SEM Annual Meeting, 2010, Los Angeles

By Tara Browner, Chair, Local Arrangements Committee

The Society for Ethnomusicology will hold its 55th annual meeting in Los Angeles, November 11-14, 2010, with a pre-conference honoring of the life and work of Nazir Jaraizbhoy, cosponsored by the UCLA Department of Ethnomusicology and the SEM South Asia Performing Arts sub-group, on November 10. The meeting’s theme is a celebration of the 50th anniversary of the founding of the Ethnomusicology Institute and program at UCLA. While the primary location of the meeting is the Wilshire Grand Hotel in downtown Los Angeles, the department plans a reception, banquet, and evening concert on the UCLA campus November 13.

Los Angeles in early November usually has excellent weather, with daytime highs in the mid 70s, and cool but temperate nights. Rain at this time of year is rare, but not unknown. Our hotel, the Wilshire Grand, is located only a block from the 7th Street Metro Center, allowing access to public transportation links throughout the city (including Metro trains from the Los Angeles World Airport or Union Station to the meeting). A local area small-bus transport system known as DASH gives attendees the opportunity to explore downtown LA with ease, although quite a few attractions are within walking distance, including the new Grammy Museum (three blocks from the hotel), Nokia Theater, Los Angeles Theater, and of course Walt Disney Concert Hall. Further afield, but directly down Wilshire Blvd, is a cluster of museums including the Peterson Automobile Museum, Arts and Crafts Museum, and the famed Page Museum, home of the La Brea Tar pits. Finally, one of the metro lines leaving from the 7th Street Center runs directly through central Hollywood and ends at Universal Studios theme park and CityWalk, a venue with restaurants, theaters, and concerts.

Multicultural from its beginnings, the heritage of Los Angeles can be enjoyed through excursions to Chinatown, Koreatown, and Little Tokyo, all...

Weapons of Mass Instruction

By Gage Averill, SEM President

“The Day We Fall Is Not the Day We Sink”: Cultural Repatriation in Haiti After the Quake

In an odd twist of fate, my trip to Haiti in mid-January was postponed when the remote broadcast I was helping to set up from the Port-au-Prince Jazz Festival for CIUT-FM in Toronto fell apart. I was also intending to do preliminary legwork for the repatriation of the Alan Lomax in Haiti 1936-37 box set. The repatriation effort had garnered the support of the Green Family Foundation, based in Miami, and had become a Clinton Global Fund project for 2010. But fate intervened, the ground shook, and devastation ensued.

In the agonizing weeks after January 12, amongst searches for friends, a long line of media interviews, commemorative events and the pure frantic busyness intended to counter the shock and anxiety, I had the chance to wonder what had become of the repatriation project. But each time this thought cropped up, I dismissed the project as trivial in comparison to the needs of the wounded and displaced.
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/senmw.html

Southeast-Caribbean Chapter
http://otto.crm.fsu.edu/~cma/SEM/SEMSEC02.htm

Southern California & Hawaii'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://www.loc.gov/folklife/

British Forum for Ethnomusicology
http://www.bfe.org.uk

British Library Sound Archive
http://www.bl.uk/wtm

http://cadensa.bl.uk

Christian Musicological Society of India
http://www.theamsindia.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.html

Smithsonian Institution Websites
http://www.folkways.si.edu
http://www.festival.si.edu
http://www.folklife.si.edu

Society for American Music
www.American-Music.org

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive

University of Washington Ethnomusicology Archive

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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-$80,000 $85
income $80,000 and above $105

Spouse/Partner Individual (one year) $1200
Spouse/Partner Life $1400
Sponsored* (one year) $157

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.

Adverting Rates

Rates for Camera Ready Copy

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Copy Deadlines

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

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Additional charges apply to non-camera-ready materials.
People and Places

Hugo Zemp is pleased to announce that his total film work of fifteen films is on the way to be distributed in the USA by Documentary Educational Resources (DER), in Watertown, MA. His latest films on West African village music (the four- film series Masters of the Balafon) and urban music (Siaka, an African Musician and An African Brass Band)—all films reviewed in the journal Ethnomusicology—are available on DVD with previously unpublished extras. The short film Funeral Chants from the Georgian Caucasus will soon have a study guide on its web page of DER, and on the same page three other short films with songs from Svaneti will soon be available in YouTube format. His earlier films, produced by CNRS, will be issued by Documentary Educational Resources later this year. For more information, see Hugo’s filmmaker website at http://www.der.org/films/filmmakers/hugo-zemp.html.

Alejandro L. Madrid (Associate Professor of Latin American and Latino studies, University of Illinois at Chicago) received the Woody Guthrie Book Award of the International Association for the Study of Popular Music-US Branch for his book Nor-tec Rifa! Electronic Dance Music from Tijuana to the World (Oxford University Press). The Woody Guthrie Book Award is given by IASPM-US to the most distinguished English language monograph in popular music studies.

