# **SEM Newsletter**

# the society for ethnomusicology

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#### Ethnomusicologists x Ethnomusicologists

**Editor's Note**: This interview represents a change from the student-teacher model of previous issues. The Newsletter will continue to include that format, but introduces an opportunity to recognize the Society's Honorary Members by having the scholars that presented the inductees at our annual meetings conduct the interviews.

#### Charlotte W. Heth

#### Interviewed by Victoria Lindsay Levine

**VLL**. Your early training and professional life involved teaching English and music at the junior high and high school levels; what motivated you to change course and become an ethnomusicologist?

**CWH**. I taught myself to play the piano when I was six and then started taking lessons when I was seven. I was offered a professional opera job after earning an M.M. in voice, but turned it down because I was afraid to move to a big city. I knew how to teach music because I had been directing youth choirs in several churches in Tulsa, so I took a position teaching junior high and high school music and English in New Mexico and later in Oklahoma. Luckily, I had a strong minor in English as an undergraduate.

When the Peace Corps started, I applied immediately and requested a posting in East Africa. Ethiopia was the only country willing to take female volunteers at the time, so I was sent there in 1962, in the first cohort with Cynthia Tse Kimberlin. While working there, teaching English, I heard Ethiopian and other East African music, collected some instruments, and transcribed a few tunes and rhythms, just because I was interested. It was not fieldwork.

When I returned from Ethiopia in 1964, I moved to Los Angeles County and began teaching music and English, where I stayed for six years. Because of major life changes in 1969, I decided to attempt a Ph.D.



Photo by Marcia Baker

program and was accepted at UCLA on probation because I had not written an M.A. thesis. Never mind that I had been teaching English for ten years, the department at that time was not sure I could write. I chose ethnomusicology because I was truly interested in all the music and peoples of the world.

**VLL**. How were you introduced to Native American musical culture, and how was that reflected or refracted in the ethnomusicology courses you took as a graduate student?

**CWH**. I was aware of American Indian musical culture my whole life. I remember various gatherings at parks, parades, and celebrations. My family did not participate except in a social way. I had no particular insights as a child, but always enjoyed the activities.

As a graduate student, I started looking into African music first, but discovered in my second quarter of study that there were only twelve pages published on Cherokee music—all by Gertrude Kurath—and all from North Carolina. I wondered where was my Oklahoma Cherokee music? The following summer of 1971, I started fieldwork in Oklahoma.

**VLL**. When you began your dissertation research on Oklahoma Cherokee ceremonial ground music and dance, "fieldwork at home," or working among members of one's own community, was not yet a widely accepted methodology. What challenges did you face in conducting this work?

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# The Society for Ethnomusicology, SEM Newsletter

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The SEM Newsletter is a vehicle for the exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor. See the guidelines for contributions on this page.

The Society for Ethnomusicology publishes the *SEM Newsletter* four times annually in January, March, June, 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 inquires 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.

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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.)
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### **Advertising Rates**

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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 7**

# Recent Board Actions: An SEM Podcast, Diversity Projects, and an Anti-Discrimination Statement

Harris M. Berger, SEM President

Recently, the SEM Board of Directors held its spring board meeting. It was a busy and productive three days, and the subject of my column this quarter is several new projects that the Board initiated or moved forward.

One of the most exciting of our endeavors is Ethnomusicology Today: The Society for Ethnomusicology Podcast. For those unfamiliar with the term, a podcast is an audio program released over the Internet. These days, thousands of podcasts are available online, and the audiences that listen to them are vast and diverse. Most podcasts come out at regular intervals (daily, weekly, monthly, or every few months), and most can be downloaded for free. The range of organizations that

produce podcasts is extraordinary. For example, public broadcasters like the (US) National Public Radio and the Canadian Broadcasting Corporation release most of their shows as podcasts, as do many other networks from both the not-for-profit and commercial spheres.

The relatively low cost of computer hardware and software these days has made it possible for even small groups and individuals to produce high quality programs, and audiences listen to these programs on computers, cell phones, portable audio devices, and other electronic gadgets. Podcasts have been a big part of my life for some time, and the ones that sparked my interest in getting SEM involved in this medium are produced by *Science* and *Nature*, two of the leading journals in the natural sciences. Intellectually sophisticated yet presented in a manner that is accessible to a general audience of educated listeners, the *Science* and *Nature* podcasts allow their audiences to get a solid lay understanding of some of the latest developments in their fields.

In advance of the launch of our Sound Future Campaign several years ago, the SEM Board and the Long-range Planning Committee set as a priority the communication of ideas from ethnomusicology to audiences beyond the academy. Creating a podcast would, I feel, be one great way to do just that. I raised this issue at the spring board meeting and circulated a draft call for a podcast producer, and I am happy to say that the Board approved this project. I am extremely enthusiastic about *Ethnomusicology* Today. It will, I hope, reach a broad audience, but I suspect that it won't just be general listeners who subscribe to this program. Humanists and social scientists interested in music but situated in fields beyond our own will also listen to the podcast, I think, using it to learn about music and social life and, in the process, discover the stimulating work that ethnomusicologists do.



The podcasts from Science and Nature center on interviews with authors of recent articles in their journals, and when I first started thinking about an SEM podcast, I imagined that it would have a similar format. In the our recent meeting, the other Board members wisely suggested that we give prospective producers the freedom to articulate their own vision for the show. As the call for applications states, the podcast is intended to "augment and complement the work of the SEM membership and the publications of the Society." Applicants for the producer's post should describe the program that they envision and discuss how their proposed program will accomplish the goals we have set. Ethnomusicology Today could certainly involve interviews with the authors of recent articles in Ethnomusicol-

ogy—indeed, I think that it still might—but the possibilities for the show go far beyond this, and I look forward to seeing the creative ideas that the applicants develop. Please see the call for applications in this issue of the SEM Newsletter for full details. I encourage anyone interested in this project to submit an application.

As you may recall, last year the Board formed a Diversity Action Committee (DAC) to help make the Society a more diverse and inclusive organization, and we charged the Committee with developing procedures for four new programs for SEM members from groups that have historically experienced discrimination—a book subvention program, a conference subvention program, a mentoring program, and "Day of Ethnomusicology" program, in which members of the DAC and the Education Section will curate a day of our conference for a small group of students from a high school in the region near the annual meeting site. In the winter and spring, DAC chair Deborah Wong and her colleagues developed draft procedures for the first three programs, while Patricia Shehan Campbell, Education Section chair Ramona Holmes, and chair elect Sarah J. Bartolome have pushed forward on planning for the first Day of Ethnomusicology event. I thank these individuals for their work, and I am pleased to report that, at our recent meeting, the Board approved these programs, along with a increase in funding for them. Please find the call for applications for these programs below.

A related topic is the Society's anti-discrimination policy. The genesis of this project came last fall, when Todd Rosendahl of the SEM Gender and Sexualities Taskforce approached the Board with a draft position statement that stated that, in the Taskforce's words, the Society "supports gender and sexual diversity [continued on page 5]

## A History of the Gender and Sexualities Taskforce

Sidra Lawrence and Todd Rosendahl

[Continued from previous issue]

#### **Panel Sponsorship**

The GST has sponsored a number of panels at the SEM annual meetings. We strive for collaboration with other SEM sections, interest groups, and committees. We welcome topics that address a wide range of goals, interests, and approaches. In 2005 we co-sponsored two panels with the SSW, a roundtable, "The Mentoring Networks for Women" and a paper session, "Women on the Verge of a Gender Breakdown." Both of these panels reflected the experiences of women in academia, within music cultures, and as ethnomusicologists. In 2006 the GST organized a double-panel for the SEM meeting in Hawaii. This panel, "Non-Normative Genders and Renegotiated Performance Processes," included "Part I - Challenging Norms of Gender and Sexuality On and Off Stage" and "Part II – Reconfigured Gender Identity through Popular Music Performance."

