Weapons of Mass Instruction

By Gage Averill, SEM President

Arizona’s HB2281 and the Threat to Intercultural Education and Dialogue

Although as a “learned society”, SEM’s chief function is not direct political advocacy—and although there are important reasons to be cautious about involvement in direct political advocacy—nevertheless, there are times when we need to speak out as a Society. The passage this last Spring of amendments to Arizona law through House Bill 2281 have posed a challenge to the fundamental precepts of our Society and to those of other scholarly societies concerned with cultural difference and intercultural dialogue. Having consulted with the Board, and having received their support and very helpful feedback, allow me to share my letter to the Governor of Arizona with our membership. I will also distribute this letter to sister societies, and I encourage you to engage with the other societies to which you belong and with your institutions to put continued pressure.

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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)

Southeast-Caribbean Chapter
http://otto.cmr.tsu.edu/~cma/SEM/

SEMSEC02.htm/

Southern California & Hawai`i Chapter (SEMSCH)
http://ethnomus.ucr.edu/semccc.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.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.html

Smithsonian Institution Websites
http://www.folklife.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

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 publications of all publications of the Society. Institutional members receive the journal and the newsletter.

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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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• 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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People and Places

Carol Silverman (Professor and Head, Department of Anthropology, University of Oregon) was awarded a John Simon Guggenheim Fellowship for 2010-2011. Her project, titled “Global Gypsy: Representation, Appropriation, and Roma in World Music,” explores the globalization of Balkan Gypsy music in Western Europe and the United States by analyzing its performance, consumption and production in relation to issues of representation and political economy. Considering how collaborations and hybridity may be liberating and/or exploitative, Silverman will explore symbolic strategies through which non-Roma, including celebrity patrons appropriate and transform Gypsy music. In summer 2009, when Madonna was booed by Romanian fans after she bemoaned the plight of Gypsies, she exposed the paradox that Roma, loved for their music, are hated as people. These twin poles of admiration in the arts and marginalization in social life form a historic pattern, and their current manifestation in western popular music deserves attention. Since the fall of communism, Gypsy music has become a global phenomenon in world music contexts. As Europe’s largest minority and its quintessential “other,” Roma are socially, economically and politically marginalized in virtually all arenas of society but their music has found a secure place in European and American festivals, dance clubs and on CDs, DVDs and YouTube. The current purveyors of this Romani music, however, tend to be non-Romani DJs and members of Gypsy punk and other pop and fusion bands. What attracted these artists and their audiences? What are the iconic signs of “Gypsiness” in pop music? How and why is Balkan brass band music consumed as authentically Gypsy? How and why is the label “Gypsy” used in band names and genre categories? How is Gypsy music marketed through tropes of exoticism and authenticity? Who is collaborating with whom, and how are power relationships implicated in these exchanges? Who benefits from the popularization of Gypsy music?

This project involves analysis ethnographic fieldwork, participant observation, and media analysis in transnational locations, including several US, Western European, and Balkan cities.

Eliot Bates was the recipient of an ACLS New Faculty Fellows award and through the program accepted a two-year postdoc at Cornell University in the Music Department and the Society for the Humanities. His book, Music in Turkey: Experiencing Music, Expressing Culture is scheduled to be published in fall 2010 by Oxford University Press.

The American Council of Learned Societies has announced the results of its 2009-10 fellowship competitions. Over $15 million was awarded to more than 380 scholars, both in the US and in other countries. The following SEM members received awards this year.

Kiri Miller (Assistant Professor, Music and Latin American Studies, Brown University) received an ACLS Fellowship for her project, “Virtual Performance: Interactive Digital Media and Amateur Musicianship.” ACLS New Faculty Fellows include Eliot Bates (Music, Cornell University), “Social Interactions, Musical Arrangement, and the Production of Digital Audio in Istanbul Recording Studios,” and Maureen Jackson (Middle Eastern Languages, Carleton College), for “Mixing Musics: The Urban Landscape of Late Ottoman and Turkish Synagogue Music.”

ECF Recent Doctoral Recipients Fellowships were awarded to Tes Slominski (PhD, Ethnomusicology, New York University) for her project “Gender, Music, and the Public Sphere in Twentieth Century Ireland,” and Somangshu Mukherji (Doctoral Candidate, Music, Princeton University) for “Generative Musical Grammar: A Minimalist Approach.”

Rachel I. P. Lears (Doctoral Candidate, Cultural Anthropology, New York University), was awarded an ECF Dissertation Completion Fellowship for her project, “Between Two Monsters: Underground Music and Visual Culture in 21st Century Uruguay.” For more information about the ACLS and its fellowship programs, visit (website) www.acls.org.

Catherine Appert, a doctoral student at the University of California, Los Angeles, has been awarded the 2010 Ki Mantle Hood Prize by the SEM Southern California and Hawaii Chapter. The prize committee (Kimasi L. Browne, Shanna Lorenz, and Ricardo D. Trinillos) selected her paper, “Hybridity in African Popular Music,” as the most distinguished paper read by a student at the chapter’s 45th Annual Meeting on Sunday, February 21, 2010, at Scripps College in Claremont, CA. In the paper, Appert problematizes hybridity as a form of eurocentrism. Her essay includes native scholarly voices and Hip-Hop practitioners to argue a hybridity between Africa and its Diaspora rather than between Africa and the “West.” Hybridists sometimes uncritically reassert colonial groupings, as with the West African griot tradition, which the literature has both homogenized and reified as a colonial “other.” In Appert’s commendable presentation, she convincingly, deconstructed these assumptions. The committee also gave Honorable Mention to an outstanding paper read by doctoral student Joshua Brown of University of California, Riverside, titled “Real Encounters with Imagined Communities at the Ash Grove,” which uncovered subtle and multiple ways in which his informants asserted their social agency through musical performance through a case study of the Ash Grove and its founder Ed Pearl.

