Theory and Practice: Ethnomusicology and Institutions
By Harris M. Berger, SEM President

As a graduate student in the late 1980s, I was inspired by the practice theory of Pierre Bourdieu and the early Anthony Giddens, and the deep reflections that they provided on the relationship between social structure and agency. Those theorists were largely focused on “structure” in terms of large-scale social phenomena (like societies or transnational economic or cultural processes), but the problem of structure and agency applies, and is most resonant and palpable, I think, to the smaller scale social phenomena of institutions, like universities, government agencies, corporations, and not-for-profit organizations.

In my first engagement with these issues, I wrote a seminar paper for a graduate class entitled “Indiana University Doesn’t Exist,” which reflected on what we might call the paradox of institutions. Many years later, I am still thinking about these issues, and in my first president’s column for the SEM Newsletter, I want to take a moment to write about this issue and what it means for our lives as members of the Society for Ethnomusicology.

Most of us spend our lives dealing with institutions, but outside of courses in social theory, we rarely think about the question of our institutions’ ontological statuses—what it means to say that an institution exists. Rather, we spend our lives going to “the University,” “the Agency,” or the “Center,” talking about what “it” did, wondering how “its” funding will fare next year, and how we can improve our little piece of it. When we talk in this way, we reify institutions, treat them as things in-and-of-themselves, entities that are somehow independent of the people who participate in them. Our everyday talk about institutions can often cut the other way, though, envisioning an individual institutional actor as the deciding factor in an institution’s life, wondering how the behavior of this dean or that professor or those administrators will effect a course or a program that we care about. Its not only our discourse about institutions that are a mixed bag of philosophical presumptions, we represent our colleagues and their roles in the same theoretically heterogeneous way. Jane, we might say, spoke at one moment as the Director, at the next moment only as another member of the faculty, and later still as “just herself.”

To put these issues in sharp relief, my graduate student seminar paper asked, somewhat melodramatically, if Indiana University would exist of some nuclear catastrophe were to wipe the campus, or even the entire human race, off the face of the earth. Clearly, our mundane materialist intuitions would say “No!”: without actual people studying, teaching, researching, and administrating, there would be no university. But we also know that the university is more than just the aggregate of people producing individual actions. My professor had to give me an A to F grade on my exam, not a Gamma or a Grapefruit, and all sorts of procedures and rules, both implicit and explicit, shape our institutional interactions. Reconciling structure and agency was the central problematic of Giddens and Bourdieu, and they saw social practice—always actively achieved by the agent but always situated in, oriented toward, and informed by larger social contexts—as the fundamental reality from which both terms sprang. They argued that the agents’ practices constitute (or resist) structure, and, as good neo-Marxists, they dialectically held that those structures (and the power relations they entail) constrain and enable the actors’ practices.

(continued on page 6)
The Society for Ethnomusicology, SEM Newsletter

Gordon Thompson, Editor, SEM Newsletter
Department of Music, Skidmore College
Saratoga Springs, New York 12866 USA
(tel.) 518-580-5322, (fax) 518-580-5340
ghtompson@skidmore.edu

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 Society for Ethnomusicology, Inc., publishes the SEM Newsletter four times annually in January, March, May, and September, and distributes issues free to members of the Society.


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.

Editor’s Note

With this first issue of 2012, I assume the editorship of the SEM Newsletter from the quite capable hands of Henry Spiller who ushered this publication into the digital age. The charge from the Board (see Gage Averill’s President’s address on the next page) recognized the potential of new media to deliver content in an economic and rich format. As I have struggled with this first issue to learn the tools necessary to produce the Newsletter, I am even more impressed with what Henry accomplished and look forward to the possibilities of the medium. I thank everyone who contributed (particularly Alan Burdette for his photo documentation of the conference). I hope you find that I have treated your materials well.

I will continue to explore the middle ground between our journal (Ethnomusicology) and our on-line discussion group (SEM-L). The SEM Newsletter serves as a vehicle for discussions about our purposes and goals, and offers a record of our accomplishments. This issue serves as an example of that kind of content, from Harris Berger’s essay on ethnomusicology and institutions to the encomiums recognizing our new honorary members and prizewinners. This is also the first issue not to bear the “little man” icon on its front cover, which Gage Averill addresses with a short history. Finally, perhaps because of my own interest in collecting oral histories, this issue begins a series on the background of our burgeoning sections and special-interest groups, as well as our ancillary societies.

I humbly look forward to playing my part in the further evolution of this academic record and to receiving your comments. GRT

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 participated in the activities of the Society.

Student (full-time only) (one year) .......................$40
Individual/Emeritus (one year)
• income $25,000 or less ..................................$60
• income $25,000-$40,000 ...........................$75
• income $40,000-$60,000 ..........................$85
• income $60,000-$80,000 ..........................$95
• income $80,000 and above ..........................$105
Spouse/Partner Individual (one year) ..............$35
Life membership ..............................................$1400
Spouse/Partner Life ..........................................$1600
Sponsored (one year, including postage) .............$49
Overseas postage (one year) .........................$14

For institutional memberships, please visit the University of Illinois Press website at http://www.press.uillinois.edu/journals/ethno.html

Guidelines for Contributors

Send articles to the editor by email either as text or as attachments. Copy deadlines:
March Issue (15 Feb.)
May Issue (15 Apr.)
September Issue (15 Aug.)
January Issue (15 Dec.)

Advertising Rates

The Newsletter is again accepting advertising. Digital files (e.g., jpg) only, please.

- Full page: $200
- 2/3 page: $145
- 1/2 page: $110
- 1/3 page: $60
- 1/6 page: $40

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 East 3rd Street, Bloomington, IN 47405-3700; (Tel) 812-855-6672; (Fax) 812-855-6673; (Email) sem@indiana.edu.

ISSN 0036-1291
President’s Address, November 2011
Gage Averill, SEM Past President

Prefatory remarks

I hereby call the 56th Annual General Membership Meeting of the Society for Ethnomusicology to order. [Gavel] The very discerning members in the audience may notice that the gavel used to call this meeting to order is not the traditional SEM Gavel, which didn’t make its way into the luggage of your outgoing president, but rather an industrial size ball-pein hammer, courtesy of this hotel’s engineering and maintenance staff. My thanks to them and to the Concierge from saving me from having to bang my shoe (or my head) on the table.

I’m pleased to note that this is one of the largest meetings in the history of the Society, with over 1000 for SEM and over 200 for CORD members in attendance. This is a sign of a vigorous and healthy society, and the large number of graduate students in attendance — and their prominence in the program — testifies to the relevance and importance of ethnomusicology to emerging generations of scholars. I’d like to salute our student members and both thank them for their presence at this meeting and congratulate them on their contributions to it. And I would like to recognize at the outset of the meeting our parliamentarian, Professor Ruth Stone, whose job it is to assist the President if we have issues of parliamentary order raised within this meeting.

The Year (and Presidency) in Review:

When one is nominated to run for President of the Society, one is asked to prepare a paragraph or so concerning plans for the Society. At that time I noted that I would like to address the enormous changes taking place in publications, media, and communications as a result of digitalization. I also suggested that I would explore how to advance the Society’s involvement in advocacy, engagement, and public policy. So allow me to sum up where we’ve come in these last two years on these issues.

A Brief (Un)Natural History of Our Little Man
Gage Averill

In the middle of last September, as the Board’s decision to say adios to our logo of more that 50 years was roiling the SEM-L waters, I wrote a note about the issue as I saw it. Our incoming Newsletter Editor, Gordon Thompson, asked that I revisit the issue for the Newsletter, and I consented. In the meantime, we have unearthed more information on our constant companion of the last 56 years, so I have expanded my piece into the following fond farewell. I suggest a look too at a companion piece authored by our Journal Editor, Lawrence Witzleben, in the “From the Editor” section of the newest edition of Ethnomusicology, Vol. 56, No. 1 (Winter 2012).

A thousand years ago, and almost 500 years before the arrival in the Americas of Christopher Columbus, on the southern coast of the isthmus that links South America to North America, an agricultural people now known as the Coclé excelled in goldsmithing. Their work was prized and distributed from Mexico to what is present-day Honduras.

One day, one such smith worked with a crude set of bone, stone, and metal tools to produce a curious figure: a man with highly stylized features playing a gourd trumpet. He was similar to others playing the same or a group of other instruments (flute or drum, for example) that would someday turn up in the collections of museums. One catalogue description of the gourd-playing figure noted that it had six toes on each foot and four fingers on each hand, but I think it more likely that the opposable thumbs are simply not visible – however, it does appear that six toes are in evidence and moreover that our artist and his many contemporaries were quite willing to dispense with anatomical realism. Exaggeratedly pointed shoulders and an outsized head, terminating in a flat cap, complete the fantastical proportions of the figure, and large “s”-shaped double-spirals or coils decorate the side of the head (is that a radical “do”?). The genitals, however (a visible penis and testicles), are in more normal proportion to the waist and lower body.

Our smith formed the gold with copper into an alloy and poured it into a mold to create an open-backed hollow figurine of only 3.5 cm high by 2.8 cm wide. The figure that would one day be known as the “Little Man” was indeed very little, scarcely over an inch wide! Once the figure had dried, the Coclé goldsmith rubbed acidic plants onto the metals to bring out an intense gold color to the surface.¹

¹ The most fulsome catalogue information we have about the figure and a principal source for these introductory paragraphs) is from Keefe, John W. (Exhibition Coordinator) and Valerie Tvrlik (Editor) The Antiquarian Society of the Art Institute of Chicago: The First One Hundred Years. The Art Institute of Chicago (Chicago, 1977), p. 257.
A History of the African Music Section of the Society for Ethnomusicology

David Locke

The African Music Section (AfMS) of the Society for Ethnomusicology (SEM) is pleased to contribute to the SEM Newsletter this account of its history. The current co-chairs of AfMS would like to thank several of its founding elders who “dusted off the cobwebs of memory” to provide information on our early days: Steve Friedson, Frank Gunderson, Jean Kidula, Lester Monts, Daniel Reed, Cynthia Schmidt, and Patty Tang.

Formative Period

The African Music Section began in 1993. Steve Friedson recalls:

In 1993 at the African Studies Association (ASA) annual meeting in Boston, I was struck by the virtual non-existence of any panels or papers on music. I was giving a paper on the music of a blood sacrifice and ASA put me with a panel on AIDS! During the meeting, Cynthia Schmidt and I discussed ways of rectifying this state of affairs and decided to start an organization to promote African music scholarship at ASA and other venues, particularly SEM. Cynthia suggested the name “African Music Caucus” (AMC). Initially, there was some talk of housing the caucus under the umbrella of the Arts Council of the African Studies Association (ACASA), then being promoted by anthropologist Simon Ottenberg, but we decided that we wanted to keep AMC an independent organization that would facilitate communication between ASA and SEM. I believe our first meeting at SEM was in 1994 at the meeting in Milwaukee. Cynthia and I co-chaired the caucus until 2000. (Excerpted and edited from e-mail)

Daniel Reed chimes in:

Steve and Cynthia were the catalysts. Others who “tagged along” included Frank Gunderson, Steven Hill, and Jean Kidula, if memory serves me well. Initially, AMC was not initially conceived as an SEM section but rather was motivated, at least in part, by the desire to increase the presence of music scholarship at ASA. I remember one meeting of the nascent group at ASA at which there were about three of us, and Prof. Nketia! Steve and Cynthia also wanted to forge a better connection between ASA and SEM. (Excerpted and edited from e-mail)

Cynthia Schmidt cites other key contributors--Lois Anderson, Jackie DjeDje, Ruth Stone, Diane Thram and Lester Monts--and provides text of AMC’s Statement of Purpose:

The African Music Caucus is an organization designed to promote better communication within the expanding community of scholars and performers of African music and dance, and with Africa and its diaspora. The founders of AfMS were motivated by an ethical impulse. As Cynthia writes,

We felt a need to counteract the continuing marginalization of African music/performance studies by scholarly institutions, funding organizations and agencies. […] Our aims were initially to promote and facilitate African music studies from within the academic organizations. But we also felt a need to interact with our colleagues, especially from Africa, and hopefully to collaborate, share ideas and resources. (Excerpted and edited from e-mail)

The African Music Caucus was approved by the SEM Board of Directors in 1996 when it received formal recognition as an ancillary organization.