The Taskforce continued to honor their commitment to work closely with other SEM sections, as well as across societies, at the 2007 meeting. The GST co-chairs established a relationship with the International Council for Traditional Music's Music and Gender Study Group to create a mutually supportive collaborative network. At the SEM meeting, the GST co-sponsored a panel with the Education and History Section, "Gender, Education, and Music Traditions," as well as the roundtable "On the Road through Tenure" with the SSW, the Professional Development Committee, and the Crossroads Committee. In the following years the GST sponsored panels that represented the varied interests of its members. In their diversity, we see the nuanced perspectives represented in the variety of geographic locations, approaches, methodologies, and theoretical positions. Examples include, "Opening Up Queer Musical Spaces," "Experimental Subjects: Women in the New York Avant-Gardes," "Undergirding and Undermining Gender Ideologies through Musical Performance," "Popular Music History and the Body," "Female Masculinities in Cross-Cultural Perspective," "Parenting in the Field: An Ethnomusicology Careers Roundtable," and "Music, Movement, and Masculinities: Contested Masculinities."

Moving forward the GST is excited to continue collaborating with diverse SEM sections and interest groups to explore the intersections of our discipline. We welcome all suggestions for papers, roundtables, films, workshops, and performances that will enhance the visibility of gender and sexuality studies in myriad contexts.

#### **Awards**

The GST honors exceptional work on gender and sexuality annually through the Marcia Herndon Award. This award was first proposed by Boden Sandstrom in 2005 to honor the legacy of the late Dr. Herndon (1941-1997), an influential scholar in the field of ethnomusicology whose research focused on issues relating to music and gender. The Marcia Herndon Award recognizes ethnomusico-

logical inquiry that illuminates the significance of gender and sexuality. The description and requirements for the award were finalized and approved under the leadership of Boden Sandstrom, with great assistance from Eileen Hayes and Gillian Rodger, and with the blessings of Marcia Herndon's partner, Billye Talmadge. The first Marcia Herndon Award was given at the 2007 SEM annual meeting to Sonja Downing. The award has been offered every year since 2007. Past winners are Henry Spiller, Stephanie Doktor, Sydney Hutchinson, Christina Sunardi, and David Kaminski.

The Marcia Herndon Award is open to all SEM members. Submitted projects should have been completed in the two preceding calendar years. Works are accepted from any country and in any language (if a non-English work, contact the prize committee for requirements about providing an English translation or abstract). Eligible "work" includes a published article, book, edition, annotated translation, conference paper, or other scholarly product (such as film, CD, website) accepted by the award committee. Individuals may be nominated for and receive the award on more than one occasion. Selfnominations are acceptable and encouraged. The award committee consists of three to four members of the GST. Past winners are invited to serve on the committee for the following year. For further information on applying, please see the GST website or contact the current Marcia Herndon Award Committee Chair, Sidra Lawrence.

#### **Activist Committee**

One of the most active sub-committees on the GST has been the Activist Committee. The Activist Committee was first formed at the GST business meeting at the 2006 SEM meeting in Atlanta, Georgia. This committee was created to work with the Crossroads Project and the SEM Board to support SEM members who are being denied basic civil rights due to gender/sexuality discrimination. The original members of the committee were Rachel Devitt, Sidra Lawrence, Gillian Rodger, Boden Sandstrom and Barbara Taylor. The Activist Committee began by drafting a statement to the SEM Board and membership for approval. This statement proposed that future conferences not be held in states, at universities, or in countries with discriminating anti-LGBTQ laws/policies. In 2007 the SEM Board agreed to issue a mandate to conference organizing committees asking that they avoid holding annual meetings in states, cities, or institutional settings that severely discriminate on the basis of gender or sexuality, and to include language addressing sexuality discrimination in the Board's position statements regarding visa and immigration issues that affect ethnomusicologists and

In 2008 Boden Sandstrom spearheaded the next stage of the Activist Committee's concerns, which included how to support SEM members that do not receive equal benefits from their home universities/employers based on anti-LGBTQ policies, and are [continued on next page]

#### **GST History** [Continued from previous page]

otherwise discriminated against. After numerous drafts and much hard work over the course of several years, the GST's Activist Committee completed and submitted a position statement on anti-discrimination, anti-harassment, and sexual diversity to the SEM Board in 2012. This statement represents a significant amount of work from committee members and recent committee chairs Rachel Devitt and Todd Rosendahl, under whom the statement was approved by the Board in fall 2012. The full text of the position statement can be read on the SEM website.

With the support of the American Musicological Society's LGBTQ Study Group and the Society for Music Theory's Queer Resource Group, the Activist Committee successfully lobbied for a gender-neutral restroom at the 2012 joint conference meeting in New Orleans. This important issue will be on the committee's agenda for future SEM conferences. The committee intends to continue working towards more inclusive language, policies, and actions in the society and in all institutions where ethno-

musicologists work, conduct research, and teach. For further information on the Activist Committee, please contact the current chair, Todd Rosendahl.

#### Vision for the Future

Moving forward, the GST hopes to increase visibility of gender and sexuality scholarship both in academic forums and public works. We hope to increase our membership and encourage scholars and activists at all stages of their career to join the group. We support the intellectual pursuits of scholars identifying as LGBTQ, and are committed to creating a space where the needs, experiences, and projects of those interested in gender and sexuality are prioritized. We look forward to celebrating our 10th anniversary as a section in 2014! §

**Editor's Note**: This part of "A History of the Gender and Sexualities Taskforce" was inadvertently omitted from the previous issue.

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

among its membership, and advocates for policies that do not discriminate on grounds of sexual orientation or gender identity." The Taskforce, the Board, and the Council worked on this document for several months, and at our fall meeting, the Board approved a documented entitled "Position Statement on Anti-Discrimination, Anti-Harassment, and Sexual Diversity." In the process of working on this text, it was observed that the Society had no gen-

eral anti-discrimination policy, and the Council urged the Board to develop one as soon as possible. In the winter and spring of this year, the Board wrote a draft policy and gathered Council input, and I am pleased to that we approved that document at our spring meeting. You can find the text of that document on the SEM website and also in this edition of the SEM Newsletter. §

#### **SEM Anti-Discrimination Policy**

The following document was approved by the Board of the Society for Ethnomusicology in May 2013.

The Society for Ethnomusicology is dedicated to the principles of fairness and inclusion. SEM does not dis-

criminate on the basis of race, color, ethnicity, national origin, sex, sexual orientation, gender identity or expression, marital status, religious affiliation or belief, disability, military status, or age. §

# Call for Applications for a Producer to Launch *Ethnomusicology Today*: The Society for Ethnomusicology Podcast

The Society for Ethnomusicology is pleased to announce the development of its first podcast, *Ethnomusicology Today*. An audio program delivered free over the Internet, *ET* will appear regularly and offer lively broadcasts about music and culture from the field of ethnomusicology. *ET* will be oriented toward an audience of educated general listeners, as well as musicians and scholars.

