, Indiana University, 1165 E 3rd St, Bloomington, IN 47405-3700.

Ida Halpern Fellowship and Award

To help support research on Native American Music of the United States and Canada and to recognize the publication of said research. Open to established scholars, recent PhDs, or PhD candidates who have completed all program requirements except dissertation research. Preference will be given to a person planning to do research based on Dr. Halpern's collection of Northwest

Coast music. The prize includes a \$4,000 research fellowship and a \$1,000 award post-publication. An application consists of: (1) Research proposal, typed, not to exceed four single-spaced pages (including references); (2) Proposed budget; (3) Current vita; (4) Names, addresses, and phone numbers of two references; (5) Letter from Graduate Program advisor verifying completion of all program requirements except dissertation research if applicant is a PhD candidate; (6) Letter indicating Native American community support, if new research is proposed. Send email with attachments to sem@indiana.edu. Address email to Chair, Ida Halpern Fellowship and Prize Committee, SEM.

Robert M. Stevenson Prize

The prize is intended to honor ethnomusicologists who are also composers by encouraging research, and recognizing a book, dissertation, or paper (published or unpublished), on their compositional oeuvre. As an extension of that purpose, the prize may also be awarded to a book, dissertation, or paper (published or unpublished) on a composer's (or composers') use in any genre of traditional, popular, or art music of ethnomusicological research materials in their creative work. This is not an award for the compositions themselves, but for research and publication on those compositions. Any book, dissertation, or paper published, delivered at a conference, or unpublished but nominated, in the three years previous to the year of the award. A work may be considered for more than one award year. Self-nominations are welcome. Nominations, including self-nominations, may be made by submitting one copy of the book or paper to Chair, Robert Stevenson Prize, c/o Business Office, Society for Ethnomusicology, 1165 E. 3rd St., Morrison Hall 005, Bloomington, IN 47405-3700.

The Nadia and Nicholas Nahumck Fellowship

To help support research on a dance-related subject and its subsequent publication. Open to established scholars, recent PhDs or PhD

candidates who have completed all degree program requirements except dissertation research. Preference will be given to applicants planning to enhance their research findings with movement notations such as Labanotation and/or with digital media such as photographs, video, or web-based formats. The award includes a \$4,000 research fellowship and \$1,000 award for publication. An application consists of (1) research proposal, typed, not to exceed four single-spaced pages (including references), (2) proposed budget, (3) current curriculum vitae, (4) names, addresses, phone numbers, and email addresses of two references, (5) letter from Graduate Program Advisor verifying completion of all program degree requirements except dissertation, if applicant has not completed the doctorate. To apply, send email with attachments to sem@indiana.edu. Address email to Chair, Nadia and Nicholas Nahumck Fellowship Committee, SEM.

Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology

To recognize a major publication that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical instruments. The publication may be a monograph, an article, a unified series of articles, or a video/electronic media item. Any organological publication regarding a specific instrument, set of instruments, class of instruments, instruments of a particular culture, instruments in general, or organology as a whole, published within the past three years, allowing the last year to overlap into the next group of prize years (e.g., the prize presented in 2010 is for works published in 2007, 2008, or 2009) is eligible. No work may be considered twice. Nominations, including self-nominations, may be made by submitting one copy of the publication(s) to the Chair, Klaus Wachsmann Prize Committee, c/o Business Office, Society for Ethnomusicology, Morrison Hall 005, Indiana University, 1165 E 3rd St, Bloomington, IN 47405-3700. Applications may also be submitted electronically to (email) sem@indiana.edu.

Weapons of Mass Instruction

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public sphere of reasoned, democratic, collectivist discourse and enlightened citizenship. It is perhaps naïve in its assumptions of a level playing field and thus in its disregard for deeply entrenched power relations, but it needn't be discarded solely as a result of theoretical naïveté.

