

Ethnomusicologists x Ethnomusicologists

Barbara B. Smith, ethnomusicologist and Professor Emerita at the University of Hawai'i, is one of the pioneers in the field. With degrees in music from Pomona College (CA) and the Eastman School of Music (NY), she was called to the University of Hawai'i in 1949 to teach piano and music theory. Realizing the disjuncture between the musical identities of her Hawai'i students and the music of the academy, in the 1950s she turned to ethnomusicology and became involved in the Hawaiian, Pacific, and Asian musics practiced in the community. Notably, she was the first non-Japanese and female Iwakuni-style drummer for Obon festivals in Honolulu and the first foreigner to study with koto master Miyagi Michio in Japan. Beginning in the 1960s, she undertook one of the first systematic field research and music collection efforts among cultures in Micronesia. Her current project repatriates sound recordings collected a half century ago to cultural institutions in Micronesia for local use. In 1972, she developed and edited a signal education resource for world music—an entire issue of the Journal of the Music Educators National Conference which reached K-12 educators and classroom teachers nationwide. She is the recipient of many honors, including the prestigious 21st Annual Koizumi Fumio Prize (2009) and the 1986 SEM Charles Seeger Lecture.

Half a Century in Ethnomusicology

Barbara B. Smith by Ricardo D. Trimillos

RDT: Barbara, Gordon (Thompson) has asked us to talk about the field of ethnomusicology from your perspective of over a half century, especially where you see the field going.

BBS: I trust ethnomusicologists younger than I far more than I trust myself for where ethnomusicology should go.

Hmm. I hope—which is still evading your question—that some aspects of ethnomusicology will find a meaningful place in more sub-disciplines of music. For example, I'm very happy that the members of the composition faculty of the University of Hawai'i have recently made composition for some traditional Asian musical instruments, alone or in combination with some Western ones, a special feature of their program. In relation to music history and historical musicology, I believe that a world history of music—or a history of the world's musics if that would be a better designation—is not only appropriate but needed for today's globalized world. To me, for example, it seems logical that music students should study the development of both European and Chinese opera and what led to them and hope that ethnomusicologists will take the lead in creating this more globalized approach to music history.

But to try to directly answer your question, though the IT [Information Technology] has already contributed to making a huge amount of recorded material conveniently available, I think its impact on how ethnomusicology is studied, taught and learned has only begun. Incidentally, I hope that the availability of so much packaged music will not reduce support for live performance that, to me at least, whether as performer or audience, is a meaningful experience that a recorded one cannot fully match. But back to your question, I think that in the not too distant future there will be a major impact from neuroscience. [*Cont. 5.*]



Photo by Cho Ning Gwendoline Kam

Features

Ethnomusicologists x Ethnomusicologists:

Ricardo Trimillos interviews Barbara Smith.

Harris M. Berger, Theory and Practice: 2012 SEM President's Report [3]

Daniel Party, A Brief History of the Latin American and Caribbean Music Section [4]

News

SEM Announcements:

Bruno Nettl. William Kay Archer, Memorial Citation [6]

SEM Position Announcement on Anti-discrimination [9]

SEM Prizes [10]

Section & Chapter Prizes [12-13]

Honorary Members: Regula Qureshi, Lorraine Sakata, and Robert Garfias [15-17]

University of Washington, Ethnomusicology Program's 50th [17]

Journal Online Access [18]

People and Places:

Patricia Shehan Campbell, Kate Galloway, Bruno Nettl, Matt Rahaim, Tamara Roberts, and Hugo Zemp [18]

In Memoriam: Michael Marcuzzi and Anne Dhu McLucas [19-20]

Our Back Pages

Conference Calendar [21-22]

Ethnomusicology Internet Resources [24]

The Society for Ethnomusicology, SEM Newsletter

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

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

Back issues, 1981-present [vols. 14-18 (1981-1984), 3 times a year; vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN, 47405-3700; (tel) 812-855-6672; (fax) 812-855-6673; (email) sem@indiana.edu.

Editor's Note

Welcome to the first issue of Volume 47 and of 2013. January brings reports from our annual conference (New Orleans, 31 October to 4 November), an interview by Ricardo Trimillos with Barbara Smith, Harris Berger's president's column, an introduction to the Latin American and Caribbean Music Section of the Society, and the first memorial citation: a remembrance of William Kay Archer by Bruno Nettl. We also feature a new banner at the top of the first page (see President Berger's column) that I will be tweaking over the next year.

As I reported at the business meeting and in my conference with the Board, I see the *SEM Newsletter* as a record of what we are thinking and what we hold for the future. Tim Rice has pointed out that we devote considerable attention to issues of identity in our research. To that end, our recognitions of this year's honorary members—Robert Garfias, Regula Qureshi, and Lorraine Sakata—hold a special place that I hope to see expanded in future issues. Also, along with announcements of prizes, promotions, grants, and publications, we also remember some of those whom we lost this last year.

As always, I welcome your comments, contributions, and suggestions. The survival of this publication depends on your goodwill and intellectual generosity. GRT

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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.

Student (full-time only) (one year)	\$40
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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.)

June Issue (15 May)

January Issue (15 Dec.)

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Full page: \$200

1/3 page: \$60

2/3 page: \$145

1/6 page: \$40

1/2 page: \$110

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: 2012 SEM President's Report

Harris M. Berger, SEM President

The last year has been an exciting one for the Society for Ethnomusicology, and it is a pleasure and a privilege to stand before everyone today and talk about the work that has taken place in our organization over the last twelve months.

First and foremost is the establishment of the Diversity Action Plan Committee. Diversity is an essential issue for SEM and all scholarly organizations. While our field is founded on an inclusive vision of music and social life, it is not immune to the forms of power and domination that exist in the social worlds around us. From the Committee on the Status of Women, to the Gender and Sexualities Taskforce, the Crossroads Project, and the efforts of past Boards, diversity has been on the Society's radar for some time, and furthering progress on this issue is a high priority for me in my work as president.

Bearing in mind the pitfalls that diversity efforts often face, I have, since the beginning of my term, believed that what is needed at this moment is an action plan—a set of concrete steps to make the Society more inclusive. To that end, I worked this year with the Board to define four new initiatives for ethnomusicologists from under-represented groups that will advance the interests of diversity in the Society: a Book Subvention Program, a Conference Fee Subvention Program, a Mentoring Program, and "Day of Ethnomusicology" Program, which will introduce high school students from under-represented groups to our field. This spring, the Board formed and funded the new Diversity Action Plan Committee. It has been charged with the task of designing procedures for these new programs and, after expanding into subcommittees, overseeing the first round of their implementation. Chaired by past president Deborah Wong, the committee is making substantial progress, and I look forward to seeing the first fruits of its labors early next year.

Two significant publication initiatives are currently being developed. The first is the new *SEM Blog*. The topically focused series of short-form, web-based writings is one of the dominant modes of expression in the early twenty-first century, and with *SEM Blog*, ethnomusicologists will have a new space for participating in this genre. Our blog will seek that sweet spot between sophistication and accessibility, providing posts that offer both stimulating reading for professional ethnomusicologists and outreach to lay audiences interested in music and its diverse roles in social life. The second new project is *Ethnomusicology Source: A Collaborative Citation Database Writings and Media*. Since the Society has stopped publishing the –ographies in the *Journal* and on the website, there has been a desire to crowdsource the work that was once done by individual editors. An online repository of bibliographic, discographic, and filmographic information for our field,



Ethnomusicology Source will allow SEM members to search for citations, contribute citations to the database, create annotated lists of sources, post media, and more. 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. A call for editors for these two projects was circulated in the early summer. Many fine applications were received, and I am delighted to announce the names of the new editors. James Cowdery will serve as editor-in-chief of *SEM Blog*, and Eliot Bates will serve as editor-in-chief of *Ethnomusicology Source*. I congratulate both and thank them for their service.

The institutional review of human subject research is a complex and sometimes difficult process for those in our field. Working with the SEM Board, the Ethics Committee developed a memorandum that ethnomusicologists can send to their Institutional Review Boards to help them understand the kind of work that we do. It's a useful document, and I hope that it will help educate IRBs and university administrators about the nature of our research, thus easing the review process for ethnomusicologists. You can find the memo by searching for IRB on our website.

As you are aware, SEM's old logo has retired. Shortly after last year's conference, the Board formed the Ad Hoc Logo Committee, which was chaired by First Vice President James Cowdery, and the Board charged them to create a Wiki that would allow SEM members to offer draft logo designs and comment on the designs that others had posted. In the spring, a number of useful contributions were presented. The Logo Committee and the Publications Advisory Committee then reviewed the submissions and made recommendations to the Board. We selected the top two images—a so-called wordmark, that is, a stylized rendering of the Society's name, which we had been using on our letterhead for some time, and a newly submitted logo. These were sent to a professional designer, who polished the newly submitted logo and produced draft covers for the journal based upon the two images. The Board then sent the final two images and associated journal covers to the Council, as well as the incoming and outgoing editors of journal, and asked for recommendations. The Council was overwhelmingly in support of one set of options (the wordmark and its associated journal cover), and the Board concurred with their recommendation. The wordmark now adorns our website, and the new journal cover will debut in the first issue of 2013. I would like to thank, the Board, the Council, the Publication Advisory and Logo Committees, the journal editors, and the staff at the University of Illinois Press for their work on this project, which has produced what I think are an excellent set of visual identifiers for the Society. [Cont. 7]

A Brief History of the Latin American and Caribbean Music Section of the Society for Ethnomusicology

Daniel Party (Universidad Católica de Chile)

The [Latin American and Caribbean Music Section](#) is a forum for individuals interested in the areas of Latin America, the circum-Caribbean, the U.S.-Mexico Borderlands, and their diasporic communities in various parts of the world. A relatively young section, LACSEM is growing quickly and has already engaged in important developments of SEM at large.

After three meetings as a Special Interest Group—convened by Peter J. García and Cándida Jáquez (2002), Brenda Romero (2006), and Javier León and Michael Marcuzzi (2007)—the Latin American and Caribbean Music Section was established in 2007, with León and Marcuzzi as co-chairs. Later LACSEM adopted its current structure of Chair/Chair-elect/Outgoing Chair, with each position lasting for a year. Past chairs have included Susan Thomas, Francesca Rivera, and Jane Florine.

Perhaps the most important accomplishment of our section to date has been the key role LACSEM members played in the organization of the 2009 SEM Conference in Mexico City. This conference was a historic event for SEM not only because of its location outside the United States or Canada, but also because it was a multi-lingual conference and one that featured an unprecedented number of presentations by Latin American scholars.

It is no exaggeration to state that the Mexico City conference would not have happened without the many efforts of LACSEM members. A number of its members served on the Program Committee, including Brenda M. Romero, who acted as its chair. Past LACSEM co-chair Javier León coordinated the massive effort to translate abstracts into English—close to 200 of them in two weeks! In short notice, several section members translated Steven Feld's keynote address into Spanish, which was delivered simultaneously by Raquel Paraíso. LACSEM members also served as hosts for Latin American scholars who were attending the SEM conference for the first time.