From African Music Caucus to African Music Section

During this period (1993-2002), institutional support from major research universities in the USA and Africa kept the momentum building. Two significant events at the University of Michigan were led by Lester Monts (Office of the Provost) and Prof. Nketia (International Center for African Music and Dance, Institute of African Studies, University of Ghana): 1997 “Music and Dance of Africa and the Diaspora: The Present State and Potential in the United States,” and 2000 “African Music Studies at the Crossroads of the Twenty-First Century.” These conferences enabled dialog among international Africanist music scholars, thus serving one of the goals of American scholars--better communication with our colleagues on the African continent. As Cynthia writes,

Conferences provided the opportunity to discuss new directions, issues and theoretical ideas, but the highlight of our meetings was the introduction of new colleagues, particularly from Africa, with whom to share ideas, resources and eventually develop collaborations. (Excerpted and edited from e-mail)

Lester Monts contributes the following account of activities at the University of Michigan.

In the early 1990s, much of the activity surrounding the performance and study of African music and dance was led and inspired by the work of Professor J. H. Kwabena Nketia. A major part of his vision focused on furthering the study of music and dance by establishing a dedicated research institute on African soil. By the 1980s, a number of Nketia-trained ethnomusicologists (Jacqueline DjeDje, Cynthia Schmidt, Eddie Meadows, Willi Anku, Brenda Romero, Craig Woodson, Akin Euba, Nissio Figgbedzi, Barbara Hampton, James Makubuya) were now in faculty positions and regular participants at meetings of the African Studies Association and the Society for Ethnomusicology. Many of these scholars believed that a more organized assemblage was needed for the intellectual exchange in these learned societies. The Arts Council of the African Studies Association was seen as the model for a cadre of scholars whose work focuses on music and dance.

(Continued on next page)
Formalization of the African Music Section

In 2002 AMC was formalized as a “section” within the SEM organizational structure. Frank Gunderson picks up the story:

Suzanne Wint and I took the initiative to turn the Caucus into the African Music Section as a result of conversations at the ICAMD meeting in Michigan, 2000. I was the first head of AFMS in 2003 and 2004. Jean Kidula and I co-chaired and did the bulk of the work. In 2004 we voted to start the current system of “rotating heads.” I was on the first rotation for three years together with Jean Kidula and Kyra Gaunt. The three of us worked together to establish the African Libraries Student Paper Prize, whose name and concept was suggested by Eric Churry. (Excerpted and edited from e-mail)

AFMS has a system of three co-chairs—a current chair who is preceded by an outgoing chair and followed by an incoming chair. Although the exact order and dates have proved difficult to reconstruct with complete confidence, below is a list of those who have served the Section as Chairs with likely dates: Frank Gunderson (2004-2006), Mark Sunkett (2004), Jean Kidula (2004-2007), Patty Tang (2006-2008), Kyra Gaunt (2007-2009), George Dor (2008-2010), Daniel Reed (2009-2011), David Locke (2010-2012), Bode Omojola (2011-2013), Marie Agatha Ozah (2012-2014).

Other special roles in the Section include list-serv moderator—filled by Everett Igobwa, Damascus Kafumbe, and now Nolan Warden—and a student representative, filled by Katherine Stufflebeam, Catherine Appert, and now Cari Friesen.

AFMS regularly sponsors special events at SEM Annual Meetings. For the 50th anniversary meeting in 2005 (Atlanta) we held Ewe-style memorial service for mentors led by Gideon Foli Alorwoyie; in 2008 (Wesleyan) AFMS produced a concert of African music performed by our members; and in 2010 (Los Angeles) senior Africanists in SEM gave a roundtable on “the state of the field” and the Section honored the tragic loss of one of our leading members with the Willie Anku Memorial Tribute organized by George Dor.

African Music Section in Maturity

Prizes

Our Section sponsors two prize competitions: Kwaben a Nketia Book Prize and the African Libraries Student Paper Prize. See the SEM website for submission details and past winners.

The Nketia Book Prize selection committee consists of a chair and two other members: Jackie Djedje is current chair. Cynthia Schmidt summarizes the history:

A book prize for scholarly work on music of Africa and the Diaspora had been among our goals for many years. In 2006, we decided to honor our senior African scholar by naming it the Kwaben a Nketia Book Prize. Michele Kisiuk and Suzanne Wint submitted a proposal for the competition in 2007. The following year, a Book Prize...
A History of the African Music Section (Cont.)

Prize Committee was appointed at the AFMS annual meeting. Cynthia Schmidt, Daniel Avorgbedor and Susan Hurley-Glowa refined the requirements, put procedures in place, and made the selection of the 2010 winner.

The African Libraries Student Paper Prize honors the best paper delivered by a student at an annual SEM meeting. The winner not only receives a personal monetary award but also the opportunity to select an African library for an additional award. In addition, the paper is published in African Music. The three co-chairs adjudicate the prize, which was first awarded in 2007.

Scholarly Conferences

The African Music Section of SEM serves as an anchor in our field. Members of AFMS have had leading roles in many scholarly events such as the "International Symposium on the Music of Africa" produced by Kofi Agawu at Princeton, "Africa Meets North America" produced by Jackie Djjedje at UCLA, "African Pianism" produced by Akin Euba at Pittsburgh, and the "Festschrift in Honor of Emeritus Professor J.H.K. Nketia" at the University of Ghana with George Dor and Kwasi Ampene as liaisons. At annual meetings of SEM AfMS regularly sponsors events of all kinds.

Membership

Membership in AFMS is strong and growing. Members communicate through our list-serv semaficanmusic-l@indiana.edu. Our Section is strong and growing. We invite all members of SEM and participants in the activities of SEM to join us in the challenges and excitement of African music.

Vision for the Future

AFMS exists to foster excellence in SEM's engagement with African music, musicians, and music-culture. We promote a productive community of scholars who are working within the field of African music. We represent the interests of Africanist ethnomusicologists within SEM.

Africa often is represented in mass media as a place of problems and despair. No doubt there are powerful issues confronting the continent as witnessed by the HIV/AIDS event at SEM 2011. Yet Africa also is a place of great creative production and cultural vitality. Music conveys the resilient strength and optimism of African people. Members of the African Music Section of SEM are leaders in representing Africa in a positive way. §

Editor’s Note

The SEM has currently grown to include at least nine sections, nine special interest groups, and three ancillary organizations, and I have begun alphabetically to solicit materials from each of these entities for the SEM Newsletter. My hope is that the series will help us to know each other better as well as document our history. I will be asking for approximately a thousand words from chairs on who formed your section and when, your mission, and the most important issues you currently discuss. Now would seem to be the time to begin collecting these memories. The African Music Section makes a commendable start and I look forward to reading future contributions. This year, I will be asking the Applied Ethnomusicology; the Dance, Movement, and Gesture; and the Education Sections to contribute. GRT

Berger: Theory and Practice
(Continued from page 1.)

These concerns may seem far removed from the core issues of the Society for Ethnomusicology, but they have come increasingly to mind as I have worked in our field—not only as topic for theory building but as a means of reflecting on real-life situations on campus, at conferences, and in the field. While a certain rage at bureaucracies can be found in the heart of any person who has had to fill out the same form three times (or send the same form to three different offices), most ethnomusicologists live and work in institutions. The books or recordings we love, the courses or public programs that have opened our minds, the skills we have developed, all of these things have been both constrained and enabled by institutions. Unless we want to move to an intentional community (and erase what we have gained from those institutional encounters we have had in the past), we must admit that we are creatures of the form of rule that comes from the desk or office, the bureaucracy or institution.

Getting past my late eighties fantasies of nuclear doom, my administrative experiences have sensitized me to an institutional dynamic that is often overlooked, one that we might call the problematic of varied motivations. A naive, reifying view suggests that mission statements and manuals of policies and procedures tie together and guide the varied activities that take place under the aegis of institutions. In the real world, things are rarely this simple, and attending to the dialectics of structure and agency allows us to gain some insight into how and why that is. In a university, for example, the interests of a Department and its College may not always coincide. Decisions about what to include in the curriculum or whom to hire may be political in the narrow sense of that word, implying alignments of power and quid pro quos, but they are also political in a broader, more profound sense of the term, which applies whenever a group of people are engaged, in either contest or cooperation, to determine the direction that they will together pursue. Likewise, every actor whose practice constitutes an institution comes to it with multiple motivations. A faculty member’s institutional practice, for example, may be motivated by the desire to help her students achieve upward mobility, bring home (or increase) her paycheck, forward an ideological position in the classroom (or the university or a national discourse), entrench (or advance) her career, benefit her Department (or her Program or College; or the Arts or the Humanities or Performance), foster social justice, stimulate her mind with new data and new ideas, or support junior colleagues (or people from underrepresented groups or even her friends)—or any combination at once. Like decisions about curricula or jobs, the
motivations for institutional practice may be narrowly self-serving, but I don’t want to suggest that one is either motivated to serve a greater good or is a selfish careerist. One of the things that institutions do is provide people with a livelihood, and it would be reductive to see institutions as nothing more than arenas in which economic actors do nothing but compete for the next raise. Institutions are spaces in which many kinds of projects are pursued.

While we are often self-reflexive about our goals and plan a series of actions (or a career) to achieve an end, it is just as often the case that we act and interpret our motivations only retrospectively. Or we seek to zig but our actions result in a zag. Or we never have the opportunity to zig and zag at all. What makes institutional life so complex is that institutions are not the coherent reified entities that their mission statements would suggest; at any moment, there can be stunning differences between the goals of a small unit in an institution (like a Program or a Department) and the larger entities (like a College or University) within which it is situated, or between a group’s intentions and the results of its actions. Indeed, groups of institutional practitioners with aligned motivations coalesce and dissolve both within and across units in complex ways. Practice constitutes institutions, and mission statements partially coordinate practices. But actors also use policies and missions for their own purposes, and what the institutional practice of agents brings into being is a question open to history. Perhaps most importantly, all institutions are shaped by and open back onto larger social contexts, where they articulate with infinitely more complex sets of practices and dynamics of motivation. Indeed, it is those larger spheres and their sometimes brutal dynamics that frequently furnish the most significant contexts for participation in institutions, as both the ongoing history of racial prejudice and the depredations of the current job market make clear.