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on Arizona to rescind these abhorrent measures.

Honorable Jan Brewer
Governor, State of Arizona
1700 West Washington
Phoenix, AZ 85007
azgov@az.gov

Dear Governor Brewer:

As President of the Society for Ethnomusicology, the leading scholarly society devoted to the study of music across the globe and in various historical periods, I have the unhappy task of writing you concerning the passage in Arizona, under your signature, of HB 2281 (which amended Title 15, Chapter 1, Amendment 1 of the Arizona Revised Statues). As a citizen of the United States, as an educator, and as SEM President (in accordance with the wishes of my Board of Directors and, I believe, the overwhelming sentiment of our membership), I hereby protest in the strongest manner possible this ideological assault on an important body of scholarship and pedagogy, on academic freedom, and indeed on freedom of speech.

The language of the Act pertaining to the recognition of students as individuals is certainly laudable. However, to accomplish this, the Act forbids the teaching of any subject that encourages the vaguely worded concept of “ethnic solidarity.” It should not be surprising to you that this passage has been universally interpreted as banning ethnic studies, course content concerning ethnic groups, and even course content with an international component that might intersect with ethnic identity.

Ethnomusicologists, like anthropologists, folklorists, sociologists, political scientists, and educators in many other disciplines dealing with the advancement of knowledge about the human condition, have long studied the diversity of human society and culture, not only as this diversity is arrayed across the globe, but also within heterogeneous nation states such as our own.

Others, I’m sure, have spoken to you of the century-long history of ethnic studies and of its importance in producing leaders, government employees, scholars, entrepreneurs, and citizens who understand the make-up of American society in order to better inform the policies we put in place. In recognition of your very busy schedule, I won’t reiterate this history. Instead, I feel compelled to emphasize the disadvantages that HB 2281 imposes on the students and citizens of Arizona. It is a widely accepted truism in the worlds of business, finance, commerce, and industry that American competitiveness in decades ahead is intimately linked to the education of American students in cultural difference, international relations, and foreign languages. As

I hereby protest in the strongest manner possible this ideological assault on an important body of scholarship and pedagogy, on academic freedom, and indeed on freedom of speech

Americans, we are in daily contact through travel, communications, and finance with a vast number of the world’s societies, and we cannot afford to do so blindly or without a sophisticated understanding to guide our way.

HB 2281, which penalizes schools that are in perceived violation of the Act for the teaching of ethnic studies or ethnic content in the classroom, is not just a horrifying new level of government censorship and intervention into the classroom and curriculum (substituting the ideology of bureaucrats for the informed opinions of educators) but it threatens to undermine the preparation of a generation of Arizona’s students for university study and for the burgeoning number of careers that demand intercultural sophistication and literacy. To put it most bluntly, the new law has the power to un-educate Arizonans in areas of knowledge crucial for their future success.

It is also clear that it has already had a chilling and demoralizing effect on education throughout your State. In respect to this point, I would offer the words of a citizen of the State, who recently wrote me and my Board about the current climate: “Since HB 2281 bans educational programs that promote ethnic solidarity and focus on specific ethnic groups, the decision impacts curricula by prohibiting or altering certain courses and lessons, but it also impacts decisions teachers are making about their lessons, and opportunities they are offering their students. Some would argue that it even creates a culture of fear among teachers and others developing curricula....”

I would like to draw your attention to the many impacts these changes to law are already producing. In most schools it is/was common to invite musicians into the school. However, currently, any musician who might sing or play something that could be construed as producing an effect of ethnic solidarity represents a threat to the funding of the school, and as a result the schools hold back such invitations, leading to an impoverished curriculum. What songs can be sung in music class—“De Colores” forbidden because it was once sung by social movements? Could a visit to a museum expose students to a museum exhibit about, say, the contributions of Chinese laborers to the American railway, an exhibit that could inspire ethnic pride and solidarity among Chinese Americans? Perhaps the museum (or library, or field) trip should be cancelled so as not to risk the possibility of violating these vague and punitive restrictions on content. So, it is not only schools that have to be in fear of the repercussions of this Bill, but also musicians, museums, libraries, folklore organizations, and any institution involved with schools.

I would have to say that under these circumstances, my Society
SEM 55th Annual Meeting, Los Angeles
By Barbara L. Hampton, Chair, Program Committee

Los Angeles is the site of the 55th Annual Meeting of the Society for Ethnomusicology (SEM) to be held on November 11-14, 2010. The first SEM meeting in Los Angeles was held during the celebratory centennial year (1984) of California, the state that claims as its largest city this sprawling, palm-tree dotted metropolis built in a sand basin rimmed with the crystalline rocks that form the beautiful Santa Monica, San Gabriel, and Santa Ana Mountains. This year’s meeting marks another celebratory year, the 50th anniversary of the ethnomusicology program at University of California, Los Angeles (UCLA). The celebration begins on Tuesday, November 9, with a day devoted to alumni presentations on the UCLA campus. The Pre-Conference Symposium follows on Wednesday, November 10, at the Wilshire Grand Hotel and honors the memory of Nazir Ali Jairazbhoy, former head of the ethnomusicology program at UCLA and former President of SEM.