LACSEM members are particularly interested in fostering a dialogue with Latin American ethnomusicology. One of its early projects, spearheaded by Michael Marcuzzi,

was to translate significant ethnomusicology articles from English into Spanish and Portuguese, and vice versa. This idea evolved into a book-length anthology that will be the inaugural publication within SEM's Translations project. The collection, titled *Studies in Latin American Music*, will feature English translations of both historic and contemporary Spanish- and Portuguese-language publications dealing with the music of Latin America and the Caribbean. Its goal is to make this literature more accessible to English-language readers. Sadly, Michael Marcuzzi's untimely passing in 2012 prevented him from seeing the book project through (you can read a remembrance of Michael in the In Memoriam section of this newsletter).

Since 2012, LACSEM sponsors a student paper prize with the purpose of recognizing the most distinguished student paper about Latin American or Caribbean music presented at the SEM annual meeting. The idea for the

prize was first set in motion under the leadership of co-chairs Susan Thomas and Michael Marcuzzi, and the guidelines were developed by Dan Sheehy, Rebecca Bodernheimer, and Jane Florine. The first submissions for the prize were accepted at the annual meeting in New Orleans.

For the annual SEM meetings, LACSEM organizes and sponsors



SEM 2012 Workshop on Danzón. Photo by Jane Florine.

panels and workshops. In 2011 it featured an Afro-Brazilian drum and dance workshop, in 2012 one on Cuban and Mexican danzón, and in 2013 it will sponsor one on Colombian music. The section has also sponsored panels at conferences of related societies, such as the Latin American Studies Association (LASA), and has collaborated with the Latin American chapter of the International Association for the Study of Popular Music (IASPM-AL). Members communicate through a blog, a facebook page, and a listserv. (To subscribe to our listserv please contact dparty.smc@gmail.com.)

Barbara Smith by Ricardo Trimillos *[continued from page 1]*

RDT: The idea of looking at the mind, the psychological study of other music is fairly new. Where do you see its possibilities for us in ethnomusicology?

BBS: I remember that in my Seeger Lecture (Smith 1987) I spoke of that. But that was too soon to predict the huge changes—both dangers and opportunities—that I think it will bring to our understanding of music and other aspects of life. As far as I know—and I haven't really studied it—it is still in a largely research-focus mode, and its impact will come about later in its applications.

In my view, the advancement of knowledge seems to follow an alternation of narrowly focused research within a discipline—and then an interaction of those new findings with those of another discipline. That's why colleges and universities now have so many departments and programs that didn't exist when I went to school. And many, like ethnomusicology, have names that are compounds of previously established disciplines. Obviously, ethnomusicology's development has involved both.

RDT: Looking back on your long career in ethnomusicology what changes relate to your most important accomplishments?

BBS: As you well know, for me, what my students have accomplished is more important than what I did. And Ric, that includes you and how you have both expanded what I started here at the University of Hawai'i and gone beyond me in concepts and methodology. That's what gives me the greatest pleasure when I look back on my decision in Hawai'i to learn about the musics of my students' ancestral heritages and what that led to. And it applies to the students in both our University of Hawai'i academic-degree program and the East-West Center's short-term certificate ones that, of course, relied greatly on the university program. [Between 1972 and 1976 Smith organized EWC workshops to develop domestic researchers and cultural workers for Asia and the Pacific.] I take great pride in the accomplishments of our students; for example those foreign students who returned to their own countries. I continue to be amazed at what some of them from Asia and the Pacific Islands have done, especially those in places that previously had had little or no acquaintance with ethnomusicology or even any organized educational program or government support or recognition for the value of their traditional music and dance.

RDT: How do you see the Pacific and Asia in the future for our field?

BBS: I think that these regions will continue to be important—very likely increasingly so—in world affairs and so it's important for Americans to understand them, and for the University of Hawai'i to focus on them because of our geographic location, ethnic mix of our local population and

the presence on campus of the East-West Center. In fact, I think it's our ethnomusicology program's duty so as to contribute to the University's mission.

I think one distinctive feature of the Hawai'i program is its grassroots—its strong interrelationship with the local community at large which, initially, was its only resource for providing something relevant to each of our large Pacific and Asian communities with a participatory performance experience. Fortunately, these grassroots were and continue to be a rich resource—a context that you, Ric, have described as being “in the field.” It has continued to be a valuable aspect of the program, not only for students majoring in ethnomusicology but also a desirable added dimension for students with other majors. Obviously we can't specialize in all the culture areas of the world and should leave other areas to institutions with better resources for their study.

RDT: On another topic, what particular kinds of music do you like for your own enjoyment?

BBS: Because of experiences not related to music, I made up

my mind when I was very young not to have favorites. When I was active as a pianist and teaching piano, people often asked me what was my favorite piece. My answer was always “Whatever I was playing at the moment, otherwise I shouldn't be playing it.” That kept them from pressing me further. I really want to have an open mind about enjoying lots of things. If I were to have a strong favorite then everything else would be of lesser value to me. And I don't want that.

Your question also calls to mind my first meeting with Klaus Wachsmann. I was very happy to meet Klaus because I had heard of his fine reputation. By chance at the 1958 IFMC we were seated next to each other on a bus—an excursion to a nearby village to enjoy some performances of its folk music and dance. To open a conversation, he asked me what music had led me to ethnomusicology. When I told him it was not a music, in his gently encouraging way he said “I don't believe you. Don't be afraid to tell me what it is; no one goes into ethnomusicology without a fascination for some particular music.”

Again I said it really wasn't a music, and then I told him about my students in Hawai'i and their problems with identity. You already know about that, Ric, so I won't repeat it. (See Smith 1987:209-10). After listening to my story and as we were arriving at the village, Klaus said “Yes Barbara, I do believe you now.” My reasons for getting into the field seemed so logical to me that I hadn't realized that they were so oddball! Klaus and I were strong friends all those years thereafter. I was very happy when he was chosen to be the Seeger Lecturer at the first SEM meeting hosted by the University of Hawai'i (1982).



Photo by Cho Ning Gwendoline Kam

Sound Future Memorial Gifts

As part of its Sound Future Campaign, SEM has established Memorial Gifts to recognize deceased members for their contributions to the Society and the field of ethnomusicology. Memorial Gifts are donated by the family and friends of a past member and are accompanied by a citation that acknowledges the member's career. SEM's inaugural Memorial Gift recognizes the work of William Kay Archer. The Society thanks the family of Professor Archer for their generous donation and Bruno Nettl for writing the accompanying citation. Memorial citations may also be viewed on the [SEM website](#). For more information on Memorial Gifts, please contact Stephen Stuempfle at semexec@indiana.edu.

William Kay Archer (1927-1997)

Memorial Citation by Bruno Nettl

William Kay Archer, a member of SEM in the 1960s and 1970s, was one of a substantial group of scholars whose main field was elsewhere, but who made significant contributions to ethnomusicology and to the Society.

Born in New York on May 16, 1927, Bill Archer attended the New York High School of Music and Art and received his undergraduate and graduate education at the University of Wisconsin and Columbia University, along with serving in the U. S. Navy. He studied linguistics and anthropology as well as education, but his interests went much farther, encompassing psychology, art, South and West Asian studies, and very significantly, music. In his youth he studied piano, and later also clarinet and sitar. I think he can be honestly described as a polymath, but he considered himself principally an anthropologist and linguist.

Some high points of Bill Archer's varied career: He taught at Fairleigh Dickinson University and at Hunter College, and he also taught English as a second language in Afghanistan. In the early 1960s, Bill Archer came to the University of Illinois as a member of the Institute for Communications Research, a unit led by the psychologist Charles Osgood, working in a project on affective meaning systems and teaching in the Department of Anthropology. In 1966, he went to found, together with his wife, Forough Minou Archer, the University of Illinois' Tehran Research Unit, an elaborate field station which supported research and teaching in several fields, significantly including ethnomusicology. Bill Archer was active and, I may say, enormously helpful in facilitating research on Iranian music by scholars from the University of Illinois (including graduate students Stephen Blum and Daniel Neuman), the University of Tehran, and other institutions. He held this position in Tehran from 1966 to 1972.

Bill Archer was active in SEM, attending meetings regularly, reading papers in 1969, 1973, 1974, and 1975, and accepting, for a few months in 1966, the position of Book Review Editor, hoping to manage this position in Tehran as part of an effort to internationalize the Society.

Bill Archer's writings on music, though not numerous, were in the vanguard of scholarship of the early 1960s. Best known among his publications is his article "On the Ecology of Music," *Ethnomusicology* 8 (1964), which related music, culture, and politics, and associated the basic assumptions of ethnomusicology with current events in the field of music in (what was then) unexpected ways. In 1962, Archer organized in Tehran the first international conference on an ethnomusicological topic held in the Middle East since the 1932 Congress in Cairo; this resulted in his edited book, *The Preservation of the Traditional Forms of Learned and Popular Music of the Orient and the Occident* (1964). Among his most widely read publications were reviews of books about Middle Eastern politics, culture, and literature in *The Saturday Review*. Of course Professor Archer made significant contributions as speaker, author, and organizer in fields outside music—linguistics, psychology, anthropology—to which he was devoted.

At the University of Illinois campus from 1972, Bill Archer taught an occasional ethnomusicology seminar, but in late 1974 he suffered a stroke which substantially handicapped and immobilized him and inhibited further professional activity, although he continued reading widely and occasionally attended concerts. He continued living in Champaign, Illinois with his wife Forough and his son Darius for twenty-five years until his death on

December 7, 1997.

I knew Bill Archer as a colleague and friend for about 35 years, but my memory is most intense for the late 1960s, when we were both in Tehran, and I owe him a great debt of gratitude for his support in many ways. I remember him best for the many-sidedness of his interests and knowledge. He was never without a book in his hands, and I found myself alternately intimidated and amused by his nimble intellect. Rather ahead of his time, when most of us were looking for "authentic" and "traditional" musics to document, he drew my attention to the interest of change, the interpretation of current events, and the way musical life in Tehran reflected politics. [\[continued on next page\]](#)



Berger: Theory and Practice *[continued from page 3]*

One of the most important projects that SEM is currently pursuing is our Sound Future campaign. To date, SEM has raised \$270,000 for a slate of important programs that will support publication, research, education, and public service work in our field. The funds we have raised so far are already beginning to pay off in real benefits. This year, we will be providing five awards to support scholars from outside the US and Canada to travel to our annual conference. In 2013, we will offer the inaugural presentation of the 21st Century Fellowship, which will aid a graduate student in dissertation writing. Our target is to raise \$700,000 by December 2015. It's an ambitious goal, but one that we think we can achieve. In his Critique of the Gotha Program, Marx suggested that, in a more ideal world, each would give according to his or her ability and receive according to his or her needs. I hope I can count on everyone to participate in the campaign; please contribute according to your ability, secure in the knowledge that any gift helps. I assure you that it will serve real needs for everyone in the Society.

A major transition began this year, with J. Lawrence Witzleben beginning the end of his excellent term as Ethnomusicology editor and past SEM president Ellen Koskoff selected as the next to hold this crucial post. Witzleben has given exemplary service to the Society in his tenure as editor, producing issues of extraordinary quality and richness. I am sure that I am not alone in feeling confident that Koskoff will carry forward the highest standards of the journal.

Three individuals are rotating off the SEM Board this year, Past President Gage Averill, 2nd Vice President Eileen M. Hayes, and Member-at-Large (for prizes) Michael Frishkopf. It has been a real pleasure to work them over the past two years. I would like to express my appreciation for their efforts, an appreciation which I know the entire Society shares.