Given our potential for community engagement, ethnomusicologists can play pivotal roles in motivating our academic institutions to become engaged institutional citizens of their communities (local and global). A number of universities have come to view their missions in more expansive terms and now encourage interventions in public policy and planning; not only curiosity-driven research, but also commercialization and knowledge transfer; not only the production of knowledge but also the production of a literate, critical, and engaged citizenry. Through all of this, these institutions are beginning to understand the transformative impact they can have on their communities, their nations, and beyond. Ethnomusicologists are also a natural sector within the professoriate to advance the cause of service learning within their institutions. The constituencies for service learning include non-profit service organizations, policy-making bodies, governmental agencies, K-12 student schools, cultural organization, parks, and many others. Service learning is distinguished from other worthwhile forms of student engagement in the community (community-based research, co-op placements, internships, volunteerism, and so on) because service learning takes place within academically supervised courses, involves negotiations with community partners, has clearly defined goals that are monitored through student journaling and portfolio-building, and is meant to have potential positive effects on both the community partners and the education of the student.

Three caveats. (1) None of this is meant to imply that scholars and universities have the answers, but it is meant to suggest that we have extraordinary resources, expertise,

information processing and storage capacity, students, and even prestige that can be leveraged in the public service. (2) Junior faculty in the tenure track rightly wonder about the impact of engaged praxis on their tenure. Where universities include service components to tenure, faculty should clarify with their chairs that this includes service to the community, and if not, begin to advocate for its relevance to the university. If service learning is part of the teaching load, be sure that this will be fully weighed in the teaching component to a tenure review, especially as it is a more demanding and innovative form of instruction with clear benefits to the students. Consider publishing the results of more engaged work in leading journals (where applicable) as well so that this is included as a quantifiable element in the assessment of scholarship. The benefits that one brings to one's institution through engaged praxis, including promotion and community goodwill, should be made clear to the academic administrators up the food chain. Some work may, in the end, just not count seriously enough for tenure and the faculty member in question will simply have to decide if it is too risky to take time away from tenurable activity. (3) The call for engaged ethnomusicology is, of course, not intended to demean curiosity-drive research nor to suggest that the results of research should ever be shaped by advocacy perspectives. However, engagement in the issues of communities may very well suggest directions for research to take! And I can state from experience that students who engage in service learning improve their research abilities and preparedness.

Take this all as a nudge for us to move ourselves, our institutions, and our students closer to a constructive civic engagement and global citizenship. The benefits outweigh the risks and the considerable effort that has to be expended. To quote Captain Jean-Luc Picard of the Starship Enterprise: "Engage!"

n.b. Some of the material in this column is reworked from a 2003 article called "Ethnomusicologists as Public Intellectuals: Engaged Ethnomusicology in the University" in Folklore Forum 34 (1/2): 49-60.

Calls

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submitted in Portuguese will be translated into English. All essays will be peer-reviewed, and should be 5000-7000 words. (Shorter contributions will be considered at the discretion of the editors.) Please submit completed essays by July 10, 2010. Information on the submission process and examples of previously published work can be found at (website) www.criticalimprov.com. For more information please see (website) <http://www.improvcommunity.ca/news/> or contact Professor Stanyek at (email) jstanyek@nyu.edu or Professor Santos at (email) a.santos@utah.edu.

Critical Studies in Improvisation/ Études critiques en improvisation is an open-access, peer-reviewed, electronic, academic journal on improvisation, community, and social practice housed at the University of Guelph. The editorial and advisory boards are made up of leading international scholars spanning diverse disciplines. CSI/ECI publishes twice a year, in May and December.

American Folklore Society 122nd Annual Meeting

October 13-16, 2010

Deadline: March 31, 2010

The American Folklore Society will hold its 122nd Annual Meeting on October 13-16, 2010, at the Hilton Nashville Downtown, just a block away from the Country Music Museum and Hall of Fame and the Lower Broadway honky-tonk music district in Nashville, Tennessee. The annual meeting theme is "Lay and Expert Knowledge." For a copy of the Invitation for Participation (including submission guidelines) and preliminary meeting information, please visit (website) www.afsnet.org and select "Annual Meeting." The proposal submission deadline is March 31, 2010.



Announcements

American Institute of Indian Studies Fellowship

Application Deadline: July 1, 2010

The American Institute of Indian Studies announces its 2010 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, 2010. Applications can be downloaded from (website) www.indiastudies.org. Inquiries should be directed to (email) aiais@uchicago.edu or (phone) 773-702-8638.

New Master of Music Program in Ethnomusicology at the University of Texas Pan American (UTPA).