The Society seeks applications from individuals to articulate a vision and initiate the project. We are interested in a podcast that will augment and complement the work of the membership and publications of the Society. The producer will establish an editorial board, form a production team as needed, and lead the work of selecting guests, conducting interviews, programming content, and recording, editing, and posting the final podcast. This first producer will serve a three-year term, beginning with the release date of the first show. The Society will provide up

to five hundred dollars to the producer to defray the initial costs of equipment and software.

Individuals interested in the producer position should email a cover letter and current curriculum vitae to *Ethnomusicology Today* Producer Search Committee. The cover letter should detail the applicant's work in ethnomusicology, vision for the series, sample program ideas, previous service to the field, and experience with audio production. For fullest consideration, applications must be received by October 1, 2013. §



#### Charlotte Heth by Victoria Levine [continued from page 1]

**CWH**. My challenges were many. Several scholars discouraged me from studying such "primitive" music. I think vocal music in general was taking a back seat to instrumental music at that time. Once I began studying not only Cherokee, but also other Indian music, I embraced the richness and never looked back.

When I began my dissertation fieldwork, most of my mother's family was still in Sequoyah County, so I had places to stay and introductions to people who might help me, but none of my family members were insiders to ceremonial culture. My younger cousins were eager to help and tag along, and I was distantly related to a few of the singers. In short, I had to behave as any other field worker. Perhaps I had to be even more circumspect than an outsider would be because my family members all lived there and would suffer the repercussions of my mistakes.

Among academics, arguments against Indian scholars studying their own music have always been expressed in terms of possible lack of objectivity. Why then is the bulk of the educational system in Europe and America centered on White Studies, in the guise of humanities, philosophy, world civilization, music history, and so forth? (I did enjoy those courses myself.) If a scholar has a good research design and a well-thought-out project, he or she should be able to do a good job. And, subjectivity is not always bad. Indeed, an inside view may help the researcher by providing a set of aesthetic criteria with which to judge quality in the music and truthfulness in the interviews with performers.\*

While there are dangers inherent in studying one's own culture, they are not based on the argument of objectivity versus non-objectivity. Rather, they are more personal and contingent on such matters as family, economics, jealousy, gender and role status, age, closeness to a particular person of power, misunderstanding of motives, initiation requirements, religious membership, and occasionally occult phenomena. These dangers occur in everyone's life, but they are heightened in a fieldwork situation.\*

The Indian musicians who participate in a study hold the insider to a higher standard and expect him or her to report the results of the research with more sensitivity than the outsider might do. On the opposite side, the non-Indian scholarly community expects the insider to reveal deeper insights and perhaps secret, esoteric knowledge. The research must override sensationalism and adhere to ethics and morality to present a balanced picture.\*

Some of us who protected privileged information and promised integrity in the use of musical examples have found ourselves in hot water through no fault of our own when the music we collected became popularized, globalized, or bastardized. Because we were members of a certain culture, this misuse or appropriation of music impacted not only the creators of the music and ourselves, but also our various families, communities, and extended networks. Music is now so portable that it is taken everywhere and used by everyone willy-nilly. I can cite several examples of infringements on my first published album,

Songs of Earth, Water, Fire, and Sky (1976), which became very popular. I could do little about these infringements, but suffered the consequences.\*

**VLL**. What major changes in Native American music have occurred since you began your research?

**CWH**. Now Indian music is found everywhere—in church, rap, popular culture, symphonic and theatrical contexts, movies, radio, and video games. Mostly, Indian people are creating new music and reifying the old. The music is much more public now than it was when I was young.

**VLL**. How has teaching about Native Americans and Native American music changed over the course of your career?

**CWH**. I started teaching a survey course on Indian music in 1973 at UCLA. I emphasized context along with some analysis and limited performance opportunities for the students. It was a ten-week course, so the content was limited. Now there are full-year courses, graduate seminars, field studies, and opportunities for visiting musicians, back and forth. Also, with the rise of ethnic studies over the past forty-plus years, many colleges and universities have looked for authentic experiences for their students; music and dance are often their choices.

**VLL**. What role could or should ethnomusicologists play in shaping public awareness, perceptions, and appreciation of Native American music and musicians?

**CWH**. I think ethnomusicologists should use whatever means possible to emphasize authenticity and debunk stereotypes. They can serve as consultants on movies, television shows, and public showcases such as amusement parks, fairs, and other kinds of performances. Ideally, Indian people themselves would be asked to do this.

**VLL**. You had an unusually rich and diverse professional experience, including service in the Peace Corps, teaching at several levels, and working as a university administrator and museum program director. On the basis of these experiences, and with the knowledge that tenure-track academic appointments in ethnomusicology have never been plentiful, what advice would you offer to emerging ethnomusicologists?

**CWH**. I think ethnomusicologists should learn how music works in all parts of society. Applied ethnomusicology is not anathema. One has to find a niche and not be limited only to academia. I think I had more fun because I had the opportunity to do all these different jobs. Most were not easy, but all were rewarding.

VLL. Mado! (Thank you). §

\*Passages marked with an asterisk were incorporated (lightly edited to suit this format) from a talk titled "Studying One's Own Culture" presented by Dr. Heth at UCLA as part of the ethnomusicology program's fiftieth anniversary celebration.

## A History of the Popular Music Section

Jennifer Milioto Matsue

he Popular Music Section of the Society of Ethnomusicology (PMSSEM) was officially founded in 1996 by Harris Berger to promote the ethnomusicological study of popular music. Berger envisioned an organization in which "members share overlapping interests in the study of popular music, both broadly and narrowly defined. Broadly defined, the ethnomusicological study of popular music engages the concrete social activities of musical participants, including mass mediated musics, musics developed on a local level, musics developing outside of established institutional power structures, music emerging in the context of the international industry, musics developing with limited forms of institutionalized pedagogy or orally transmitted musics. Popular music may also be construed in a more narrow fashion, in which case any one of these elements may serve as guiding definition. PMSSEM has an interdisciplinary mission in research, education, and institutional infrastructure.

"From its inception, members of PMSSEM have been concerned that the Section be based on principles of flexibility and open-mindedness. While the members of the Section share many common intellectual concerns, political perspectives, methodological approaches and underlying theoretical orientations, the Section's guiding principle is that no single concept dictate the direction of the group or serve as a means of exclusion. In place of a core/periphery model, the Section is predicated on a vision of intellectual community that sees its members as possessing overlapping interests, evolving perspectives and active connections with other institutions and disciplines.

"In the context of this vision, PMSSEM seeks to promote the study of popular music, construed in ways both broad and narrow. Broadly construed, popular music is conceptualized, not as a sharply delineated and objective phenomena, but as a historically and culturally grounded set of intuitions which inform both music research and the concrete social activities of musical participants. Understood in this way, the concept of "popular music" may include, but is not limited to, mass mediated musics, musics developed on a local level, musics developing outside of established institutional power structures, music emerging in the context of the international industry, musics developing with limited forms of institutionalized pedagogy, or orally transmitted musics. Popular music may also be construed in a more narrow fashion, in which case any one of these elements may serve as guiding definition. The Section embraces scholars employing any of these approaches. As a section with the Society for Ethnomusicology, a wide variety of specific programmatic concerns animate our research, teaching and other scholarly endeavors" (Berger, "History" and "Mission Statement," PMSSEM Homepage).