Before closing, I would like to say a few words about the SEM Business Office, which is generously hosted by Indiana University. 2011 and 2012 were important years for the Bloomington-based staff, with long-standing SEM Office Coordinator Lyn Pittman retiring and Jennifer Studebaker hired to take over that role. Pittman served

the Society with great energy, diligence, and kindness over the years, and we all owe her a debt of gratitude. Studebaker was hired as the new office coordinator in June, and she is already making an essential contribution to the Society. I would particularly like to extend special words of appreciation to SEM Executive Director Stephen Stuempfle. Stuempfle is smart, hard-working, determined, creative, organized and in all ways a remarkable director. For a substantial period in 2012, he staffed the SEM office with only part-time assistance, and when our old website ran into problems, he rapidly accelerated the transition to our new site, which had been in planning for sometime.

Holding our meeting jointly this year with the American Musicological Society and the Society for Music Theory offers all of us an extraordinary opportunity to gather with friends and colleagues and think about music and social life. There are wonderful ideas and stimulating energy alive in SEM at this historical moment. It has been an honor to serve our organization during the last year, and I look forward to continue working with all of you in 2013 to forward the Society for Ethnomusicology. §

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Nettl: William Archer Memorial Citation *[continued from previous page]*

He was never without a book in his hands, and I found myself alternately intimidated and amused by his nimble intellect. Rather ahead of his time, when most of us were looking for "authentic" and "traditional" musics to document, he drew my attention to the interest of change, the interpretation of current events, and the way musical life in Tehran reflected politics. I can see him still in my mind's eye, a tall, flamboyant figure with bristling mustache and bow tie, speaking loudly and with the pointed distinctness of an experienced teacher trying to impress uncomprehending students; carefully practicing ta'arof (the ceremonial politeness which put much of the fun into life in Tehran); double-parking while he dashed for a pack of

cigarettes; and, whenever possible, surprising his family, friends, and colleagues with unexpected news, interpretations, requests, practical jokes, multilingual puns, and shaggy dog stories. He was a superb lecturer, perhaps the most articulate person and the best raconteur I have known, and I am happy to contribute to his memory in the annals of SEM, the society which, among all the various organizations of which he was a member, he may have enjoyed most. §

Barbara Smith by Ricardo Trimillos [\[continued from page 5\]](#)

RD: Do you have any other anecdotes that show us how our field has changed and developed?

BBS: Not really anecdotes; but some memories of about how SEM and IFMC were different—I joined both about the same time, I think 1958. At that time in SEM there seemed to me to be a lot—at least comparatively—of papers on music and dance of peoples then called American Indian and of Africa, whereas lots of those in IFMC were about European folk traditions. Also at that time, in SEM almost all those who read papers were outsiders to the culture of their topic, whereas most paper presenters at IFMC were at least native to the country of the traditions they described. I didn't know David McAllester—one of the SEM founders—was part Native American until later when he visited the University as a Carnegie Fellow in 1962. Now in both SEM and ICTM there is a far higher percentage of research presented by insiders to the cultures they discuss. Also outsiders now try to include concepts etc. of bearers of traditions, rather than just their own observations and analyses.

But the most striking difference to me at that time was SEM's concern with approach and methodology as argued by Mantle Hood with his research on a non-western high-art music with musical analysis of the product and Alan Merriam with his research on tribal music—then commonly referred to as “primitive”—of Native America and Africa with an anthropological approach to their place in their societies. I remember at one SEM meeting, Alan Merriam and Mantle Hood had some heated arguments about methodologies. It was a really contentious session when the voices of those two were raised to such a high volume and interrupting each other to pursue their opposing views that I felt uncomfortable even to be in the room. I remember Charles Seeger telling both of them to calm down.

RD: How did you get to know Charles Seeger?

BBS: We all know his importance to the field, not only to ethno but also to historical musicology. He always liked to go to conferences a day early. I had a long flight—meetings were on the East Coast—so I always wanted to arrive the night before. At one of those meetings he saw me in the conference hotel and asked if we could eat supper together. For me, a pre-conference supper with Charles became almost a tradition. And as I listened to him talking about the ideas on his mind, I learned a lot and am happy that some years later we were able to invite him to visit our university (1969).

RD: Could you say a little more about the connections you see between composition and ethnomusicology? Hawai'i has had a longstanding interest in such

collaborations.

BBS: My long-standing interest in what contemporary composers were creating began when I was a student and then a member of the faculty at the Eastman School of Music. Of course, interest in Asian music was sparked at the University of Hawai'i in addition to learning about “heritage musics.” In 1960, I became involved with the then recently established Festival of Music and Art of this Century. In 1962, it moved its home base to the University in cooperation with the East-West Center. In 1963, we were able to invite one Asian composer—Toru Takemitsu, who was using Western instruments with or without traditional Japanese ones to compose remarkably significant works with Japanese aesthetics. He was the first of a series of Asian and American Composers in Residence. In addition to stimulating new works utilizing some Asian instruments, it also led to ethnomusicology students being their performers. Our composition department's recent official statement is an acknowledgment of that interaction.

RD: You were one of the first women in the field. How has the field changed in relation to gender?

BBS: In its earliest days, as in other professions and business, men were far more important to SEM than women—its founders and officers. (David McAllester, Alan Merriam, Willard Rhodes, and Charles Seeger founded SEM in 1953 in New Haven). Barbara Krader was the first woman to serve as President (1972-73). Men were also by far predominant in those who presented papers or other kinds of presentations in meetings.

[Takes out the program for the 1962 Indiana SEM meeting]. If you look at this (program), you

see (Alan) Merriam as the leader of the first Plenary Session with (Charles) Seeger, Bruno Nettl, Nick England and [pause] John Mueller from Indiana University who, I think, was an anthropologist—one of the several host-institution faculty not otherwise active in SEM. The Individual Papers presented that year included one by Dr. (Shigeo) Kishibe the only foreign participant though listed as from the University of Washington where he was Visiting Professor that year. Of course you see the names of many members—many no longer living—with long-range significance to the Society: [running her finger down the paper] George List, and David McAllester as paper session Chairman—yes it really was “chairman” in those days—Mantle Hood as Leader of a Plenary Session that included Willard Rhodes and Bill Malm. If you are looking for women participants you can find Barbara Krader and me in a Plenary Session led by Alan Lomax. Just two of us. What a contrast to today when it no longer seems surprising to have a woman as President and, though I haven't actually [\[cont. next page\]](#)



Photo by Cho Ning Gwendoline Kam

[Continued from previous page]

counted them, programs seem to include about as many women presenters as men.

RDT: What would you consider one of the challenges for our future?

BBS: Continuing change is inevitable not only for ethnomusicology but everything else as concern about sustainability increases. Long range for ethnomusicology, I wonder if it will or even should continue as a separate field of study 50 or 100 years from now or, with continuing interdisciplinary impacts from other now separate fields of study into it, and what I hope will be more of it into other fields, if it will be looked back on as having had a

SEM Announcements

Position Statement on Anti-Discrimination, Anti-Harassment, and Sexual Diversity (2012)

The following document was approved by the Board of the Society for Ethnomusicology in November 2012.

The Society for Ethnomusicology strongly supports gender and sexual diversity among its membership, and advocates for policies that do not discriminate on grounds of sexual orientation or gender identity. The Society acknowledges that lesbian, gay, bisexual, transgender, transsexual, queer, and intersex (LGBTQI) ethnomusicologists are often subjected to particular systems of discrimination and harassment in the workplace and in the field. Moreover, the Society recognizes that research by and about members of sexual/gender minorities is vital to an intellectually rigorous, diverse, and fully participatory domain of scholarship.

In this interest, the Society for Ethnomusicology supports its LGBTQI members in the following ways:

- Opposes employment discrimination based on sexual orientation and gender identity;
- Supports domestic partner benefits for all ethnomusicologists, and supports colleagues who are denied benefits on the grounds of sexual or gender identity at their place of employment or study;¹
- Actively supports the abolishment of immigration laws that discriminate against LGBTQI people;² and
- Supports federal, state, and institutional recognition of LGBTQI families when lack of such recognition affects ethnomusicologists' careers, and supports equality in spousal hiring policies, the use of research stipends to support same-sex/transgender partners, and other situations in which sexual/gender minorities are at a material disadvantage.

Moreover, the Society is committed to making ethnomusicology a rich, diverse field that is invested in research about and by people of sexual and gender minorities. In this interest, SEM.

- Acknowledges that research on gender and sexuality is valuable within and outside ethnomusicology, and that LGBTQI ethnomusicologists make important contributions to music studies through their scholarship, pedagogy, and activism;

significant and beneficial impact on society in general. I do hope that continuing involvement in music—creation, performance, and appreciative listening—will help people adjust to limitations that will probably result from environmental problems and still have happy and satisfying lives.

[Interview at Barbara Smith's apartment in Honolulu, Hawai'i on October 24, 2012.]

References

Smith, Barbara Barnard. 1987. "Variability, Change, and the Learning of Music." *Ethnomusicology* 31:2:201-220. [The Charles Seeger Lecture for 1986.]

- Recognizes that LGBTQI ethnomusicologists face particular challenges, including concerns for personal safety, while working in parts of the world that are not tolerant of sexual and gender diversity, and that such challenges may shape these ethnomusicologists' scholarship and career paths in profound ways; and
- Encourages ethnomusicologists to make their offices and classrooms "safe spaces" for sexual/gender minorities, and encourages ethnomusicologists to seek out LGBTQI resources at their institutions for the benefit of undergraduate and graduate students, colleagues, and staff.

This position statement is necessary and timely: while considerable advances have been made in the struggle for LGBTQI equality in the last few decades, sexual/gender minorities still face de facto and de jure discrimination and, in some settings, the possibility for personal harm. In the United States, no federal law prohibiting employment discrimination based on sexual orientation and gender identity exists, and hate crime legislation is not universal or universally enforced.³ The Society for Ethnomusicology affirms that LGBTQI ethnomusicologists deserve to be treated equally and protected by law, and recognizes that this equality is not yet fully reflected in state, national, and international legislation. §

¹ Denying domestic partner benefits creates a system of second-class status that may lead to economic hardship, serious health-related consequences, denial of spousal privileges, and strained relationships with colleagues and administrative management.

² Because marriage and other forms of legal partnership between same-sex couples are not recognized at the federal level in the United States and in many other countries, ethnomusicologists in bi-national same-sex relationships are not able to sponsor their families for immigration, thus severely limiting employment opportunities and/or requiring extreme personal sacrifices.

³ For maps of legislation pertaining to sexual/gender identity, see the National Gay and Lesbian Task Force's website: http://www.thetaskforce.org/reports_and_research/issue_maps.

2012 SEM Annual Prizes

Michael Frishkopf (SEM Board Member at Large)

Charles Seeger Prize. The purpose of the Charles Seeger Prize is to recognize the most distinguished student paper presented at the previous year's annual meeting.

The winner of the 2012 Charles Seeger Prize is David C. Fossum, for his paper "Musical Canons in Ethnomusicology: The Case of Turkmen Instrumental Music."

Fossum's paper, building on work by Rachel Harris, Carys Wyn Jones, Katherine Bergeron, Bruno Nettl, Harry Powers, and others, extends the concept of musical canon from the paradigmatic case of the Western art music canon to Turkmen dutar music. While situating his work in larger disciplinary conversations about musical canon, he arrives at the specificity of his own project through careful ethnographic and musicological engagement with Turkmenistan performance. Fossum illustrates how a canon has coalesced around individually developed variants of traditional instrumental pieces, especially as preserved in classic recordings that are treated as models by subsequent musicians.