For more details on both events, see Conferences/Current/Special Events at (website) http://www.ethnomusicology.org.

The main conference program of papers, workshops, concerts, round tables, film sessions, lecture-demonstrations, a poster session, and an open forum begins at the Wilshire Grand Hotel on Thursday, November 11. Continuing the idea of Los Angeles are paper sessions on the sounds of Los Angeles and the intellectual history of the ethnomusicology program at UCLA as well as the Charles Seeger Lecture by George Lipsitz entitled “Midnight at the Barrelhouse: Music and Collective Memory in Los Angeles.”

Sound Ecologies—the principal conference theme—is addressed by several panels, including “Sound Ecologies: Place and Politics, Transnational Islamic Soundscapes,” “Sounds of China,” “Sounding Women’s Voices,” “Sound Art and Sound Ecology; The Legacy of R. Murray Schafer,” “Listeners and Ecologies of Music Listening,” “Urban Soundscapes,” and “Sound Ecologies and Sustainable Futures.” The themes of Music, Displacement and Disaster; Music and Social Activism; Copyrights and Human Rights; and Film Music are well represented among the remaining sessions. Nearly 900 abstract proposals were submitted.

Highlights of the meeting are the President’s Round Table on Friday morning; evenings of concerts on Wednesday, Thursday, and Saturday, which include South Asian music and a performance by Gamelan Çudamani from Bali; the reception for first-time attendees or the welcome reception and dance on Friday, and the annual banquet on Saturday. All Saturday afternoon events will be hosted by UCLA, and part of the bus route to the campus in Westwood will run parallel to the Los Angeles River, which cascades down the slopes of the San Gabriel Mountains before heading south through the densely populated coastal plains and interior valleys en route to the Pacific Ocean.

Special program initiatives for this year include two Cross-Disciplinary Conversations with distinguished scholars whose research connects with the meeting’s themes. The scholars are Victoria Sanford of the CUNY Graduate Center and Lehman College (engaged anthropology and human rights law) and Katharine Boynton Payne of the Bioacoustics Research Program at Cornell University (acoustic biology).

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Rita de Cácia Oenning da Silva worked with children from the urban periphery long before she received her doctorate in anthropology from the Universidade Federal de Santa Catarina, Brazil, where she continues to conduct research as a member of the Nucleus of Performance and Orality Studies. Her doctoral research addressed aesthetics and the production of subjectivity among child artists in the favelas of Recife, Brazil. She is co-executive director of the NGO Shine a Light, where she researches how popular education and filmmaking contribute toward the social agency of marginalized children.

The SEM Southern Plains Chapter (SEM-SP) is pleased to announce that Christina Hough from the University of Texas at Austin was awarded the 2010 SEM-SP Vida Chenoweth Student Paper Prize. Her paper, “Obscured Hybridity: The Kurdishness of Turkish Folk Music,” was presented at the SEM-SP Annual Conference at the University of Oklahoma on April 17, 2010.

Judith McCulloh will receive a National Heritage Fellowship this year from the National Endowment for the Arts (NEA), specifically the Bess Lomax Hawes Award, which recognizes an individual who has made a significant contribution to the preservation and awareness of cultural heritage. Her work as a scholar and an editor at the University of Illinois Press has had an enormous impact on folklore and music scholarship, and the award is richly deserved. To read the NEA biography, which explains why they selected McCulloh for this once-in-a-lifetime honor, please visit (website) http://www.nea.gov/honors/heritage/fellows/fellow.php?id=2010_06.

Martin Clayton, Laura Leante, and Simone Tarstiani will all be moving to Durham University from the Open University in October 2010. Clayton will be taking over as Head of the Music Department at Durham, where he will be joined by Leante (Lecturer in Ethnomusicology) and Tarstiani (Music Research Officer). At Durham they will join Simon Mills (Lecturer in Ethnomusicology), making this one of the largest ethnomusicology programmes in the UK.

Gage Averill has joined the University of British Columbia in Vancouver, BC, as Dean of Arts (Social Sciences, Humanities and the Creative and Performing Arts) effective July 1, 2010. His faculty appointment will be in the School of Music.
Birth is the first diaspora, a forced migration from matria to patria. We look ever back with the eyes in the backs of our heads, an existential nystagmus, even as we journey into ourselves. Is fieldwork an idealized reenactment of this most involuntary Geworfenheit? Jettisoned, each one of us in our own singularity, our own (Foucauldian) a priori: is our fieldwork, with its new language and knowledge, the techne to return? Hence, amid the “confusing welter of partially comprehended images,” ethnography’s “trope of childhood” (Robertson 2002:787)?