Judith Lynne Hanna was invited to present the keynote address on dance at the “Savoirs et performance spectacular” symposium organized by the Groupe de recherche en Sémiologie du spectacle vivant at the Université Libre de Bruxelles on April 23-24, 2010. Her recent articles include, “Dance and Sexuality: Many Moves” (Journal of Sex Research 47:1–30, 2010).

In March, 2010, Lois Wilcken, Executive Director of the Brooklyn-based La Troupe Makandal, traveled to Port-au-Prince with master drummer Frisner Augustin and drummer Morgan Zwerlein to bring shelter and medical relief to a community affected by the January 12 earthquake in Haiti. The threesome began to investigate the condition of musicians in Port-au-Prince following the catastrophe and to determine how best to provide support to them in the near future. For more information on Makandal’s ongoing work in this sphere see (website) http://www.makandal.org.

Brent V. Buhler is completing his Master’s thesis on African American churches in the Memphis, TN area, including recordings and analysis of previously undocumented songs and worship features.

Brita Heimarck reports that Boston University is now offering MA and PhD degrees in ethnomusicology through its musicology graduate program. For more information, please visit (website) http://www.bostonethno.no or contact Professor Heimarck at (email) heimarck@bu.edu.

Mercedes Dujunco recently returned from fieldwork in China, Malaysia, Singapore, and Thailand, supported by a Fulbright Hays Faculty Abroad research grant. On this six-month trip, she explored the issues of migration and ritual labor among ritualists and musicians from the Chaozhou region in eastern Guangdong who travel to Southeast Asia to perform at funeral rituals.

Jonathan Shannon was appointed a John Simon Guggenheim Foundation Fellow for 2009-10 to work on a project on Mediterranean musical and culinary circuits.

Zoe C. Sherinian was named chair of the ethnomusicology unit in the School of Music at the University of Oklahoma, effective January 2010.

Leo Cardoso’s Master’s thesis focuses on visual music, investigating links between science, technology, and experimental art from an anthropological perspective. In 2009, he conducted fieldwork in Los Angeles, where he interacted with software designers, archivists, film scholars, and new media artists in order to understand the links between sound and vision through technology within the field of experimental art, and how groups surrounding visual music organize themselves.

Piergabriele Mancuso has been working on the music traditions of “marginal” Jews (i.e., crypto-Jews, marranos, or judaizing sects) in south Italy. He is currently working on the songs of some marrano Jews from north Calabria who a few decades ago moved to Israel.

Peter Hoesing is presently finishing field research in Uganda as a Fulbright-Hays Fellow.

Greg C. Adams is a musician,archivist, and researcher studying the early history and development of the banjo (ca. 1620-1870). He holds a BA in Music History from Youngstown State University (2001) and a MLS from the University of Maryland, College Park (2004). His research includes fieldwork in West Africa (2006, 2008), developing a formal work plan as Project Director for the Banjo Sightings Database Project through an NEH Digital Humanities Start-Up Grant (2009), and the general study of early American blackface minstrelsy and early banjo performance practice. In addition to his collaborative fieldwork with Jola ekonting players from the Senegambian region of West Africa, he also served as an apprentice to noted Malian master ngoni player and griot Cheick Hamala Diabate through an 2009 Maryland State Arts Council Apprenticeship award. Greg is currently a graduate student in the Ethnomusicology Program at University of Maryland, College Park.

Yoshitaka Terada reports that the National Museum of Ethnology (Osaka, Japan) will renew its music gallery for the first time since it was created in 1977. The new gallery, which opens on March, 2010, will focus on four types of instruments: drums, gongs, double-reed aerophones, and guitars. In each section, the relationship between sound/music and humans will be demonstrated by instruments, photos and video clips that are aired on more than thirty monitors.

Amelia (Amie) Maciszewski is in the final postproduction phase of her new ethnographic film, Disrupted Divas: North Indian Courtesans and Conflicting Pathways. She screened a prepublication edit at the University of Alberta Canadian Centre for Ethnomusicology’s workshop, “Wom-
Weapons of Mass Instruction
continued from page 1

Yet the sight of monuments in ruins, galleries and museums reduced to rubble along with the visual arts inside them, and the loss of so many theatres, clubs, and music venues—to say nothing of the images on CNN of traumatized Haitians trying to sing through the pain of un-anesthetized amputations—continued to provoke around issues of culture and cultural loss.

In the meantime, the Green Family Foundation set about making public service announcements with American and European celebrities (Sting, Naomi Watts, Ben Stiller, et al.) featuring the Lomax Haiti recordings as the soundtrack. The Green Foundation and Clinton Global sent sets out for fundraising events, for consciousness-raising, and for radio play in Haiti. Increasingly, these recordings from the 1930s became a media story of Haitian cultural richness and creativity, of cultural and political resilience, and of the need for cultural rebuilding in Haiti. And the Green Foundation began to rally the team that had worked on the Lomax project to get busy again on the Haiti repatriation project. And so we assembled together in Haiti in mid-April—old and new friends—to see what could be done.