In his nuanced analysis of the complex interplay of modernist nationalism and indigenous musical ideals, Fossum intervenes in an understanding of canon as a static collection of exemplary works, instead characterizing the Turkmen canon as reliant on local practices of memory and performance that predate the nationalist project. He explores the senses in which this effective canonization is at once a modern and traditional phenomenon, and in doing so he provides an interpretive framework that can serve as a model for further studies of other music traditions. This paper makes an important contribution to ethnomusicology by pointing to the efficacy of canon as an analytical construct across a range of modernist nationalist contexts while insisting on the specificity and musical agency of local practices of canonization.

Michael Frishkopf (chair), Eileen Hayes,
Catherine Appert, and Peter Manuel

Ida Halpern Fellowship and Award. The Society for Ethnomusicology gives Ida Halpern Fellowship and Award every two years to help support research on Native American Music of the United States and Canada and to recognize the publication of said research. This year's award goes to Dylan Robinson for his continuing project, "Singing through Our Tears': The Testimonial Vocality of Residential School Survivors." His research focuses on the songs, stories, and testimony presented at community hearings of The Truth and Reconciliation Commission on the Indian Residential Schools in Canada. Both positive and negative memories find their way into song, and Robinson's findings will help codify and illuminate these experiences. Warm thanks to committee members Janice Tulk and David Samuels for their conscientious work on this committee.

Charlotte Heth, Chair

Nadia and Nicholas Nahumck Fellowship. The purpose of the Nadia and Nicholas Nahumck Fellowship is to help support research on a dance-related subject and its subsequent publication.

From among fourteen excellent submissions the committee of David Locke (chair), Zoila Mendoza and Emily McManus selected the proposal of Grete Viddal as winner of the 2012 Nadia Nahumck Fellowship for Dance Research. Viddal's project with Cuban citizens of Haitian descent impressed the committee as well developed, of local significance and global relevance, and strongly situated in its scholarly context. Choosing from among the uniformly excellent submissions was challenging and the committee congratulates all applicants for their accomplishments.

Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology. The purpose of the Klaus P. Wachsmann Prize for advanced and critical essays in organology is to recognize a major publication that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical instruments.

The committee had the pleasure of reading and evaluating several excellent and original nominations for the prize. The essays, and one book, demonstrate a broad range of approaches to problems and themes relating to musical instruments. We appreciate all the nominations and want to encourage the members of our Society to be alert to any relevant essays they might nominate for the next award cycle. (The Wachsmann is biennial.)

There was one essay that the committee felt best met the spirit of this award intended to acknowledge a critical essay in organology, and that most convincingly advanced a new argument. Published in the *Journal of Asian Studies* in 2011, Matt Rahaim's "That Ban(e) of Indian Music: Hearing Politics in the Harmonium," takes a close look at the debates over whether or not the keyboard/reed instrument is "un-Indian." Rahaim explains that "something about the sound of the harmonium" and "not merely its provenance" as an instrument adapted from the West, "posed a problem for those who wanted to distinguish India from the West," whether Indian or British. Rahaim is inspired by Regula Qureshi's probing of the various meanings associated with the sound of the sarangi. He teases out how aesthetic arguments for and against this instrument – one which in fact often replaced the sarangi in the khyal and thumri genres – obscure political histories. The harmonium is incapable of playing certain subtleties of intonation and ornamentation common to South Asian vocal music. Yet it is easily learned and thus "a force for musical egalitarianism." It is "both widely played and widely condemned," Rahaim observes. His article shows how the instrument is "caught between two conflicting forms of nationalism" – one that asserts an "essential, canonical sonic difference between India and Europe," and one that "reinforces a sense of national unity" by facilitating the teaching of a standard repertoire and an ideal of the nation singing "one song." [\[Continued on next page\]](#)

Prizes [continued]

"The Ban(e) of Indian Music" offers, as one of the committee members wrote, a "political history of an instrument and its sound with attention to how its technical capabilities relate to the discourse surrounding it." It is a thoughtfully researched and argued essay, and we are pleased to award it the 2012 Klaus P. Wachsmann Prize.

Fred Lieberman (chair), Sydney Hutchinson, and François Picard, Fred Moehn

Jaap Kunst Prize. The purpose of the Jaap Kunst Prize is 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.

We received fifteen submissions but two were declared ineligible since they did not meet the date-range specifications. After a three-stage process of deliberations and evaluations, the committee unanimously concluded on one essay as truly outstanding, and as distinguished by its high-level precision, rigor, scope of evidence, and general theoretical sophistication. For example, two committee members observe and commend the winning essay in the following words:

"Sensuality of author's language simulates the excesses of the genre she attends to. Well-grounded in the literature and theoretically sound."

"An interesting study of the place-making poetics and politics of fado (a musical and poetic genre) in Lisbon, Portugal. A productive application of anthropological studies of the affect and sense of place, with engaging ethnographic depiction of the city and the affective power of fado."

Ellen Gray, whose essay, simply titled, "Fado's City" (published in *Anthropology and Humanism*, Vol. 36, Issue 2 [2011], pp. 141-163) is winner, the best essay published in 2011.

In addition to the winner, the committee would like to commend and thus make Honorable mention of David Novak for his essay, "The Sublime Frequencies of New Old Media," *Public Culture*, 23.3 [2011]: 603-634.

Daniel Avorgbedor (chair), Joys Cheung,
John O'Connell, Kati Szego

Alan Merriam Prize. The purpose of the Alan Merriam Prize is to recognize the most distinguished, published English-language monograph in the field of ethnomusicology.

This year, the Merriam Prize Committee consisted of the Past-President, Gage Averill, serving as Chair; the most recent winner, Martin Stokes; and two members of the Society appointed by the SEM President: Su Zheng and Saida Daukeyeva – my sincere thanks to them all for their hard work and also for their thoughtful approach to ranking. I should note that as we were trying to arrive at a final decision, my committee members were in China, Central Asia, and a spot in rural Scotland without phone or Internet, so this was a challenging enterprise!

We received 18 qualifying books from the presses, and my Committee spent a good chunk of their summers reading through these books. It says a lot about the quality of our publications in ethnomusicology, and also about the curiosity and dedication of the committee members, that the latter expressed only gratitude at being able to spend all this time reading. After our first reading of the submitted works, we voted to narrow the search to five deserving books to which we would devote the most serious attention; and we finally determined that two had risen to the top. One of these was voted the Merriam Prize winner and one is accorded the status of runner-up.

Looking at the two finalist books, I would have to say that this is a very good year for co-authored works of biography, examining issues of gender and sexuality, transnational identity, exile and diaspora. Perhaps this will be viewed as the year in which ethnomusicological biographies asserted their centrality in the intellectual life of the discipline! Do you have any inkling of where I'm going with this? As you may figure out, I'm trying to keep the suspense up and not give anything away!

Our runner-up was described by a committee member as "Immensely interesting and rich book on an important topic, intelligently handled ... always informative and interesting to read. Works a simple but important point effectively: here is a 'margin' from which jazz and jazz history might be fundamentally re-imagined." As the runner up and therefore Honorable Mention for the 2012 Merriam Prize, we would like to recognize Carol Mueller and Sathima Bea Benjamin for *Musical Echoes: South African Women Thinking in Jazz*.

And now for the Merriam Prize winner. This book was called by a member of the committee "a highly original, big and serious book", and in another passage, and "Eru-dite, witty, and enjoyable book" ... "bringing together Irish folk music scholarship and ethnomusicology productively and thoughtfully." Now you may note that I'm quoting my committee members a lot – it's both because they are extraordinarily articulate, but also because it saves me a lot of work (!), so I'll continue: "It manages to be a unique and rather powerful book somehow without trying too hard, or making claims for itself. Its subject matter is the 'disappearing' world of European folk culture ... I think this winding and multistranded tale of the organic folk music intellectual, of cultural revivalism seen from within and below, is one that will be recognized by everyone. It's a model of style, of conversation between the authors and with their (departed) subject, and with his (still very much alive) music. The authors have found a good way of situating a central character in an ethnographic frame without being overwhelmed by him, or without constructing a hero narrative – a persistent problem of ethnomusicological writing in the biographical mode."

And so I would like to congratulate Sean Williams and Lillis O'Laoire for *Bright Star of the West: Joe Heaney, Irish Song Man* (Oxford University Press).

Gage Averill (chair)
[Continued on next page]

Prizes [continued]

Bruno Nettl Prize. This meeting marks the inaugural Bruno Nettl Prize award. Thanks to a generous endowment from Professor Nettl, this prize recognizes an outstanding publication contributing to or dealing with the history of the field of ethnomusicology.

The members of the Bruno Nettl Prize Committee are pleased to announce that Lars-Christian Koch and Susanne Ziegler are the first winners of this new prize, recognizing their work on two compact discs, both published by the Phonogram Archive of the Berlin Ethnological Museum in 2011: *1909–1936: Wax Cylinder Recordings from Palau, Micronesia (Vol. 6)* and *Wax Cylinder Recordings from Southeast Europe: G. Küppers-Sonnenberg 1935–1939 (Vol. 7)*.

This is the first time the Bruno Nettl Prize has been awarded. This prize recognizes an outstanding publication contributing to or addressing the history of the field of ethnomusicology, broadly defined, or the general character, problems, and methods of ethnomusicology. The publication may contemplate the field as a whole; institutional or organizational histories; biographies; or historiography. The publication must have appeared during the previous year and may be a monograph, article, chapter in a book, audio or visual recording, or film.

Lars-Christian Koch and Susanne Ziegler head a team of scholars and technicians at the Berliner Phonogramm-Archiv. They act as curators, editors, and scholars for the series, and each CD involves a three-step process of research and preparation. First, they identify lost or rediscovered audio collections which they bring to Berlin for restoration, usually transforming wax-cylinder galvanos into digitized forms. They then turn to the people and places who have been documented, organizing repatriation projects and securing legal rights for places like Palau or for individuals and communities affected by the recording projects (e.g., the Jewish communities on the eve of the Holocaust that were the sites for Küppers-Sonnenberg's fieldwork). Finally, when preparing the CDs and booklets for publication, Drs. Ziegler, Koch, and their team turn to outside experts for commentary and analysis. The resulting CDs are stunning models of their kind and are major contributions to the field of ethnomusicology.

The Palauan recordings feature traditional chants recorded between 1909 and 1936 that repatriate essential cultural memory and living heritage to the Palauans. The recordings made by Gustav Küppers-Sonnenberg in Southeast Europe between 1935 and 1939 showcase his collecting trips in the Balkans in Hungarian, Croatian, Slovenian, Macedonian, Albanian, Swabian, Romanian, and Jewish communities—communities that changed dra-

matically or disappeared in the wake of World War II.

The wax cylinders featured on these CDs are from the collection of over 30,000 wax cylinders housed at the Berlin Phonogramm-Archiv documenting different music cultures of the world. Founded and overseen by Carl Stumpf and Erich von Hornbostel, the holdings were evacuated from Berlin in 1944 and then taken to Leningrad and East Berlin; they were only returned to the Ethnological Museum in 1991. These CDs thus have quite a back story, and one could say these recordings have been repatriated in more ways than one.

The Phonogramm-Archiv series provides a compelling model for work in the history of ethnomusicology, thus serving our field and SEM very well. The next project in this CD series will be devoted to recordings from World War I prisoner of war camps, so there is more to come.