#### History

The Popular Music Section first met in 1995 at the Society of Ethnomusicology National Conference in Los Angeles. This was an informal gathering at which participants dis-

cussed directions for the section and future plans. Berger notes "in the 1990's, the formation of the section was a controversial thing. We had some real support, but there were also members who were a bit scandalized by the idea of studying popular music in ethnomusicology – or any other scholarly discipline" (Berger, e-mail correspondence, May 6, 2013). Nonetheless, following this meeting Berger received approval from the Society of Ethnomusicology Board to form a recognized section. Berger chaired the first official meeting in 1996 at the Society of Ethnomusicology National Conference in Toronto.

At this meeting I recall that we agreed to officially call the group the "Popular Music Section of the Society of Ethnomusicology" - or "PMSSEM" - and subsequently laid the groundwork for many of our future endeavors. In 1997 at the Society of Ethnomusicology National Conference in Pittsburgh, the attendees (including Shari Hochhauser, Eva Kiss, William Echard, Geoffrey Whittall, Edward Larkey, Micheal Daley, Leslie Gay, Jason Oakes, Thomas Porcello, Gerald Fabris, Jeremy Wallach, Dan Thompson, Kai Fikentscher, Rob Bowman, Nastia Snider, Cathy Brigham, Deborah Pacini Hernandez, Reebee Garofalo, David Sanjek, Alison Arnold and Nancy Schaffe) adopted the PMSSEM mission statement and discussed the possibility of a preconference, decided to design a web page and a web directory of PMSSEM members. and made plans to designate liaisons from our section to other organizations. Under Berger's direction the section also established a listsery (with now approximately 700 members), which is currently managed by Phyllis Tang (PMSSEM-L@LISTSERV.tamu.edu).

PMSSEM has remained extremely active over the years. At the Society of Ethnomusicology National Conference in Austin in 1999, PMSSEM successfully organized a series of roundtables and panels to explore intellectual property rights, one of the main themes of the conference. and under the leadership of myself and Anthony McCann established the Music and Fair Use Forum to continue wrestling with these issues. In 2005 we produced the document "You Should Know about Music and Fair Use," which was approved by the Board and was posted as a resource for all members of the Society of Ethnomusicology. PMSSEM has also been a leader in offering various prizes, establishing the Lise Waxer Prize to recognize the most distinguished student paper in the ethnomusicology of popular music presented at the SEM annual meeting (first awarded in 2003), and then the Richard Waterman Junior Scholar Prize to recognize the best article by a junior scholar in the ethnomusicological study of popular music published in the previous year (first awarded in 2008). Both of these prizes have become prestigious markers of the fine work young scholars are currently conducting. We also initiated the extremely successful Keynote Lecture in Popular Music, which is now held every year at the Society of Ethnomusicology National Conference, bringing in speakers on popular music who

[continued on next page]

#### A History of the Popular Music Section [continued from previous page]

do not traditionally attend our conference.

PMSSEM continues to look for ways to expand our engagement with the study of popular music within ethnomusicology. Trevor Harvey completely redesigned the PMS-SEM website in 2012, adding a useful section to share bibliographies and updating conference minutes, taken by our secretary Meryl Krieger, and announcements (http://pmssem.wikidot.com). And we are currently developing a prize to support graduate student field research and have formed a committee to review the current state of study of popular music within the academy. Berger reflects, "while there is still some animosity toward popular music in sections of the academy, that has really diminished in our field. I would like to believe that PMSSEM played a part in that process" (Berger, e-mail correspondence, May 6, 2013). Berger's tireless efforts to make PMSSEM a thriv-

ing organization, as well as the enthusiasm of the many members who have served on PMSSEM's various committees, also no doubt played a decisive role in legitimating the study of popular music. Though Berger stepped down as Chair in 2004, subsequent Chairs Paul Greene, Jeremy Wallach, and myself – have strived to take PMS-SEM in new directions in line with our original mission.

(Warm appreciation to both Harry Berger and Gordon Thompson for sharing valuable recollections of the early days of PMS-SEM's formation. Their passion for popular music is inspiring!)

# Report from the Executive Director: The New SEM Website

#### Stephen Stuempfle

t has been 10 months since SEM launched its new website at www.ethnomusicology.org. This new site combines our membership database and a variety of communication features into a comprehensive system for managing the flow and storage of a wide range of information pertaining to the Society and the field of ethnomusicology. Based on user traffic and comments since our launch, it is clear that the site has proven to be a very effective tool for our organization.

Most of the information on the website is accessible to all visitors. However, SEM members are encouraged to sign in whenever they visit the site, so that they will have access to the "Members' Area," special areas for SEM Groups (Sections, SIGs, Committees, Chapters), and other features. To sign in, enter your username and password, or click "Forgot your password?" on the right side of the site. To renew your membership this fall, sign in first to retrieve your current member information and select "Membership" for additional details, including a list of member benefits and discounts.

The main areas of the website are listed as menu items. on the site's left side. As a whole, these areas offer a record of most of SEM's diverse activities. Under "About Us" there is material related to the Society's mission, governance, history, positions statements, and frequently asked questions. At "Conferences" there is current information on our 2013 Annual Meeting in Indianapolis on November 14-17 (hosted by Indiana University Bloomington) and a link for joining the SEM Orchestra for this gathering. Also in the Conferences area are the dates of future meetings, an archive of videostreams of selected sessions from our 2011 and 2012 meetings, and details on past meetings, including digital copies of program and abstract books since 2006. The "Publications" area of the site contains information on our journal Ethnomusicology, along with tables of contents, article abstracts, and multimedia appendices; and copies of the SEM Newsletter since 2002 and SEM Student News since 2010. In the "Prizes" area

are guidelines for the various SEM prize programs (including the new 21st Century Fellowship and Annual Meeting Travel Awards), as well as Section and Chapter prizes. The "Sound Future" area of the site presents information on our campaign for supporting new initiatives in research, education, and public service in ethnomusicology. Included are an overview of how campaign gifts are being used, a list of campaign donors (more than 200 individuals have given close to \$280,000 to date!), and a link for making a fast and secure online donation. As more of our new initiatives come on stream, they will be highlighted in the "Special Projects" area of the site.

Many other types of information concerning SEM and ethnomusicology are also available on the website. "Latest News" features items pertaining to the Society and its members, conference and publication calls, and educational opportunities, while the "Career Center" (in the Members' Area) contains a regularly updated list of current job announcements. Included in the "Resources" area is our extensive Guide to Programs in Ethnomusicology; information on field research, ethics, and new diversity programs; and a compilation of links for a variety of ethnomusicological organizations, publications, and websites. The Resources area also includes information on the Society's two electronic lists: SEM-L for discussion of issues related to ethnomusicology and SEMNotices-L for brief notices related to the field. Since we migrated these lists to a new software system last year, some members may not be currently subscribed. To subscribe and participate in these important forums, see http://www.ethnomusicology.org/?Resources ELists.

Another popular feature of the website is the member directory. To review your current member profile, sign in to the site and select "Profile Home" on the right side of the page and "Bio" in the center of the following page. To change your profile, select "Manage Profile" on the right side of the page and "Edit Bio" in the center of the following page. Here you can update [continued on next page]

#### **Executive Director's Report** [continued from previous page]

your contact information, research interests, and personal your website address (be sure that your postal address is correct for receiving the journal and other mailings). You may also enter interests in serving on the SEM Board, Council, Committees, or in other capacities. Your service interest choices will be visible only to the SEM Business Office, which shares this information with the SEM Board, when it considers candidates for appointments, and with the Board Nominating Committee and Council Nominating Committee, when they recruit candidates for elections. In your Profile Home, you can also find a history of your service to the Society. Please send any corrections or updates of your service history to Jennifer Studebaker, Office Coordinator.