We in the Society for Ethnomusicology are in an enviable position regarding the multiple vectors of motivation within institutions, which I have discussed above. Certainly, there is no ethnomusicologist’s creed to which a prospective member must swear before being admitted past the ethnomusicological bar, and there is great variety in the intellectual frameworks and programmatic goals of our members. There is, though, a widely shared net of related orientations and assumptions about music that have brought us together and that the Society historically has fought to promote: a truly global orientation toward music, by which I mean a fundamental awareness that whatever particular music or musics we might study are situated within the broad sweep of music making on this planet; a practice orientation, an approach to the study of music (and, more broadly, expressive culture or even social life writ large) that sees the cultural and social forms at hand as emerging from the achieved conduct of concrete, flesh-and-blood people; a synthesizing orientation, an attitude which seeks connections between music making and other dimensions of social life; and finally a populist (or, perhaps somewhat differently, anti-elitist) orientation, by which I mean a fundamental discomfort with the notion that any praised social formation (a social class, group of talented elect, school or conservatory, society or culture or tradition) has a monopoly on good (or life affirming or sophisticated or profound) music. This is by no means an exhaustive list of ethnomusicological presuppositions, and they certainly are not shared by everyone in our field or given the same kind of priorities by those who do subscribe to them. Thinking about this list, an image of the welcome reception at the annual conference comes to mind, with a Venn diagram of orientations and programs superimposed on the members as they sip drinks and nibble appetizers. In this vision, there are certainly sharp conflicts—heated arguments between people, and distinct Venn-diagram ovals that do not and cannot touch. But, I believe, there is enough overlap to give SEM coherence, and our differences energize, rather than fragment, this institution.

Like any organization, we have individuals whose motivations are parochial or self-serving, and as a group we have been known to zig when we should have zagged. But seen in this light, SEM represents a profound and uniquely coherent intervention into the academy and public sector arts, a space where like minded people are working together to move discourses about music and social life in a more humane and just direction. At the highest level of abstraction, I see my task as president as fostering practices that constitute this institution more effectively, acknowledging and responding to those larger social forces and forms of power that impact and intersect with SEM, and helping us to make those distinctively ethnomusicological interventions in universities and the public sector together. It is an extraordinary honor to serve in this post and to be given space in the SEM Newsletter to think publicly about the kinds of issues that we as ethnomusicologists care about. Rarely is it the case that a specific passage from a theoretical monograph has directly motivated one of my decisions in service or administration, but the broad insights that I have gathered from those kinds of texts has informed all the service that I have done. While this first essay has stayed a bit closer to theoretical topics than to SEM policy or concrete institutional practice, I envision the dialectic between theory and practice as the main theme of these columns, with future pieces placing more emphasis on pragmatic issues in the Society or having a more equal presentation of the two themes. That dialectic is a hoary theme in our field, a place where ethnographers have brought diverse field experiences to the big questions of music and social life. In this sense, I hope these columns carry forward one of ethnomusicology’s most valuable traditions.
President’s Address, November 2011 (cont.)

After conferring with the Council and Publications Advisory Committee, we took the SEM Newsletter into a digital platform, available for archiving and download from the SEM Webpage. The new newsletter is more timely, it’s in color, it’s unrestricted by size, and it’s linkable to audio-visual files as well as to other URLs. And in the process, we saved approximately $20,000 in postage and printing. I’d like to thank the outgoing editor, Henry Spiller, for his hard work in making this transition work. In addition, I consulted with student members of the society on the new student newsletter and have written for that publication and supported it. So I welcome this new effort on the part of our student members.

We then worked out an agreement with JStor and with the University of Illinois Press to make the Journal available to institutional subscribers in digital form in its current issue. Now available as part of a package of digital journals, this move has vastly expanded the number of potential readers of the journal all over the world, and our hope it that it will similarly increase the number of readers interested in ethnomusicology and therefore interested in becoming members of the society. Individual members still receive the print version of the journal but can consult their institutional libraries for current digital volumes.

As noted last year, the “ographies” section of the journal had become too large but also out of date and increasingly unable to keep up with the vast number of publications relevant to our field, so we removed these from the journal, and there are discussions underway about more flexible and crowd-sourced platforms for theographies.

This year for the first time we added a panel room that produced a continuous webcast from the conference available globally from the SEM Meeting to ethnomusicologists and interested individuals worldwide who were unable to attend the meeting. And our members will discover the brand new update of our website, with more categories of information available and with richer histories of individual members.

And finally, on the communications front, the Board consulted with the Council on the issue of the continued controversy over the logo and mark of the Society, including the subtly primitivist typeface used on our Journal cover, and our symbol, the gourd-playing Coclé male figurine, aka “the little man.” As you know, concerns had arisen over the last two decades that the little man didn’t properly represent the great majority of work pursued by the Society. In addition, it was argued that that the use of an Aboriginal symbol, for which we had no clear curatorial history and no clear ethical right to appropriate, was increasingly untenable, and many members had come to find this objectionable. Board was also concerned that this debate, which arose periodically and was increasingly polarized, was – in relation to many of the issues we face, relatively trivial, but was nonetheless capable of generating rancor and affecting morale for some members, especially our junior and student members.

The overwhelming sentiment of the Council and of the Board was that “the little man” had served the Society well but that it should be retired, and the Board moved to make this so, effective January 1st. We will create a wiki site on the webpage for members to add ideas and even designs -- this might take the shape of a contest -- in support of a future new look for the Society. We do not feel pressured to make this choice quickly, but look forward to a vigorous and positive involvement of the membership in the next generation SEM logo. We wish “he little man” well in his retirement.

On the issue of advocacy, engagement and public policy, I authored a series of columns in the Newsletter devoted to these themes under the banner of “Weapons of Mass Instruction,” and I organized two President’s Roundtables: last year’s “Music and Social Trauma” and this year’s “Medical Ethnomusicology and HIV/AIDS in Africa.” I have to thank this year’s panelists for their moving presentations and extraordinary discussion of this issue.

As President of the Society, I wrote and spoke out in opposition to the new immigration laws in Arizona that were severely impacting the ability of public institutions such as schools to engage musicians around themes of identity and ethnicity; I wrote in opposition to the elimination of the NEA Heritage awards and to the changes in NEA Folk and Traditional Arts.

Most importantly, the SEM Board has produced a Long-Range Strategic Plan (and a Fundraising campaign to support it). My predecessor, Deborah Wong, and our executive director, Steve Stuempfle, had embarked on the process of producing such a plan. After I came on board, we continued to consult with the membership and finished what is (surprisingly) the first such plan in the history of the Society, one that devotes the Society to:

- Creating greater awareness and understanding in the academy and public sphere of ethnomusicological perspectives,
- Increasing ethnomusicology’s contribution to civic life and public policymaking,
- Facilitating international communication and collaboration in ethnomusicology, and
- Strengthening K-12, undergraduate, and graduate education in ethnomusicology.

We are already achieving many of the goals laid out in that document, and if you haven’t seen it yet, I encourage you to go onto the website and take a look. For example, we had the first of the Summer Institutes in Ethnomusicology that we proposed in the long-range plan. This took place last summer at Wesleyan University in the symposium called: Ethnomusicology and Global Cultures. This was funded by a generous grant from the National Endowment for the Humanities. We are currently proposing to NEH to fund the second of these summer institutes, also at Wesleyan, but we encourage other schools to develop proposals in consultation with our Executive Director.

(Continued on next page)
President’s Address, November 2011 (cont.)

A book proposal has been written for the first in our Translation Series, another goal of the long-range plan, which will encourage greater familiarity across the world of ethnomusicology with writings in various languages. We will be exploring with academic presses their interest in publishing this series.

And I’m pleased to say that we’re very close to receiving a $50k interagency grant to advance our partnership with Smithsonian Folkways, another goal of the plan. This partnership will encompass, among other joint projects, audiovisual “reports from the field” by SEM members in Smithsonian Folkways Online Magazine, the creation of new notes to existing recordings by SEM members, and direct-to-digital pressings of ethnomusicological field recordings. My sincerest thanks go out to Dan Sheehy, Director of Smithsonian Folkways, for his inspired leadership on this partnership.

And finally, to advance the work of the Society and the long-range plan, we have developed the first comprehensive fundraising initiative in the Society’s history, one that incorporates our previous fundraising for the 21st Century fund. This campaign is called the “SEM Sound Future Campaign” and has a target of $700,000. Once again, Bruno Nettl has agreed to serve as our Honorary Campaign Chair, and Harry Berger and I will co-chair the campaign committee for the next year. The committee consists of: Judith Becker, Harris Berger, Philip Bohlman, Robert Garfias, Ellen Koskoff, Portia Maultsby, Ingrid Monson, Daniel Neuman, Thomas Porcello, Timothy Rice, Kay Shelemay, Ruth Stone, Bonnie Wade, Christopher Waterman, and Deborah Wong. You will have received a flyer with your membership form — and there is a new page on our website devoted to the Campaign. We are first approached our membership for their support and I encourage you all to give what you can, and then to go a little higher. We can take pledges of annual support, one time only money for the projects of our campaign or as contributions to the endowment for one or more of our endowed funds; we can work with you on planned giving (bequests), and for larger gifts there are many opportunities to name endowments or funds. We can be creative and we hope you’ll be creative too. You can contribute online or write checks. I’m very happy to say that when we take into account the giving in the recent history, which we are incorporating into the so called silent phase of the campaign before the launch, we’ve already raised approximately $200,000 toward our goal.

All of these changes were made possible by the inspired and dedicated work of our volunteers, including my colleagues on the Board of Directors, the Council and the many volunteer committees and offices of this Society… and I thank you all. But very seriously, little could get done were it not for the extraordinary service of our executive director, Steve Stuempfle. Steve is not only ruthlessly efficient and a great manager of the business end of the society and its meetings, but he’s visionary in helping to shape the agenda for the Society in the years ahead, helping a string of presidents and boards navigate the increasing set of demands on a growing scholarly society such as ours. And he does this all in a completely unflaggable and unfailing friendly and accessible way. He’s a treasure for this organization, and I can’t say enough about what his service provides for the Society. So will you join me in thanking Steve for all he does out of that little basement office of his.

I’m deeply grateful and quite humbled by having had the privilege of serving as SEM President. Thanks for your trust. And so Madame Secretary, I table my report to the membership. §

Averill: A Brief (Un)Natural History (cont.)

The figure that resulted is dynamic, in strong relief, and active. What was the purpose of this figure? Our goldsmith has left no record, unfortunately—the non-literate traditions of the region left little behind other than material culture following their extermination in the wake of the European conquest. The musical reference might suggest a ceremonial context. Most likely, the gourd-playing Coclé man is a shaman, a figure that appears in the artwork of the region commonly along with demons and also animals of all kinds. Many of the Coclé figurines classified as shamans in collections throughout the Americas have similar stylistic features, such as the “s”-shaped coils, the bowed legs and so forth. And so our beloved “Little Man” was most likely a tiny representation of the “guardians of the life stream” to quote the title of a book about shamans, art, and power in Pre-Columbian Panama.¹ Possession of the figures could have signified membership in a society, or might have been associated with rank or status, or they could have been exchanged as symbols of luck, protection, or simple aesthetic body adornment.

Our gourd-playing shaman disappeared at an uncertain date only to surface in the late nineteenth-century collection of one of Chicago’s most eminent women, Mrs. J. Y. Scammon, who at various times was President of the Chicago Society for Decorative Art, an early supporter of the University of Chicago, one of the first two women members of the Chicago Historical Society, and a patron of the Chicago Antiquarian Society and the Art Institute of Chicago. Her personal art collection, which included the putative shaman figure, was donated to the Art Institute of Chicago in 1896. And there it still sits, catalogued as 1896.115 and listed under the name “Pendant of a Male Figure Playing a Gourd Trumpet.”