The South Texas Rio Grande Valley region, which also borders Northern Mexico, has a long and rich history in the research, study, and practice of music and folklore. With the goal of providing comprehensive and thorough training in Ethnomusicological history, theory, and methods, Mexican and Mexican American (Chicano/a and Tejano/a) history, culture and society, ethnographic techniques, and analytical skills, obtained through coursework in Music, Anthropology, Folklore, Sociology, Mexican, Mexican American, and Border Studies, this unique graduate program allows students the opportunity to follow individualized avenues of scholarly interests and study. UTPA, the largest university in the region, provides a unique setting for the study of ethnomusicology in Mexican and Mexican American culture and society. The UTPA Master of Music Program in Ethnomusicology, with a concentration in Mexican and Mexican American music, provides a wealth of possibilities for students to engage in research in Mexico and among the Mexican diaspora throughout the US

and on a global level by exploring a range of topics of concern to the field today and relevant to the concentration. For more information, contact Dr. Cathy Ragland, Assistant Professor, Ethnomusicology, Department of Music and Dance, University of Texas-Pan American, 1201 West University Drive, Edinburg, Texas 78539-2999, (email) raglandca@utpa.edu, (phone) 956-381-2944, (website) <http://www.utpa.edu/dept/music/graduate.html>.

Colorado College Summer Programs: The Arts and Culture of Bali

Bali, June 25 - July 16, 2010

I Made Lasmawan and Elizabeth Macy will teach "Topics in Ethnomusicology: The Arts and Culture of Bali" in Bali, Indonesia, June 25-July 16, 2010, under the auspices of Colorado College Summer Programs. The course carries 1 unit (4 semester hours) of credit. This course explores the arts and culture of Bali, Indonesia, on location in Bali. Music, dance, theater, and visual arts are ubiquitous in Bali, where artistic production is far out of proportion to the size and population of the island. The unique history and culture of Bali are best understood through the arts, which connect past to present, self to community, and religion to reality. This course will include lectures and discussion of readings on Balinese history, culture, and arts, followed by practical instruction in traditional music and dance. Students will experience Balinese arts and culture through participation in daily life, attendance at a wide range of performances, and lecture-demonstrations by a variety of artists and craftsmen. 1 unit of humanities credit and 1 Critical Perspectives: Diverse Cultures and Critiques credit. Pre-requisites: consent of instructor (contact Elizabeth Macy at [email] emacy@earthlink.net), MU 131, or DS 221. Enrollment is limited to ten students. A non-refundable \$500 course deposit is required to enroll in this course. The deposit will be credited to the final tuition payment. Program fee (in addition to tuition): \$2,350 (does not include round-trip airfare to Denpasar, Bali, the visa on arrival [VOA], or the cost of obtaining a passport). For more information, see the Colorado

College Summer Programs Website: <http://www.coloradocollege.edu/summerprograms/summersession/courses/MU222MacyLasmawan.asp>, or contact Elizabeth Macy at (email) emacy@earthlink.net.

Improvisation, Community, and Social Practice (ICASP) Postdoctoral Fellowships 2010-11

Application Deadline: April 1, 2010

Improvisation, Community, and Social Practice (ICASP) is an interdisciplinary research project investigating the social value of improvisation. For the 2010-11 academic year, we invite applications of postdoctoral researchers for two residential fellowships at the University of Guelph, McGill University, or Université de Montréal (in association with CREUM [Centre de recherche en éthique]). This project seeks to contribute to interdisciplinary research and graduate training in this emerging field. Applications from researchers working in the principal research areas related to our project are encouraged: music, cultural studies, political studies, sociology and anthropology, English studies, theatre and performance studies, French studies, law, philosophy, and communications. Applications from different research areas are also welcomed, inasmuch as their research has a direct link with the social, cultural, or political implications of improvised musical practices.

These postdoctoral fellowships provide stipendiary support to recent PhD graduates who are undertaking original research, publishing research findings, and developing and expanding personal research networks. Two twelve-month fellowships are awarded each academic year, each valued at \$31,500 CDN, with an option to apply for a second year.