To search other SEM members, select "Directory Search" at the bottom of the main menu and enter search terms, such as name, location, and research interests. After running a search, click on names to view records and, within records, click on place of residence, research interests, or sections to see other member records with similar data.

A final key part of the website is the "Groups" area, which features the Society's diverse Sections, Special Interest Groups, Ancillary Organizations, Chapters, and

Committees. This area includes many pages of information pertaining to Group missions, officers, and programs, with some pages containing links to other websites maintained by Groups. However, our new website also has the capacity for Groups to set up and administer their own micro-sites, with custom pages, file libraries, directories, forums, and other communication tools. Several SEM Committees and other Groups are already using this feature to more efficiently carry out their activities. If your Group has not yet set up its own micro-site, please contact Jennifer Studebaker for a simple guide and personalized assistance.

The construction of the new SEM website has benefited greatly from the work of Jennifer Studebaker, who serves as Assistant Website Editor, and Juan Eduardo Wolf, who has served as our IT Specialist during the past two years. Special thanks are also due to the numerous SEM members and members of the public who have sent information for inclusion on the site. SEM will continue to develop the website as a central medium for communication about the Society and the field of ethnomusicology. Please send any corrections, updates, comments, or suggestions to semexec@indiana.edu.

Thank you for your support of SEM! §

## **SEM 2013 Annual Meeting**

2013 Local Arrangements Committee

The Society for Ethnomusicology will hold its 58th Annual Meeting in Indianapolis, Indiana, November 14-17, 2013. The conference is hosted by Indiana University-Bloomington, with additional support from Wabash College and Indiana State University. One of the oldest and largest programs in ethnomusicology in the country, IU Bloomington received top-ranking from the National Research Council in 2010. The IUB student body of over 200 graduate and undergraduate students in the Department of Folklore and Ethnomusicology will serve as the core of the cast of conference volunteers committed to make your visit to Indianapolis not only pleasant, but memorable.

The LAC is pleased to welcome the Society for Ethnomusicology to our capital city of some one million people, the twelfth largest city in the United States and one of the fastest growing metropolitan areas in the country. Often referenced fondly as either Indy, or Naptown, Indianapolis has been cited by both Forbes and Livability.com as one of the best downtowns in the United States with "more than 200 retail shops, more than 35 hotels, nearly 300 restaurants and food options, movie theaters, sports venues, museums, art galleries and parks" as attractions. Of particular interest to ethnomusicologists will be the Indianapolis Art Museum, the world's "biggest and best" Children's Museum, the Eiteljorg Museum of American Indians and Western Art, the Rhythm Discovery Center, as well as the many jazz clubs, which signal the city's rich history as the hometown of guitarist Wes Montgomery. May 2013 saw the opening of the Indianapolis Cultural Trail, the new hub for the Indianapolis Greenway system,

and a pedestrian connector to many of downtown destination points.

Long-term members of the society will recall the energy and excitement of the SEM 25th anniversary conference held in Bloomington in 1980, with its record breaking attendance, as well as the Bloomington reprise held eighteen years later in 1998. The much welcomed growth of our membership, together with increasing student participation at our meetings, has prompted the necessity to hold the 2013 conference in Indianapolis rather than in Bloomington. The SEM membership is now simply too large to be adequately accommodated in scenic Bloomington. Given that fact, the LAC has put forth a very special effort to transport the spirit of our warm and inviting city and its beautiful IU campus to our state capital.

If you rarely include the pre-conference in your SEM travel plans, 2013 is the optimal year to start a new trend. Music and Global Health: Toward Collaborative Paradigms begins on Wednesday, November 13, under the co-sponsorship of IU Ethnomusicology Institute, the IU Center for Global Health, and the IUPUI (Indiana University-Purdue University) Medical Humanities and Health Studies Program. Featuring four sessions of varied formats, as well as a key note address from a prominent scholar in the field, the pre-conference seeks to integrate the expertise of humanities scholars with the needs of medical researchers, in an effort to deepen our ability to address existing health inequalities. Thanks to generous grants from the Indiana University [continued on next page]

#### **SEM 2013 Annual Meeting** [continued from previous page]

New Horizons/New Directions Fund and the IU Clinical and Translational Sciences Institute, the cost of the preconference, which begins at 8:30 a.m., includes breakfast, lunch, and afternoon refreshments, for a mere \$10 regular/\$5 students.

The performance slate for the conference includes a wide variety of world music areas and styles. After being feted by the 30-member Southern Indiana Pipes (yes, as in bagpipes!) and Drum Band at the outset of our Thursday evening opening reception, Sogbety Diomande's West African Drum and Dance Company, comprised of exciting masked dancers from Cote D'Ivoire, will be showcased on Friday evening.

You certainly don't want to miss the dance party on Saturday at 8 p.m., that features the IU Soul Revue, a dynamic 25-member touring ensemble of singer-dancers, horns and rhythm section, which specializes in African American popular music. If you like the sounds of the 60s and beyond, and revel in the opportunity to hit the dance floor to get your groove on, then make sure to purchase

your ticket for the Soul Revue when you register! Afterward, bring your own instruments to show "your stuff" and jam the night away during the open mic session which follows the Soul Revue (see guidelines for participation posted on the conference website). You will also need to stay tuned for daily noon hour performances of American, Latin American, and African music and dance traditions in the registration area.

Looking for a time to get together with old friends? Sign up for the Reunion Banquet on Saturday evening beginning at 5:45 p.m. Reserve a table for alumni from your university, or for any collective, large or small, interested in spending time together without the hassle of negotiating where and when. Check out the varied menu options available when you register. A special guest artist will entertain us during what promises to be a memorable event.

The LAC is hard at work to create a 2013 SEM meeting that you will find engaging and will remember for years to come. We look forward to your arrival in Indianapolis and to your enjoyment of our HOOSIER HOSPITALITY!

# the society for ethnomusicology Announcements

# Society for Ethnomusicology Diversity Action Committee Mentoring Program

**Purpose**. The goal of this program is to provide mentoring support to ethnomusicologists from groups who have historically experienced discrimination and who recently received a terminal degree. Mentees in the program will be paired with senior ethnomusicologists, who would consult with them regularly to provide career advice. Providing a unique opportunity for ethnomusicologists early in their careers to learn about SEM and professional opportunities, the program will encourage future leadership in the Society.

Program details. Each year a group of three to five awardees (mentees) will be paired with a mentor chosen by the committee from among SEM members. Mentors will be available to mentees to answer questions (by phone, email, Skype, etc.) related to their career. Mentees and mentors will be encouraged to meet at the SEM Annual Meeting, and lunch will be scheduled there for all participants in the program to share their experiences. Mentors will be available to mentees for one academic year, though the mentoring relationship may extend beyond that time if both parties so choose. Documents detailing best practices on academic mentoring of junior scholars will be shared with both mentors and mentees.

Mentees will be provided a one-time travel subsidy of up to \$250 to attend and present at the next SEM Annual Meeting. Eligibility is contingent on acceptance of a paper proposal by the Program Committee.

Eligibility and related program policies. The award is available to individuals from groups that have historically experienced discrimination. The dimensions of identity on which the review committee will primarily focus are race/ethnicity, gender, sexual orientation, gender identity, and disability; however, the committee will take an expansive view of discrimination and invites applicants to explain why they are eligible. Please note the following additional policies.

Please note the following additional policies.