We congratulate Ziegler and Koch for creating the scholarly teams that make the series happen. We further congratulate Dr. Ziegler, who will retire at the end of December, for this capstone series. The prizewinners

were unable to attend the conference and we were honored that Prof. Dr. Viola König, the Director of the Berlin Ethnological Museum, accepted the prize on their behalf at the membership meeting in New Orleans on November 2, 2012. Bruno Nettl also said a few words.

I would like to thank the prize committee members Ruth Davis, Robert Garfias, and Ruth Stone for their careful work. We encourage nominations for

the next Nettl Prize, due by April 1, 2013.

Deborah Wong (chair)

Section and Ancillary Organization Prizes

African Music Section

The African Libraries Student Paper Prize goes to Katie Stuffelbeam, "Performing Advocacy: Women's Music and Dance in Dagbon, Northern Ghana."

Education Section

The winner of the *Elizabeth May (Slater) Prize* is Christopher Roberts, of University of Washington, for his paper "Children's Music within the Lomax Recordings of the Association for Cultural Equity."

Gender and Sexualities Taskforce

The Marcia Herndon Award goes to David Kaminsky for "Gender and Sexuality in the Polska: Swedish Couple Dancing and the Challenge of Egalitarian Flirtation," published in *Ethnomusicology Forum*. [Continued]



(Left to right) Albrecht Wiedmann, ethnomusicologist and sound technician for the albums; Susanne Ziegler (in front of Carl Stumpf); and Lars-Christian Koch.

Prizes [continued]

Popular Music Section

The Waterman Prize for best article by a junior scholar: Ellen Gray, "Fado's City" published in *Anthropology and Humanism* and Jonathan Ritter, "Chocolate, Coconut, and Honey: Race, Music, and the Politics of Hybridity in the Ecuadorian Black Pacific" published in *Popular Music and Society*.

The Lise Waxer Prize for best student paper is awarded to Tony Dumas, University of California, Davis for "Metaphors of Emotion and the Commodification of Flamenco in Northern America."

Section on Status of Women

The winner of the *Wong/Tolbert Prize* is Emily J. McManus for her paper "Listening to a Body and a Sound: Female Leading and Same-Sex Tango in the United States."

Chapter Prizes

The Mid-Atlantic Chapter (MACSEM)

Colter Harper, the University of Pittsburgh, received the 2011 *Hewitt Pantaleoni Prize* for his paper, "Seeing Musical Life: Photo Elicitation in Ethnomusicology."

The 2012 *Hewitt Pantaleoni Prize* was awarded to David Blake, Stony Brook University, for his paper "Educational Soundscapes: Producing Student Ethnographers and Community Folk Singers in the Green Fields of Illinois."

The Midwest Chapter (MIDSEM)

The 2011 *JaFran Jones Award* was presented to Beth Hartman, Northwestern University, for her paper "Shimmy, Walk, Bump, and Grind: The Burlesque Revival in Chicago."

The 2012 *JaFran Jones Award* was presented to Julian Lynch, University of Wisconsin-Madison, for his paper "Music and Communal Violence in Colonial South Asia."

The Niagara Chapter

The T. Temple Tuttle Prize was awarded to Vanessa Thacker, University of Toronto, for her paper "Experiencing the Moment in Song: An Analysis of the Irish Traditional Singing Session."

The Pacific/Northwest Chapter (SEMNW)

The Thelma Adamson Prize was awarded to Leslie Tilley (University of British Columbia) for her paper "Dialect, Darwin, and Balinese Drumming: Using Linguistic Models to Explain the Diverse Evolutions of the Singapadu Arja Drum Language."

The Northeast Chapter (NECSEM)

The Lise Waxer Prize (undergraduate) was awarded to Nicole Hansen (Middlebury College) for her paper "Violin in Carnatic and Western Classical Music Traditions."

The James T. Koetting Prize (graduate) was awarded to Warrick Moses (Harvard University) for his paper "White Skin, Black Masks? Expressions of Identity in the Work of South African Rave-Rap Crew 'Die Antwoord'." Samantha Jones (Boston University) was awarded honorable mention for her paper "Timing and Groove in Irish Traditional Music and Dance."

The Northern California Chapter (NCCSEM)

The Marnie Dilling Prize was awarded to Carla Brunet (University of California Berkeley) for her paper "The Carnival Stage: Singing as Transformative Musical Encounter."

The Southern California and Hawaii Chapter (SEM-SCHC)

The Ki Mantle Hood Prize was awarded to Ben Fairfield (University of Hawai'i at Manoa) for his paper "I am Tehnaku: The Reification and Textuality of Suwichan's Karen Harp."

The Southeast/Caribbean Chapter (SEMSEC)

The Dale A. Olsen Prize was awarded to Jessica Hajek (University of Illinois) for her paper "'Lo Nuestro es lo Verdadero': The Rise of Alí-Babá at Dominican Carnival" "'Lo nuestro es lo verdadero': el ascenso de Alí-Babá en el carnaval dominicano."

2013 SEM Prizes

The following SEM prizes will be awarded in 2013. See the SEM webpage on [Prizes](#) for further information, including eligibility, award administration, nomination guidelines, and deadlines.

21st Century Fellowship. Purpose: To further excellence in ethnomusicological research through support to highly qualified Ph.D. students for dissertation fieldwork.

Annual Meeting Travel Fund Awards. Purpose: To provide five annual awards of travel support to SEM Annual Meeting presenters who live permanently in countries other than the U.S. and Canada. These awards are intended to increase and facilitate international participation in the meeting. The Travel Fund Award Committee selects awardees on the basis of the quality of their presentation abstracts. The final pool of five awardees is also intended to represent presenters from diverse geographic regions.

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.

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

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

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.

[[Continued on next page](#)]

Prizes [continued]

Robert M. Stevenson Prize. Purpose: To honor ethnomusicologists who are also composers by awarding a composition prize to a current member of SEM, or to a deceased former member of SEM (in recognition of either a particular work or of an entire oeuvre), and to assure a Stevenson Prize concert program at the SEM Annual Meeting, at which compositions by current or former SEM members are performed. The concert features one or more of the prize-winning works, including the winner or co-winners, runners-up, and honorable mentions. (Note that the Stevenson Prize guidelines have been extensively revised; please see below for the details.)

Robert M. Stevenson Prize – Revised Guidelines

In the hopes of encouraging participation, I'd like to offer a few remarks about revised guidelines for the Robert M. Stevenson Prize, which will be offered in 2013.

The composition-ethnomusicology nexus is of long-standing importance, from early ethnomusicology to the present, and no doubt will remain so into the future as well. Many individuals known primarily as composers have also engaged in ethnomusicological research, while many prominent ethnomusicologists began their musical careers as composers, and continue to compose alongside more academic pursuits.

Indeed composition may be considered a valid form of ethnomusicological expression, transcending the limitations of language in referring to music, and perhaps extricating some of us who have been silently suffering, trapped in Charles Seeger's infamous "linguo-centric predicament".

In 2003 and 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. Dr. Stevenson stipulated that the prize award is to be accompanied by a concert of representative works, held in conjunction with the Society for Ethnomusicology's Annual Meeting.

Last year's prizewinner, composer, scholar and performer AJ Racy, was elegantly celebrated in a moving concert attended by many SEM members, thanks to collaboration with a Philadelphia-based arts organization, Al Bustan Seeds of Culture. Al Bustan contributed immensely towards the costs and administrative energies required to mount such an event. A fortuitous confluence of organizations and resources thus enabled a Stevenson prize concert to take place in 2011.

However it is not always possible to assure such a confluence, and therefore last year's prize committee began to consider ways by which to make the prize sustainable regardless of conference venue or prize winner, while simultaneously broadening the scope of the prize, and facilitating broader participation, without exceeding the financial capacity of the endowment.

A solution proposed by myself, in consultation with

former Stevenson Prize Committee members Miriam Gerberg, Steven Loza, and Michael Tenzer, was finally approved by the SEM board last spring, and has now been formalized in new prize guidelines available on the SEM website. Here, then, are the new guidelines.

Submissions will be of two types: (a) names of ethnomusicologist-composers, in which case self-nominations are not allowed, and (b) compositions by the submitter, in which case self-nominations are required. In this way, the Stevenson prize has given rise to the creation of SEM's first full-fledged composition prize (b), encouraging and celebrating the compositional achievements of SEM members.

Winning compositions selected by the prize committee will be performed at the Robert M. Stevenson Prize Concert at the annual meeting.

Clearly this composition prize needs to be constrained, in order to address the central problem we faced: how to assure a performance of compositions at the annual meeting, without incurring overwhelming costs? Turning necessity into virtue, we arrived at the following solution.

Compositional submissions may fall into one of the following categories, or any combination thereof:

- 2-channel audio works, which may also include a single channel video component, submitted as mp3 or mp4 files. These pieces should not be recordings of performances, but rather works that exist as digital AV files. Soundscape compositions, creative montages of field recordings mixed with other sounds, and electroacoustic works are all encouraged.
- Solo works for any instrument, to be performed by the composer, submitted as an mp3 or mp4 plus an optional score.
- Works for arbitrary ensemble, to be performed by SEM's first official performance group, the newly constituted SEM Orchestra (SEM-O). The Orchestra will be an all-volunteer ensemble composed of SEM members performing on instruments of their choosing (including found sonic objects, new musical instruments, electronic instruments, laptops, body & voice). Live instrumentation cannot be predicted, and there will be a single two hour rehearsal scheduled prior to the concert performance at SEM. Therefore compositions must be for "arbitrary ensemble" and relatively easy to learn and perform. Use of vocal and body music not requiring any particular instrumentation is encouraged.

Clearly, compositional challenges abound here, but – once more in the spirit of turning necessity into virtue – they're constraints that we hope will only stir you to greater creativity. (As Stravinsky quipped in *Poetics of Music*, "The more constraints one imposes, the more one frees one's self of the chains that shackle the spirit.")

We hope these revised Stevenson prize guidelines will chart an exciting new direction within SEM. Many thanks to Professor Stevenson for making this happen. We look forward to your submissions!

Michael Frishkopf (chair)

Honorary Member

Regula Burkhardt Qureshi

Beverly Diamond

I have the honour of introducing to you the woman who never sleeps. Regula Burkhardt Qureshi was, it seems, cosmopolitan from birth as the daughter of a Swiss socialist diplomat whose home was a cross-roads for international visitors and was, furthermore, a home filled with musical instruments. Trained as an anthropologist, we know her as Canada's most illustrious ethnomusicologist. Along with many in this room, I also know her as a warm and supportive friend.

She is one whose musicianship has never been far from her scholarship. As a professional cellist, it is perhaps not surprising that she would master the bowed string instrument of India, the sarangi, when she began working in Pakistan and India. Becoming the first woman to master that instrument, she paved the way for other women in South Asia and elsewhere to enter a realm that had been previously gender restricted. Her love of the instrument, its social significance, and its players emerge in a number of research initiatives including her much cited 2004 article on "The Indian Sarangi: Sound of Affect, Site of Contest," and her 2007 compilation of interviews with hereditary sarangi players, *Master Musicians of India*.

