Ethnomusicologists x Ethnomusicologists

This article is the second in our series of interviews with senior ethnomusicologists conducted by one of their former students. Jacqueline Djedje of UCLA interviews J. H. Kwabena Nketia with whom she studied at the University of California, Los Angeles.

A Conversation with J. H. Kwabena Nketia

By Jacqueline Cogdell Djedje

JCD. How has the discipline of ethnomusicology changed since you began your career?

JKN. That is an interesting question because my career began before the discipline of ethnomusicology was established. In 1952, I was appointed as a research fellow in African Studies with responsibility for studying African music, dance, and folklore. I was appointed as a research fellow in the Department of Sociology headed by Professor [Kofi Abrefa] Busia, who was then the African head of the department, and I was recruited from Akropong Teacher Training College where I was a tutor in Twi and English. I was in charge of the Twi Autography Committee because my background was also in linguistics and social anthropology. I had studied at the School of Oriental Studies in London in the 1940s.

It was during my tenure in the sociology department that ethnomusicology came into being. Comparative musicology had been established in the U.S in the 1930s, and in the early 1950s, we decided to change the name of the discipline and make it ethnomusicology. I had already started doing my research. In fact, in 1955, when my book, *Funeral Dirges of the Akan People*, was published, this was the time that ethnomusicology had officially become a society in the U.S. So, my career as a research fellow began before then. Of course, the difference between comparative musicology and ethnomusicology was slight in the sense that ethnomusicology was now ready to look at music not in terms of the evolutionary history but in terms of ethnographic evidence.

Ethnomusicology has changed, of course, because Merriam and others who started it, or were very active during the transformation period, established certain lines of approach. Because I questioned some of the new lines, Merriam asked me to write an article in response to his article defining the scope of ethnomusicology [*Ethnomusicology Discussion and Definition of the Field*, *Ethnomusicology*, Volume 4, Number 3, 1960]. I wrote an article, “The Problem of Meaning in African Music,” [Ethnomusicology, Volume 6, Number 1, 1962], which was intended to be a theoretical discussion. Merriam asked me to write it so they could publish his article and mine together. But his was published very early, and mine was not published until almost two years later; so we did not see the connection. So I’ve followed my way of looking at ethnomusicology since 1959 when Merriam and I met at Northwestern [University].

However, I have noticed that ethnomusicology has become more international in scope and is now accommodating different cultures. So, in that sense, ethnomusicology has changed since I began my career.

JCD. How has teaching changed?

[Cont. 5]
The Society for Ethnomusicology, SEM Newsletter

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The SEM Newsletter is a vehicle for the 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

As summer overtakes us here in the northern hemisphere, you may note that this issue of the SEM Newsletter arrives a month later than it has in the past. With the understanding that most of us now receive this publication via email rather than the post, I asked the Board if we could even out the production cycle, leaving the first issue in early January and the spring issue in March, but placing a three-month gap between the spring, the summer (June), and the fall (September) issues. I hope the change does not prove an inconvenience. The target date in the future for material you would like to see in the summer issue will now be 15 May.

The fall issue will of course include another of President Berger’s columns and news of members. We will also have a preview of the fall joint conference with the AMS and the SMT to be held in New Orleans. That issue will see the continuation of two other SEM Newsletter features, “Ethnomusicologist x Ethnomusicologist,” and the series on the histories of our sections, special interest groups, and ancillary organizations as Ramona Holmes provides an overview of the Education Section’s formation and development.

As always, I welcome your suggestions, comments, and contributions. GT

SEM Membership

The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society.

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Send articles and shorter entries for consideration to the editor by email.

Copy deadlines:
March Issue (15 Feb.) September Issue (15 Aug.)
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Ethnomusicology: Back Issues

Ethnomusicology, the Society’s journal, 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.

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Theory and Practice: New SEM Publishing Projects

Harris M. Berger, SEM President

I am pleased to announce the first steps in two new publishing projects for the Society—the SEM Blog and Ethnomusicology Source: A Collaborative Citation Database of Writings and Media. These projects will open up exciting opportunities for ethnomusicologists to share ideas among one another, provide outreach from our field to a wider public, and research the vast world of ethnomusicological writings and recordings. Each project will require an Editor-in-Chief; calls for applications for those positions can be found on page 11. In this column, I will discuss the possibilities that these new projects afford.

Work on the projects began earlier this year, when I approached the SEM Publication Advisory Committee and the Board of Directors about starting a blog and a collaborative citation database. However, the inspiration for these projects has deeper roots. Recently, the US Branch of the International Association for the Study of Popular Music substantially upgraded its website, and front and center in that design was a new blog. Exploring the site, a blog post by my Texas A&M University colleague Kim Kattari that discussed some elements of her recently completed Ph.D. dissertation on the psychobilly genre of American popular music particularly impressed me. What was so useful about her blog post was the way that it spoke to many different audiences at once. Longer than a paragraph or two but far shorter than an article, writings on the IASPM-US blog are both sophisticated and accessible. The posts always have something interesting to say to popular music scholars, but readers outside the field can enjoy them as well. More focused on announcements and essays than the IASPM-US blog, the American Folklore Society’s AFS Review offers another excellent, though very different, example of this kind of project.