- The applicant must be a member of the Society for Ethnomusicology.
- The applicant must be within one to three years of having completed his/her terminal degree in ethnomusicology or an allied field. (PLEASE NOTE: Applicants not holding a terminal degree in ethnomusicology or an allied field may apply, but they will only be considered if they have a strong presence in the discipline at the time the application is submitted.)

To apply, please submit the following materials:

- Application cover letter indicating full contact information (name, physical address, phone numbers, email address).
- A statement specifying the nature of your interest in the program, research interests, and professional experience (2-page maximum).

[continued on next page]

#### DAC Mentoring Program [continued from previous page]

- A statement that outlines the applicant's identity and explains how he/she meets the eligibility requirements for this grant (2 pages, maximum).
- · Curriculum vitae (2 pages, maximum).
- · One letter of recommendation.

Applications materials should be sent to the DAC Mentoring Program Subcommittee, care of the Society for Ethnomusicology Business Office. Letters of recommendation should be sent directly to the committee at the same address. All application materials, including the letter of

reference, must be received by August 1, 2013. Awardees will be notified no later than the first week of September. The travel stipend will be provided to the awardee by reimbursement.

Please note: While the mentor will provide the mentee with support and advice, the Society for Ethnomusicology and the mentor take no responsibility for the mentee's career success. The mentor's advice does not necessarily reflect the opinions of the Society for Ethnomusicology. §

# Society for Ethnomusicology Diversity Action Committee Annual Meeting Subvention Program

**Purpose**. This program provides support to undergraduates and graduate students from groups that have historically experienced discrimination to attend and present at the SEM Annual Meeting. The bulk of the subventions will go to graduate students, with a smaller percentage for undergraduates. The award will support conference registration, a one year membership in the Society, and up to \$600 for food, lodging, and travel. Two or three grants will be awarded by the committee.

**Criteria for judging applications**. Financial need and potential for a significant contribution to the field of ethnomusicology will be the criteria used to evaluate the applications.

Eligibility and related program policies. The award is available to individuals from groups that have historically experienced discrimination. The dimensions of identity on which the review committee will primarily focus are race/ethnicity, gender, sexual orientation, gender identity, and disability; however, the committee will take an expansive view of discrimination and invites applicants to explain why they are eligible. Please note the following additional policies.

- Ordinarily, awards will be given to applicants presenting formal papers, but other kinds of proposed conference activity may be supported at the committee's discretion.
- 2. Applicants need not be SEM members.
- This award cannot be combined with the SEM Annual Meeting Travel Fund Award.

**Application process**. Please submit your application materials to the DAC Annual Meeting Subvention Program Review Subcommittee, care of the Society for Ethnomusicology Business Office. For consideration, all materials must be received by August 1, 2013.

Applicants must submit a letter of application containing the following information:

Name, physical address, telephone numbers, e-mail address, and academic affiliation.

 A statement indicating if the applicant is an undergraduate or graduate student and the applicant's stage in his/her program (for example, a senior in a four year bachelor's program; a dissertating graduate student in a Ph.D. program).

- 2. A statement of financial need. Applicants should outline additional support (or lack thereof) from the institution from which they are applying. (This section of the letter may be no more than 250 words.)
- 3. Anticipated expenses for food, lodging, and travel for the conference, demonstrating responsible approaches to minimizing costs.
- 4. A statement of the applicant's research interests and their relationship both to the applicant's participation in the conference and the field of ethnomusicology in general. (This section of the letter may be no more than 500 words.)
- 5. A statement that outlines the applicant's identity and explains how he/she meets the eligibility requirements for this grant. (This section of the letter may be no more than 250 words.)
- 6. A curriculum vitae (no longer than two pages in length).

In addition to the above materials, the applicant must also submit a letter of support from one of his/her professors. The professor should email the letter of support directly to Chair, DAC Meeting Subvention Program Review Subcommittee, care of the Society for Ethnomusicology Business Office. The letter must be received by August 1, 2013.

The DAC Annual Meeting Subvention Program Subcommittee will review all applications and select the winners. §

# Society for Ethnomusicology Diversity Action Committee Book Subvention Program

**Purpose of the program**. This program will provide funds for a faculty member from a group that has historically experienced discrimination to publish his/her first book.

Academic presses sometimes require authors to subvent production costs of scholarly books. These costs are frequently written into publication contracts, and subvention funds commonly support indexing, the publication of images, and copyediting. This program will provide funds of up to \$1,000 for a subvention.

Eligibility and related program policies. The award is available to individuals from groups that have historically experienced discrimination. The dimensions of identity on which the review committee will primarily focus are race/ethnicity, gender, sexual orientation, gender identity, and disability; however, the committee will take an expansive view of discrimination and invites applicants to explain why they are eligible. The following additional policies:

- The committee will consider applications to support a monograph or to support an edited book to which the applicant has made a significant contribution.
- Subventions are given for books under contract. They are not provided for costs related to research or for manuscript publication prior to submission to publishers.
- Ordinarily, subventions are made for initial publication only, not for subsequent editions and re-issued titles.
- Subventions are intended for scholarly, peer-reviewed works. Subventions for trade or popular press publications will be considered only in exceptional situations.
- This program does not provide subvention funds for journal publication.
- This award is only available for English language books.
- The applicant must be a current member of the Society for Ethnomusicology.

**Criteria for judging applications**. The subvention will be awarded to the book project the promises to make the most significant contribution to the field of ethnomusicology. In judging the applications, priority will be given to junior faculty.

# Society for Ethnomusicology Prizes Upcoming Prize Deadlines:

Annual Meeting Travel Fund Awards. 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. Deadline for 2013 Annual Meeting presenters: July 1, 2013 For more information, see: http://www.ethnomusicology.org/?Prizes AnMeetTrav

**Application process**. Please submit your application materials to the DAC Book Subvention Review Subcommittee, care of the Society for Ethnomusicology Business Office. For consideration, all materials must be received by October 1, 2013. Please include the following materials:

- A brief cover letter that includes the applicant's contact information (name, physical address, telephone numbers, and e-mail address).
- A written abstract of no more than 1,000 words that describes the book project and its contribution to ethnomusicological scholarship.
- · A copy of a representative chapter.
- · A copy of your book contract.
- A request from your editor for the subvention. (The request may be made in an email message.)
- A detailed budget and explanation of the expenses to which the subvention would be applied. Wherever possible, expenses should be itemized.
- A current CV (2 pages, maximum).
- A statement that outlines the applicant's identity and explains how the candidate meets the eligibility requirements for this grant.

The DAC Book Subvention Review Subcommittee will review all applications and select the winner.

Awardee responsibilities. When the book is published, it must contain an acknowledgement of support from the Society for Ethnomusicology. Within two months of publication, a copy of the book must be sent to the SEM Business Office, along with a report from the publisher detailing how the subvention funds were used. §

Charles Seeger Prize. To recognize the most distinguished student paper presented at the SEM Annual Meeting. Awarded at each Annual Meeting for the best paper from the previous year's meeting. Deadline for submission of papers to be presented at the 2013 Annual Meeting: November 13, 2013. For more information, see: http://www.ethnomusicology.org/?Prizes\_Seeger

### **People and Places**

**Lee Chambers** (Texas Tech University) is the recipient of the 2013 Vida Chenoweth Award for a student paper for his "Offenbach and the Voices of Limpopo: Vocal and Visual Narratives in a 'Land of Contrasts'."

Adam Kielman (Columbia University) is the recipient of the Society for Asian Music's 2013 Martin Hatch Award for his paper, "Xiandia Minyao: 'Modern Folk' in Guangzhou." The Hatch award recognizes the best student paper presented on the musics of Asia at the annual SEM meetings.