But here I get a little ahead in the chronology of Qureshi's scholarly contributions. Much of her earliest work is remarkable for its creation of cutting edge, theoretically informed analytical models that integrate the sonic and the social, models that are tied to the miraculous detail and specificity of performance. Her 1987 article in *Ethnomusicology* on musical sound and contextual input and the more expansive working through of that ground-breaking model in *Sufi Music of India and Pakistan* remain landmarks in the discipline's history. Few ethnomusicologists have created such a detailed and compelling account of how music performance reflects, forms, and nuances status, religious roles, and other social dimensions of (Sufi) life. Another enormous contribution to theory is her anthology on *Music and Marx* along with several articles that rework Marxist paradigms and principles in relation to the cultural economy of Hindustani musical teaching and transmission.

Because her scholarship, like her performance, broke ground since she was a woman in male gendered spaces, she has been attentive to gender systems in Indian and Pakistan, particularly the courtesan tradition which changed so radically in the late twentieth century with

the dismantling of older systems of patronage. Her social analyses of the "disappearing songstress" and biographical narratives of the life of the remarkable Begum Ahkter unfold the changing agency and intensifying struggles of these remarkable singers. We eagerly await her forthcoming book on *Female Agency and Patrilineal Constraints: Courtesan Singers in 20th-Century India*.

Throughout her career, Regula has always been attentive to the diasporic community in North America, and especially in her city of residence, Edmonton, Alberta – home to Canada's oldest mosque. In collaboration with her husband Salleem, she has documented the lifeways

of Pakistani families in Canada. She produced overviews of archival collections, and of course, has performed extensively and taught indefatigably at the University of Alberta. Her investment in the community in which she lived has been lifelong and, if anything, intensifying in recent years as she has drawn together an ever wider array of community partners to produce a vibrant website on South Asian Music and Culture in Canada. She has mobilized connections between local and international experts at a significant conference on "Sounds and Spaces of Muslim Piety: Tradition and Transformation."

At the University of Alberta she created the Centre for Ethnomusicology, and built one

of the country's best graduate programs in ethnomusicology. She recognized the remarkable resource at her university that was created when the complete Smithsonian Folkways collection of Moses Asch came to the university through the efforts of Michael Asch (renowned anthropologist and her former supervisor). Together Asch and Qureshi played key roles in negotiating with Smithsonian Folkways to create a Canadian "branch" called FolkwaysAlive!

Regula's energy never lags. The wee hours of the morning simply seem like a regular work day. Jet-setting between the subcontinent and the Canadian prairies, finding time to visit her grand-children in Barcelona, presenting distinguished lectures all over the world... It's all in a week's work for Regula Qureshi. Join me in recognizing her as an honorary member of the Society for Ethnomusicology.



Photo by Alan Burdette

Honorary Member

Hiroimi Lorraine Sakata

Barbara Rose Lange

Hiroimi Lorraine Sakata's research has enlightened us about music in Afghanistan and Pakistan and provided recordings of unique musical idioms from remote locations. She has served as an advocate for Afghan and Pakistani musicians and cultural institutions. She is now in her fourth decade of mentoring students and serving the Society for Ethnomusicology.

Born to an Issei and Nisei family in rural California, Lorraine graduated from the University of California at Berkeley in 1961. She married Tom Sakata soon after graduation and moved to Seattle. She enrolled at the University of Washington to get teaching certification and in the process discovered ethnomusicology. Lorraine made her first fieldwork trip to Afghanistan for Master's Degree research on a Fulbright-Hays fellowship in 1966. Tom accompanied her on fieldwork, photographed musicians, and assisted with recording. They surveyed, recorded, and interviewed musicians in southern Afghanistan and then worked with the Hazara people. This resulted in her 1968 Master's thesis and two LPs of Afghan folk music that she and Tom released on Lyrichord in 1971. Lorraine conducted her doctoral research in three different regions of Afghanistan on an SSRC Fellowship from 1971 to 1973 and completed her doctoral thesis in 1976. For two decades she taught in and led the Ethnomusicology Division at the University of Washington. She served as Professor of Ethnomusicology at UCLA from 1997 until her retirement in 2005.

Lorraine's book *Music in the Mind: Concepts of Music and Musician in Afghanistan*, published in 1983 and reissued in 2002, extends the theories and methods of cognitive anthropology to music, in the process explaining such fundamental aspects of Afghan regional culture as music's relationship to Islam and the expressive culture of women and children. Essays and chapters that Lorraine published from the 1980s to the present explore how the art music concepts relating to *maqam* and *raga* occur in Afghan folk music; Afghan women's music-making; the structure of the Gorgholi epic in northern Afghanistan and the role of local folksong in its performance; and Pakistani Qawwali. Lorraine's most recent essay relates a century of changes in how music functioned in Afghan national government.

Lorraine has been an advocate for Pakistani and Afghan cultural institutions, music research, and musicians, and

she helped rebuild Afghan institutions in the 2000s. She arranged the residencies of noted Pakistani and Afghan musicians as guest artists at the University of Washington—something that UW students remember fondly. From 2006 to 2010, she was Secretary of the Board of Trustees of the newly founded American University of Afghanistan. From 2006 to 2009, she initiated a major program to assist in digitizing the music archives of Radio Kabul/Radio Afghanistan. In the mid-1990s she conducted a joint project with the Quaid-e-Azam University in Islamabad to prepare a musical survey and atlas of Pakistan.

Lorraine has devoted much of her time and energy to the welfare of the field of ethnomusicology. She served on the SEM Board from 1985 to 1987; she was second vice-president of the SEM from 1990 to 1992. She served four terms on the SEM Council. She has adjudicated SEM prizes on numerous occasions. She was the SEM liaison to the National Association of Schools of Music and served on of National Endowment for the Arts panels over a period of thirty years. She served three terms as Chair of the Ethnomusicology Division at the University of Washington School of Music. She became Associate Director of the School of Music at the University of Washington and served eight years as Associate Dean for Academic Affairs in the UCLA School of

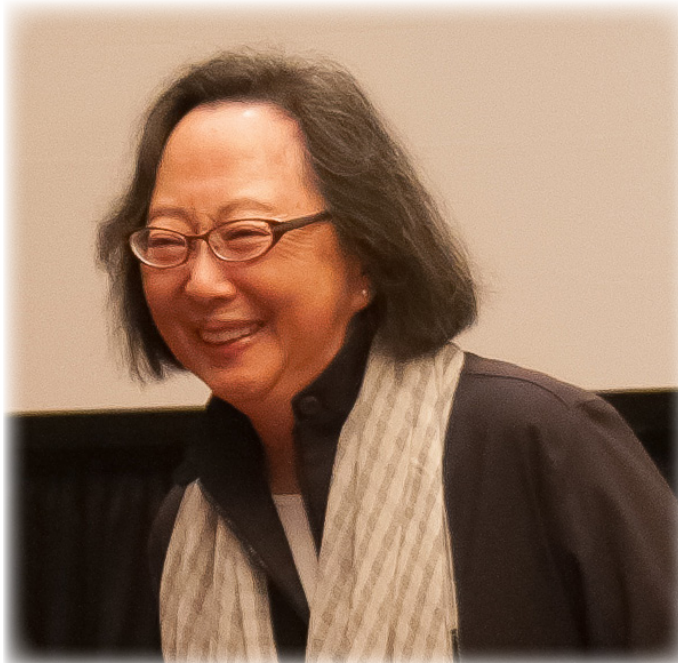


Photo by Alan Burdette

the Arts and Architecture.

In appreciation for her contributions to ethnomusicological scholarship, her advocacy for Afghan and Pakistani musicians, her service to the Society for Ethnomusicology, and her mentorship of students, we extend Honorary Membership in the Society for Ethnomusicology to Hiroimi Lorraine Sakata.

the society for
ethnomusicology

Honorary Member

Robert Garfias

Timothy Rice

Robert Garfias is a force of nature. In 2012 he celebrated his eightieth birthday. During this academic year he continues, as he has for the past fifty years, to hold large classes of hundreds of wide-eyed undergraduates enthralled to his vivid stories of brilliant musicians and exciting fieldwork adventures in music cultures from all over the world. Sophisticated animated graphics provide hilarious, ironic metacommentaries on his lecture and on the classroom learning experience, which is enriched by his own field recordings and professional-quality photographs and films. Those of us who benefited from his masterful undergraduate teaching will always be grateful to him. The Society for Ethnomusicology, however, wishes to honor him for his contributions to the field of ethnomusicology and to SEM.

Robert Garfias is the child of Mexican immigrants who settled in San Francisco. He took full advantage of the once-excellent California public school system and studied jazz improvisation and arranging and European art-music composition. He once dreamed of going to Paris to study with Arthur Honegger. An unquenchable musical curiosity had him listening to local Chinese and Japanese radio programs. In high school he was attending Cantonese opera performances in Chinatown, and he eventually took koto lessons with a local teacher.

After graduating from San Francisco State University with a B.A. in anthropology, he struck up correspondences with Richard A. Waterman at the Laboratory for Comparative Musicology at Northwestern University and with Jaap Kunst. Kunst directed him to Mantle Hood's new program in ethnomu-

sicology at UCLA, where he started in 1956. In 1958 he began three years of study of Japanese gagaku at the Imperial Court in Tokyo. His book on gagaku, *Music of a Thousand Autumns* (University of California Press, 1975), remains a classic in the field. Fifty years ago, in 1962, he founded the graduate program in ethnomusicology at the University of Washington, one of his most important and enduring contributions to the field of ethnomusicology.

In the 1960s he received major funding to establish national archives for film and sound recordings of traditional music in Korea and the Philippines. His films for these archives are priceless treasures. He went on to do fieldwork in an unparalleled number of musical cultures. To do so, he has learned eleven languages. His articles on the musics of Guatemala, Burma, Romania, and Turkey, to name a few, are frequently cited starting points for further research on those traditions.

In the 1970s, he became an active university administrator, eventually becoming Dean of the School of Fine Arts at the University of California, Irvine. From 1985 to 1987 he served as President of SEM. He was a presidential appointee to the National Council on the Arts from 1987 to 1996. His honors are many and include SEM's Charles Seeger Lecturer in 2008 and an appointment to Japan's Order of the Rising Sun, which included an audience with the Emperor.

At its 2012 annual meeting, the Society for Ethnomusicology is pleased to honor Robert Garfias as an honorary member for his contributions to the Society and to the field of ethnomusicology.



Photo by Alan Burdette

50th Anniversary of University of Washington Ethnomusicology Program

The University of Washington Ethnomusicology Program is celebrating its 50th anniversary during the 2012-13 academic year with a series of concerts, a weekend conference (combined with the SEM Northwest Chapter meeting), and a musical instrument exhibit. We begin our second half-century with the establishment of a B.A. in Ethnomusicology and the advent of a Javanese gamelan and a Shona-style marimba ensemble.

The weekend anniversary gathering, February 8-10, will feature a keynote address by Robert Garfias, founder of the UW program, as well as addresses by two UW ethno-

musicology alums, Sean Williams and Steven Friedson. Alums, former faculty members, and friends are invited for a weekend of reminiscence, networking, celebration, and music. For details about the weekend's activities, check out our website <http://www.music.washington.edu/ethno/>

To commemorate the 50th anniversary, an exhibit of musical instruments from the UW Ethnomusicology Collection will be on display in UW's Allen Library February 1-21. From the program's holdings of over 400 instruments, a representative sample will reflect the music traditions brought to the UW by Visiting Artists from around the world during the last fifty years.