The SEM Blog will serve the first of the goals listed in the Society’s current strategic plan: “Create greater awareness and understanding in the academy and public sphere of ethnomusicological perspectives.” In my last president’s column, I argued that large, introductory classes are a neglected form of intellectual outreach; the SEM Blog offers another way to achieve this goal. From blogs to social media networks to online “zines, topically focused series of short-form, web-based writings is one of the dominant modes of expression in the early twenty-first century. With the SEM Blog, ethnomusicologists will have a new space for participating in this genre.

[Cont. 7]

Report from the Executive Director

Stephen Stuempfle

From 2008 to 2010 the SEM Board, Council, Long-Range Planning Committee, Development Committee, Crossroads Committee, and various other constituents engaged in a series of wide-ranging discussions on ways of increasing the academic and public impact of the Society. These deliberations resulted in the SEM 2010-2015 Strategic Plan, which outlines various goals and concrete initiatives. In 2011 we launched the Sound Future Campaign as a concerted effort to raise funds to support these initiatives. After eight months of appeals, we have achieved considerable success: $247,589 raised towards a December 2013 campaign goal of $700,000. This total includes previous gifts and pledges to the 21st Century Fellowship Fund and a $115,717 grant from the National Endowment for the Humanities for a 2011 Summer Institute at Wesleyan University.

Many thanks to all of you who have contributed to the Sound Future Campaign to date! Your generous investment in SEM will ensure the long-term development of our new projects. Special thanks are due to the Sound Future Campaign Committee, under the leadership of Bruno Nettl (Honorary Chair), Harris Berger (Co-Chair and SEM President), and Gage Averill (Co-Chair and SEM Past President).

Sound Future monies raised to date are being used to support the following initiatives:

21st Century Fellowship Fund. This annual fellowship will be awarded to a Ph.D. candidate for dissertation research and writing. So far we have raised $66,241 towards an endowed fund goal of $200,000, which would enable an annual fellowship award of $10,000. As we work towards this goal, we will begin awarding the fellowship at a $5,000 level in 2013. Guidelines for fellowship applications will be posted on the SEM website this coming fall.

Annual Meeting Travel Fund. This fund will support five annual awards of $1,000/each to presenters based outside the U.S. and Canada, in an effort to increase international participation in the Annual Meeting. Thanks to a very generous annual pledge from SEM members, we will begin offering these five awards for the 2012 Annual Meeting in New Orleans. Individuals who live outside the U.S./Canada and have received a presentation acceptance for the 2012 conference may indicate their interest in consideration for a travel award while completing their online conference registrations.

[Cont. 9]
The year 2012 marks the 10th anniversary of the formation of the Dance, Movement, Gesture Section. The Section began as a “Special Interest Group for Dance” in 2002, became the “Dance Section” in 2003, and in 2011 changed its name to the “Dance, Movement, Gesture (DMG) Section” to be more inclusive of researchers doing work on any kind of movement.

As enthusiasts of our intellectual history are aware, long before the DMG Section became formalized within SEM’s scholarly groups structure, much of the groundwork had been laid by SEM members who understood dance, movement, and gesture as integral parts of music-making. Collaborations between ethnomusicologists and dance scholars began in the formative years of our discipline. In 1954, a year before the founding of the society, Alan Merriam, Bruno Nettl, Gertrude Kurath, Stephen Cappanari, Melville J. Herskovits, George Herzog, and James Howard attended the American Anthropological Association symposium, “Contributions of Music and Dance to Anthropological Theory” which Merriam described as “the first time that a session devoted to music and dance had been held, in the United States, at least, as part of a general anthropological meeting” (Merriam 1954:6-7). In the 7th issue of the SEM Newsletter (1956), Willard Rhodes noted that two more categories “rightfully belong within the framework of our discipline, popular music and dance.” He further commented, “Since music is not only an expression of man’s spirit but also a physical response to a motor impulse, dance becomes inseparable from music except for purposes of study . . . “[T]he inter-relatedness of dance and music makes it imperative that the ethno-musicologist take greater cognizance of the dance” (Rhodes 1956:4). Similarly, in a 1968 address to the SEM board, Klaus Wachsmann listed subjects that should fall within the purview of ethnomusicology, concluding with the declaration, “and dance, for God’s sake” (in Grame 1968).

Dance scholars who joined SEM in the early years played a major role in promoting ethnomusicological studies that considered dance and movement. Gertrude Kurath, a trained musician, dance scholar and practitioner, served as dance editor of the newsletter and journal for over fifteen years. During her long service to the society she worked diligently to keep dance scholarship at the forefront of ethnomusicological discourse by arranging a number of symposia and panels on dance, and ensuring that each issue of the journal contained something about dance (Nettl 2001). Dance scholar and practitioner Nadia Chilkovsky (Nahumck) held workshops on methods of dance notation at SEM annual meetings, and regularly participated in organized sessions. Together with her husband Nicholas Nahumck, Chilkovsky later established a fellowship for SEM members in support of dance research and publication. Preference is given to applicants planning to enhance their research findings with movement notations such as Labanotation and/or with digital media such as photographs, video, or web-based formats.

Joann Kealiinohomoku, a current member of the DMG Section, was dance editor of the journal for a brief time in 1973, and is co-founder of Cross-Cultural Dance Resources (CCDR), a library and archive of the collections of Gertrude Kurath, Joann Kealiinohomoku, and Eleanor King. Adrienne Kaeppler, another current member of the DMG Section, has served in a number of leadership capacities within SEM, and is an invaluable link with the ICTM Study Group on Ethnochoreology. At the 2006 annual meeting in Honolulu, she delivered the Seeger lecture entitled, “‘The Beholder’s Share’: Viewing Music and Dance in A Globalized World.”