There have been accounts that the figure was reproduced for sale in the gift shop of the Art Institute of Chicago and that this is how it first fell into the possession of Susan McAllester, wife of Anthropologist David McAllester, a founding member of the Society for Ethnomusicology. David was editing the Society’s Newsletter (no. 6!) in 1956 at Wesleyan

University when the black-and-white, two-dimensional rendering of the pendant first showed up on the cover (presumably rendered by Susan McAllister). In the Ethnomusicology piece mentioned above, Witzleben quotes Bruno Nettl in his recollection that there was never a formal process to adopt the image for the Society, but nevertheless it stuck, and spread to all SEM publications and products over the years.

Never a very accurate symbol of the work done within the Society, the “Little Man” as he was most often called, was perhaps always too “archeological”, too associated with a region little studied by ethnomusicologists, too identifiably male, and always a little on the “exotic” side. But he engendered some positive associations among many members in the young Society. Ellen Koskoff wrote to me about how she viewed the “Little Man,” and I cite this particularly evocative passage:

“I cannot speak for McAllister, or for anyone else, but I imagine that he was motivated to use this sacred symbol by the sense of presence it gave to music as understood and practiced outside the western art music tradition. As an anthropologist, coupling up with dissatisfied historical musicologists, this symbol was successful in its day, and in my early days (1970s) to make political, class, and evaluative statements about the integrity of all peoples and all musics, and served well as a talisman against many of our colleagues. (I used to wear it to faculty meetings at Eastman, not only to provoke them, but to protect me.) (Ellen Koskoff, personal communication).

Over a period of five decades, of course, many members became fond of the Society’s emblem and developed a nostalgic attachment to him. In the 1990s, a series of travestied versions of the “Little Man” began to show up on SEM and chapter posters and publications, one showing the “Little Man” as turntable-playing technoshaman, another with an electric Fender Stratocaster and sunglasses (Popular Music Section, caricatured by Rene Lysloff), and so forth, most using the transformations to demonstrate a new or emergent area of interest for ethnomusicologists.

It was this parodic use of the image that concerned some Board members in 1997, and I was asked to look into the rights issues (that was the other time I was on the Board, as a member-at-large). Did we have the right to use the image for the Society and could the image be parodied for our own uses? I reached Julie Zetfel, the Assistant Director of the Department of Imaging at the AIC, who noted that although they don’t generally permit “logo” use of their images, they would make an exception in our case because “the original work of art has long been in the public domain, you are reproducing our image as a line drawing and you have done this for years . . . the usage was not an intentional infringement . . . [and it has not been] accomplished on a large scale.” And so I reported back to the Board in 1997: “So until and if we find that the use of the little man is too gendered, exoticist, neo-Freudianist, or simply too archeomusicological, it looks like we can look forward to having the little guy around.”

The 1997 discussions on the logo led to a Presidential Roundtable under President Ellen Koskoff that included Chris Waterman, Rene Lysloff, myself, and Ellen among others, along with a lively audience debate. The “Little Man” hung on, as did his parodies.

And as we all know, the concerns were heightened over the subsequent years, with a referendum in 2004, with papers delivered on the subject, and with a set of vocal critiques delivered at the Mexico City meeting by some of our Mexican colleagues, many of whom were shocked that we would use, without fully appreciating the pre-colonial context and conquest status of the Coclé, an artifact of this nature. Almost all Latin Americanists within SEM with whom we spoke, who were most familiar with the politics and the ethics of hemispheric aboriginal relations, were troubled by our appropriation of the symbol, which rubs uneasily against contemporary curatorial ethics of recent decades.

Let me say a little something about those curatorial ethics. Among the units that report to me in my day job is the UBC Museum of Anthropology (MOA). MOA has rebranded itself as a “Museum of the World’s Arts and Cultures.” Although it has the world’s largest collection of Northwest Coast Aboriginal material culture, no artifact would ever be used to brand the museum. No sacred item, for example a mortuary box, can displayed without appropriate permissions; the museum has pioneered a “Partnership of Peoples”, and as a result, all of our displays involve the participation of living peoples, relatives, or the descendants of the artists in permission to display and in the contextualization of all items. The Museum has been involved in a worldwide movement to repatriate objects and rights to their owners. I take this short digression just as an example of the directions that curatorial ethics have taken in a radically post-colonialist environment.

And so our use of the “Little Man” was increasingly exposed and politicized by the debates and changes in consciousness of recent decades.

In 2011, the Board asked the Council Chair to poll the Council on this issue. The Council in this instance voted 32-3 to retire the logo. Some wrote of deleterious effects of the logo on their scholarly relations. The Board decided to end our use of the “Little Man” emblem and to embark on a process to encourage ideas and images that will help us to design the next generation logo of the Society. The “Little Man” has already been retired from the masthead of the Newsletter, and will disappear soon from our webpage. In the next year, when we have a substitute logo / emblem / mark, he will step down from his position of prominence on the cover and title page of Ethnomusicology. He is now the “Logo Emeritus” of the Society.

Let me wrap up this brief history by saying that I am right now imagining the “Little Man” astride a small boat, heading out into the mists, turning for a moment to blow his shrill gourd trumpet, and then easing across the waters where the music of his fellow Coclé musicians plays now and in the future. §
You Can Re-create and Personalize the Ographies!
Jim Cowdery

The What?
Relatively new SEM members may not realize that a tradition of compiling current ethnomusicological bibliographies and discographies predates the founding of the Society in 1955. Published by mimeograph in December 1953, the first issue of Ethnomusicology Newsletter included listings of 50 published writings, 26 sound recordings, 20 record companies, and 4 record catalogues, representing the latest in ethnomusico logical publications since 1951. The introduction to it began: “The most pressing task is the compilation of current bibliography.”

Devotion to this pressing task continued in subsequent issues of the Newsletter and carried on when it was superseded by Ethnomusicology: Journal of the Society for Ethnomusicology in January 1958. The ographies were always volunteer efforts, with various institutions offering support, but none supplying a dedicated paycheck; the compilers contributed their work as a service to the Society.

Much of the appeal of these compilations lay in their easily browsability: they were ordered first by document type (writings, sound recordings, etc.) and second by geographic area, allowing scholars to target listings of current publications within their scope of interest.

With the Winter 2001 volume of Ethnomusicology the ographies (which by then had long included filmographies, videographies, and current dissertations and theses as well as bibliographies and discographies) were moved from the journal to the Society’s website, capitalizing on the increasing availability of the Internet and saving precious journal space for more articles. Finally, in May 2010 the SEM Board of Directors voted to discontinue production of the ographies altogether, citing both the strain on volunteers and the increasing use of online databases.

Those who subscribed to the SEM Listserv at that time will vividly recall the outcry from members, several of whom described the ographies as their favorite aspect of the journal! I wrote in to say that anyone with access of the journal! I wrote in to say that anyone with access to RILM’s database can re-create the ographies, and I invited SEM members to contact me. None did, so I decided to disseminate the information this way; unlike a live demonstration, these instructions can be bookmarked on the Internet.

Creating Your Own Ographies
Any institution that subscribes to RILM uses one of two vendors that offer access to our database: CSA/ProQuest and EBSCO; their interfaces are slightly different because they have to work with their pre-existing search templates to present our data. Below are step-by-step instructions for using these two interfaces to create publication lists that take into consideration the date, document type, and geographic area—the former criteria for grouping the ographies.

Date

“Publication year” in both EBSCO and CSA/ProQuest; select the current year or any year you like.

Document Type

There is no single document type for printed sources; these will be found in general searches where document type is not a parameter.

- Sound recordings: In EBSCO, set “Document type” and select “Music or sound recording”; in CSA/ProQuest, set “Publication type” and select “Music recording.”
- Films/videos: In EBSCO, set “Document type” and select “Motion picture”; in CSA/ProQuest, set “Publication type” and select “Motion picture.”
- Internet resources (Internet and CD-ROM): In EBSCO, set “Document type” and select “Electronic resource”; in CSA/ProQuest, set “Publication type” and select “Electronic resource.”

Geographic Area
In EBSCO, set “Major topic”; in CSA/ProQuest, set “Classification.” The terms to select from the dropdown menu are the same for both interfaces:

- Africa
- Asia
- Europe
- North America [north of Mexico]
- South and Central America and Caribbean [includes Mexico]
- Oceania, Australia, New Zealand
  Countries are classified according to their location, not their political affiliation; for example, the French Antilles are classified with the rest of the Caribbean, not with France.

Further possibilities
You can also search by language of publication, and increasingly, you can search with non-roman characters. You can also set up personal notifications to update you automatically on new materials in your categories of interest.

If you’re not sure how to take full advantage of the services provided by these interfaces, your music librarian can probably help you. You are also welcome to arrange for a free class tutorial; see details at http://www.rilm.org/contact/tutorials.html. Class tutorials can be set up via Webex and Skype (you need not be a subscriber to Webex).

An Appeal
It is now easier than ever to update the listings for your own publications in RILM’s database. At http://www.rilm.org/submissions/index.html you can review a list of your publications, make any changes you wish (e.g., updating an abstract or adding one in a different language), and you can add new listings for publications that we have missed. We do our best, but if you take personal responsibility for seeing that your publications are fully and accurately represented, you’ll be helping to ensure that everyone’s ographies are as useful as possible!

Jim Cowdery is SEM First Vice President and Editorial Director, Répertoire International de Littérature Musicale (RILM)
Charlotte Anne Wilson Heth
Victoria Lindsay Levine

It is a great pleasure to commend Charlotte Anne Wilson Heth as an Honorary Member in the Society for Ethnomusicology. Many of us whose research focuses on Native North American musical cultures have drawn inspiration from her significant and ground-breaking work. As a member of the Cherokee Nation of Oklahoma, Charlotte was the first scholar to conduct ethnomusico-logical field work among Cherokee and other Woodland peoples of Oklahoma. Her doctoral dissertation on "The Stomp Dance Music of the Oklahoma Cherokee" remains the most authoritative source on the topic and is an invaluable reference, along with her some fifty publications, nine recordings, and ten films.

Charlotte was born in Muskogee, Oklahoma, in 1937. She earned Bachelor's and Master's degrees in music at the University of Tulsa, and taught English and general music at the high school and junior high levels from 1960 until 1973, with a two-year hiatus to serve in the Peace Corps in Ethiopia. Eventually, her academic interests led her to pursue doctoral studies in ethnomusicology at UCLA. She conducted fieldwork in Oklahoma with support from a Ford Foundation grant and completed her dissertation in 1975. She taught at UCLA from 1973 until 1994, working her way up from graduate teaching fellow to Associate Dean in the School of the Arts. During those years Charlotte directed the American Indian Studies Center and chaired the department of ethnomusicology and systematic musicology. She also spent two years as director of the American Indian Studies Center at Cornell University. Over the years, Charlotte encouraged and supported many graduate students in ethnomusicology who themselves have made important contributions to the study of Native North American musics. Her courses, ensemble work, and careful advising stand out as high points of their graduate studies and they speak of her with respect, warmth, and affection.

In 1994, Charlotte became Professor Emerita at UCLA, when she moved on to accept the post of Assistant Director for Public Programs at the National Museum of the American Indian, Smithsonian Institution. There she curated exhibits and led workshops for museum professionals and educators in Alaska, Connecticut, and Washington, D.C. Charlotte retired from in 1999 and returned to live in southern California. Most recently, she served as visiting curator at the Musical Instrument Museum in Phoenix.