All the pictures and news footage didn’t prepare me for the shock of non-recognition. Hillside neighborhoods in Canapé-Vert no longer standing, fetid tent cities sprouting on every patch of vacant land, streets still impassable with rubble, and the town of Carrefour looking like Dresden after the bombing of WWII. Carrefour was an area where I played music with a band in an appliance store, studied drumming in a dense shantytown by the water’s edge, and attended scores of concerts in nightclubs, and now people were living in tin shacks on the median strip of the National Highway #2 with diesel trucks roaring by on the dirt road amidst piles of garbage and debris everywhere.

We held a listening party, panel, and concert on our first full day in Haiti at the Café des Arts in Petionville, attended by musicians, scholars, ambassadors, government ministers, and people interested in the arts. Our team on the ground in the capital had been filming dancers and singers who remembered the songs and dances that Lomax had recorded, and the films brought tears to some eyes. My old friend, musician and radio personality Joël Widmaier, spoke of the need to take culture seriously in the rebuilding of the nation, to nurture it as a resource for survival.

We headed out to the city of Léogane and its neighboring town of Carrefour Deux Forts, a coastal area to the West of Port-au-Prince, where a daughter of someone Lomax recorded had been located. PBS was filming our interviews with her and our visit to the former police station (now a rubble pile) where Alan Lomax had recorded rara bands in 1937. A center for rara (and Bizango and Kongo societies), Léogane and Carrefour des Forts had been a wonderful area in which to live while I was working with rara bands in the early 1990s. Now every third building was down, and it was believed that tens of thousands had perished in the area. Nevertheless, the markets were thriving and for those with homes intact, life appeared to have settled into a kind of fractured normalcy. A local Petwo and a Rada Society held a dans (informal Vodou ceremony) for us lasting into the early nighttime. At the dans, we played a number of the songs from the region that had been recorded by Lomax, only to find many in the congregation singing along with the songs, another sign that this collection had resonance with a new generation. Interestingly, the night we left Léogane, we found out that one of our team may have located Francilia (last name unknown), a young singer that Alan had recorded, and whom I had made the subject of one of the albums in the box set. Now about 92 and a convert to Protestantism, she no longer sings Vodou songs. We hope to interview her on our next visit to Léogane and Carrefour Deux Forts.

The Lomax Haiti archive, which includes some 1,500 audio recordings and six films, was the earliest major set of recordings to have been made in Haiti and it was of a size that dwarfs other more recent projects. What does it mean to have all

Part of the panel at the Café des Arts, Haiti (l to r): Joël Widmaier, Gage Averill, and Anna Lomax Wood (photo: Tatiana Lagloire)
of this suddenly available in this next century/millennium? What might its impact be in a country struggling to sustain its population and rebuild after the worst natural disaster in modern human history. In conversations formal and informal with members of ISPAN (Institute de Sauvegarde du Patrimoine National), with the FOKAL cultural center (The Fondation Connaissance et Liberté / Fondasyon Konesans Ak Libète (FOKAL), with

the Rector of the Université de Quisqueya, and with cultural activists, NGOs, and government ministries, there was an overwhelming sense that the intangible cultural assets of Haiti, as recorded and documented by generations of local and foreign ethnographers, needed to be made available to the Haitian people and brought home (in some form or other) from repositories abroad.

But the earthquake was a reminder of all of the hazards that face any repositories in Haiti. As in New Orleans, many important collections had been kept in individual homes. In recent decades, personal and institutional holdings had been subject to the everyday effects of a hot and alternately dry and wet climate, to hurricanes and flooding, to political violence and to crime, but now many lay crushed under roofs that had collapsed. The earthquake has given new urgency to the need to find a solution that combines easy access in Haiti with the safe storage of original audiovisual recordings in collections offshore. Digitalization has made this more feasible than ever.

However, to locate the many collections held abroad, and to coordinate their repatriation to a network of cultural centers, libraries, and universities in Haiti will involve sustained work over a decade or more. It became clear over the course of this last visit to Haiti that the repatriation of the Lomax recordings is a piece of a much larger puzzle that will allow greater access to the history of Haiti’s intangible cultural heritage. And access is about more than history—it’s about the creative and expressive processes that allow people to make sense of themselves and their world; it’s about being familiar enough with the past to use it as a resource for fashioning the future. A proverb used in a popular Haitian song came back to me in the days following the quake: “Jou-n tonbe se pa jou-n koule” (The day we fall is not the day we sink).

We have plans for at least another couple of visits to Haiti to continue to retrace Alan Lomax’s footsteps and to advance the repatriation project, but this will be only the start of a broader and more concerted effort to allow the far-flung diaspora of Haitian cultural assets to find their way home.
Defining the field – it is essential a part of fieldwork as any. It’s about setting limits, yes – and it can also be our most intimate encounter with ‘reflexivity,’ as subject and object become the selfsame specie. When the field becomes the field, “Chinese” mirrors focusing our gaze on our discipline itself, fieldwork is no longer about collecting data, but “an enabling fiction between observer and observed, knower and known,” and “a way of knowing, a method of critical inquiry, a mode of understanding” (Conquergood 1991).