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 process of application, with the 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

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Announcements

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project's overall mandate and objectives, the candidate's record of scholarly achievement, and his/her ability to benefit from the activities associated with the 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, 2010). Electronic applications are welcome, provided that original hard copies of transcripts and reference letters are submitted by mail by the postmark deadline. Notification for award: June 2010.

Applicants must submit ALL of the following by the postmark deadline (April 30, 2010):

- Curriculum vitae
- One scholarly paper or publication written in the course of the last three years
- A statement (1500 words or less) describing the proposed research project
- Two confidential letters of reference (sent directly to us before the deadline)
- Graduate Transcript(s)

Send applications to: Ajay Heble, Project Director, Improvisation, Community, and Social Practice, 042 MacKinnon Building, University of Guelph, Guelph, Ontario, Canada N1G 2W1, (email) improv@uoguelph.ca. For more information, see (website) www.improvcommunity.ca.

New Online Journal: Analytical Approaches to World Music (AAWM)

A new online journal, *Analytical Approaches to World Music (AAWM)*,

seeks to expand the potential for musical analysis from a cross-cultural perspective by applying diverse theoretical and analytical concepts to repertoires outside the Western art music tradition. We welcome submissions that examine world musical traditions from a wide variety of analytical and theoretical perspectives. These may include but are not limited to: the adaptation of analytical approaches usually associated with Western art music to address various world music traditions; the use of indigenous analytical tools and strategies to characterize particular musical styles and genres; and the development of "hybrid" analytical systems and theories that integrate the aforementioned approaches. It is our hope that by bringing together analysts from a broad range of conceptual and cultural traditions, new modes of musical description and understanding may emerge that are capable of navigating the multicultural soundscape of the twenty-first century. AAWM will be published twice a year and work in tandem with the AAWM conference, which operates on a biennial schedule.

The editor-in-chief is Lawrence Shuster (University of Massachusetts Amherst). The Advisory Panel includes Kofi Agawu (Princeton University), Simha Arom (Directeur de Recherche Emérite au CNRS, France), Stephen Blum (CUNY Graduate Center), Richard Cohn (Yale University), Nicholas Cook (Cambridge University), Peter Manuel (CUNY Graduate Center), Robert Morris (Eastman School of Music), Lewis Rowell (Indiana University), Martin Scherzinger (New York University), Godfried Toussaint (McGill University), Michael Tenzer (University of British Columbia), and Richard Widdess (School of Oriental and African Studies, University of London). Ben Bierman (John Jay College, CUNY), Paul Burdick (New England Conservatory of Music), Vasili Byros (Indiana University), Martin Clayton (Open University), Aikaterini Dimitriadou (New York Public Library), Jack Douthett (Albuquerque, New Mexico) Margaret Farrell (CUNY Graduate Center), Rachel Hall (St. Joseph's University) Áine Heneghan (University of Washington), Jerry G. Ianni (Laguardia Community Col-

lege, CUNY), Kalin Kirilov (Towson University), Ellen Koskoff (Eastman School of Music), Robert Labaree (New England Conservatory of Music), Panayotis Mavromatis (New York University) Katarina Miljkovic (New England Conservatory of Music), David Racanelli (Dowling University), Jay Rahn (York University) Peter Row (New England Conservatory of Music), Ramon Satyendra (University of Michigan), Rob Schultz (University of Massachusetts Amherst), and Dmitri Tymoczko (Princeton University) form the Editorial Board.

Submissions that take full advantage of our online format through the use of sound files, video files, flash animation, hyperlinks, or any other pertinent media are particularly encouraged. All submissions are subject to blind peer review. Therefore, any identification of the author should be removed from all submitted documents and media. AAWM will not accept submissions that have been previously published or are currently under review for publication with another journal. The inaugural issue will be published in August, 2010. AAWM employs the author-date system, as found in Chapters 16 and 17 of *The Chicago Manual of Style*, 15th edition. Text should be double-spaced and written in 12-point font. Endnotes should be employed as opposed to footnotes. Please send submissions as Microsoft Word (.doc) files to (email) aawmjournal@gmail.com.

People and Places

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Arts in Spanish (www.rutadeseda.org/corea.html). In spite of the importance of Spanish in the world—there are more than 400 million speakers—only four or five publications on Asian music, dance or theater are readily available to Spanish readers. These websites are intended to fill the gap. The Japanese encyclopedia already contains nearly 500 articles and the Korean Encyclopedia about 450, and they get about 1500 visitors per day.