Fieldwork, for most, is a round-trip journey, and the boomerang brings back lots to pick through. But (even) reflexive accounts of the ethnographic experience and statements of positionality/self-critique focus on the self ‘There,’ i.e., in the field, and tend to reticence on what we leave behind ‘there,’ i.e., at home. This issue’s contributor reflects precisely on such absence. Or, more revealingly, its obverse: the presence in her fieldwork of, paradoxically, the very people who are not ‘There.’ —Jesse Samba Wheeler


Any ethnomusicologist who has, or has thought about having, a spouse and children faces questions: How will I manage to do my fieldwork? Do I bring my family? Do I conduct field research close to home? For my husband and me, my field research has been one of the central forces around which we planned our lives.

Having finally reached a compromise with my family and PhD committee, I am now living away from my husband Sean and son Liam, recently three years old, for three months to study the Mongolian morin khuur (horse-head fiddle) in Inner Mongolia, China. This compromise was not an easy one. I am left with both pangs of remorse for leaving Liam and regret that I will not experience extended immersion in language and music in the field. Balancing parenthood and fieldwork has often seemed like an impossible task. Still, I consider it a gift to be able to conduct fieldwork. In some ways I have found this impossible balancing act to be a positive experience.

(1) I have the opportunity to relate to those I meet in the field as a mother. In my particular topic of study, I do not interact much with other mothers, but I notice a difference in the respect and sympathy that I receive when I tell people that I have a son.

(2) Like many of us who operate on a condensed fieldwork schedule, I am forced to be efficient. I do all I can to keep the fieldwork momentum going every day and have accomplished a lot in a short period of time.
I have a tremendous feeling of responsibility toward my family, both to support them in the future, and to make this summer worthwhile for their sake. I am driven to work hard and to value this fieldwork stay as a luxury.

I have been privileged to meet a range of incredible people, from the herdsman who explains his efforts to transmit a rare style of song, to the prominent stage musician who engages me in conversations about politics and poetry. I marvel at the young musician who loves his instrument so much that he used to dream about it at night when he was first learning how to play; I am inspired by the retired scholar who relates, with passion and crystal-clear detail, his fieldwork experiences of discovering a lost Mongolian flute tradition; I greatly respect the love of song in Mongolian culture and admire the practice of sharing songs in social gatherings.

Is the wisdom I have gained from these experiences enough to justify extended time away from my family? Do these fieldwork encounters help me to be a better mother?

These questions are difficult to answer. The rewards my family and I have gained through my fieldwork are intangible. When I sit inside the felt ger and view spontaneous performances of long song and horse-head fiddle, I cannot measure how much this experience broadens my perspectives. When I sit backstage in the television studio with ensemble musicians as they nervously dress, rehearse and prepare to participate in a competition, I do not gain a quantifiable amount of life experience. Nonetheless, I think the rich encounters we have in our fieldwork make each of us better human beings.

Gathered together, all of my fieldwork experiences have helped me see the world from new perspectives. I have learned the value of hospitality, as I am offered drink and food immediately upon entering the ger. I have learned the value of open-mindedness, understanding that just as the young musician who merges a regional folk song with a popular beat does not abandon his roots, so the native scholar who hopes to study the most traditional aspects of a musical culture does not ignore Western trends in postmodern cultural studies.

Through such accumulated knowledge I hope to offer my son diverse cultural and musical perspectives, enabling him to grow up to be a broad- and globally-minded individual. Being an ethnomusicologist ignites excitement inside me, and that will make me a happier and more vibrant person in my home life; this will ultimately help me to be a better caregiver and role model for my son. I look forward to a time when my husband and children can join me on an extended stay here in Inner Mongolia. I hope I will always be able to embrace these often conflicting, but also mutually valuable, roles of fieldworker and mother.

Bayarlalaa! to Charlotte D’Evelyn, PhD candidate in ethnomusicology at the University of Hawai‘i. In her dissertation she looks at the varied ways that Mongolian morin khuur (horse-head fiddle) musicians negotiate modernity/ies through their music.

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 (hispiller@ucdavis.edu).
by the SEM Dance Section) will be on hand to teach party-goers some dance moves, and SEM members are welcome to bring instruments along to play.

For the afternoon of Saturday, November 13, the conference will move in the early afternoon to the UCLA campus, where the general membership meeting and the Seeger lecture will be held. After the dinner break, the department will be presenting a Gala Concert in honor of the 50th Anniversary of the founding of the Ethnomusicology Institute at UCLA, and celebrating our new composition and jazz programs with works by James Newton, Münir Beken, A.J. Racy, Steve Loza, and Cheryl Keyes. Admission to this concert is free for registered SEM participants. During the dinner break a meal of Puerto Rican food catered by Mofongos Puerto Rican Restaurant (owned by departmental alumnus Augusto Coen Brown, and recently featured in the LA Times) will be available (check the registration page for ticket information), or concert goers can take fifteen-minute stroll down to Westwood and avail themselves to a varied selection of dining experiences ranging from In-N-Out Burger to the Napa Valley Grille. Buses back to the hotel will be available for those who do not wish to stay on campus for the evening concert.

As our hotel, the Wilshire Grand, is located only a block from the 7th Street Metro Center, meeting participants will have access to both the Los Angeles Metro trains and the Los Angeles DASH bus system, which runs buses around downtown seven days a week (but only until 6:30 p.m.) at a cost of 25 cents each way. And do not forget to schedule time in your conference day for the new Grammy Museum, which is only two blocks from the hotel.