What are the implications of imagining the field as a verb, of reconceptualizing this locus-of-action as, itself, action? [Insert music video à la School House Rock—“I get my thing in action (verb!) / to be, to sing, to field, to live (verb!) / that’s what’s happenin’!”] We know fieldwork is something we do, but the field-as-invention makes us all authors of nothing less than THE FIELD. Knowing about music often implies examining methodology. As this edition’s contributor muses, subject and object may merge with method, making music also a means. Moiré.

—Jesse Samba Wheeler


How Musical is Ethnomusicology? Reflections on My Introduction to the Discipline

by Ben Dumbauld

Phoenix, Arizona, February 2010

If my personal experience as an ethnomusicology student is at all similar to those of students at other institutions, it may be said that one of the evolving themes of the field is its disciplinary diversity. The mix of courses I have taken in the past two years – cultural studies, history, ethnography, music, and anthropology – provide stark contrast to my experience as a music performance undergrad, in which the majority of my required courses were in either western music history or theory. Of course, the multidisciplinary aspect of ethnomusicology is one of the initial reasons I chose to pursue the field. Nonetheless, on the cusp of finishing my MA, I find myself confronted with the question: how musical is ethnomusicology, really?

I was not confronted with this issue until I began research for my thesis. Originally, I planned on examining the music-making practices within the Chinese community, a decidedly musical analysis of how, when and where Chinese ethnic music is performed in Arizona. But as my initial fieldwork continued, my interest slowly transitioned from an analysis of secular music created by professional musicians into one of sacred music created communally. Soon I became enamored of the idea of studying the musical culture within Chinese Christian churches, but this shift in focus also meant a shift in ethnographic method: interviewing professional musicians about mostly musical matters evolved into a broader approach of understanding music from the viewpoint of the individual congregation member who, but for one hour every Sunday morning, has had no experience making music. I grappled with the fact that while musical performance takes up more than a quarter of every service and almost all congregation members participate in singing, the majority of people I interviewed had difficulty discussing with me the service music itself. Out of necessity...
then, I developed a two-step ethnographic approach of understanding first the music being performed at the church (its melodic and harmonic conventions, history, etc.), then the personal histories and ideologies of the congregation’s members. Once I felt I had a good grasp of both of these aspects, I could better understand the role service music played for the people at the church. But understanding the stories and backgrounds of the congregation members meant that my research incorporated just as much, if not more, information on Chinese immigration to Arizona and the history of Christianity within the diaspora as on the history of Chinese hymns. Such a focus eventually resulted in a master’s thesis that (besides the introduction) does not discuss music until the end of the fourth chapter.

Consequently, my thesis is less focused on music explicitly and more on the connection between music and individual or group narratives within this specific community. Such analysis became most pronounced when comparing the English and Mandarin services at the church. The differences between these two services go well beyond language: each has a unique set of cultural symbols and conventions that serve its congregations. Musically, this means each congregation draws from a separate Christian tradition: the Mandarin congregation performs hymns written mostly in Taiwan and China, while the English service performs Christian pop and rock music composed in the United States. Though this choice of cultural conventions separates the two services, church leadership purposely inserts (for lack of a better word) symbols from one congregation into the other to better unify the church as a whole. For instance, certain hymns within the Mandarin service may incorporate a drum set; or, the English service often invites choirs from China to perform (in Mandarin) for their services. Thus, music within these services enables congregation members to not only strengthen both their own identities and histories, but also learn about the experiences of other members of the Chinese diasporic community.

Perhaps, then, the most effective way to answer the title question is to recontextualize it into another, one which asks whether music is the end or the means of ethnomusicological research. That is, should music be the omnipresent subject of our studies, or can it also be used as an ethnographic lens through which to view greater cultural dynamics? Can the analysis (and performance) of music be a research method, just as much as it is a field of research? Personally, I believe both approaches have merit. I wonder, though, as more and more music is studied and catalogued, if future ethnomusicologists, while ever identifying new forms of music, will find the need to reconceptualize the field by approaching known forms from new directions.

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to Ben Dumbauld, an MA student in the Herbeger College of Design and the Arts, part of Arizona State University’s School of Music. He has been researching the role of music in the construction of individual and group identity at Chinese Christian churches in Phoenix, Arizona.

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!
accessibile via the Metro system. Also only a few stations away (near Union station), is historic Olvera Street (La Placita Olvera) and El Pueblo de Los Angeles monument, with its own cultural programs and museums celebrating the historic diversity of cultures in the symbolic heart of the city. Those interested in the culture of the Native Gabrieleño/Tongva people might find the collections of the Southwest Museum and Autry Museum of Western Heritage of interest, and for the truly adventurous soul willing to brave Southern California traffic, the Getty Museum awaits on the west side of town, in the Brentwood area.