These trail blazers, along with many others, significantly shaped the way dance, movement, and gesture have been drawn into the heart of ethnomusicological inquiry and analysis. With this foundation set in place, the primary inspiration for establishing an SEM group for dance and movement scholarship came at the 2001 annual meeting in Detroit where Bruno Nettl, Joann Kealiinohomoku, Nadia Chilkovsky Nahumck, Bill Malm, and Judith Vander presented a panel entitled, “The Gertrude Kurath Legacy for the 21st Century: Reawakening Sensitivity to the Dance-Music Interdependence.”
Nketia by Djedje [continued from page 1]

JKN. Well, I can’t speak for other teachers, but I know there are certain things that are required of students in terms of not just doing the theoretical things, but also being aware of the range of problems that various cultures bring to bear. So teaching, since we started it, has changed in terms of the theoretical things that people look at and the methods that we use.

The important thing for me has always been my relationship with my students. I don’t look at myself as a person who knows so much. Rather, I can think through what students are looking at and try to find ways of getting them to see what I’m talking about. So, I always enjoy teaching because I don’t teach like the teacher who is always forcing things on students. I enjoy this exchange of experience in classes with my students. My experience of studying African music is what I pass on to students, and not rules they should follow.

If that experience is worthwhile, it always excites the students and they are able to follow. Even when I see a student doing something different from my own thing, I look at it and see if there is some justification because there may be good reasons for that choice. I believe that helping students to know what should be done is better than the teacher who says, “This is what you should know”! I have had four years of training as a teacher, so I apply some of those techniques in my teaching.

JCD. Are there issues the discipline is not addressing that you think should be addressed?

JKN. Well, it depends on what we consider to be issues. I noticed that ethnomusicologists in the West are interested in advocacy. They want to justify their existence; they want to justify the application of ethnomusicology to various studies. But that hasn’t been my interest. My interest has been in using ethnomusicology to study and discover the basis of our traditions; to find ways of applying that knowledge to culture and development. The core knowledge of the discipline, the traditions, and the problems in the country in terms of people learning their own cultures were issues that concerned us. Also, the question of moving the traditional things into the contemporary arena; then dealing with the backlog of things that had existed because of the missionary and colonial intervention. Our problems are truly different from what people in the Western world seem to be concerning themselves with.

The most important thing that has emerged in the West is the fact that now people are interested in the worldview of music, not in the old evolutionary concept where everything was leading towards the development of Western music. This has changed, and I think that change is very important.

JCD. What do you think is the future of the ethnomusicology in academe?

JKN. Now, there is a greater understanding of what ethnomusicology is about. In the early days, people were looking at it as the study of some obscure thing in other parts of the world. But composers and other people have looked at the results of ethnomusicological studies and have been applying them. Increasingly, the relevance of ethnomusicology to composition and world knowledge of music is accepted. I think there will be a merger of ethnomusicology and related disciplines because now everybody understands the importance of not thinking about music only in Western terms.

JCD. In spite of the efforts of some, the discipline continues to be biased toward Western theory and methods. What changes can or should be made to make the discipline more inviting to individuals with diverse interests and backgrounds?

JKN. Well, I don’t think the discipline itself can be biased. It’s the ethnomusicologists themselves who come from a Western bias that are making it so. In Western societies, they have always looked at the theory and methods of their music; that kind of thinking started long before ethnomusicology came. The fact that many musical cultures of the world have similar features is what is dawning on us. It is now time for people to think of theory not as Western-derived mainly because it began that way. But they should think about the purpose of analytical theories because if those purposes are valuable, they are also applicable to other cultures.

The purpose of ethnomusicology is to bring to the field a certain understanding of cultures that are different so that Western theory cannot be the only or the supreme thing that is relevant. Since we are studying other music, our function is to expand the theories and see where they are applicable to all cultures—to see where particular theories are relevant to particular societies and so on.

JCD. What have been some of the major innovations or new ideas in the discipline over the years?

JKN. There was a period when the discipline was very innovative because we were looking for ways of dealing with problems. At UCLA, we were looking for instrumental aids, because there were certain problems we could not deal with without applying some technology. Although things [technology] have come, still there are problems we look at. But the stress perhaps is not as great

[Cont. 6]
Nketia and transcribed the conversation.

now as it was then when we were bewildered by sounds from different cultures. For me, my ethnomusicology is of interest and relevance not only to us in Africa, but apparently to many people in other parts of the world. If I mention the fact that my book, The Music of Africa (1974) has been translated into German, Italian, Chinese, Japanese, and that other people are thinking of translating it, then it means that African music is of interest or has become of interest; that makes ethnomusicology relevant. So, they are using the results of their ethnomusicological research to acquaint themselves with other people's cultures. This means that globalization can also make ethnomusicology relevant if it doesn't proceed by always looking at other cultures in terms of Western experience. People want to know and have a feel of other experiences, and I think that is the important thing.

What I've noticed recently is that in America, some people are calling themselves "Africanist musicologists" or "Africanists ethnomusicologists." Again, putting the emphasis on themselves rather than on the field is a dangerous thing to do, because apart from the fact that you do not belong to the culture doesn't prevent you from studying it. But to label oneself as someone outside the culture, making this a permanent kind of stricture, is not very good because we assume we can all learn and share things together.