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

The President’s Roundtable, 2010
Social Trauma, Music, and Performance

By Gage Averill, SEM President

Across the planet, our species experiences the most extreme forms of deprivation and tragedy. Populations are displaced by civil war and genocide, governments wage war on their own citizens, children are orphaned by disease and natural disasters, climate change set populations in motion, recalcitrant struggles make sure that generations of children grow up knowing only war. As a by-product of these ongoing tragedies, victims of rape, torture, war, and disease experience forms of post-traumatic stress and other lingering effects that deprive them of joy and self-worth.

There is, of course, a growing clinical and empirical database on the efficacy of music therapy in individual therapeutic relations. We know that music stimulates memory in Alzheimer’s patients, that it speeds healing from physical injuries, and that it encourages interaction among the institutionalized elderly and among autistic children. But we have barely begun to weigh the possibilities for interventions of music and performance in populations experiencing the kinds of heightened and collective trauma discussed above. How can the performance of trauma aid in social healing? How can it assist in coming to terms with traumatic experience and empower the victims of violence? Can it help to reestablish the human in the wake or in the midst of the worst forms of inhumanity?

This year’s President’s Roundtable is dedicated to the theme of “Social Trauma, Music and Performance” and the featured speaker will be the eminent performance studies professor and University Professor, Diana Taylor, from New York University’s Tisch School of the Arts. Professor Taylor is also the founding director of The Hemispheric Institute of Performance and Politics, a collaboration of scholars, artists and activists from North and South America. She is the author of Disappearing Acts: Spectacles of Gender and Nationalism in Argentina’s “Dirty War” (1997) and Performing Cultural Memory in the Americas (2003).

Responding to the presentation by Professor Taylor will be a trio of ethnomusicologists who have worked on issues of social trauma in their field work: Sylvia A. Alajaji, Franklin and Marshall College; David A. McDonald, Indiana University; and Joshua Pilzer, University of Toronto.

By tradition, the President’s Roundtable is a plenary session, and so I am delighted to invite the membership to join us on Friday morning, November 12, from 8:30 – 10:30, for a provocative and timely discussion of social trauma and performance.
This recent work reminds us of one of the great strengths of Lipsitz’s work: he is simultaneously capable of drawing on a range of case studies, anecdotes, and historical details to construct insightful theories and generalizations, while also boring down deeply into the details of personal biography or the chronicles of place to reveal America to itself in new ways. Witness his 1998 biography of the activist Ivory Perry (A Life in the Struggle: Ivory Perry and the Culture of Opposition), who was best known for initiating the movement to recognize and confront lead poisoning in poor children, or his look at his former home of St. Louis in Sidewalks of St. Louis: Places, People, and Politics in an American City (1991).

In recognition of his contributions to the field of American Studies, the editors of Americana: The Journal of American Popular Culture, 1900 to Present, wrote:

Professor Lipsitz is virtually a father of Americana: The Institute for the Study of American Popular Culture and this journal. Although he is not associated with us in any formal sense, his seminal essay “Listening to Learn and Learning to Listen: Popular Culture, Cultural Theory, and American Studies,” published in American Quarterly (1990) and reprinted in Locating American Studies: The Evolution of a Discipline (1999) made us aware of the need to form an institute and publish a journal dedicated to the art of listening to American popular culture because here we would find the “voices” that write, play, film, photograph, manufacture, tell, dance, sculpt, paint, and thus explain our American story, our American history (Spring 2002).

Professor Lipsitz received his BA from Washington University, his MA from the University of Missouri, and his doctorate in history from the University of Wisconsin. He was formerly a Professor of Ethnic Studies at the University of California, San Diego, and is now a Professor in the Black Studies Department at the University of California, Santa Barbara. In addition to his academic work, he serves as chairman of the board of directors of the African American Policy Forum and is a member of the board of directors of the National Fair Housing Alliance.

The SEM Board of Directors is proud that such a prominent Californian scholar, speaking on popular music in Los Angeles, will be our Seeger Lecturer this year, a year in which we celebrate 50 years of the Ethnomusicology program at UCLA.
55th Annual Meeting
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a paper for circulation to SEM members and present a summary with illustrations at the meeting, followed by prepared responses from different perspectives within ethnomusicology and 45 minutes of conversation with conferees. Sanford’s topic is “Sustained Engagement: Anthropology, Community Collaboration and Human Rights”; Payne’s topic is “Why Listen to the Other Animals?” (See panels 8A and 11A in the preliminary program at [website] http://www.ethnomusicology.org.) Other initiatives are the open forum where the conferees discuss/brainstorm for two hours on the topic “Urban Disaster, Population Displacement and Detroit: Imagining Urban Ethnomusicology for the Musics of a ‘Dead City,’” which was proposed by Kelly Natasha Foreman (Wayne State University). There will be free workshops conducted by professional videographers and photographers: “Making Quality Videos with Inexpensive Equipment” and “Making Ethnographic Photos.” Finally, an initiative that takes ethnomusicology into the Los Angeles public schools on Wednesday will be followed by a series of workshops sponsored by the Education Section for the music teachers on Saturday morning.