Throughout her career, Charlotte has been an active member of the SEM. She served as Program Chair of the annual meetings in 1977, as a member of the Council for several terms, and as President from 1993-1995, among other roles. Beyond the SEM, Charlotte has served on the advisory committees of numerous organizations, such as the California Arts Council, the Newberry Library McNickle Center for the History of the American Indian, the Smithsonian Institution's Folklife Program, the Library of Congress Federal Cylinder Project, and many more. Charlotte, because of your impressive and distinguished record of scholarship, teaching, museum work, and service, you have earned Honorary Membership in the SEM, an award you richly deserve. Congratulations, and wado (thank you)!

Gerhard Kubik
Gregory Barz

The Society for Ethnomusicology is pleased to honor Austrian music ethnologist, Gerhard Kubik, with an Honorary Membership. Kubik took the doctorate in 1971 at the University of Vienna with a dissertation on Mukanda boys' initiation rites in eastern Angola and has held positions in Vienna, Mainz, and at the Centre for Social Research at the University of Malawi in addition to being an honorary fellow of the Royal Anthropological Institute of Great Britain. Kubik has conducted fieldwork in 16 sub-Saharan countries beginning in 1959. His research culminates in one of the most comprehensive collections of documented recordings of African and diasporic music ever compiled, over 26,000 items.

I first worked with Gerhard on the New Grove Dic-
Terry Miller
Patricia Campbell

Given Terry’s life-long interest in “All Things Thai,” it is hard not to be reminded of the wai kru ceremony at this time, the Thai ritual in which students pay respects to their teachers in order to express gratitude. While the ritual is typically held at the initiation to study, even as an expression of hope and homage to the teacher who will impart wisdom to the student (especially in the martial arts and performing arts), these few words are coming now as a belated wai kru to Terry E. Miller, teacher, scholar, performer, and bright light in the time of those who have been privileged to work with him over the four decades of his professional life.

We enrolled in his courses at Kent Stat out of curiosity, and we were sucked into a new way of thinking musically: the seminar in Chinese music and the seminar in Southeast Asian music, among them. We began studying the Lao khaen with Terry and his student, Jarenchai Chonpairot, and learning the stringed instruments of the Thai mahori ensemble with another of his students, Kovit Kantasiri. Terry was packing in the Visiting Artists to this normal-school-cum-state university tucked up there amidst the waves of corn-and-wheat fields in the northeastern corner of the Buckeye state of Ohio. We sang, we played, and we learned about the world’s musics through the making of music… alongside the seminars. Terry Miller envisioned his own sense of what ethnomusicology could be—scholarly study, local fieldwork, music-making experience, and outreach to the community when the university’s mahori ensemble had “arrived” and was up to snuff with a repertoire we could share in schools and community centers in some of the towns and small cities of the rustbelt region.

Terry wrote a ton in his time, and continues yet, and his works are original, clever, clear-headed, and thorough-going. His dissertation, “Kaen Playing and Mawlum Singing in Northeast Thailand”, finished in 1977 at Indiana University and became the basis of two books, An Introduction to Playing the Kaen and Traditional Music of the Lao: Kaen-Playing and Mawlum -Singing in Northeast Thailand (Greenwood Press, 1985). His MA work, also at Indiana, brought him deeply into the phenomenon of shape-note singing, and was a kind of launch into Folk Music in America: A Reference Guide, which included items on oral-tradition hymnody and signing schools in addition to ballads, bluegrass, string bands, and the folksong revival (published by Garland in the mid-1980s). Terry is oftena collaborator writer, working with colleagues and former students in a variety of projects both scholarly and applied. He wrote with Jarenchai Chonpairot, A History of Siamese Music Reconstructed from Western Documents, 1505-1932 in 1994, the co-edited The Garland Encyclopedia of World Music: Southeast Asia (with Sean Williams) as well as the Garland Handbook of Southeast Asian Music. He published with his wife, Sara Stone Miller, The Church of God and Saints of Christ in Africa in 2003, and with Andrew Shahriari he wrote the textbook, World Music: A Global Journey, now a few weeks to its third edition.

When he isn’t writing about Thai-Lao music and musicians, or American rural religious music, Terry studies covered bridges. I had no idea, as a student of Lao-Tha kaen in 1981 traveling with my colleague-students from Kent Ohio to Bloomington Indiana for my very first SEM meeting (with Terry in the driver’s seat), that we were going to be making stops here and there on blue highways to visit covered bridges in the breadbasket region of the USA. Thirty years later, Terry’s scholarly interest in covered bridges continues, and in 2009 he published The Covered Bridges of Choshocton County, Ohio: A History of 95 covered bridges with more than 130 photos. Terry is engaged now in a massive project in the study of coverage bridges: Stay tuned for the book ahead and now in production. And oh! his service to this SEM community, and to many other communities. I Terry was the guy who was meeting and greeting refugees in the 1970s and 80s in their movement from the Southeast Asian sites of war and violence and from their displacement in the waiting camps at the Thai border. He was working with Lao refugees, in particular, and musicians from Laos in even greater particularity, who were re-settling (and being re-settled by church and social organizations) in northeastern Ohio, the upper Midwest, and Murphysboro, Tennessee. Terry was doing ‘applied ethnomusicology’ in the 1970s, and he helped to facilitate the greater possibilities for Lao musicians to play for their own and other communities; Terry helped to record and preserve their music, to connect communities of Lao refugees seeking to listen to the songs, the instrumental music, the language in pitch and rhythmic flow, that they were missing as a deep part of the heritage of the homelands they’d left behind.

National and internationally, Terry has given graciously of his expertise and time to others. Terry is life member of The Siam Society. He served as president of the Society for Asian Music, 1994-1999, co-founder and co-president of the Institute for Vietnamese Music, and Treasurer of the Society for Ethnomusicology in the period 1995-2000—a time when the Society was investing and increasing its funds in leaps and bounds, thanks to Terry’s financial wizardry in high times (and before the punctures, bursts, and financial busts of the decade that followed). Thank you for your wisdom, and for your in myriad manifestations to ethnomusicology and to the Society. Belated but sincere wai kru sentiments to you! Scholar, teacher, performer, community-worker far beyond a comfortable campus location, we are so very pleased to be honoring you this afternoon as Honorary Member of SEM. Congratulations, Terry!
Prizes for research and creative activities appear to recognize and encourage individuals, and yet—more importantly—they also celebrate the whole, inspiring all to greater accomplishments. They also implicitly recognize those predecessors—teachers, mentors and scholars—who have enabled the prize winner to achieve such excellence. For even when only one name appears, on paper or book, research is always a collaborative enterprise. To paraphrase scientist Willard Libby, 1960 Nobel laureate in chemistry (for developing radio carbon dating in 1949):

“… research … is due to the efforts of many people. You honor me greatly … but in so doing you honor my colleagues also who made possible the results you have cited. Prizes, in singling out individuals, have done a great deal of good in pointing up to the world as a whole and setting forth clearly goals for achievement.”

 Needlessless to say, not everyone, however deserving, can receive a particular prize, because a prize’s value inheres in its singularity. But the majority, who receive no prize, should take comfort from Katherine Hepburn, who said:  “As for me, prizes are nothing. My prize is my work.” (Easy for her to say, as she won a record four Academy Awards for Best Actress.)

The following prizes were announced at the 2011 SEM General Membership Meeting in Philadelphia, on November 19. Congratulations to all!

Photos by Alan Burdette

Alan Merriam Prize

Anthony Seeger

The Alan Merriam Prize is given each year “to recognize the most distinguished, published, English-language monograph in the field of Ethnomusicology.” Eligible for this year’s prize were new books published in 2009 and 2010. The books are submitted to SEM by the publishers and read by a committee selected according to criteria on the SEM website.

This year the Alan Merriam Prize Committee members were, in alphabetical order, Eliot Bates, Benjamin Brinner, Steve Friedson, Jonathan Ritter, and Anthony Seeger, Chair. We were amazed and delighted at the large number and high quality of this year’s submissions. We received 43 monographs. Ethnomusicological research and reflection in book-length format is doing well. We spent our summer reading, carrying books across continents and oceans, and keeping in touch by e-mail.

There were quite a few strong contenders for the prize this year, but one book kept appearing at the top of our lists and in our discussions. The committee therefore awards the 2011 Alan Merriam Prize to Martin Stokes for his book, *The Republic of Love: Cultural Intimacy and Turkish Popular Music*, published by the University of Chicago Press in 2010.

As one committee member wrote, “Stokes’ fascinating account of cultural intimacy and Turkish popular music has everything one would want in an award-winning book: sophistication of argument, careful attention to detail, meaningful analysis of music, and a fine-grained historically-framed ethnography that stands to make a lasting contribution to our field.” We all enjoyed reading it, and you probably will too.

In addition to Martin Stokes’ book, the Committee decided two other books merited special recognition for their originality, significance, and outstanding quality. Therefore we decided to award two Honorable Mention awards this year.

The first, in alphabetical order, is Ann K. Rasmussen’s *Women, the Recited Qur’an, and Islamic Music in Indonesia*, published by the University of California Press in 2010. In the words of a committee member, “written in a clear and absorbing prose, this book takes on the politically charged atmosphere around women and Islam through an engaged ethnography that offers a highly nuanced understanding.” We all felt it deserved special recognition and a wide readership.

The second Honorable Mention we awarded to Henry Spiller’s *Erotic Triangles: Sundanese Dance and Masculinity in West Java*, published by the University of Chicago Press in 2010. This book is a thought-provoking study of a relatively local phenomenon that, like the best work in our discipline, both illuminates the local and also opens up much broader considerations, in this case about how ethnomusicologists should study gender and also dance. This too is a very important book deserving a wide readership.

The committee stands in awe of the achievements represented by these 43 monographs. Many others make very important contributions to their subjects. We hope you will read widely, support your academic presses, and finish your own books so members of future committees can be as impressed as we were by the quality, the quantity, and the diversity of work being done in our field.
Robert M. Stevenson Prize
Michael Frishkopf

In 2003-2004, Dr. Stevenson—himself trained in composition with such luminaries as Igor Stravinsky, as well as in musicology—made two generous bequests to the Society for Ethnomusicology, thereby founding a prize honoring ethnomusicologists who are also composers, by encouraging composition and research. Whenever feasible, representative compositions are performed at a concert held in conjunction with the Society for Ethnomusicology’s Annual Meeting.

The 2011 Stevenson Prize Committee was unanimous in awarding this year’s prize to A.J. Racy in recognition of his stellar achievements in both ethnomusicology and composition.

Committee members noted that “his diverse yet cohesive achievements as composer, scholar, musician and teacher have earned him generations of dedicated admirers and faithful students. He is an exemplar of the modern Renaissance musician, who masters several specialties but never ceases asking the larger questions that a life in music stimulates, questions that are synergized through a combination of scholarly research and compositional creativity.” As scholar and teacher, composer, and improvising multi-instrumentalist, whose creative and scholarly trajectories are tightly intertwined, A.J. Racy inspires all of us with his sensitivity, elegance, grace, and holistic creativity—whether expressed in academic prose, or in musical concept and sound.

As committee chair, I’d like to recognize this year’s Stevenson prize committee members, Miriam Gerberg, Steven Loza, and Michael Tenzer. Heartfelt thanks for your committed devotion to this prize, through our email deliberations, lengthy and numerous, which centered not only upon selecting a winner, but also thinking about how to sustain this important prize and associated concert into the future. Many thanks also to the Philadelphia-based Al-Bustan Seeds of Culture, and especially its Executive Director, Hazami Sayed, for producing a wonderful musical evening on November 18th, featuring compositions by A.J. Racy, as performed by Professor Racy and The Arabesque Music Ensemble.