The University of Massachusetts Press will publish **John Runowicz's** book, *Forever Doo-wop: Race, Nostalgia, and Vocal Harmony*, in the Spring/Summer 2010 season.

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

Continued from p. 5

Finished collecting materials, I wait to talk to Bill. The last-minute recording session is wrapping up. Inmates in blue prison uniforms wrap cables and pack up instruments. I pull Bill aside to ask him about "Little Boy Blue." I am wary to "perform academia" on his song. I will never forget when an inmate at the California Men's Colony accused me pointblank: "We're lab rats to you, right?" putting a finger on the highbrow/lowbrow tension compounded by issues of constant surveillance endemic to prison research. The last thing I want to do is subject Bill to pseudo-psychological analysis in the form of obtuse musicological analysis. I might as well see how he improvises lead guitar licks to Rorschach inkblot cards.

I lay out my analysis anyway. Bill lights up and cuts me off. "Exactly. The chords don't resolve!" He then tells me that after he had taught himself music theory (you can't bring a guitar to your cell but you can bring a music theory book), he applied harmonic analysis to "Little Boy Blue." The results surprised him, especially the close correspondence between his lyrical expression and musical structure. In time, he began using his song as an example when teaching harmonic resolution to theory students of his own. Given that the 14% of men in prisons sexually abused as children are reluctant to confide, this connection of musical form and the topic resonates powerfully. I don't think that Bill's story of personal revelation and community engagement through formal analysis is typical, nor do I think all inmates should take music theory classes. I am, however, reminded that formal analysis isn't just an exegetical practice for the musicologist; rather, it can be autochthonously intertextual and collaborative.

Author's Note: By the time this hits the press, the California Department of Corrections and Rehabilitation will have let go of its remaining arts facilitators, impacting the prisons and the communities to which unrehabilitated ex-cons return. More on these cuts: http://www.sacbee.com/static/weblogs/the_state_worker/090918%20cdcr.htm. Letters of dissent may be directed to Matthew Cate, Secretary, California Department of Corrections and Rehabilitation, P.O. Box 942883, Sacramento, CA, 94283-0001. Contact me (bharbert@ucla.edu) with any questions.

Many thanks! to Ben Harbert, a PhD candidate at UCLA who is researching music in state prisons in Louisiana and California.



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!

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Conferences Calendar

2010

Mar 17-19

Musicology in the 3rd Millennium, Sokos Hotel Lakeus, Seinäjoki, Finland. For more information, see (website) www.siba.fi/3rdmillennium2010/symposium

Mar 24-27

70th Annual Meeting of the Society for Applied Anthropology, Mérida, Yucatan, México. For more information, see (website) <http://www.sfaa.net>

Mar 26-27

Southeast and Caribbean Regional Chapter (SEMSEC) Annual Meeting, School of Music, University of North Carolina Greensboro, NC. For more information, see (website) <http://myweb.fsu.edu/fgunderson/>

Apr 2-3

The Dynamics of Power & Culture, The Ohio State University, Columbus, OH. For more information, see (website) <http://cfs.osu.edu/fsa/default.cfm>

Apr 7-11

Biennial conference of the German Association for African Studies (VAD): "Continuities, Dislocations and Transformations: Reflections on 50 Years of African Independence," Johannes Gutenberg University Mainz, Germany. For more information, see (website) <http://wp1140687.wp127.webpack.hosteurope.de/>

Apr 8-10

Preserving Tradition: Facing the Future, Sydney Conservatorium of Music, Macquarie Street, Sydney, Australia. For more information please see (website) <http://www.music.usyd.edu.au/international/symposium/>

Apr 8-11

2010 British Forum for Ethnomusicology Conference, Faculty of Music and St. John's College Oxford, UK. For more information, see (website) <http://www.bfeconference.org.uk>



Skyline of Los Angeles, site of the 55th Annual Meeting of SEM, November 11-14, 2010

Apr 9-11

International Association for the Study of Popular Music, U.S. Branch (IASPM-US) Annual Conference, New Orleans, LA. For more information, see (website) <http://www.iaspm-us.net/>