In any case, the term "Africanist" came because Western people were studying Africa and they wanted to distinguish themselves as Western people, who are distinct from Africans. That is not a very wholesome thing to do or to follow when imperialism and colonialism have ended. There are some people in America who are members of the African Master Drummers Association—associations that distinguish them from the very African people who taught them before they became master drummers. All those little things do not appeal to me because it keeps on creating cleavages. I think, as ethnomusicologists, we must try as much as possible to penetrate other cultures.

Acknowledgements

When the interviewee is almost 91 years old and lives more than 7,500 miles away from the interviewer, help from a number of individuals was required to complete this project. Therefore, the assistance of Godwin K. Adjei, Andrews K. Agyemfra-Tettey, and Kwasi Ampene is deeply appreciated. In addition, Judith Opoku-Boateng deserves special recognition because while I created the questions and edited the final work, she personally conducted the interview with Nketia and transcribed the conversation.

JCD. Since you’ve had extensive experience teaching international students both in Ghana and the United States, do you think there are special issues or concerns that should be taken in to consideration in the training of these students? Of course, international has a different meaning, depending on your location. In Ghana, the international would be all students outside Ghana (other countries in Africa, Asia, Europe, North America, etc.). In the U.S., the international would be all students born and raised outside the U.S.

JKN. Well, I believe that there are ways of approaching your materials according to the background of the people you are working with. If I am talking to African students, there are certain things I will draw their attention to but I will not emphasize it so much. But if I am talking to Western students, I will take their background into account and that may help me and help them to understand the African point of view. So I have a way of doing it so my students can appreciate the differences and also understand why they are identical.

The international aspect is very important for all of us because the discipline is supposed to belong to anybody who is interested in exploring music, whether it is America, Asia, Africa, Europe, etc. And it is the discipline that brings us together. So the international community is made up of people who are interested in a particular field and are looking at it from their perspective, but are also interested in the perspective of the other cultures. I think if we look at it that way, there will be no problems or antagonism.

In the old days, people in the West placed themselves apart from all other people and were always talking about primitive and non-primitives. Many of us were all sort of incensed by that way of looking at human beings. But that sort of superiority thing has been abandoned because now we know that given the opportunity, any human being can learn and acquire any aspect of culture. I had a paper that I did in 1960s explaining why we cannot go on thinking like that. [Cont. 7]
SEM Executive Director Stephen Stuempfle is currently developing a new website for the Society, and the SEM Blog will be a key element of this new site. More information about this project can be found in the call for Editor-in-Chief applications, which I have included below.

The roots of Ethnomusicology Source (henceforth, ES) go even deeper than those of the SEM Blog. In the September 2010 SEM Newsletter, the Board announced that the Society would no longer produce the SEM "-ographies" (the bibliography, filmography, and discography of ethnomusicological works). In various quarters, there had been talk of "crowdsourcing" our -ographies—that is, creating a system by which large groups of individuals could contribute to a citation database. A variety of online databases are crowdsourced these days, but for me, the model for this kind of project is something that preceded the Internet. When I was a graduate student at Indiana University, the library offered a reserve reading room, where the books on the reading list for the qualifying exams in ethnomusicology and folklore were made available. Generations of graduate students read those books and, breaking library rules, crammed seemingly endless handwritten notations on every one of the books’ surfaces. With marginalia about specific passages, marginalia on other’s marginalia, and marginalia on marginalia on marginalia, the Talmudic scribblings of an intergenerational crowd of graduate students produced commentaries on works like Alan Merriam’s *The Anthropology of Music* and Richard Dorson’s *The British Folklorists* that future generations of intellectual historians would do well to explore.

The conversation that took place in those books was limited by the size of their margins, but ES will offer electronic margins of unlimited size. Seeded with materials from the SEM -ographies, ES will be, first and foremost, a citation database—a searchable online repository of citations to books, articles, book chapters, and all manner of media in our field. Crowdsourced, the database will allow users to add citations, and, more importantly, create lists of sources and comment on those sources. My imagination runs wild with the possibilities that such a system will make available—qualifying exam reading lists from dozens of graduate programs, bibliographies on a thousand topics written by individual scholars or groups of scholars from SEM sections, discographies and filmographies on a million genres, generations of scholars commenting on classic texts. In the world of Internet fandom, Star Trek enthusiasts have created a collaborative database of Star Trek lore with over 34,000 entries. Ethnomusicologists are no less impassioned about our topic than Star Trek fans are, and the possibilities of ES are limitless. More information about this project can be found in the call for applications, which I have included below.

Each of these projects requires an energetic editor to spearhead the Society’s efforts and launch the project. This work will be challenging but very rewarding, and I encourage all those who are interested to apply.

Nketia by Djedje [continued from page 6]

In fact, it is the reason why Curt Sachs (whose scholarship I so much admired), who was an important personality during the comparative musicology period and dealt with these “primitive” issues, decided that those divisions should be abandoned. It was then that I became interested in him. In fact, I had one semester course that I took from him at Columbia University. I went there because I was not pleased with the way he was referring to “primitive.” But at the end of that course, he wrote a book and disclaimed the old way of looking at cultures as primitive. All we can say is that cultures are different, and not that one is superior and the other is not superior.
The panel brought into question the present place of scholarship on music, dance, and movement within SEM. As Nettl observed, “while our journal today hasn’t given up on dance, there’s no doubt that the role of dance in Ethnomusicology has changed from family member to being an occasional honored guest” (Nettl 2001: 4).