**Bruno Nettl** (University of Illinois) has had his *Becoming* an *Ethnomusicologist: A Miscellany of Influences* published by Scarecrow Press. The book focuses on eleven individuals who significantly influenced his career.

**Oxford Music Online**, home of *Grove Music Online*, has been named a Webby Award Official Honoree in the category of Best Writing (Editorial) by the International Academy of Digital Arts and Sciences. They are one of fourteen sites honored this year, including *The New York Times* op ed pages, The Paris Review and Reuters, among more than 11,000 nominees for Webby awards.

**Kay Kaufman Shelemay** (Harvard University) has been elected a member of the American Philosophical Society, the first learned society in the U.S. for scholars across the disciplines founded by Benjamin Franklin in 1743 for the purpose of "promoting useful knowledge."

**Bell Yung** (Professor Emeritus of Music at the University of Pittsburgh) received the degree of Doctor of Literature, honoris causa, from the Chinese University of Hong Kong at its 72nd Congregation held on December 6, 2012.

Three SEM members are American Council of Learned Societies 2013 fellowship recipients. Robert O. Beahrs (Doctoral Candidate, Music, University of California, Berkeley) receives the Mellon/ACLS Dissertation Completion Fellowship for Economies and Ontologies of Voice in the Transnational Circulation of Tuvan *Khöömei* Throat-Singing (1981-2013). Suzanne G. Cusick (Professor, Music, New York University) receives an ACLS Fellowship for Men Hearing Women in Medicean Florence. And Glenda Goodman (New Faculty Fellow, History, University of Southern California) receives an ACLS New Faculty Fellows Program for American Identities in an Atlantic Musical World.

# the society for ethnomusicology

#### In Memoriam: Ray Giles

To students and faculty active at UCLA in the eighties and nineties, Ray Giles' title of "Museum Scientist" never quite covered everything that he worked on, first in the basement of Schoenberg Hall and then in the new building. He seemed capable of repairing instruments as large as a piano to the smallest of flutes. His early experience as a student of the concert piano with Digby Bell at the University of Oklahoma had started him down an improb-

able path that would lead him to studies at UCLA. His interest in ethnomusicology, among other things, would lead to his "Ombak in the Style of Javanese Gongs," which appeared in *Selected Reports in Ethnomusicology* (Volume II, Number 1, the "Melograph" issue). Somewhere along the way, he had also served in Germany during the Cold War and had developed a great love of repairing things, whether they were violins, kotos, or cars.

I first met him when as a teaching associate I was replacing the tablā heads, a process that usually left my hands red and tender from lacing the hide straps in a W pattern around the drum. He intuitively designed a tool that I still use to accomplish the task in less time and without rendering my digits useless for

an hour.

He loved musical instruments and the sounds they made. What could be a more pure enjoyment? Perhaps that explains his laugh that could resonate through the halls, unbridled and unchecked, like a mischievous elf taunting the too-serious among us. Indeed, perhaps he was such a being, always searching for some new adventure, something else to learn.

I find the passing of Ray and his friend Fred Lieberman a great loss, having shared more than one evening and a few drinks with them in Los Angeles, they remembering years studying together at UCLA in the sixties and I listening to the stories. We will all miss him, but especially his wife, Yuka Giles, his daughter Melanie, granddaughters Gianna and Tiber, and a multitude of friends. Ray, beloved husband, father, and friend, passed away peacefully at home in the company of his family and friends on 10 April 2013 with his sense of humor intact.

Gordon Thompson (with material from Linda O'Brien-Rothe)



Used with permission of the Regents of the University of California.

#### In Memoriam: Fredric Lieberman (1940-2013)

When Fredric Lieberman embarked on his career in ethnomusicology, the discipline was still in its very early stages. The discipline was just forming and Fred played an important role in its development. The first generation of ethnomusicologists, all European, were trained in such fields as mathematics, physics, and law. The next generation of ethnomusicologists, into which both Fred and I fell, were mostly performing musicians or composers. We were all people who were fascinated by the structure and mechanics of music and wanted to get closer to the makings of all the musics of the world that were, post WW II, suddenly becoming accessible.

Training in ethnomusicology at UCLA was rigorous and required that we each go through thorough training in Western music equivalent to what was required of

those in Western Musicology. In addition to this we had training and research in ethnomusicology. Fred came to the UCLA Ethnomusicology Program with a varied set of skills under his belt. He started out as an undergraduate major in music composition at Eastman but was also taking classes at Rochester in Chinese. He had completed an MA at the University of Hawaii. He was fluent in French and had very strong backgrounds in both electronics and mathematics. In fact, some years ago when my colleague, the

mathematical psychologist, Vladimir LeFebvre, asked who might examine one of his theories as it touched on music, Fred Lieberman was the only ethnomusicologist that I knew who could possibly decipher and understand the math. Fred was a film maker as well and made an excellent documentary on music in Sikkim. He successfully edited a set of my films of the then living African American Blues musicians. He had a long and close connection with John Cage, wrote on the music of John Adams, and he authored two books on our mutual friend, Lou Harrison. Each of Fred's many enterprises was undertaken with an exacting level of professional skill.

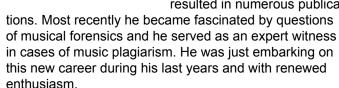
While we ethnomusicologists of the 50s and 60s each went off around the world studying the music that would become our point of research focus—and indeed Fred did work intensely on Chinese, Vietnamese and Japanese music—he did once confess to me that he was ill at ease at the idea of being a "foreign expert" on someone else's music. He had even suggested working on the guilds of piano tuners and their lore and technique in the U.S. for his Ph. D. thesis at UCLA, but that was not permitted and so he continued to work on Chinese music.

He taught at the University of Maryland and at Brown University before coming to the University of Washington.

I hired Fred at the University of Washington in 1975 and that was to me the high point in the development of the UW program, the time when it really began to coalesce. Then a few years later Fred and I hired Lorraine Sakata and then Dan Neuman. That period in my memory remains a kind of Golden Age.

One of my happiest and most satisfying memories is of a joint seminar that Fred and I taught together assisted by Park Heon-Lin at the University of Washington on the ancient court musics of China, Korea and Japan. It was a magical sharing of information that no one of us could have done alone and, although it is said that it is not a good situation when the teacher and those being taught are being enlightened at the same time, this is exactly what made this class so memorable for me.

As a colleague, Fred was a happy, energetic, and resourceful ally. He was a "can do" sort of person with virtually limitless ideas. During those happy years, we had so many projects going that I cannot recall them all. Many of them came to naught, like our attempt to create our own record label, Golden Oriole Records; but many succeeded and we went on to others. Later, he developed a connection with the Grateful Dead and that became a major focus for him for many years and resulted in numerous publica-



Sadly, I always felt that I could only keep up with a small portion of Fred's many interests. His areas of expertise were so wide as to be formidable. There was no one I knew who could match his universe of knowledge and expertise, although we all might try and at least listen to him with interest. He was never arrogant or overbearing and I never saw him angry. He was always patient and open to hearing others out. He has now suddenly left an emptiness in all of us that will not be easily filled and a pang of regret at all those unfinished conversations.





Photo by Daniel Neuman

### **Programs**

The American Institute of Indian Studies announces its 2013 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is 1 July 2013. Applications can be downloaded from the web site <a href="https://www.indiastudies.org">www.indiastudies.org</a>. Inquires should be directed to: Telephone: (773) 702-8638.