Jaap Kunst Prize
Sarah Morelli

The Jaap Kunst Prize recognizes the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year. It was a great pleasure to read several outstanding articles this year and discuss them with fellow committee members Katherine Schofield, Kay Kaufman Shelemay and Gabriel Solis. The guidelines of the prize state, “The Society will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English.” This year we considered two articles in languages other than English. I extend thanks to French language subcommittee members Marc Benamou (chair), Jeffrey Cupchik and Ron Emoff, and to Irish language subcommittee members Sean Williams (chair), Lillis Ó Laoire and Roibeard Ó Maolalaigh for their participation in this decision.

This year’s Jaap Kunst Prize is awarded to C. K. Szego for the article “The Sound of Rocks Aquiver? Composing Racial Ambivalence in Territorial Hawai’i,” published in the Winter 2010 issue of the Journal of American Folklore. The article examines what the committee found to be rather unique subject matter: racial ambivalence demonstrated in the writings and composition of Uldrick Thompson, a Euro-American teacher, administrator and eugenicist living in Hawai‘i in the early 20th century. Ambivalence, Szego writes, “is evident in the composer’s simultaneous emulation and denial of Hawaiian musical models; it is also evident in his guardianship of young Hawaiians and his belief in Hawaiians’ fate as a ‘dying race’” (31). Paraphrasing from committee members’ comments, Szego succeeds in linking ideology with its impact on musical sound and treats the topic with depth, sensitivity, nuance and thoughtfulness. Beautifully written by a scholar with great control over the materials, the article rewards multiple readings.
Charles Seeger Prize

Michael Frishkopf

The purpose of the Charles Seeger prize is to recognize the most distinguished student paper presented at the previous year’s Annual Meeting. As committee chair I would like to express my sincere gratitude to committee members Eileen Hayes, Maria Mendonca, and Katherine Lee, for your dedication throughout a complex, electronically mediated adjudication process that miraculously unfolded alongside summer travel to the four corners of the world. It was a pleasure working with all of you, even if we never got to do so face to face!

This year we read, compared, and reread 51 entries (up 25% from last year), representing a wide range of area studies, disciplinary approaches, and writing styles, most of them including multiple audio-visual documents as well as a text. Deciding on a winner was exceedingly difficult, not only due to the number and diversity of entries, but more crucially due to the exceptionally high quality of so many of them. But the process was extremely rewarding—we all learned a great deal about ethnomusicology’s future directions from the work of our student colleagues. And I believe that the strength of this year’s submissions augurs well for ethnomusicology.

This year’s Charles Seeger prize winner is Catherine Appert, for her paper “Griot MCs and Origin Myths: Negotiating Environments of Displacement in Senegalese Hip Hop.”

The prize winning paper examines narratives of origin in Senegalese hip-hop – narratives that locate the music’s beginnings in local griot performance practices while drawing on the socio-historical circumstances of hip hop’s development in the United States, to negotiate a transformed urban environment in post-colonial Africa and a U.S. dominated hip-hop market. The author thereby demonstrates how connections are created and sustained between precolonial Senegambian music and contemporary African American hip hop, concluding that it is the situated study of musical origin “myths,” more than a search for “true” origins of musical genres, that illuminates the ways in which the Senegalese youth with whom she worked perceive, create, and manipulate histories.

Committee members praised the paper for its commitment to ethno- graphic voice, and for raising important questions about origin narratives, within a transnational context. One member commended the ways in which the paper challenges these narratives with compelling ethno- graphic detail and an engagement with post-colonial theory. Another wrote that the semantic complexity highlighted through the juxtaposition of historical and ethnographic analysis, tracing connections between West Africa and North America, within overlapping frames of colonialism, the music industry, and multiple diasporas, is striking, and promises to inspire parallel work in other music areas. A third remarked that “The author is to be credited for her sophisticated illumination of the musical and artistic choices of Senegalese rap artists striving for market share in the African-American dominated, U.S. rap market. The contradictions that emerge in the complex web of reception make for a project that provides new perspectives in rap music studies.”

Lois Ibsen al-Faruqi Award

By Anne K. Rasmussen

The purpose of the Lois Ibsen al-Faruqi Award is to recognize the scholarly contributions of a music scholar or institution in the Islamic world. This year’s prize is awarded to the Mahoor Institute of Culture and Art in Tehran, Iran. Since 1987 the Mahoor Institute of Culture and Art has established itself as the prominent center for ethnomusicological scholarship in the region and has hosted many scholars from outside Iran. The committee wishes to recognize the Institute’s director, Mr. Mohammad Mousavi, and its chief editor, Dr. Sasan Fatemi along with Dr. Hooman Asadi, and Research Fellow and Member of the Editorial Board.

The Mahoor Institute has released hundreds of compact disc recordings of Iranian traditional music and has published a number of important resources for music in Iran including a detailed study, in two volumes, of Iranian musical instruments and a journal, The Mahoor Music Quarterly (nos. 1-52, the latest issue dated Summer 2011), which is the leading Persian journal of music scholarship.

The Lois Ibsen al-Faruqi prize, named for this eminent scholar of music in the Muslim world, includes a three-year membership to the society along with all of its publications and benefits. With this prize the committee both congratulates the Mahoor Insitute for their ongoing contributions to our field and thanks them for their support of foreign scholars while looking forward to future collaborations.

Stephen Blum, who has been a guest of the Institute, accepted the award on its behalf at the meeting of the Society for Ethnomusicology in Philadelphia, Pennsylvania, November 19, 2011.

The 2011 Lois Ibsen al-Fauqi Prize Committee comprised Kristina Nelson (as Chair), Federico Spinetti, Hiromi Lorraine Sakata, and Anne Rasmussen.
SEM Section and Ancillary Organization Prizes

The Applied Ethnomusicology Section Paper/Project Prize: Klisala Harrison, “Epistemic Communities of Applied Ethnomusicology.”

The Applied Ethnomusicology Section Student Paper/Project Prize: Abimbola Cole, “Becoming an Arts Coordinator: Lessons Learned from Incorporating Ethnomusicological Training in the Elementary and Middle School Classrooms.”


African Music Section (AFMS) African Libraries Student Paper Prize: Sidra Lawrence for her paper, “Sounds of Development? Race, Authenticity, and Tradition Among Dagara Female Musicians in Northwestern Ghana.” (NB: The winner of this prize selects a library in Africa to receive $150; the author has chosen the Department of Fine and Performing Arts, University of Dar es Salaam.)

The Education Section’s Elizabeth May Slater Prize: Meghan Hynson, “Integrating Outreach into the World Music Education Classroom.”

The Association for Chinese Music Research, Barbara Barnard Smith Student Paper Prize: Meredith Schweig, “With This Song, You Will Remember: Hip-Hop Activism, Typhoon Morakot, and Narratives of Disaster in Taiwan.”

SEM Chapter Prizes

Hewitt Pantaleoni Award (MACSEM): Susan Taffe, “Colonization’s Chain: Tracing the Links that Bond Communities through the Delaware Skin Dance.”


Lise A. Waxer Prize (NECSEM): Briana Murphy, “The Heart of the Heartland: Evolution of Bluegrass Fiddling in Middle Tennessee.”


Ki Mantle Hood Prize (SEMSCHC): Jason Busniewski, “Fascination and Cultural Ferment in Early British India.”


2012 SEM prizes

The following SEM prizes will be awarded in 2012. See [http://bit.ly/semprizes](http://bit.ly/semprizes) for further information, including eligibility, award, administration, nomination guidelines, and deadlines.

Alan Merriam Prize. Purpose: To recognize the most distinguished, published English-language monograph in the field of ethnomusicology.

Jaap Kunst Prize. Purpose: To recognize the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year in any language.

Charles Seeger Prize. Purpose: To recognize the most distinguished student paper presented at the SEM Annual Meeting.

Ida Halpern Fellowship and Award. Purpose: To help support research on Native American Music of the United States and Canada and to recognize the publication of said research.

The Nadia and Nicholas Nahumck Fellowship. Purpose: To help support research on a dance-related subject and its subsequent publication.

Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology. Purpose: To recognize a major publication that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical instruments.

Bruno Nettl Prize. Purpose: This new prize, offered for the first time in 2012, recognizes an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology. Further details will soon be available on the SEM website.
Applied Ethnomusicology Section: Panel Sponsorship at SEM 2012

SEM’s applied ethnomusicology section would once again like to sponsor panels, roundtables or forums that focus on applied ethnomusicology at this year’s SEM conference to be held in New Orleans, November 1-4, 2012. SEM’s deadline for online submission of proposals is January 17, 2012.

If you would like to have your session considered for sponsorship by the applied ethnomusicology section, please send the proposal for your panel as well as the abstracts of the papers to be presented to one of the section co-chairs: Jeff Titon, jeff.titon@brown.edu, Katie Van Buren, k.j.vanburen@sheffield.ac.uk, or Maureen Loughran, Maureen@amroutes.org by Tuesday, January 10, 2012. The co-chairs will review submissions and notify applicants prior to the SEM conference deadline.

Southern California and Hawai’i Chapter, 46th Annual Meeting

46th Annual Meeting of the Society for Ethnomusicology, Southern California and Hawai’i Chapter will be held February 25, 2012 at Loyola Marymount University, Los Angeles, CA. For information, registration, and abstract submission, visit www.semschc.org.

Dance, Movement and Gesture Section

At our recent meeting in Philadelphia the “Dance Section” agreed to change its name to “Dance, Movement and Gesture Section” to be more inclusive of researchers doing work on any kind of movement. In the next few weeks we will be using our listserv to plan organized sessions for next year’s meeting in New Orleans. If you are interested in joining the DMG listserv contact Clara Henderson, clahende@indiana.edu.

African Music Section (AfMS), Kwabena Nketia Book Prize

Purpose: This prize will recognize a book of significance in English on a topic relevant to African musical performance.

Eligibility: The African Music Section welcomes a broad scope of books on musical performance or implications for music scholarship based on the African continent or the global African diaspora. Books on the African Diaspora should have depth of research on African music and practices. Edited volumes are not eligible. Reprints or new editions of books are not eligible unless substantially revised from the original. Authors need not be members of SEM or the African Music Section of SEM.

Prize: $200

Regularity: Awarded bi-annually, in even years, to a book published in the previous four years (e.g. the 2012 prize will be given to a book published in 2008-2011).

Administration: The Prize Committee will consist of three readers, including two acknowledged senior scholars, who are members of good standing in the African Music Section and SEM. The decision will be announced at the Section Meeting during the SEM Annual Meeting.

Application Process: Applicants should send three (3) copies of the book to the Prize Committee through the SEM Business Office. Books may be nominated by individuals, including self-nomination by authors, and by publishing houses and presses. The Prize Committee may also nominate books. No book may be submitted more than once for consideration, i.e., a book nominated in 2010 is not eligible for nomination again in 2011.

Application Deadline: Books must be postmarked by January 1 of the year the prize will be awarded.

Applications: The Kwabena Nketia Book Prize Chair, c/o Business Office, The Society for Ethnomusicology, Morrison Hall 005, Indiana University, 1165 E 3rd St., Bloomington, IN 47405-3700.


Northern California Chapter Annual Meeting

The Northern California Chapter of the Society for Ethnomusicology (NCCSEM) will hold its annual meeting on Saturday, March 3, 2012, at Santa Clara University.

SEM members, students, faculty, performers, and anyone interested in the field of ethnomusicology are invited to submit proposals for papers, panel discussions, workshops, video screenings, musical performances, or other pertinent events.