The Local Arrangements Committee (LAC) is busy planning a full menu of concert performances by UCLA and Cal State Northridge groups to accompany the scholarly program, and is sponsoring two special workshops for graduate students, one in ethnographic video making and the other in field photography. Additional activities include the possibility of a workshop and evening performance with the Balinese performing group Gamelan Çudamani on November 10th at the UCLA campus, and a special tour of the Grammy Museum for conference attendees.

The LAC and the UCLA Department of Ethnomusicology look forward to welcoming you to Los Angeles and the UCLA campus.

Finally, after years of what seemed like endless civil war and fighting, Beirut was quiet, and Carolyn J. Fulton decided it was safe to visit her Lebanese “adopted” family members in July, 2009—exactly forty years after Amin (a naturalized US citizen and civil engineer for the State of Washington) and his beautiful young wife Latife departed Seattle, WA, to return home and fulfill their extended family obligations. Her eleven-day trip included an excursion to the ancient Roman ruins of Baalbeck. She anticipates that future visits will allow for more investigation and opportunities to hear and participate in the traditional folk music and dancing events.

Harris M. Berger was recently promoted to the rank of full professor in the Department of Performance Studies at Texas A&M University (effective September 1, 2010). Late last year, Wesleyan University Press published his book *Stance: Ideas about Emotion, Style, and Meaning for the Study of Expressive Culture*. Grounded in music but exploring a variety of expressive forms, the book presents a wide ranging new theory of meaning in performance. Berger and Giovanna P. Del Negro are now completing a five year term as editors of the *Journal of American Folklore*. This fall, Berger will give the keynote address at the biennial conference of IASPM-UK/Ireland and will also speak at the Center for Language, Interaction, and Culture at the University of California, Los Angeles. In addition to teaching undergraduate courses in popular music and ethnomusicology, Berger will begin teaching classes in Texas A&M’s new master’s program in performance studies, which admits its first class of students in the fall of 2010.

Sidra Lawrence (PhD candidate, University of Texas at Austin) has been awarded one of seven 2010 Woodrow Wilson Women’s Studies Dissertation Fellowships. The Woodrow Wilson Women’s Studies program, the only national fellowship for doctoral work on issues of women and gender, supports the final year of dissertation writing for PhD candidates in the humanities and social sciences doing interdisciplinary and original work on these issues. Ms. Lawrence is currently conducting field research in Ghana for her dissertation project, *De-Sexing the Body: the Gendering of Dagara Performance Space*, which explores how female musicians in Ghana and Burkina Faso, West Africa complicate simple notions of the connections between gender, sexuality, and the body through musical performance. For more information about the fellowship program, see (website) http://www.woodrow.org/.

Make a pilgrimage to the Hollywood Sign during the SEM Meeting in Los Angeles (photo: Sten Rüdrich)
BFE Annual Conference, Oxford, England

By Ellen Koskoff

Recently, I had an opportunity to go to Oxford University’s St. John’s College in Oxford, England, to participate in the British Forum for Ethnomusicology’s (BFE) Annual Conference (April 8-11, 2010). The title of the conference was “Musical Knowledge” and there were a number of ways that musical knowledge was elaborated, constructed, and deconstructed during the conference. Three major themes emerged, each of which was represented by a variety of sessions: (1) Fieldwork and Reflexivity in Knowledge Production; (2) Transmission and Modern Music Pedagogies, and (3) Ethnomusical Knowledge in the Academy.

On the first day of the Conference, a plenary session, “Musical Knowledge, Theory,” addressed the theoretical construction of musical knowledge. The following people participated: Georgina Born (Cambridge University, UK); Marcello Sorce Keller (Mediterranean Institute, Malta); Suzel Reily (The Queen’s University of Belfast, UK) and Martin Clayton (Open University, Milton Keynes, UK). The Keynote Speaker was Steven Feld, Distinguished Professor of Anthropology and Music at the University of New Mexico, who delivered an inspiring talk on ambient sounds and soundscapes, titled “Acoustamologies.” Many different musical spaces were evoked, including Feld’s original field site among the Kaluli in Papua New Guinea, more recent visits to Accra, Ghana, and the countryside of Greece (among sheep and cows wearing bells). The talk, delivered in a quintessential Feldian form of expressive poetry both informed and entranced its listeners.

Musical performances were also an important part of the Conference. Included in the programming were: (1) Projecto Almagreira: a Portuguese group consisting of guitar, and cello; the Oxford Gamelan Society—Britain’s longest established gamelan group, Kyai Madu Laras (Venerable Sweet Harmony); Zimbabwean mbira, Middle Eastern musical traditions, and rappers, DJ Rupert and Noel, from Finland.