The Kurath panel motivated me to poll membership interest in forming an SEM group concerned with the inter-relationship of music, dance, and movement. After investigating how to form a special interest group, I placed a notice in the May 2002 Newsletter. Quoting Rhodes’ and Nettl’s comments above, I asked, “Isn’t it time that dance became a part of the family once again?” (SEM Newsletter 36(3) May 2002:5). I invited interested members to attend the inaugural meeting of a special interest group for dance at the 2002 annual meeting in Colorado, and I sent an email invitation to each person in the SEM directory who had listed “dance” or “dance music” as an interest. Twenty-three people attended this first meeting, and I was elected chair. We started a listserv and began planning activities. For each annual meeting since its inception, the section has sponsored or co-sponsored panels on topics related to the interdependence of dance, movement, and music, and has planned or co-sponsored special dance/movement-related activities.

The year after our first meeting we helped organize the pre-conference in Tucson, “Moving Boundaries: the Symbiotic Relationship between Music and Dance.” By the following year we had generated enough capital from our optional membership dues to begin making plans to sponsor events at each annual meeting. Our first event was a hula workshop at the 2006 annual meeting in Honolulu, co-sponsored with the local arrangements committee (LAC) and the Section on the Status of Women. The workshop was so popular and successful we decided to work with the LAC to annually co-sponsor dance workshops. Our idea has been to draw on traditions from the communities located near the annual meeting, and to rely on the LAC to identify local experts to provide leadership. The section has co-sponsored workshops on old time dance, salsa, and ballroom in Columbus (2007); New England contradance and Afro-Brazilian dance in Middletown (2008), danzón in Mexico City (2009), and Zimbabwean dance in Los Angeles (2010). The 2011 SEM/CORD joint meeting in Philadelphia provided a unique opportunity for the section to collaborate with CORD in co-sponsoring a series of noon-hour lecture demonstrations each day of the conference, together with five Friday evening dance workshops (Afro-cuban, Buto, Bharatanatyam, Senegalese, and “singing dance/sensing sound”). Immediately following the dance workshops, we also co-hosted a reception with CORD and Cross-Cultural Dance Resources to provide a forum for networking and to celebrate our section entering its 10th year.

In 2009 we initiated discussion about the type of rotating leadership to adopt, and in 2010 we began a staggered co-chair system in which each co-chair serves a two-year term. Tomie Hahn (2010-2012) joined me as co-chair in 2010, and Joanna Bosse (2011-2013) joined Tomie in 2011. Since the Estes Park meeting section membership has grown to 154.

Our mission statement was recently revised to accommodate our new name.

The Dance, Movement, and Gesture Section is devoted to supporting the work of scholars and educators concerned with the inter-relationship of music, dance, movement, and gesture. Formed in 2002, it has been working to bring greater attention to movement as an integral part of music-making. The Dance, Movement, and Gesture Section welcomes all SEM members with an interest in any aspect of movement research and its relationship to musical expression. Members are interested in working across sections and societies, and invite collaborative initiatives for any activities related to the intersections of dance, movement, gesture, and music. At our business meetings we address membership concerns and share recent publications and research as well as experiences from other conferences. Through our listserv we facilitate discussions, disseminate information and organize papers, panels, and workshops for the annual meetings. (To subscribe to our listserv contact clahende@indiana.edu.)
Stuempfle: Report from the Executive Director [continued from page 3]

Summer Institutes in Ethnomusicology. The goal of these programs is to strengthen undergraduate education in ethnomusicology. Thanks to the support of the National Endowment for the Humanities, we organized a two-week institute at Wesleyan University in June 2011. Participants included 22 professors and 3 advanced graduate students from across the U.S. This past February, SEM and Wesleyan submitted a second grant application to NEH. If funded, we will post application information on the SEM website this coming fall for an institute to be held during June 2013.

SEM – Smithsonian Folkways Collaboration. This collaboration is one element within SEM’s broader public ethnomusicology initiative. Recently, Smithsonian Folkways executed an interagency agreement with the National Endowment for the Arts in support of several programs, with $10,000 allocated for two projects to be carried out in collaboration with SEM. Over the next two years, SEM will assist with the production of three multimedia “Reports from the Field” for the Smithsonian Folkways website and two digital albums for a new “Worlds of Sound” series. We will issue a Call for Proposals for these projects in the near future. Meanwhile, we will continue to raise monies through the Sound Future Campaign in the hope of developing these pilot productions into long-term series.

Other Initiatives. As we move towards our Sound Future Campaign goal of $700,000, we will begin allocating funds towards other projects in the SEM Strategic Plan, such as invited speakers for public policy sessions at the Annual Meeting, the translation of ethnomusicological literature, and support for teacher training in K-12 world music education.

How to Participate in the Sound Future Campaign. For more information on the various Sound Future Campaign projects and on ways to participate, please visit the SEM website. If you have not yet had a chance to contribute to the campaign, you will find that it is easy to donate online or by check. We hope to achieve 100% participation of our membership, no matter how small the individual gifts. Such participation would be a tremendous boost towards our campaign monetary goal and would enable SEM to greatly expand its support of research and education in ethnomusicology. Please consider a donation today!