SEM Member Online Access to Ethnomusicology via JSTOR

SEM membership includes electronic access to the most recent 5 years of Ethnomusicology through JSTOR's Current Scholarship Program. After purchasing an SEM membership, you will receive an email from JSTOR with instructions for accessing the journal on the JSTOR website (www.jstor.org). This email explains how to obtain a JSTOR username and password and how to log in to the JSTOR site. Please allow two weeks from the date of SEM membership purchase to receive the JSTOR email.

Beginning with the SEM 2013 membership purchase/renewal form, members may also purchase access to the Backfile of Ethnomusicology via JSTOR for an additional fee of \$10. The Backfile includes issues of the journal from 5 years ago back to 1953. This option may be of interest to members who do not have JSTOR access to the journal through their home institution. Members who purchase Backfile access will be able to access all issues of the journal (1953-present) when they log in to the JSTOR website.

For information on SEM membership, please contact Jennifer Studebaker at sem@indiana.edu. For information on JSTOR access after purchasing an SEM membership, please contact JSTOR at support@jstor.org.

People and Places

Patricia Shehan Campbell assumes the presidency of The College Music Society for the period 2013-2015.

Christi-Anne Castro's 2011 book, *Musical Renderings of the Philippine Nation* (Oxford University Press), won the 2012 Global Filipino Literary Award for Non-Fiction. As a result, the book will receive "special cataloguing" status in the Library of Congress Southeast Asian Collection and will find a home in the Asian Reading Room.

Kate Galloway (PhD University of Toronto Musicology/Ethnomusicology), SSHRC Postdoctoral Fellow at Memorial University of Newfoundland (Research Centre for the Study of Music, Media, and Place [MMaP] & School of Music) has been awarded the 2012 Postdoctoral Prize by the Social Sciences and Humanities Research Council of Canada (SSHRC). SSHRC's Postdoctoral Prize is awarded each year to the most outstanding SSHRC Postdoctoral Fellowship recipient. Kate has received the prize for her project "Sounding Environmental Change: Representing the Environment and Environmentalism in Contemporary Canadian Music Practices."

Bruno Nettl has been selected by the American Council of Learned Societies (ACLS) to deliver the 2014 Haskins Prize Lecture in Philadelphia. This award recognizes the worldwide impact of Professor Nettl's research, teaching, and mentoring over more than a half century. The ACLS Haskins Prize is one of the most distinguished awards in the humanities in the U.S. Among the various previous winners are Joyce Appleby, Milton Babbitt, Natalie Zemon Davis, John Hope Franklin, Clifford Geertz, Henry Glassie, Martin E. Marty, Linda Nochlin, Yi-Fu Tuan, and Helen Vendler. For ACLS's announcement of its award to Professor Nettl, see <http://www.acls.org/news/10-11-2012/>. For a list of previous awardees and copies of their lectures, see <http://www.acls.org/pubs/haskins/>. Since the 1950s, Professor Nettl has served the Society for Ethnomusicology in a wide range of capacities, including a term as President and two terms as Editor of *Ethnomusicology*. SEM congratulates Professor Nettl on this high honor from ACLS!

Matt Rahaim's (University of Minnesota) *Musicking Bodies: Gesture and Voice in Hindustani Music* a study of the intertwined vocal, gestural, and postural disciplines of

Hindustani vocalists, was published this fall by Wesleyan University Press. It received an American Musicological Society Publication Award for Young Scholars.

Tamara Roberts (UC Berkeley) would like to announce the publication of *Yellow Power, Yellow Soul: The Radical Art of Fred Ho*, an anthology she co-edited with Roger Buckley (University of Connecticut). This collection features essays on the musician/activist by scholars and artists, retrospective photographs from his career, and newly commissioned poetry. It will come out in April from University of Illinois Press. For more information, see the UIP website for the book: <http://www.press.uillinois.edu/books/catalog/34pyp8hk9780252037504.html>.

Hugo Zemp's two 1979 classic ethnomusicological films, *'Are'are Music* and *Shaping Bamboo*, SEM Audio-Visual Series, Number 1 (1993) and out of print in SEM's VHS edition since 2005, are newly restored and available as a 2-DVD set from Documentary Educational Resources (DER). SEM members are entitled to a fifty percent (50%) discount on the \$49.95 price for "Home Use" copies. Ordering information may be found at <http://www.der.org/films/are-are.html>. Zemp is also pleased to announce his latest film made together with Georgian ethnomusicologist Nino Tsitsishvili: *Duduki of Tbilisi: Eldar Shoshitashvili and His Students*. An important article by co-director Nino Tsitsishvili on the particularities of the Georgian Duduki can be found on the website under the heading "Related Resources."

The Seattle Fandango Project received the University of Washington's 2012 Diversity Award for Community Building, with considerable help from UW ethnomusicologists Cisco Orozco (recent Ph.D.), Cameron Quevedo (current graduate student), and Shannon Dudley.

Voices of the First People, a project honoring the works of Upper Skagit elder Vi Hilbert, makes available audio and video recordings of her extension personal research collection in the University of Washington Ethnomusicology Archives <www.music.washington.edu/ethno/hilbert/collection.html>. The project is a result of collaborations of Jill Linzee of the Northwest Heritage Resources, with Laurel Sercombe of the University of Washington, with the advising of Jill La Pointe, granddaughter of Vi Hilbert and president of Lushootseed Research.

Programs

University of Pittsburgh Study Abroad Program. “Romani Music, Culture and Human Rights Program,” Budapest, Hungary and Prague, Czech Republic; May 24, 2013 - June 15, 2013. Students earn 6 Pitt credits. This course will be taught in English. Open to undergraduate students enrolled in U.S. universities. [www.abroad.pitt.edu/romani] Program organizer: Dr. Adriana Helbig, Assistant Professor of Music, University of Pittsburgh [anh59@pitt.edu].

Syracuse University Abroad. “Caribbean Music and Ethnomusicology: The Dominican Republic.” All non-SU students will automatically receive a discount on the cost, between \$500-700, regardless of need! The application deadline is February 20, 2013. For more information, please visit <http://suabroad.syr.edu> or contact the SU Abroad office at 1-800-235-3472 or by email at suabroad@syr.edu.

Theatre Nohgaku is pleased to announce our Music Workshop 2013 to be hosted in San Francisco by Theatre of Yugen for four days, March 21-24, 2013. Contact: Jubilith Moore, TN Music Workshop Coordinator for more information or to register.

In Memoriam

Michael Marcuzzi passed away on 27 September 2012 aged 46 after a long battle with cancer.

Michael was an extremely talented and versatile musician, and devoted educator who worked consistently and tirelessly to promote music making at all levels. He began his appointment at York University in July 2001 and completed his Ph.D. in 2005, shortly after his first course of chemotherapy for leukemia. Although he was cross-appointed to the Faculty of Education, the Department of Music in York's Faculty of Fine Arts was very much his home base. Michael was also a member of the Faculty of Graduate Studies and Winters College.

Michael's musical versatility as a trumpeter, pianist, and hand drummer in classical music, jazz, R & B, Afro-Cuban popular and sacred music, along with his intellectual breadth, were well suited to the broad range of research interests among the graduate students he taught – and with whom he formed strong bonds. Endlessly generous with his knowledge and time, Michael was also consulting with graduate students around the world up to the last month of his life, never mentioning his illness. His dedication to music education led to various initiatives both at York and in the community, including efforts to start a Latin big band for high school students at York, and his work with the Regent Park School of Music, which provides music education in Toronto's disadvantaged communities.

As Michael's declining health rendered it difficult to keep up his trumpet practice and performance, he picked up the ukulele in 2010. Having never previously played a string instrument, he very quickly developed his skills and

experimented with quirky jazz arrangements of classic pop songs. Michael saw the ukelele as yet another means to reach more children and young people through music making. He was also planning to start a ukelele group called the Two by Fours.



Michael had energetic leadership skills and was able to motivate others into action. When he had an idea, Michael single-handedly worked to realize it – regardless of whether it might qualify for institutional support. In the summer of 2011, despite his own ailing health, he took it upon himself to organize an Afro-Cuban drumming event in Toronto in order to raise funds to bring a drummer from Havana for medical treatment.

Although he had wide musical and research interests, Michael's writing was concentrated on sacred drumming in Cuba and Nigeria. His fieldwork methods always involved social immersion and musicking; indeed his remarkable memory, talent with languages, musical skills, and fun-loving approach quickly endeared him to his research collaborators. But it was his natural sense of networking and charisma that took him beyond fieldwork in the field. One day when he was visiting a friend in Havana, Fidel Castro and his entourage turned up unannounced to visit her. Undaunted, Michael spent the afternoon in conversation with the comandante over lunch. Even more remarkable, he apparently never shared this story with most of his closest friends.

For a full obituary see: <http://v1.theglobeandmail.com/servlet/story/LAC.20121105.OBMARCUZZIATL/BDAS-tory/BDA/deathsa>

Amanda Villepastour and Louise Wrazen

In Memoriam

The life of **Anne Dhu McLucas** was cut short on September 8, 2012, at the age of 71, the result of a tragic homicide. Anne was known for her boundless enthusiasm and energy, and her constant positive support and advocacy for students and colleagues. She was a professor of ethnomusicology and musicology at the University of Oregon School of Music and Dance since 1992, where she served as dean for 10 of those years. Her teaching career also included stints at Wellesley College (1974–80), Harvard (1979–85), Colorado College (1986–87), and Boston College (1987–92).

Anne began her college studies at the University of Colorado. After two years as a language major, she took time off to study music at the Mozarteum Akademie in Salzburg, Austria, where she completed a certificate in accompanying. Returning to the University of Colorado to complete her B.A. in Italian and German, McLucas was a professional accompanist at the School of Music there, accompanying such artists as Andor Toth and Aksel Schjøtz. She graduated Magna cum laude and was a Presidential Scholar and Phi Beta Kappa. She received both a Woodrow Wilson and a Danforth Foundation Fellowship for graduate study.

After one year of graduate work at the University of Southern California, she transferred to Harvard University, where she completed her M.A. and Ph.D. in music and continued to perform harpsichord, piano, and fortepiano, with coaching by Alan Curtis and Gustav Leonhardt. While her performance career led in the direction of Baroque and Classic period chamber music, her ethnomusicological studies began to focus on the traditional folk music of Britain, Ireland, and America. After completing a master's thesis on Wilhelm Friedemann

Bach, she wrote her doctoral dissertation on *The Concept of the Tune Family in British American Folk Song*.

Anne developed a collaborative field research project at the Mescalero Apache reservation with Dr. Inés Talamantez, professor of religious studies at the University of Santa Barbara and a woman of Apache heritage. Additional research areas were music of the theater in Britain and America, and vocal music of Scotland and Ireland.

Anne served as president of the Sonneck Society for American Music (now the Society for American Music), president of The College Music Society, council member for the Society for Ethnomusicology, chair of the Annual Program Committee for the American Musicological Society's 50th Anniversary Meeting, and editorial board member for that organization's journal. She was editor-in-chief of the *College Music Symposium* from 1993-96 and review editor for *Ethnomusicology*, 1990-93. She received a Distinguished Service Award from The Society for American Music in 2003.

Anne received a Fulbright Distinguished Scholar award for research and teaching in Scotland in 2003 and two grants from the NEH for her research and fieldwork. Her most recent publication is the monograph *The Musical Ear: Oral Tradition in the USA* (Ashgate 2010), in which she explores neuroscientific, psychological, and cultural insights into the oral repertoire of American music.