I was amazed by the incredible geographic representation of the participants. Here is a representative list of countries (alphabetical listing): Australia; Brazil; Europe (UK, Ireland, Bulgaria, Greece, Italy, Switzerland, Norway, Sweden, Finland) Hong Kong; India; Malaysia; Mongolia; North America (Canada, United States); Palestine; Scandinavia (Norway, Sweden, Finland); South Africa; and Turkey. One of the most wondrous moments of the Conference was the visit to the Oxford University’s Bate Collection of Musical Instruments, a truly glorious collection of (mainly) western musical instruments, including various harpsichords, clavichords, and early piano fortes (see photo above).

There were many wonderful papers but my favorite was “Interrogating ‘Artistic Research’ of Music,” Continued on page 10
delivered by Antti-Ville Karja of the University of Turku, Finland. This was an examination of the new program at the Sibelius Academy in Finland that teaches and records “folk music.” The paper deconstructed notions of “folk” music and posited the notion that conceptions of “folk” at the Sibelius Academy were embedded in the older European models of Herder’s hierarchy, stressing “folk” music in opposition to “art music.”

But, lest you think that I spent all my time listening to papers, I present my journey through Oxford, which proved to be both rewarding and fun. I am not a Harry Potter fan, but I was struck by the verification of the “boy’s school” culture of St. John’s. When I first walked into the dining room, I thought I had entered a Masterpiece Theater presentation of a Dickens novel (see picture on p. 9). I both loved it, and thought it was strange. I was also engaged by the long barbecue pokers that were displayed near the dining room—a sort of reminder of the power of English imperialism (see photo at right).

On a walk through the center of Oxford’s commercial district, I became aware not only of the wonderfully English stores (e.g., Alice’s Place, where you can buy all sorts of Alice in Wonderland stuff), but also of the beautiful architecture of Christ’s Church and its gardens (see picture, above). All in all, I had a wonderful time and I commend the British Forum for Ethnomusicology for presenting a delightful Conference of enlightening and engaging papers, concerts, and opportunities to visit with ethno-friends and colleagues.
Calls for Participation

2010 New York Sanjo Festival and Symposium: Korean Sanjo, Shamanism, and Ritual Traditions in Asia

October 28–29, 2010
Graduate Center, The City University of New York

Deadline: August 20, 2010

The Korean Ministry of Culture, Sports and Tourism proudly announces the 2010 New York Sanjo Festival in collaboration with the Gugak FM Broadcasting System in Seoul and the Music Department of the CUNY Graduate Center under the direction of Professor Stephen Blum and Dr. Ju-Yong Ha. The festival will include a symposium and concerts with the world’s leading Asian and Korean music scholars and sanjo and sinawi masters of South Korea, recognized as National Human Treasures of Korean Intangible Cultural Assets.

The Festival/Symposium invites abstracts for papers of original scholarship addressing this year’s symposium theme: “Transitions and Transformations: From Shamanistic Rituals to Secular Arts and Entertainment in the Music of Korea and Beyond.” We wish to explore the way in which aspects of the Korean sanjo and sinawi traditions and comparable traditions elsewhere in Asia have developed from ritual origins and assumed new social functions and aesthetic dimensions. At the heart of this issue is how master musicians have contributed not only to the perpetuation of received tradition, but also to the transformations that result from facing the challenges posed by changing cultural circumstances.

The panel will welcome papers that discuss sanjo, sinawi, or other genres/repertoires with ritualistic origins, whether in Korean music or other musical traditions in Asia. The papers should have a comparative approach to the musical and social aspects of the genres examined, taking into account contemporary perspectives.

The festival committee will provide lodging (hotel room) for three nights.

Continued on page 12


**Calls**
continued from page 11

(October 27, 28, and 29) and per
diem in Manhattan during the festival.
(Presenters must provide for
their own travel expenses.)

Abstracts of no more than 350
words should be submitted to Dr. Ju-
Yong Ha at (email) juyong@hamusic.
org by Friday, August 20, 2010. The
abstract should include the title of the
paper, your name, email, phone num-
ber, and academic or professional
affiliation.

Invited participants include:
Hwang Jun-Yon (Seoul National Uni-
versity), Frederick Lau (University of
Hawaii); Yi Yong-Sik (National Center
for Korean Traditional Performing
Arts), Yun Jung-Gang (Gugak FM
Broadcasting System); R. Anderson
Sutton (University of Wisconsin—
Madison). Sanjo Masters expected
to perform include Master Baek
In-Yeong (gayageum), Master Weon
Jang-Hyeon (daegeum), Master Choi
Jong-Gwan (ajaeng), Master Kim Mu-
Gil (geomungo), Master Hong Ok-Mi
(haegeum) and Master Jeong Hwa-
Yeong (jango).

The organizing committee plans
to publish a selection of the papers
from this symposium in the newly
launched journal Perspectives on
Korean Music. Guidelines and plans
for publication will be discussed at
the symposium and will be coordinated
by the executive editor of the volume,
Dr. R. Anderson Sutton. Submissions
from all participants will be encour-
gaged.