SEM Business Office Update. In addition to implementing the various Sound Future-funded projects, SEM is pursuing plans for enhancing services to our membership and for strengthening our core programs, including the Annual Meeting, publications, and annual prizes. To this end, we are in the process of hiring a new full-time Office Coordinator to replace Lyn Pittman, who retired last August. At the same time, we hope to introduce, within the next several months, a new member database system and website. A new database system and website would enable us to more effectively manage member information and would provide various new tools for electronic communication within the membership and with the general public. Our goal is to create a user-friendly online system that will facilitate information delivery and vibrant dialogue throughout the year.

Finally, I will look forward to seeing each of you at our Annual Meeting in New Orleans on November 1-4, 2012. Our Program Committee and Local Arrangements Committee are hard at work in preparing for what will surely be an extraordinary joint conference with the American Musicological Society and Society for Music Theory. For more information, please visit the conference website at http://www.indiana.edu/~semhome/2012/index.shtml. Since there is a high demand for hotel rooms in New Orleans in the fall, I recommend making a reservation at the Sheraton New Orleans or Astor Crowne Plaza at your earliest convenience.

Thank you for your membership in SEM! §

Henderson: Dance, Movement and Gesture [continued from page 8]

We attempt to deal with as much business as possible through our listserv so our annual business meetings can be spent getting to know each other, our activities, and our research interests.

In addition to annual dance workshops, the DMG Section has discussed the possibility of establishing a paper prize, organizing an edited volume, and sponsoring a lecture. As we continue moving in new and exciting directions, we are grateful to the scholarship, service, and activism of our forbearers in the field. Their legacies lead the way as we endeavor to establish dance, movement, and gesture as family members once again. §

References Cited:
SEM Announcements

Local Arrangements NOLA

Mark F. DeWitt, Chair of the Local Arrangements Committee for SEM 2012 in New Orleans

The 2012 Joint Annual Meeting of the Society for Ethnomusicology, American Musicological Society, and the Society for Music Theory will take place in New Orleans on November 1-4. This fourth joint meeting of the three societies (following 1985 in Vancouver, 1990 in Oakland, and 2000 in Toronto) will be held at the Sheraton New Orleans on Canal Street, just across from the southwest edge of the French Quarter. A pre-conference symposium, “Crisis and Creativity,” will be presented on Wednesday, October 31 at Tulane University, a straightforward thirty-minute St. Charles Avenue streetcar ride from the conference hotel.

Please note that the pre-conference and conference dates coincide with Halloween and All Saints’ Day, a busy time in the French Quarter and elsewhere in New Orleans. Travelers are advised to book hotel and travel reservations early to ensure availability. Accommodations are available for booking now on the conference website; registration for the conference itself will be available sometime in June. Voodoo Experience, a festival featuring touring rock, indie and hip-hop acts, will be taking place in town on October 26-28, the weekend before the conference. Halloween in New Orleans, the night before the conference, is a tourist destination due to the city’s reputation for ghost tales and voodoo practices. November 1, known as La Toussaint in and around New Orleans, also has its observances. So please come and join us, but know that we will have plenty company in exploring the area!

Although New Orleans markets its food and music heavily to tourists, skeptical minds should not jump to the conclusion that the music scene is over-hyped. In fact, we are planning few if any special events at the conference hotel so that everyone will have ample opportunity to explore the clubs throughout town to hear live performances of a range of genres including blues, bounce and hip hop, brass bands, funk, jazz, and zydeco. We will be preparing insider’s guides to clubs and restaurants, as well as describing how conference-goers can self-organize expeditions out on the town. We encourage SEM Sections and Special Interest Groups to contact us for ideas on how to tailor their 2012 offerings to the New Orleans context.

New SEM Office Coordinator

On June 6, 2012, Jennifer Studebaker began work as the new SEM Office Coordinator at the Society’s main office on the campus of Indiana University Bloomington. Jennifer grew up in the Cincinnati area and received a B.A. in anthropology from IU Bloomington in 2010. During her undergraduate years, she spent a year studying at the University of Kent in Canterbury, England, and was a member of Phi Beta Kappa.

In May 2012, Jennifer received an M.S. in anthropology from Purdue University in West Lafayette, Indiana. At Purdue, she specialized in biocultural anthropology and conducted fieldwork in Belize during 2011. Her M.S. thesis is titled Perspectives on Health and Wellness through Food in Belize’s Stann Creek District. Jennifer served as the Fundraising Chair (2010-2011) and Treasurer (2011-2012) of Purdue’s Anthropology Graduate Student Association and is a member of the American Anthropological Association and the Society for Applied Anthropology.

In addition to her academic work, Jennifer enjoys traveling, music, films, and making jewelry. She has arrived at SEM with a variety of administrative skills and is eager to work with the Society’s members, Board, Council, committees, sections, SIGs, chapters, and other component groups.

Jennifer replaces Lyn Pittman, who retired as SEM’s Office Coordinator in August 2011. For the past nine months, SEM has greatly appreciated office coordination and program support provided by Rachel Caswell and Heather McFadden.