The Program Committee—Barbara L. Hampton, Chair (CUNY Graduate Center and Hunter College), Christi-Anne Castro, (University of Michigan), Leslie Gay (University of Tennessee at Knoxville), Ruth Hellier-Tinoco (University of Winchester, UK), and Timothy Rommen (University of Pennsylvania)—hopes that everyone will find something in this program to inspire, to renew, and to expand engagement with the field, with the people whose music we study, and with scholars across the disciplines who bring different perspectives to the same or similar research concerns. All should use the opportunities that this meeting offers for extended disciplinary and inter-disciplinary conversation. And we trust that all will truly enjoy the occasions of celebration.

Victoria Sanford is the author of La Masacre de Panzós: Etnicidad, tierra y violencia en Guatemala (FyG Editores, 2009), Guatemala: Del Genocidio al Feminicidio (Guatemala City: F & G Editores, 2008), Buried Secrets: Truth and Human Rights in Guatemala (Palgrave Macmillan, 2005), Guatemalan Mothers, Widows and Guerrilleras: Anonymous Conversations with Survivors of State Terror (Peace and Life Institute, Uppsala, 1997), and other books. She is co-author of the Guatemalan Forensic Anthropology Foundation’s report to the Commission for Historical Clarification (the Guatemalan Truth Commission) and co-editor (with Asale Angel-Ajani) of Engaged Observer: Anthropology, Advocacy and Activism (Rutgers University Press, 2006).

Katharine Boynton Payne founded the Elephant Listening Project (ELP) at Cornell University’s Bioacoustic Research Program in 1999. Her specialties are the changing songs of humpback whales and the infrasonic communication of elephants. She earned a music degree, with honors, before turning her attention to the study of whale songs off the coast of Patagonia (Argentina) and around the Revillagigedos Islands (Mexico). More recently, she began to study elephants after observing them at a Portland, OR, zoo. Subsequent research into the sonic communication of elephants took her to Kenya, Namibia, Zimbabwe, and the Central African Republic. In 1984, she and other researchers discovered that elephants make infrasonic calls to one another at distances as high as ten kilometers. The calls aid in travel and mating. Payne founded the ELP to use these calls as a means of measuring the behavior of elephants and the size of the elephant population. She was featured in the 1984 PBS series, The Voyage of the Mimi, starring a young Ben Affleck. In 2004, Payne’s initial recordings of elephants were selected as one of 50 recordings chosen that year by the Library of Congress to be added to the National Recording Registry. She is the author of numerous publications on the sounds and sound ecologies of whales and elephants, including Silent Thunder: The Hidden Voice of Elephants (Phoenix 1998)—a German translation of which was published in 2001. Payne is a recipient of the prestigious Women of Discovery Award.

photo: Dany Johnson

photo courtesy of Katy Payne
Barbara B. Smith Receives 2009 Koizumi Prize

By Frederick Lau

Barbara B. Smith, ethnomusicologist and Professor Emerita at the University of Hawai‘i, has been named one of two recipients of the prestigious 21st Annual Koizumi Fumio Prize for 2009. The annual prize was established by the estate of late Japanese ethnomusicologist Koizumi Fumio to honor outstanding colleagues in the field from throughout the world. The Prize was presented in a ceremony in Tokyo on May 27, 2010.

Professor Smith is honored “in recognition of her long-term contributions through research and education to the knowledge and understanding of the musics and the peoples of Asia and the Pacific in both academic and lay communities.” One of the American pioneers in the field, she founded the ethnomusicology program at the University of Hawai‘i in 1960. She established the practice of drawing upon local community expertise. Two of her earliest community colleagues were Kay Mikami for Japanese koto and Ka‘upena Wong for Hawaiian mele kahiko (ancient music and dance). The ethnomusicology program has grown to include six ethnomusicologists as faculty resources and ten community teachers of Asia Pacific performance traditions. The program currently offers master’s and PhD degrees in the field.

In 1972 Barbara Smith developed and edited a significant education resource for world music—an entire issue of the Journal of the Music Educators National Conference which reached K-12 educators and classroom teachers nationwide. Beginning in the 1960s she undertook one of the first systematic field research and music collection efforts among various cultures in Micronesia. Her current project repatriates sound recordings collected a half century ago to cultural institutions in Micronesia for local use.

Professor Smith joins a distinguished group of SEM colleagues who are previous recipients of this award. These include the late John Blacking, the late José Maceda, William Malm, Bruno Nettl, Steven Feld, Jean Jacques Nattiez, Tokumaru Yoshiko, Yamaguti Osamu (former student of Professor Smith), Krister Malm, and Gerald Groemer.

The second recipient for the 2009 Prize is Professor Joseph Jordania of the University of Melbourne (Australia) and the Tbilisi State Conservatory (Republic of Georgia).

Announcements

SEM Discontinues Publication of Ographies

At its May 2010 meeting, the SEM Board of Directors voted to discontinue the production of ographies for the Society’s website. Although these compilations have been of great value to researchers for many years, both in the journal Ethnomusicology and via the website, the Board decided that most of their functions have been superseded by other electronic services and search engines. Moreover, the volume of ethnomusicology-related material currently published has placed a considerable strain on SEM’s volunteer ographers. Ographies produced between 2000 and 2009 will remain available on the SEM website (www.ethnomusicology.org) at Publications/Ographies.

SEM thanks its current and past ographers for their many years of dedicated service. Current ographers include Randal Baier (Bibliography), Ronda L. Sewald (Discography), and David Henderson (Film/Videography). The extensive work of these individuals in compiling the ographies has been greatly appreciated by SEM members and the many other visitors to the Society’s website.