**15th International Meeting of
CHIME (European Foundation for
Chinese Music Research)**

**November 24–28, 2010**

**Basel, Switzerland**

**Deadline: May 15, 2010**

How does musical theory in China
and East Asia differ from musical
theory elsewhere in the world? What
are its unique contributions to cul-
ture and to musical performance?
How can we meaningfully integrate
theory and practice in the (many)
cases where theory and performance
practice clash? These questions form
the theme of the 15th International
CHIME meeting, to be held in Basel,
Switzerland, November 24-28, 2010,
in conjunction with the Swiss festival
Culturescapes. CHIME is a worldwide
network of scholars and aficionados
of Chinese and East Asian music.
The annual meetings are open to
interested scholars and students in
the realms of musicology, ethnomusi-
cology, popular culture, anthropology,
and East Asian languages, cultures
and religion, but also to anyone else
with a professional or private passion
for Chinese and East Asian music.
The official language of the meeting
is English. (Presentations in Chinese
and in other languages can be ac-
cepted if speakers provide a written
translation of their presentation in
English in advance.)

We invite proposals for individual
papers, panels, and poster presenta-
tions. Abstracts of up to 300 words
for individual (20-minute) papers
and for posters should be sent by
e-mail to the Dutch main office of
the CHIME Foundation at chime@wxs.
nl. For panel proposals we ask for a
short description of the panel topic
as well as an individual abstract for
each panel participant. Abstracts
must have reached us by May 15,
2010. Possibilities exist for early
acceptance of papers for those who
need confirmation to apply for grant
applications. As always, we look
forward to a lively meeting, includ-
ing various recitals and concerts of
traditional Chinese music. More news
on the meeting and on possibilities for
pre-registration can be found on the

**Popular Music Pedagogy**

**February 3-5, 2011**

**Center for Music Education Research
(CMER), University of South Florida,
Tampa, FL**

**Deadline: July 1, 2010**

The Suncoast Music Education
Research Symposium (SMERS) VIII
will highlight current research and
thought on popular music pedagogy.
The Symposium welcomes interna-
tional and interdisciplinary presenta-
tions which support the mission of the
Center for Music Education Research
(CMER) at the University of South
Florida, Tampa, including empirical,
theoretical, philosophical, psychologi-
cal, and ethnographic perspectives
in all types of teaching and learning
contexts.

Symposium topics include, but are
not limited to:

- definitions, theories, and values of
  popular musics worldwide
- qualities of musical expression in
  popular music
- universal and non-universal as-
  pects of popular music
- teaching, learning, assessment,
  and evaluation
- formal and informal aspects of
  popular music pedagogy
- applications of technology in
  popular music pedagogy
- new initiatives in popular music
  pedagogy research

Submissions are invited for spo-
ken papers, poster presentations,
and special topic sessions. For more
information, see (website) http://cmer.
arts.usf.edu/content/templates/?
a=909&z=137 or email davidw@usf.
edu.

**Announcements**
continued from page 12

part of Naxos: Drymalias.

More than a dance camp, work-
shop or seminar, Nisos Naxos is a
unique celebration of Greek tradi-
tion—twelve days of celebration in
partnership with the City Hall of
Naxos Drymalias and all the villages
of Drymalias. Dance courses and
meals do not take place in an hotel,
but in the heart of the villages, with all
the village residents, so participants
will be able to meet the Naxians,
dance with them, and share unfor-
gettable moments of joy, discovery,
happiness. The event provides the
unique opportunity to learn the fifty
beautiful dances from all the 30 Cy-
lcads.

To experience memories of the
2009 Nisos Naxos festival, visit (website) http://www.you-
tube.com/watch?v=XhthF8ZrYzA and http://www.youtube.com/
watch?v=t3PGA7blgyw. For more information, visit (website) www.
nisiotis.gr.
Announcements

African Music and Dance Festival
June 13–17, 2010

A celebration of the Arts and Music of Africa is coming to the Icicle Creek Music Center (ICMC) in Leavenworth, WA, June 13-17, 2010. The Festival will offer a five-day series of workshops, lectures, and performances led by Dr. George François and noted musicologist Kofi Agawu (Princeton University), among others, and will feature the works of leading Ghanaian composer Nketia performed by Ghanaian master drummer, composer and choreographer Obo Addy, the Okropong Music and Dance Ensemble, Ghanaian pianist Dr. George François, esteemed violinist, Rachel Barton-Pine, African soprano Margaret Ferguson, and the Icicle Creek Piano Trio: Jennifer Caine, violin, Dr. Sally Singer, cello, and Dr. Oksana Ezhokina, piano. The Festival will culminate in a concert on June 17 at 7:30 PM in the lovely intimate Canyon Wren Recital Hall on the Icicle Creek Music Center campus. Full package with on-site board/lodging (based on multiple occupancy in cabins) is $400; partial package without on-site board/lodging is $200.