Marian Smith, a musicology colleague at the University of Oregon, describes Anne as "tall and slender, lively, brilliant, frank, extremely kind and generous, wickedly funny, always cheerful, and ready for action. She was much loved and is being deeply mourned here."

Mark Levy



Fellowships and Awards

- **Turath.org** announces its 2013 Racy Fellowship for Arab Music Studies and invites applications from graduate students who wish to conduct scholarly research in the field of Arab Music. Named in honor of A. J. Racy, Professor of Ethnomusicology at the University of California, Los Angeles, this fellowship was set up to further the study of music of the Arab world. The funds can be used for travel, fieldwork, and other research expenses associated with projects meeting the selection criteria.
- **The Association for Chinese Music Research (ACMR)** will award two prizes in 2013: the Barbara Barnard Smith Student Paper Prize for outstanding student paper in the field of Chinese music (broadly defined) presented at the 2012 SEM meeting, and the Rulan Chao Pian Prize for best article or chapter on Chinese music (broadly defined) published in 2012. Please see guidelines below and/or the ACMR website <http://www.acmr.info/content/prizes> for full details.

Conference Calendar, 2013

- Indian Musicological Society Conference, National Centre for the Performing Arts, Nariman Point, Mumbai, India, Friday 18th January 2013. Inquiries to [Dr Suvamalata Rao](#).
- [The Forum on Music and Christian Scholarship \(FMCS\)](#) invites everyone to join us for our Conference in 2013, New Haven, Connecticut. The meeting will be held during Thursday, February 14 - Saturday, February 16, 2013 sponsored by the Yalae Institute of Sacred Music.
- The Harvard University Graduate Music Forum invites proposals for its upcoming interdisciplinary graduate conference, "[Music at the Margins](#)." The conference will take place on February 23rd, 2013, at the Harvard Music Department in Cambridge, Massachusetts.
- "[Liminality & Borderlands](#)," International Association for the Study of Popular Music, US Branch. 2013 Annual Conference, Austin, Texas, February 28 – March 3, 2013.
- The Northern California Chapter of the Society for Ethnomusicology (NCCSEM) will hold its annual meeting on Saturday, March 2, 2013, at the University of San Francisco.
- The Society for American Music, [39th Annual Conference](#), Little Rock, Arkansas, 6-10 March 2013.
- The ninth annual Columbia Music Scholarship Conference will be held on March 9, 2013 at Columbia University in the City of New York. Please submit abstracts of no more than 250 words to 2013CMSC@gmail.com by Friday January 18, 2013.
- "Sounding Bodies: University of Toronto Graduate Music Conference 2013," March 15-6, 2013. Call for papers, 15 January 2013, to utgradmusicon13@gmail.com. <https://sites.google.com/site/soundingbodiesmusicon/>
- The Association for Asian Studies, [Annual Meeting](#), San Diego, California, 21-24 March 2013.
- The Mid-Atlantic Chapter of the Society for Ethnomusicology (<http://ethnocenter.org/MACSEM>) will hold its annual meeting March 23-24, 2013 at the University of Richmond, Richmond, VA. Abstracts should be sent by e-mail to: MACSEM 2013 program committee chair Fernando Rios, frios@umd.edu.
- [2013 Popular Culture Association/American Culture Association National Conference](#), Washington, DC, 27-30 March.
- [Joint meeting](#) of the British Forum for Ethnomusicology and the ICTM Ireland, 4-7 April 2013, Queen's University, Belfast.
- The British Forum for Ethnomusicology's Annual Conference - on the theme of "[Ethnomusicology in the Digital Age](#)" - will be a joint meeting of the BFE and the International Council for Traditional Music-Ireland. The conference will be hosted by Queen's University in Belfast between 4-7th April 2013.
- "[Heavy Metal and Popular Culture](#)" at Bowling Green State University, Bowling Green, Ohio, USA, 4-7 April 2013.
- The Society for Ethnomusicology/Southern Plains Chapter (SEMSP) is pleased to announce its annual meeting to be held April 5-7, 2013 at Southern Methodist University in Dallas, Texas. Submit abstracts by 22 January by e-mail to semsouthernplains@gmail.com. Put your last name in the subject line of your e-mail submission.
- The Southwest Chapter for the Society for Ethnomusicology is pleased to announce a call for papers for our spring 2013 meeting. The conference will be held jointly with the Rocky Mountain Chapter of the American Musicological Society and the Rocky Mountain Society for Music Theory on Friday and Saturday, April 5-6, 2013 at Northern Arizona University (Flagstaff, Arizona). Email proposals to Chad Hamill chad.hamill@nau.edu by 15 February 2012.
- The Midwest Chapter of the Society for Ethnomusicology invites students and scholars in all branches of music scholarship and related disciplines to submit abstracts for the MIDSEM annual meeting to be held on Friday and Saturday, April 12-13, 2013, at the College-Conservatory of Music, University of Cincinnati. All events and sessions associated with this conference will be free of charge for all participants and attendees. For more information about the conference and abstract submission guidelines please visit <http://midsem.wordpress.com>.
- The Institute of Caribbean Studies (INEC), the Eduardo León Jimenes Cultural Center (Centro León), and the Dominican Republic's Department of Culture announce the Fifth International Conference Music, Identity, and Culture in the Caribbean (MIC-V). Santiago de los Caballeros, Dominican Republic. 12-14 April 2013. The deadline for proposals is December 15, 2012. Email inec97@yahoo.es.
- "Due South: Roots, Songlines, Musical Geographies," 2013 EMP Pop Conference at Tulane University, New Orleans, LA, April 18-21, 2013
- The American Hungarian Educators Association (AHEA) will hold its 38th Annual Conference from 2 May through 5 May 2013 at Rutgers, The State University of New Jersey. Proposals must be submitted online no later than 15 January 2013 at <http://ahea.net/conferences/2013/submit-paper>.
- The Association for Recorded Sound Collections, May 15-18, 2013 at the Kansas, City Marriott Country Club Plaza. <http://www.arsc-audio.org/conference/>
- [Athens Institute for Education and Research \(ATINER\)](#). Call for Papers and Participation. Fourth Annual International Conference on Fine and Performing Arts, 3-6 June 2013, Athens, Greece.
- "[Changing the Tune](#)": Popular Music & Politics in the 21st Century from the Fall of Communism to the Arab Spring. International Conference – Strasbourg University, France, 7-8 June 2013. [[continued on next page](#)]

Conference Calendar, 2013 (continued)

- Mystic Seaport's 34th Annual Symposium, "Music of the Sea." Sponsored by Mystic Seaport Museum, the United States Coast Guard Academy, and the University of Connecticut at Avery Point, June 7 & 8, 2013. Proposals and a brief curriculum vita or resume to Dr. Glenn S. Gordinier via e-mail at glenn.gordinier@mysticseaport.org
- "Love and Sentimentalism in Popular Music: An Interdisciplinary Symposium," Royal Holloway University of London, 27-28 June 2013. Abstracts to James Butterworth (james.butterworth.2009@live.rhul.ac.uk) by 27 January 2012.
- July 8-26, 2013 the University of Hawai'i's Outreach College and the East-West Center host the second Asia Pacific Dance Festival. Featuring visiting performers from New Zealand's Atamira Dance Company and graduate students of Taipei National University of the Arts, together with Hawai'i's Halau Na Kamalei o Lililehua, under the direction of Robert Cazimero, events include performances, university-credit courses, a faculty seminar, and a public forum. For details email csinfo@hawaii.edu, or check <http://outreach.hawaii.edu/community/asiapacific.asp>.
- The 42nd World Conference of the International Council for Traditional Music will be held on 11-17 July 2013 at the Shanghai Conservatory of Music.
- [Christian Congregational Music: Local and Global Perspectives Conference](#), Ripon College Cuddesdon, Oxford, United Kingdom, 1-3 August 2013.
- CFP: International Musicological Society East Asian Regional Association, Second Biennial Conference, 18-20 OCT 2013, Taipei. Inaugurated in Seoul 2011, IMS-EA invites all music researchers working in/on the region (including nonmembers) to submit proposals with the theme: "Musics in the Shifting Global Order." Abstract deadline: 28 February 2013.

SEM 2013

Abstract submission is now open for the **SEM 2013 Annual Meeting**. The meeting will be held at the Indianapolis Marriott Downtown on November 14-17, with Indiana University Bloomington serving as the host institution. For the call for proposals, abstract submission instructions, and preliminary meeting information, please visit the SEM website at www.ethnomusicology.org and select "Conferences" / "Current." The deadline for submission of all abstracts is February 15, 2013. In conjunction with the SEM Annual Meeting, Indiana University Bloomington will hold a pre-conference symposium, titled "Music and Global Health: Toward Collaborative Paradigms," on November 13 in Indianapolis.

Editor's Question

How useful does the membership find this listing of conferences? Given that most members now have access to these conference announcements and dates by reading email posts (which is the origin of all of the entries on this list), does a calendar compilation still have significant relevance? ([Gordon Ross Thompson](#))



Mona-Lynn Courteau
Academic editor and proofreader

Specializing in ethnomusicology, music and anthropology.

Contact me to discuss your thesis, dissertation, book manuscript, journal article, book chapter, or other academic work.

E-mail: mlc@mona-lynn.com

Web: www.mona-lynn.com

PROGRAMS ABROAD 2013

The Center for World Music sponsors cultural tours and hands-on workshops with distinguished master performers in several areas of the world. In 2013 the Center will be offering travel and learning opportunities in Latin America, Indonesia, Africa, and China.

- **MEXICAN ENCOUNTERS**
Summer Program in Veracruz, Mexico
June 13–23, 2013 (10-day workshop & tour)
Director: Dr. Ric Alviso. \$1,550 (airfare included)
- **ANDES AND BEYOND**
Summer Program in Peru, South America
June 30–July 13, 2013 (2-week cultural tour)
Director: Dr. Holly Wissler. \$1,995 (airfare not included)
- **INDONESIAN ENCOUNTERS**
Summer Program in Bali and Java
June 24–July 14, 2013 (3-week workshop & tour)
Director: Dr. Lewis Peterman. \$1,995 (airfare not included)
- **AFRICAN ENCOUNTERS**
Summer Program in Ghana, West Africa
July 29–August 22, 2013 (3-week workshop & tour)
Director: Seyram Degbor. \$3,695 (airfare included)
- **WAY OF THE QIN**
Summer Program in China
August 1–31, 2013 (4-week workshop & tour)
Director: Dr. Alexander Khalil. \$4,000 (airfare included)
- **MUSICAL TOUR TO XINJIANG**
Fall Program in Western China
August–September, 2013 (20-day tour)
Director: Ian Price. \$3,800 (airfare not included)

For further information please contact Dr. Lewis Peterman
peterman@mail.sdsu.edu / 619-440-7046
www.centerforworldmusic.org/tours/tours.html

Ethnomusicology Internet Resources

The SEM Website

SEM-L and SEMNotices-L Electronic Mailing Lists. Moderated by Hope Munro Smith, Assistant Professor, Department of Music, CSU Chico, 400 West First Street, Chico, CA 95929-0805, Phone: 530-898-6128, Email: hmsmith@csuchico.edu

SEM Chapter Websites

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[Niagara Chapter](#)
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[Southern California & Hawai'i Chapter](#)
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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 \(EOL\), \(home site\)](#)
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[UCLA Ethnomusicology Archive](#)
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