Apr 16-17

SEM Southwest Chapter Annual Meeting, Univ. of Arizona School of Music, Tucson, AZ. For more information, see (website) <http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html>

Apr 17

SEM Southern Plains Chapter (SEM-SP) 2010 Annual Meeting, University of Oklahoma, Norman, OK. For more information, see (website) <http://www.semsouthernplains.org>

May 15-17

SEM Midwest Chapter Annual Meeting, University of Minnesota, Minneapolis, Minnesota. For more information, see (website) <http://sem-midwest.osu.edu/>

May 19-22

44th Annual Association for Recorded Sound Collections (ARSC) Annual Conference, Chateau Bourbon, 800 Iberville Street, New Orleans, LA. For more information, see (website) <http://www.arsc-audio.org/conference/>

May 21-23

Music and the Moving Image V, New York University. For more information, see (website) <http://steinhardt.nyu.edu/music/scoring/conference/>

Jun 3-5

American Hungarian Educators Association (AHEA) 35th Annual Conference, University of Szeged, Hungary. For more information, see (website) <http://ahea.net/>

Jun 3-6

Spaces of Violence, Sites of Resistance: Music, Media and Performance, Faculty of Fine Arts, University of Regina. For more information see (website) www.iaspm.ca or (website) www.yorku.ca/cstm/memberships.htm

Jun 16-19

Ideologies and Ethics in the Uses and Abuses of Sound, Koli, Finland. For more information, see (website) <http://www.joensuu.fi/soundscapes>

July 1-4

"Musical Translations across the Mediterranean," 8th Meeting of the ICTM "Study Group for the Anthropology of Music in Mediterranean Cultures," University of Malta. For more information, contact Marcello Sorce Keller at (email) mskeller@ticino.com

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Conferences Calendar

Continued from page 17

Jul 19-30

Joint Meeting: ICTM Music and Minorities Study Group & Applied Ethnomusicology Study Group, Hanoi, Vietnam. For more information, contact Ursula Hemetek at (email) Hemetek@mdw.ac.at

Jul 29 - Aug 1

North American British Music Studies Association (NABMSA) Fourth Biennial Conference, Drake University, Des Moines, IA. For more information, see (website) <http://www.nabmsa.org>

Sep 10-11

Humanities of the Lesser-Known, Centre for Languages and Literature, Lund University, Sweden. For more information, see (website) <http://conference.sol.lu.se/en/hlk-2010/>

Sep 13-15

3rd International Conference of Students of Systematic Musicology (SysMus10), Centre for Music and Science at the Faculty of Music, University of Cambridge. For

more information, see (website) <http://www.mus.cam.ac.uk/CMS/sysmus10/>

Sep 30 - Oct 2

The Ottoman Past in the Balkan Present: Music and Mediation, Department of Turkish and Modern Asian Studies, University of Athens, Greece. For more information, see (website) <http://www.turkmas.uoa.gr/conf2010>

Oct 13-16

American Folklore Society 122nd Annual Meeting, Hilton Nashville Downtown, Nashville, TN. For more information, see (website) www.afsnet.org

Nov 11-14

55th Annual Meeting of SEM, Wilshire Grand Hotel, Los Angeles, CA. For more information, see (website) <http://www.indiana.edu/~semhome/2010/index.shtml>

Nov 18-21

Congress on Research in Dance (CORD) and American Society for Theatre Research (ASTR), The Renaissance Seattle Hotel, Seattle, WA. For more informa-

tion, see (website) <http://www.cordance.org/2010-conference>

Nov 24-28

15th International Meeting of CHIME (The European Foundation for Chinese Music Research), Basel, Switzerland. For more information, see (website) <http://home.wxs.nl/~chime>

2011

Jan 21-22

Third Biennial Symposium on Latin American Music, Tucson, AZ. For more information, see (website) <http://www.u.arizona.edu/~sturman/CLAM/CLAMhome.html>

Jul 13-19

ICTM 41st World Congress, St. John's, Newfoundland, Canada. For more information, see (website) <http://www.mun.ca/ictm2011/>

Nov 17-20

56th Annual Meeting of SEM, Philadelphia, PA



The Society for Ethnomusicology

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