Proposals for papers and panel discussions should include an abstract of no more than 250 words, the name(s) of presenter(s), institutional affiliation (if any), title of presentation, format of presentation, and audio-visual needs. (Graduate student papers are eligible for the Marnie Dilling Prize.)

Proposals for performances, workshops, videos and roundtable should include a description, the names of participants and the amount of time you think would be optimal.

All presenters must be members of NCCSEM, which you may join by registering on the day of the meeting. Please e-mail proposals to program committee chair, chapter vice president Pattie Hsu at pattiehsu@gmail.com by JANUARY 9, 2012.

Notifications will be made in mid February.

Niagara Chapter Annual Meeting

Invites proposals for its annual meeting to be held on Friday and Saturday, March 23-24, 2012 at the University of Toronto in the great city of Toronto, ON, Canada. Send proposals to Carol Babiracki cmbabira@syr.edu by 1 February 2012.
Mid-Atlantic Chapter Annual Meeting
The Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM), http://www.macsem.org/MACSEM/Home.html, will hold its annual meeting March 30-April 1, 2012 at the College of William and Mary in Williamsburg, VA. MACSEM welcomes proposals on all topics pertaining to ethnomusicology. We seek submissions from SEM members, as well as scholars working in related fields, including musicology, anthropology, media studies, folklore, performance studies, and cultural studies. MACSEM strongly encourages graduate and undergraduate students to apply.

Options for presentations include scholarly papers (20-minute presentation, 10-minute discussion), organized panels of three or four papers, poster sessions, lecture-demonstrations, film/video screenings, and workshops.

Paper proposals should include an abstract of no more than 250 words; panel proposals should include a 250-word abstract for each paper plus a 200-word panel abstract. Please include with your proposal: the name(s) of presenter(s), institutional affiliation(s), title of presentation, format of presentation (paper, panel, poster, workshop, etc.), A/V equipment requirements, e-mail address, and phone number.

Abstracts should be sent by e-mail to: MACSEM 2012 program committee chair Elizabeth K. Keenan, ekk12@caa.columbia.edu, with the subject line: MACSEM 2012 Proposal Submission.

Deadline: January 25, 2012 (Early submissions are strongly encouraged!)

The program committee will notify participants of acceptances by February 10, 2012.

"Popular Music and Protest"
The SMT Popular Music Interest Group, the Popular Music Section of the SEM, and the AMS Popular Music Study Group announce a joint call for papers in anticipation of the combined SMT/SEM/AMS meeting in New Orleans, Nov. 1-4, 2012.

The proposed interdisciplinary session will feature scholars from each of the three fields. The topic is "Popular Music and Protest," which this session seeks to explore from a variety of disciplinary perspectives. Throughout the world’s history, popular music has been used as a form of political resistance, from anticolonial uprisings, struggles for civil rights, and anti-war movements to current political upheavals in the United States and the Middle East. Musicians including Woody Guthrie, Marvin Gaye, Bob Marley, U2, Rage Against the Machine, Mercedes Sosa, Public Enemy, and Cui Jian have featured prominently in the history of protest, and song in particular has been a medium through which social groups can express opposition and solidarity.

Scholars are encouraged to submit a 250-word proposal for a 20-minute talk that will be followed by ten minutes of discussion. Successful proposals will use structural, historical, social, ethno-historical, or analytical perspectives to address intersections of popular music and protest. Proposals should not include information identifying the author, although submissions should separately indicate 1) the home society of the author; and 2) what equipment is needed for the paper. Proposals will be considered for inclusion on the joint special session by a subcommittee comprising members of the respective popular music groups from SMT, SEM, and AMS. Once assembled, this session will then be submitted as a joint session proposal to the program committees for the New Orleans conference.

Please email submissions to alexreed@ufl.edu by the end of Friday, January 6, 2012. Authors will be notified of acceptance one week after this date, so as to allow for denied papers to be submitted individually to the conference, should the authors choose to do so.

Southern Plains Chapter Annual Meeting
The Society for Ethnomusicology/Southern Plains Chapter (SEMSP) is pleased to announce that its annual meeting will be held March 30-April 1, 2012 at the University of Texas-Pan American, Edinburg. The Society for Ethnomusicology is devoted to studying music throughout the world through the lens of multiple disciplines. The Program Committee invites all SEM members and unaffiliated students, faculty, and scholars to submit proposals for papers, panels, poster sessions, roundtable discussions, workshops, and audio-visual presentations.

The SEMSP meeting is being held at the end of the University of Texas-Pan American’s annual International Festival of Books and Art (FESTIBA, http://coah.utpa.edu/festiba/). Several concerts of Mexican and Mexican-American music are planned for the weekend. Jonathan Clark, mariachi historian and director of the Stanford University mariachi ensemble, will speak at FESTIBA; Alejandro L. Madrid, Associate Professor of Latin American Studies at the University of Washington, Seattle, will present an ethnomusicological perspective on mariachi and other popular musical genres. Several concerts of Mexican and Mexican-American music are planned for the weekend. A mariachi and folkloric music workshop will also be offered.

The SEMSP meeting is being held at the end of the University of Texas-Pan American’s annual International Festival of Books and Art (FESTIBA, http://coah.utpa.edu/festiba/). Several concerts of Mexican and Mexican-American music are planned for the weekend. Jonathan Clark, mariachi historian and director of the Stanford University mariachi ensemble, will speak at FESTIBA; Alejandro L. Madrid, Associate Professor of Latin American Studies at the University of Washington, Seattle, will present an ethnomusicological perspective on mariachi and other popular musical genres. Several concerts of Mexican and Mexican-American music are planned for the weekend. A mariachi and folkloric music workshop will also be offered.

While there are no thematic restrictions for this year’s conference, we would like to particularly encourage panel submissions that highlight the breadth of ethnomusicological research topics studied in the Southern Plains chapter. Panels of 3-4 presentations that incorporate multiple theoretical orientations in one geographic area of study or diverse ethno-historical examples falling into a unifying theoretical theme are also welcome. Individual and panel presentations with significant documentary video components are also especially encouraged. Roundtables may also be proposed. The languages of the conference are English and Spanish; paper proposals in either language are invited.

All papers will be 20 minutes in length, followed by a 10 minute question and answer period. Those wishing to read papers or give presentations should send an abstract, following the guidelines specified below. Those proposing panels should submit an abstract for each panelist as well as for the session as a whole. (continued)
Roundtable proposals should include an abstract, a list of CONFIRMED participants, their academic positions, and the role that each participant will play on the roundtable.

ALL MATERIALS MUST ARRIVE BY JANUARY 16, 2012.

Registration, travel and accommodation information and a preliminary program will be posted via the SEMSP website. Presenters will be notified of acceptance or rejection by February 21.

People and Places

Kwasi Ampene has joined the University of Michigan in the fall of 2011 as the Director of the Center for World Performance Studies (CWPS) with academic appointments in the Department of Afroamerican and African Studies (DAAS) and the School of Music, Theater, and Dance (SMTD). The Center seeks to bridge the gap between performance and scholarship and to increase knowledge of performing arts around the globe through interdisciplinary collaborations at the University of Michigan. For further info: www.ii.umich.edu/cwps

Philip V. Bohlman, the Mary Werkman Distinguished Service Professor of Music and the Humanities in the College, University of Chicago, was among 177 of the nation’s most influential artists, scientists, scholars, authors, and institutional leaders who were inducted into the American Academy of Arts and Sciences at a ceremony in Cambridge, Massachusetts on Saturday, October 1.

Jerry K. Dzokoto has choreographed “Untold Mysteries of Africa” a 45 minute dance-drama to be premiered by the popular Spring Valley, NY dance company Chiku Awali African Dance, Arts and Culture.

Cristina Ghirardini is the sound archivist of the Centro per il dialetto romagnolo founded in 2008 by the Fondazione Casa di Oriani of Ravenna, Italy.

Richard Haefer has retired from Arizona State University and is a Sub-Editor for the Americas for the Grove Dictionary of Musical Instruments, 2nd ed.

David Harnish has accepted the post of Chair of Music at University of San Diego, beginning the 2011-12 year. He leaves the position of Interim Dean (and formerly Associate Dean and Professor of Ethnomusicology) at Bowling Green State University. His edited volume, Divine Inspirations: Music and Islam in Indonesia, co-edited by Anne Rasmussen and featuring chapters by a stellar group of specialists, was published in 2011 by Oxford University Press.

Ruby Ornstein announces the release by Smithsonian Folkways Recordings of From Kuno to Kebyar, a CD of gamelan angklung field recordings made in Bali during the 1960s.


Publications and Meetings

Pacific Review of Ethnomusicology Is Now Ethnomusicology Review

New name, same mission: Ethnomusicology Review (EMR) continues to be one of the only online Open Access refereed journals for music scholarship. We publish interdisciplinary music research in English, Spanish, Portuguese, and other languages on a case-by-case basis.

Volume 16 features David Shorter on multimodal scholarship and A Tribe Called Red musically comments on the Frank Speck wax cylinder collection. The issue also includes SEM regional student prize-winning papers and blog updates from other scholars in the field.

CALL FOR PROPOSALS: EMR is now accepting submissions for Volume 17, ethnomusicologyreview.ucla.edu/submission-guidelines, scheduled for publication in Fall 2012. Our online format allows authors to rethink how they use media to present their argument and data, moving beyond the constraints of print journals. We encourage submissions that make use of video, audio, color photographs, and interactive media. The submission deadline is February 1, 2012.

Ethnomusicology Review, 2539 Schoenberg Music Building, Box 951657, Los Angeles, CA 90095-1657 ethnomusicologyreview.ucla.edu

Zemp DVDs

Hugo Zemp’s ethnomusical fieldwork classics, ‘Are’are Music (141 mins.) and Shaping Bamboo (33 mins.), premiered as SEM Audio Visual Series No. 1 on VHS video, and are now available in a DVD edition from Documentary Educational Resources. For a 50% discount on the Home Use price for SEM members, see http://www.der.org/films/are-are.html.

Commentary is in ‘Are’are with English subtitles by Hugo Zemp.

Buffalo Graduate Symposium on Music

The Music Graduate Student Association of the University at Buffalo is accepting paper proposals for the fifth annual Graduate Symposium on Music to be held on March 3-4, 2012. The conference will feature a keynote address by Tim Carter of the University of North Carolina at Chapel Hill. Professor Carter’s research ranges from Monteverdi and Mozart’s Italian operas to a recent book on “Oklahoma!” The Making of an American Musical (Yale University Press, 2007) and forthcoming work on Kurt Weill.

The symposium aims to present a broad range of contemporary music research, to encourage stimulating conversation among participants, and to suggest methodological connections across a wide array of topics. Papers addressing topics in musicology, ethnomusicology, and music theory will be considered. Papers must not exceed twenty minutes in length, and will be followed by 10 minutes of questions.

(Continued on next page)
Mosaic, the online music journal of the University at Buffalo, SUNY, will be selecting one presentation from the Graduate Symposium for publication in their next issue as an audio-visual article. This will include a video recording of the presentation as well as any handouts, or other supplemental materials. Please indicate your interest in this possibility in the email you send with your abstract. We will only be recording presentations delivered by those people who express interest and give us their permission to do so.

Proposals must be received by 5:00 p.m. EST, Sunday, January 15, 2012. Please e-mail proposals to UBMug-Sym2012@gmail.com. Include in the body of your message your name, institutional affiliation, and the title of your paper. Also indicate any specific technology requirements (computer projection, audio, video players, etc.). Your paper proposal, not to exceed 350 words, should be attached to the e-mail in the form of a .doc or .docx file. Please DO NOT include your name or institutional affiliation in the attachment.