RILM Invites Author-submitted Records and Abstracts

In an effort to provide more complete and detailed bibliographic resources to researchers worldwide, Répertoire International de Littérature Musicale (RILM) is inviting authors to review their publications in the RILM database, create new records, and revise existing records. RILM records are reviewed 184,000 times per week in libraries around the world. By going to (website) www.rilm.org/submissions and following the link for “submissions by individuals,” authors can interact directly with the database. An author search lists all entries by the searched author in reverse chronological order, providing a synoptic view of publication history. By opening each record, authors can view the contents and add or revise as they see fit. It is also possible to attach comments to the author’s record, and to add abstracts in other languages. Authors can also create new records and they are especially encouraged to do so. Questions can be directed to (email) questions@rilm.org.

Sanjo Festival and Symposium

The final list of Korean master musicians who will appear at the
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could never imagine meeting in Arizona, and I presume that is true of most scholarly societies. This too is an unfortunate reality for Arizona, the citizens of the state, and your hospitality sector.

Ethnic studies, which was viewed as contributing to “ethnic solidarity” appears to have been demonized as the result of a political contest over the future of migration in your state. I think this demeans the State of Arizona and threatens to establish for it a reputation of defensiveness, fearfulness, and narrow-mindedness. It is the clear right of the nation to set policies on immigration, and of course immigration is of clear concern to the citizens of states, but HB 2281 is a wrong-headed response that creates a terrible precedent of intervention by the state in the classroom.

I urge you and your colleagues to rescind the measures put into place last spring and to reestablish the credibility of the Arizona school system and its education mission.

Sincerely,

Gage Averill
Dean of Arts, University of British Columbia
President of the Society for Ethnomusicology

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upcoming Korean Sanjo Festival and Symposium at the Graduate Center, City University of New York, October 28-29, 2010, is as follows: Baek In Young (gayageum), Won Jang Hyun (daegum & geomungo), Hong Ok Mi (haegeum), Choi Jong Kwan (ajaeng), and Jo Yeong Je (janggo). Master geomungo musician Kim Mu Gil, listed in the previous Newsletter, will not be participating in the Festival this fall.

Call for Participation
Crossroads: Greece as an Intercultural Pole of Musical Thought and Creativity
June 6-10, 2011
Thessaloniki, Greece

Deadline: November 20, 2010

The Department of Music Studies, of the Aristotle University of Thessaloniki, in collaboration with IMS Regional Association for the Study of Music on the Balkans announce an International Musicological Conference on the subject Crossroads: Greece as an intercultural pole of musical thought and creativity. The conference is organized on the occasion of the annual meeting of the Directorium of the International Musicological Society (IMS), and will be held in Thessaloniki June 6-10, 2011. The conference will bring together Greek and foreign musicologists and ethnomusicologists, researchers and students of ancient Greek music, music iconography, Byzantine music, as well as Greek and Balkan music in modern times. Proposals may address (but need to be limited to) the following categories: 1. Music Iconography. 2. Ancient Greek music. 3. Byzantine and post-Byzantine music (Palaeography, performance practice and didactics; History and historiography of Byzantine music and hymnography; Secular music and Byzantine musical instruments; Interactions of Byzantine music with other music cultures; Current research programmes and instrumenta studio-rum). 4. Ethnomusicology (Greek folk music; Folk and popular music of the Balkans, the Mediterranean, and Arab countries). 5. Art music in Greece (Historiography, perception and research on Greek art music; Greek musical avant-garde). 6. Ancient Greek mythology (Stage music for ancient Greek drama in Western culture). 7. Concepts of music theory from Greek antiquity to the present. 8. Current musicology in Greece.

Official languages of the conference are English, German, and Greek. Proposals are invited for 20-minute papers, 10-minute posters, or panels of up to four presentations. Abstracts of 20-minute papers should not exceed 300 words. Abstracts of posters should not exceed 100 words. Panels proposals should contain the description of the panel’s subject (no more than 100 words) and an abstract (no more than 300 words) for each paper included in the panel. Proposals and short biographical notes should be sent to one of the following: Evi Nika-Sampson at (email) eunika@otenet.gr, Maria Alexandru at (email) malexand@mus.auth.gr, or Giorgios Sakallieros at (email) gsakallieros@the.forthnet.gr.

Abstracts of proposals should be sent no later than November 30, 2010. Include a list of equipment required for the presentation (piano, CD player, computer, projector and screen). For more information, see (website) http://info.mus.auth.gr.

Participants in SEM’s 55th Annual Meeting in Los Angeles can elect to attend Gamelan Çudamani’s “Bamboo to Bronze” concert (special ticket required)
Seattle Fandango Project
by Shannon Dudley

Students and faculty at the University of Washington are engaged with community members in a project of building community through participatory music. The Seattle Fandango Project (SFP) has drawn UW students and faculty from diverse disciplines—including Social Work, Music, Cultural Studies, Women Studies, Dance, and Communication—who participate for fun and learning, but also for an action research project that explores how participatory music-making can build community, integrate multiple modes of cognition and feeling, shape social relations, and provide alternative models of pedagogy and transmission.