The African Music and Dance Festival is presented in partnership with Sankusem, a non-governmental organization founded in Ghana, West Africa in 2007 by Dr. George François to celebrate and promote the contemporary use of African folk idioms through the mediums of music, dance, and scholarship. For more information on Sankusem, visit (website)www.sankusem.org. ICMC is an independent non-profit center based in Leavenworth, WA, dedicated to the advancement of classical music, the performing arts, and education in a spectacular mountain retreat setting. For more information, visit (website) www.icicle.org.

Mused 496, UW, Seattle, WA
June 28–July 2

Audio, video, print, electronic, and human resources will be sampled for teaching world music in K-8 classrooms. Attention will be given to learning culture through songs, stories, movement and dance experiences, and instrumental music on classroom instruments. Participants will be guided in developing curricular materials from the Smithsonian Folkways archives that fit the needs of their elementary and middle school students in knowing music (and knowing culture through music). Teachers will receive 3 university credits and documentation from the Smithsonian Institution that certifies their specialized study in world music pedagogy. Traditional artist-musicians, culture-bearers, and teachers will form the faculty roster for this workshop, including Shannon Dudley, Kedmon Mapana, Peter Park, Christopher Roberts, Atesh Sonnenborn (Smithsonian), Amanda Soto, and Patricia Shehan Campbell. For registration information, visit (website) http://www.outreach.washington.edu/nondegree/ or contact Michiko Sakai at michikos@u.washington.edu.

Musical Instrument Museum (MIM) opens in Phoenix, AZ

The Musical Instrument Museum (MIM) in Phoenix, AZ, opened on April 24, 2010. MIM collects and displays musical instruments from every country in the world, preserving, protecting, and sharing these gifts with future generations. Museum guests enjoy a close encounter with the instruments themselves, enhanced by state-of-the-art audio and video that bring to life the sounds and sights of these instruments as experienced in their cultures of origin. Live performances by internationally renowned artists in MIM’s theatre will give guests an opportunity to hear the music from every corner of the globe in an intimate, comfortable environment with superb acoustics. For more information, see (website) www.themim.org.

Nisos Naxos 2010
July 19–August 1, 2010

Registration is now open for “Nisos Naxos 2010,” July 19-August 1, 2010, twelve days of celebration, in partnership with the City Hall of Naxos Drymalias, and all the villages of the traditional and well-preserved Continued on page 12

YALE INSTITUTE OF SACRED MUSIC ANNOUNCES

ISM Fellows in Sacred Music, Worship, and the Arts

An opportunity for scholars / religious leaders / artists to join a vibrant interdisciplinary community for one year. Teaching opportunities available. Application deadline: September 20, 2010.

The Yale Institute of Sacred Music is an interdisciplinary graduate center at Yale University. More information at www.yale.edu/ism/fellows or ismfellows@yale.edu.
## Conferences Calendar

### 2010

**May 15-17**  
SEM Midwest Chapter Annual Meeting, University of Minnesota, Minneapolis, Minnesota. For more information, see (website) [http://sem-midwest.osu.edu/](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/](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/](http://steinhardt.nyu.edu/music/scoring/conference/)

**May 25-29**  
Institute on the Pedagogies of World Music Theories, University of Colorado at Boulder. For more information, [www.music.org/pwmt.html](http://www.music.org/pwmt.html)

**Jun 3-5**  
American Hungarian Educators Association (AHEA) 35th Annual Conference, University of Szeged, Hungary. For more information, see (website) [http://ahea.net/](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 13**  
Acousticity: A Symposium on Sound, Space, and Practice, Grožnjan, Croatia. For more information, contact acousticity.symposium@gmail.com

**Jun 16-19**  
Ideologies and Ethics in the Uses and Abuses of Sound, Koli, Finland. For more information, see (website) [http://www.joensuu.fi/soundscales](http://www.joensuu.fi/soundscales)

**Jun 28-Jul 2**  
Mused 496, University of Washington, Seattle WA. For more information, http://www.outreach.washington.edu/nondegree/

**Jul 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

**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](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/](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/](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](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](http://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](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 information, see (website) [http://www.cordance.org/2010-conference](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](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](http://www.u.arizona.edu/~sturman/CLAM/CLAMhome.html)

**Feb 3-5**  
Popular Music Pedagogy: Suncoast Music Education Research Symposium (SMERS) VIII, Center for Music Education Research (CMER), University of South Florida, Tampa, FL. For more information: [http://cmer.arts.usf.edu/content/templates/?a=909&z=137 or email davidw@usf.edu](http://cmer.arts.usf.edu/content/templates/?a=909&z=137 or email davidw@usf.edu)

**Feb 25-27**  
Jewish Music and Germany after the Holocaust, Dickinson College, Carlisle, PA. For more information, contact (email) DickinsonColloquium2011@gmail.com

**Jul 13-19**  
ICTM 41st World Congress, St. John’s, Newfoundland, Canada. For more information, see (website) [http://www.mun.ca/icmt2011/](http://www.mun.ca/icmt2011/)

**Nov 17-20**  
56th Annual Meeting of SEM, Philadelphia, PA