Jennifer can be reached at sem@indiana.edu or at (812) 855-6672. (SS)
New Ethnomusicology Editor

The Society for Ethnomusicology is pleased to announce that Ellen Koskoff will be succeeding Larry Witzleben as editor of the journal. Ellen, who is well known to many members of the Society, directs the ethnomusicology program at Eastman School of Music, University of Rochester. Aside from her extensive editorial experience, Ellen’s numerous publications include *Women and Music in Cross-Cultural Perspective* (Univ. of Illinois Press), *Music in the United States* (Routledge), the award-winning *Music in Lubavitcher Life* (Univ. of Illinois Press), and a forthcoming book, *A Feminist Ethnomusicology*. (PM)

Call for Applications for the Position of Editor-in-Chief of Ethnomusicology Source: The Collaborative Database of Writings and Recordings in Ethnomusicology

The Society for Ethnomusicology is pleased to announce the development of Ethnomusicology Source: A Collaborative Citation Database of Writings and Media. An online repository of bibliographic, discographic, and filmographic information for the field of ethnomusicology, this website will allow SEM members to search for citations, contribute citations to the database, and create annotated lists of sources. The site will also have social features that will allow users to discuss individual works, making ES a space for productive intellectual exchange among ethnomusicologists. Seeded with information from the SEM –ographies, ES will be a central clearinghouse for knowledge about ethnomusicalogical writings and media.

To launch this project, the Society seeks applications for the first Editor-in-Chief of Ethnomusicology Source. The Editor-in-Chief will work with the SEM’s administration to develop the technical and procedural infrastructure necessary to launch the project. Once the database is established, the Editor-in-Chief will appoint an Editorial Board and work with them in moderating comments, enforcing policies and procedures, and publicizing and promoting the project to foster a collaborative culture of ES usage among SEM’s members. The Editor-in-Chief will serve a three year term, beginning from the time of the website’s launch.

Individuals interested in the position of Editor-in-Chief should email a cover letter and current curriculum vitae to the ES Editor Search Committee at <semexec@indiana.edu>. The cover letter should detail the applicant’s work in ethnomusicology, previous service to the field, and experience with social media and/or bibliography. For fullest consideration, applications must be received by October 1, 2012.

Call for Applications for the Position of Editor-in-Chief of the SEM Blog

The Society for Ethnomusicology is pleased to announce the development of the SEM Blog. Hosted on the SEM website, the blog will offer content on a variety of subjects related to music and the discipline of ethnomusicology. We seek lively and accessible posts that speak to scholars, performers, and educated lay readers. Posts will explore a wide range of topics and may stem from the author’s fieldwork, archival research, experiences in pedagogy or public programming, or be a broader, more theoretical investigations. Reviewed by an Editorial Board, posts will be up to 1,250 words in length. The goal of the blog is to provide both stimulating short-form reading for ethnomusicologists and outreach to readers beyond the academy.

To launch this project, the Society seeks applications for the first Editor-in-Chief of the SEM Blog. Before the blog’s launch, the Editor-in-Chief will draft the blog’s guidelines and procedures, establish an Editorial Board, solicit the initial posts, and circulate future calls for submissions. The Editor-in-Chief will serve a three year term, beginning at the time of the blog’s first post.

Individuals interested in the position of Editor-in-Chief should email a cover letter and current curriculum vitae to SEM Blog Editor Search Committee at <semexec@indiana.edu>. The cover letter should detail the applicant’s work in ethnomusicology, previous service to the field, and experience with social media. For fullest consideration, applications must be received by October 1, 2012.
SEM News

The Midwest Chapter announces that the JaFran Jones Award Committee is pleased to award the 2012 prize for to Julian Lynch (University of Wisconsin-Madison) for his paper “Music and Communal Violence in Colonial South Asia.”

The Northwest Chapter has awarded the Thelma Adamson Prize for best student paper to Leslie Tilley (University of British Columbia) for her presentation “Dialect, Darwin, and Balinese Drumming: Using Linguistic Models to Explain the Diverse Evolutions of the Singapadu Arja Drum Language.”

The Gender and Sexualities Taskforce Section announces a new Co-Chair for 2012 after an online election. We are happy to welcome Sidra M Lawrence as our new Co-Chair.

Ecomusicologies 2012. On Tuesday 30 October 2012, the SEM Ecomusicology Special Interest Group, in collaboration with the AMS Ecocriticism Study Group and Tulane and Loyola Universities, will hold a pre-conference to the AMS/SEM/SMT 2012 Joint Annual Meeting in New Orleans. The event will include presentations of research related to ecomusicology, which is broadly construed as the dynamic relationships between culture, music/sound, and nature/environment, in all the complexities of those terms. The conference plans to allow for virtual involvement via the Internet. Conference program and further updates will be posted at www.ecomusicologies.org. Aaron S. Allen, ESIG Chair

People and Places

Deirdre Ní Chonghaile moves from the Keough-Naughton Institute for Irish Studies at the University of Notre Dame to take up the Alan Lomax Fellowship in Folklife Studies at the John W. Kluge Center at the Library of Congress where she will be preparing a book on music collectors and music-collecting, focusing in particular on collectors who worked in the world-famous Aran Islands off the west coast of Ireland in the 19th and 20th centuries. At the Library, Dr. Ní Chonghaile will concentrate on collections that represent the extraordinarily extensive and diverse work of two contemporaries andcompatriots, those of Alan Lomax and Sidney Robertson Cowell. She will investigate Sidney’s relationship with the Lomaxes and contextualise her international work in North America, Europe, the Middle East, and the Far East in relation to that of Alan Lomax.

Beverley Diamond (Memorial University of Newfoundland) will be honoured as the first recipient of the CUMS/SOCAN Foundation Award of Excellence for the Advancement of Research in Canadian Music.

Joshua S. Duchan (Wayne State University) is pleased to announce the publication of his book, Powerful Voices: The Musical and Social World of Collegiate A Cappella (University of Michigan Press). Based on several years of ethnographic fieldwork, the work examines college-level, amateur, student-led a cappella groups and the methods and significance of their musicking.