SFP began in the spring of 2009 with workshops at the UW School of Music, led by East Los Angeles musician and dancer Martha Gonzalez, who is studying for a doctorate in Women Studies, and her husband Quetzal Flores, director of the band Quetzal. It continued in the fall with a one-month residency by the son jarocho ensemble Son de Madera, from Veracruz, who conducted workshops on campus and at two community sites. A concurrent seminar, co-taught by Shannon Dudley (Music) and Roberto Gonzalez (Social Work), helped to get a diverse group of graduate students engaged. This was followed in January through June by a residency in the School of Music and Dance Program by Laura Rebolloslo, also from Veracruz.

The work of SFP is based on the conception of art as a social activity that connects people from different walks of life, and empowers them to imagine and create together. It takes as its original model the fandango celebration of Veracruz, Mexico, in which music, singing, and dancing are used to generate a spirit of convivencia—living/being together—that helps build communication and trust. While the repertoire, skills, and protocols of the fandango represent culturally specific techniques for convivencia through art, the fandango is also shaped by individual expression. As they take their turns singing verses, dancing on the tarima (a “stomp box” where dancers sound out rhythms with their feet), or playing instruments, participants are encouraged to make the music and dance their own. The practice of the fandango has been taken up in recent years by Chicanos, Mexican Americans, and others, in California and elsewhere, creating a transnational network that nurtures relationships between diverse individuals and communities.

The ongoing discipline of SFP is the weekly performance workshop, in which leadership is shared, instruction is integrated with performance, and people of different ages and skill levels learn and perform side by side. We also try to organize a fandango each month at a community site, where we share information on a particular social justice project (e.g., food justice, immigration reform), and feature son jarocho performance groups, or performers from other music scenes (e.g., hip hop, capoeira) before the participatory fandango begins. This practice not only links SFP with other activists and artists, but also maintains a dynamic relationship between participatory and presentation modes of performance.

The Seattle Fandango Project presents the academy with a chance to learn from a grassroots arts movement. We are excited for the opportunity this provides our students to share in artistic endeavor with people of diverse experiences, ages, and skills; and we hope that the participation of university faculty and students will also enhance and extend the fandango movement’s community-building and social justice work.

**Newsletter Editor**—The SEM Executive Board seeks an editor for the SEM Newsletter to succeed Henry Spiller, beginning with volume 46 in 2012. Duties would begin during a transitional period in mid-2011. We especially encourage individuals who have skills in web design since the newsletter has now transitioned to an online format. Interested individuals are encouraged to contact Tim Cooley at their earliest convenience at (email) cooley@music.ucsb.edu.

**SEM-L Moderator**—The SEM Executive Board seeks a moderator for the SEM-L to succeed Anthony McCann, beginning winter 2011. The position requires reviewing posts to the listserv for appropriateness. No more than basic computer and email skills needed. Interested individuals are encouraged to contact Tim Cooley at their earliest convenience at (email) cooley@music.ucsb.edu.
The Master of Arts degree in Ethnomusicology exposes students to the history and methodology of the discipline, while preparing them for future study, teaching, and public sector opportunities. Students may enter the program from a wide variety of undergraduate majors, including music, anthropology, cultural studies, and religion. Given the strengths of the Eastman faculty, students can concentrate on the musics of India, Nepal, Indonesia, and the Americas.

Application deadline December 1
www.esm.rochester.edu/apply

Drummer in Eastman’s Gamelan Lila Muni
Conferences Calendar

2010

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 20-22

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

Oct 27-30
CENIDIM/IMS International Conference For Musicology 200 Years Of Music In Latin America And The Caribbean (1810-2010), Centro Nacional de las Artes, Mexico City, Mexico. For more information, see (website) http://www.musicaenlatinoamerica.inba.gob.mx

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 information, 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

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, contact (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

Mar 9-13
Annual Conference, International Association for the Study of Popular Music, U.S. Chapter (IASPM-US), Cincinnati, OH. For more information, see (website) www.iaspm-us.net

Mar 17-19
Forum on Music and Christian Scholarship Annual Meeting, Wheaton College, Wheaton, IL. For more information, see (website) http://www.fmcs.us&gt;www.fmcs.us

Mar 29 - Apr 2
Society for Applied Anthropology 71st Annual Meeting, Seattle, WA. For more information, see (website) http://www.sfaa.net/sfaa2011.html

Apr 7-10
British Forum for Ethnomusicology Annual Conference, University College Falmouth, Tremough Campus, Cornwall, UK. For more information, see (website) http://www.bfe.org.uk/annualconference.html

Apr 11-12
Negotiating ‘the West’ Musicologically, Utrecht University, Utrecht, Netherlands. For more information, see (website) http://www.uu.nl/EN/faculties/Humanities/congres/negotiatingthewest/Pages/default.aspx

Jun 6-10
Crossroads: Greece as an Inter-Cultural Pole of Musical Thought and Creativity, Aristotle University of Thessaloniki, Greece. For more information, see (website) http://info.mus.auth.gr

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

Sep 22-25
Feminist Theory and Music 11 (Eleven): Looking Backward and Forward (20th Anniversary), School of Music, Herberger Institute for Design and the Arts, Arizona State University, Tempe, AZ. For more information, contact (email) Jill.Sullivan@asu.edu or (email) Sabine.Feist@asu.edu

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

2012

Nov 1-4
57th Annual Meeting of SEM; New Orleans, LA. Joint Meeting with the American Musicological Society and the Society for Music Theory.