(The Graduate Symposium on Music is cosponsored by the University at Buffalo Graduate Student Association.)

Southern Cultures
Southern Cultures, the award-winning and peer-reviewed quarterly from UNC’s Center for the Study of the American South, would like to strongly encourage submissions from music scholars (and other academicians) on topics that address the American South. We are a multidisciplinary journal, interested in all approaches and types of scholarship, and we pay our contributors. Over 50,000 people annually read Southern Cultures in print, online, and through eBooks, including scholars and students of history, American studies, literature, pop culture, sociology, political science, women & gender, music, photography & art, environment, religion, and many other subjects. To browse our essays online, please visit: http://www.southerncultures.org/content/read/

South African Music Studies
The South African Society for Research in Music is planning a special issue of South African Music Studies (vol 33, 2013) in honour of Andrew Tracey. We invite submissions showing links with Andrew’s long and distinguished record in the study, teaching and performance of African music.

Please address queries and submissions to current editor Nishlyn Ramanna: N.Ramanna@ru.ac.za

Programs
Caribbean Music Journey: Dominican Routes
Syracuse University announces a new study-abroad ethnomusicology course in the Dominican Republic. Undergraduate and graduate students from around the world can get to know Caribbean music from the inside in this unique, hands-on course. Learning songs and rhythms from master musicians, classroom discussion and readings, collaborative learning with Dominican students, and visits to live music performances will facilitate their understanding of the role of music in this society, as well as its relationship to larger issues like nationalism, migration, and urbanization. By the end of the course, they will not only be able to perform basic songs, rhythms, and dances, but will also understand how music functions as an integral part of social life and religious belief – not only in the Dominican Republic, but across the region.

The class will meet daily at the Centro León, a world-class museum and cultural center in Santiago de los Caballeros, the Dominican Republic’s second-largest city and the heart of its musical culture. Each day of the class will combine music making with master musicians and classroom discussion with music experts. Each week will be devoted to studying a particular musical style – palos, salve, or merengue típico. At the conclusion of the classroom period, the class will complete a collaborative fieldwork project to be posted online.

An internship in museum studies, translation, education, sound preservation, music studio production, or event production may be possible at the conclusion of the program. In addition, special interests in recording studios or particular instruments can be accommodated. The course will be offered primarily in Spanish; please contact organizers if translation is needed.

The course will be taught by ethnomusicologists Sydney Hutchinson, Martha Ellen Davis, and Angelina Tallaj in conjunction with local master musicians. It may be taken for three units of undergraduate or graduate-level credit in music, Latin American studies, or Spanish through Syracuse University. Students wishing to participate in the course without credit may be able to make arrangements through the Centro León.

For information on program fees and registration: http://suabroad.syr.edu/dest/program.html?id=592

For information on the host institution: http://www.centroleon.org.do

For questions about course contact, write to sjhutchi@syr.edu.

Announcing the Launch of the SSW/GST Fieldwork Mentoring Program!
The SSW/GST Fieldwork Mentoring Program aims to provide resources and support for ethnographers in confronting the various situations that arise during fieldwork as a result of the researcher’s gender and/or sexuality. Through this program, researchers in the beginning stages of a fieldwork project are paired with scholars.
with pertinent experience on topics spanning logistical concerns, social etiquette, self (re)presentation, personal safety, and confronting harassment or abuse. Our hope is that this program will enable scholars at various stages of research to support one another and talk candidly about these important dimensions of fieldwork.

Become involved! Any individual who has completed extended fieldwork can volunteer as a mentor.

An advisee can join this program at any time before, during, or immediately following a fieldwork-based project. Although fieldwork is presented here as the grounding subject for this program, junior scholars who are experiencing gender and/or sexuality-related challenges in other capacities within the discipline can also contact the mentor program coordinator. Additionally, we welcome the involvement of spouses and significant others who will be accompanying a researcher during his or her fieldwork term, or those who have been in this situation.

To learn more about the program, volunteer as a mentor, or to be paired with the mentor, visit the Section for the Status of Women’s homepage:

A note to faculty/instructors: Please make your students aware of this resource. As students prepare for fieldwork, you may wish to suggest they connect with a mentor at the outset, or encourage them to keep this option in mind as they navigate relations in their fieldsite.

For additional information, contact Corinna Campbell at corinnasiobhan@gmail.com.


Audio, video, print, electronic, and human resources will be sampled in this 40-hour intensive course, with the aim of learning as well as developing an understanding of ways to teach musics of the world’s cultures. Attention will be given to learning culture through engaged listening, songs, movement and dance experiences, and instrumental music. Participants will be guided in developing curriculum materials from the Smithsonian Folkways archives that fit the needs of students in knowing music and culture. Musical experiences will be tailored for use at various levels, including undergraduate majors and general studies students, and younger school-age students. Participants in the course will develop a ‘music culture curriculum project’ on a selected musical genre fit to be taught in a particular context, course, or program, and will receive documentation from the Smithsonian Institution that certifies their specialized study in world music pedagogy. Cost is $495. For registration information, contact Michiko Sakai at michikos@uw.edu.

Traditional artist-musicians, culture-bearers, and experienced teachers will form the faculty roster for this workshop, including Marisol Berrios-Miranda (Puerto Rico), Shannon Dudley (Trinidad/Caribbean), Thione Diop (Senegal), Peter Park (Korean percussion) Christopher Roberts (Turkey, Uganda, ‘children’s music’), Leon Garcia (Smithsonian Institution’s Folkways Recordings, mariachi), Amanda Soto (Conjunto, Son Jarocho), and Patricia Shehan Campbell (North India, Bulgaria).

Conference Report

Christian Congregational Music: Local and Global Perspectives

Ripon College Cuddesdon, Oxford, 1-3 September 2011

Conference report: Dr Muriel Swijghuisen Reigersberg (Independent Scholar) & Laryssa Whittaker (Royal Holloway, London)

Sixty-seven scholars – over half of whom were ethnomusicologists – from ten nations participated in this conference, organized by Monique Ingalls (University of Cambridge, UK) and Carolyn Landau (King’s College, London). Together with chair Martyn Percy (Ripon College Cuddesdon), Tom Wagner (Royal Holloway, London), and Mark Porter (City University, London) on the programme committee, they created a stimulating programme that explored congregational music from multiple global and disciplinary perspectives.

The three-day conference alternated between plenary sessions and panel sessions. Key plenary discussions included discussions on: musical and liturgical change; value systems embedded in church music aesthetics; the theopolitics of musical performance; the role of music in defining (or complicating the definition of) congregation; the internationalization of the music of Hillsong, in relation to cultural imperialism, profitability, ecumenical potential and senses of collective belonging; the role of the internet, music industry, and festivals in creating senses of Christian community outside the church; balances and blends between traditional and contemporary worship styles; affective characteristics of hymnody; the musical fostering of ecumenicity; and the relationship between Christian music and national and denominational identity.

Meanwhile, panel sessions explored issues in Christian music, including church music as a means of advocacy and identity-assertion; imported traditions; technology; managing meanings; ritual; canonicity; the effects of globalization and denominationalism on Christian hymnody; the role of music in spiritual transformation and sacrament; corporate branding; musical placemaking; musical reinforcement of theological shifts in denominations; and devotion, expectation, and authenticity in charismatic traditions. Paper topics explored broad ranges, historically – from reflections on medieval and baroque church music, tracing the development of church music traditions through the years, to the contemporary and virtual church; geographically – music of more than fifteen countries from six continents; denominationally – including Catholic, Lutheran, Pentecostal, Wesleyan, evangelical and other traditions; and stylistically – from choral music to liturgical music to gospel to hymns to blues to rock.

(Continued on next page.)
The conference culminated in a roundtable reflecting on themes and concerns that had emerged, with group discussion about future research. Many conference participants expressed an appreciation for the depth of discussion facilitated, as it is often more difficult to achieve in broader contexts. They expressed strong desire for a follow-up conference, which is consequently already in the planning stages for 2013. Participants at this conference have since been invited to join SEM’s Sacred/Religious Music SIG, and plans are underway to publish selected papers in an edited volume.

Participants enjoyed opportunities to socialize at the Bat & Ball pub, attend morning prayer services at the 12th-century village church. Delegates also explored walking trails in picturesque southern England. The success of the event was facilitated by the outstanding hospitality, facilities and catering of Ripon College Cuddesdon. The conference will undoubtedly result in new directions in Christian music scholarship being explored.

View conference details at: http://www.rcc.ac.uk/index.cfm?fuseaction=prospective.content&cmid=182
An in-depth review will be made available shortly via the British Forum for Ethnomusicology news pages: http://www.bfe.org.uk

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 Chapter Websites
Mid Atlantic Chapter: http://www.macsem.org
Mid-West Chapter: http://sem-midwest.osu.edu/
Niagara Chapter: http://NiagaraSEM/NiagaraSEM.htm
Northeast Chapter: http://www.necsem.org
Southeast-Caribbean Chapter: http://www.SEMSEC.org
Southern California & Hawai`i Chapter: http://ethnomus.ucr.edu/semscc.html
Southern Plains Chapter: http://katchie.com/semsoutherplains/Pages/SEMsoutherplains.html
Southwest Chapter: http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html

SEM Section Websites
Applied Ethnomusicology Section: http://www.appliedethnomusicology.org
Education Section: http://www.personal.psu.edu/acc13/blogs/SEM_Education/
Popular Music Section: http://pmssem.wikidot.com/

Ethnomusicology Sites
American Folklife Center, http://www.loc.gov/folklife/
The British Library, World and Traditional Music, http://www.bl.uk.wtm
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
Smithsonian Institution Websites: http://www.folkways.si.edu | http://www.festival.si.edu | http://www.folklife.si.edu
Society for Asian Music: http://asianmusic.skidmore.edu/
UCLA Ethnomusicology Archive: http://www.ethnomusic.ucla.edu/archive
Fondazione Casa di Oriani of Ravenna: www.fondazionecasadoriani.it | Database: www.casafoschi.it
Conference Calendar, 2012

University of Music and Performing Arts, Graz, Austria, 12-15 Jan 2012
For more information, contact (email) symposium2012@dvsm.de.

Third Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe
Berovo, Macedonia, 17-22 April 2012
http://www.ictmusic.org/events

Second Symposium of the ICTM Study Group for Multipart Music
Tiranë, Albania, 22-29 April 2012
http://www.ictmusic.org/events

American Musical Instrument Society
The Metropolitan Museum of Art, New York, New York, 15-20 May 2012
http://www.amis.org/meetings/index.html

Music & The Moving Image
New York University, New York, New York, 1-3 June 2012
http://steinhardt.nyu.edu/music/scoring/conference/

12th International Conference on Music Perception and Cognition (ICMPC)
Aristotle University of Thessaloniki, Thessaloniki, Greece, 23-28 July 2012
Joint meeting with the 8th Triennial Conference of the European Society for the Cognitive Sciences of Music, ESCOM

Conference on Interdisciplinary Musicology (CIM12)
University of Göttingen, Germany, 4-5 September 2012
http://gfm2012.uni-goettingen.de/cim12/CIM12/Home.html

57th Annual Meeting of the Society for Ethnomusicology
New Orleans, Louisiana, 1-4 November 2012
http://www.indiana.edu/~semhome/2012/index.shtml
Joint meeting with the American Musicological Society and the Society for Music Theory
Session proposals due 17 January 2012: http://www.indiana.edu/~semhome/2012/call.shtml