Alejandro L. Madrid (University of Illinois at Chicago) and Robin D. Moore (University of Texas, Austin) were made 2011 ACLS Collaborative Research Fellows and Jessica A. Schwartz (New York University) made a 2011 Mellon/ACLS Dissertation Completion Fellow. All three were invited to address the ACLS at its 2012 Annual Meeting on 10-12 May in Philadelphia.

David Trasoff was appointed the Gordhan L. and Virginia B. “Jinx” Patel Distinguished Visiting Professor in Indian Musical Arts at the Hugh Hodgson School of Music of the University of Georgia. The three-day residency culminated with a concert at the University of Georgia Performing Arts Center on 26 April.

Richard Kent Wolf (Harvard) has been elected the recipient of a Friedrich Wilhelm Bessel Research Award after having been nominated for this award by the German scientist Prof. Dr. Frank Heidemann, Universitaet Muenchen. This award is conferred in recognition of lifetime achievements in research. In addition, the awardee is invited to carry out research projects of his own choice in cooperation with specialist colleagues in Germany.

Su Zheng (Wesleyan University) has been awarded a Fulbright award to carry out her research on “China’s Emergent Soundscape: New Music Creativities, Body Politics and the Internet in Defining a Global Chineness,” in China in the academic year 2012-2013. Her book, Claiming Diaspora: Music, Transnationalism, and Cultural Politics in Asian/Chinese America (Oxford University Press 2010) has been translated into Chinese, and is forthcoming from Shanghai Conservatory of Music Press in 2013.

In Memoriam

Ernest Brown, Professor of Music at Williams College, passed away on 3 April 2012 in Williamstown, Massachusetts. Ernest was a graduate of the University of Washington (1984) and taught at Northeastern University before joining the Williams College faculty in 1988. A recipient of a Fulbright Scholarship in 1986 for research in Zimbabwe, he wrote about music in Africa, Latin America, and the United States. Ernest was also politically active throughout his life as a conscientious objector, an advocate against Apartheid, and participant in Barak Obama’s presidential campaign, among other causes. He retired in 2012 and will be missed by all who knew him. (GT)
Grants

The American Institute of Indian Studies announces its 2012 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2012. Applications can be downloaded from www.indiastudies.org. Inquires should be directed to: Telephone: (773) 702-8638. Email: aiis@uchicago.edu.

Ethnomusicology 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
Midwest Chapter
Niagara Chapter
Northeast Chapter
Northern California Chapter
Northwest Chapter
Southeast-Caribbean Chapter
Southern California & Hawai`i Chapter
Southern Plains Chapter
Southwest Chapter

SEM Section Websites
Applied Ethnomusicology Section
Education Section
Gender and Sexualities Taskforce
Popular Music Section
South Asia Performing Arts Section

Ethnomusicology Websites
American Folklife Center
Association for Chinese Music Research
British Forum for Ethnomusicology
British Library, World and Traditional Music
Christian Musicological Society
Comparative Musicology
Ethnomusicology OnLine (EOL), (home site)
International Council for Traditional Music
Iranian Musicology Group
Music & Anthropology
Smithsonian Institution: Folkways, Festivals, & Folklife
Society for American Music
Society for Asian Music
UCLA Ethnomusicology Archive
University of Washington Ethnomusicology Archive
Fondazione Casa di Oriani, Ravenna

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Tomie Hahn photographed by Alan Burdette.
Conference Calendar, 2012-13

  Joint meeting with the American Musicological Society and the Society for Music Theory.

- The Association for Asian Studies, [Annual Meeting](http://www.asianstudies.org/), San Diego, California, 21-24 March 2013.

  Joint meeting with the 8th Triennial Conference of the European Society for the Cognitive Sciences of Music, ESCOM
- “From Adele to Zeca Afonso: The Singer-Songwriter in Europe,” organized by the European Popular Music Cluster of the Popular Cultures Research Network at the University of Leeds, 13-14 September 2012.
- “International Conference on Music Semiotics in Memory of Raymond Monelle: Establishing New Musical ‘Topics’ in the Repertoire and Popular Culture” at the University of Edinburgh, Music Department, 26-28 October 2012.
- “Popular Music and the Nordic Region in Global Dynamics,” an IASPM-Norden conference at the University of Roskilde, Denmark, 29-30 November 2012.
- “Theatre Between Tradition & Contemporaneity,” 17-21 December 2012, Retzhof Educational Institute, Retzhof Castle, Leitring bei Leibnitz, Austria.

- “Musical Environments,” organized by the Society of Graduate Students in Music of the Don Wright Faculty of Music at the University of Western Ontario (London, Ontario, Canada), Fourteenth Annual UWO Graduate Student Symposium on Music, 24-25 August 2012.
- “Musical Networks,” the 2012 Echo Conference at UCLA, 19-20 October 2012. Send 250-word proposals to echoconf@ucla.edu by 30 June 2012.

Workshops

- "Introduction to the Shona Mbira" at the Eastman School of Music, Rochester, New York, 9-13 July 2012.
- "South Indian Percussion" at the Eastman School of Music, Rochester, New York, 9-13 July 2012.
- "Musicians and Their Audiences," a one-day workshop at King’s College London, 1 December 2012. The organizers (Dr. Ioannis Tsioulakis and Dr. Elina Hytonen) invite 200-word abstracts by 1 July 2012.