Email: aiis@uchicago.edu

The University of Hawai'i at Manoa's Outreach College and the East-West Center Arts Program announce the 2013 Asia Pacific Dance Festival, July 8-26. Featuring the Atamira Dance Company from New Zealand, dancers from Taipei National University of the Arts, and Hawai'i's Halau Na Kamaleu O Lililehua (under the direction of Robert Cazimero), and dance critics Deborah Jowitt (NY) and Steve Villaruz (Philippines), performances take place July 20 and 21, with a public forum July 21. Students may enroll in a series of 3-week courses July 8-26, earning up to 7 university credits, and university faculty may participate in a special faculty seminar. Tuition scholarships available for students. For information: http://outreach.hawaii.edu/community/asiapacific.asp, or csinfo@hawaii.edu.

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.

The Society for Asian Music announces the "Martin Hatch Award" for the best student paper on Asian music presented at the annual Society for Ethnomusicology national meeting. Recognition of the most outstanding student paper will include a \$200 cash prize and a five-year subscription to the journal Asian Music. Any full- or part-time student is eligible for the prize. Students who wish to be considered for the prize should submit their papers to the chair of the Martin Hatch Award Committee, David Harnish (dharnish@sandiego.edu) by 21 December 2013.

#### **Colorado College Celebrates Twenty Years of Gamelan**

Colorado College celebrated the twentieth anniversary of its Indonesian performing arts program on May 4, 2013. The celebration involved slide lectures by individuals who have been connected to the program over the years (Lisa Gold, David Harnish, I Made Lasmawan, Elizabeth Macy, and I Nyoman Wenten) and two concerts featuring some 130 performers. The performers included nineteen Indonesian musicians and dancers from throughout the United States as well as six American gamelan groups from Colorado and Wyoming: Gamelan Tunjung Sari and Gamelan Santi Suara (Colorado College), Gamelan Candra Wyoga (University of Wyoming), Gamelan Genta Kencana (University of Colorado at Boulder), Gamelan Manik Kusuma (Metropolitan State University of Denver), and Gamelan Tunas Mekar (Denver).

The concerts presented traditional as well as new music and dance, including two intercultural compositions. "Janger" (Social Dance), performed by Gamelan Candra Wyoga with the University of Wyoming Singers, represented an adaptation of a work by Budi Susanto Johanes arranged and choreographed by Lasmawan in collaboration with Nicole Lamartine (Director, University of Wyoming Singers). "Kembang Kawat" (Flowering Strings), featuring Colorado College's Gamelan Gender Wayang Santi Suara and Bowed Piano Ensemble, was composed especially for this occasion by Lasmawan in collaboration

with Stephen Scott (Director, Colorado College Bowed Piano Ensemble). The Bowed Piano Ensemble is a group of ten student, faculty, and staff musicians who play directly on the strings of a grand piano using nylon or paper bows, plectra, mallets, and other implements. I Ketut Gede Asnawa (University of Illinois at Urbana-Champaign) also composed a new piece for the event, titled "Catur Rawita" (The Beauty of Four), for *gamelan angklung* with vocalists and *wayang* shadow puppets representing the Balinese tree of life. For the grand finale, the Indonesian musicians and dancers joined Colorado College gamelan alumni and friends in a rendition of the "Barong and Rangda" dance drama, which became intense when the two men dancing the Barong unexpectedly entered trance.

The Indonesian performing arts program at Colorado College was founded in 1992 by Victoria Lindsay Levine; Lasmawan joined the faculty in 1993, and the gamelan gave its first public performance in April that year. Ni Ketut Marni joined the faculty to teach Balinese dance in 1997; Lasmawan, Levine, and Marni co-direct the program, and together they organized the twentieth anniversary celebration.

### **Conference Calendar, 2013**

- Athens Institute for Education and Research (ATINER).
   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]
- 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, 7-8 June 2013. Information requests to Dr. Glenn S. Gordinier.
- "Love and Sentimentalism in Popular Music: An Interdisciplinary Symposium," Royal Holloway University of London, 27-28 June 2013.
- The University of Hawai'i's Outreach College and the East-West Center host the second Asia Pacific Dance Festival, 8-26 July 2013. For details email csinfo@ hawaii.edu.
- 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.
- Theatre Nohgaku Writer's Workshop, 92nd St Y, New York, NY, 12-14 July 2013.
- Feminist Theory and Music 12: FTM 20 to 21—New Voices in the New Millennium. The twelfth meeting of the international, biennial conference Feminist Theory and Music will take place at Hamilton College in Clinton, New York, 31 July to 4 August 2013.
- Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford, United Kingdom, 1-3 August 2013.
- Sequestering Tradition?: A Cultural Sustainability Symposium, 15-18 August 2013, Sterling College, Craftsbury Common, Vermont.
- "Critical Perspectives on Music, Education, and Religion." Sibelius Academy, University of the Arts Helsinki, Finland, 20-22 August 2014. Abstract submission deadline: 1 September 2013. For further information please visit the website or contact Alexis Kallio.
- "Cultural Heritage Archives: Networks, Innovation & Collaboration." The American Folklife Center at the Library of Congress, Sept. 26-27, 2013.
- The American Folklife Center at the Library of Congress will hold a symposium entitled Cultural Heritage Archives: Networks, Innovation & Collaboration on 26-27 September 2013.
- The American Folklore Society's 2013 annual meeting will be held at the Omni Hotel in Providence, Rhode Island, 16-19 October 2013.
- "Musics in the Shifting Global Order." International Musicological Society, East Asian Regional Association, Second Biennial Conference, 18-20 October 2013, Taipei.

- The Society for Music Theory's annual meeting will be held in Charlotte, North Carolina, 31 October to 3 November 2013.
- The American Musicological Society's annual meeting will be held in Pittsburgh, Pennsylvania, 7-10 November 2013
- Society for Ethnomusicology, 2013 Annual Meeting, Indianapolis, Indiana, 14-17 November 2013.
- The Congress on Research in Dance (CORD) will host a joint conference with the Society of Dance History Scholars at the Riverside Mission Inn and Spa in Riverside, California, 14-17 November 2013.
- The 112th AAA Annual meeting will be held in the Chicago Hilton, Chicago, Illinois, 20-24 November 2013.
- The theme for the 56th Annual Meeting of the African Studies Association is "Mobility, Migration and Flows." Marriott Baltimore Waterfront Hotel, 21-24 November 2013.
- Ecomusicologies 2013: Ecosystems and Ecocriticism, Queensland Conservatorium, Griffith University, Brisbane, Australia, 22 November 2013.
- The Society for American Music's 40th Annual Conference will be held in Lancaster, Pennsylvania, 5-9 March 2014.
- 2014 Association for Asian Studies Annual Conference, Philadelphia, Pennsylvania, 27-30 March 2014. The submission deadline 8 August 2013.

## **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**

Mid-Atlantic Chapter
Midwest Chapter
Niagara Chapter
Northeast Chapter

Northern California Chapter

**Northwest Chapter** 

Southeast-Caribbean Chapter

Southern California & Hawai'i Chapter

Southern Plains Chapter Southwest Chapter

#### **SEM Section Websites**

Applied Ethnomusicology Section

**Education Section** 

Gender and Sexualities Taskforce

Popular Music Section

South Asia Performing Arts Section

#### **Ethnomusicology Websites**

American Folklife Center

Association for Chinese Music Research

British Forum for Ethnomusicology

British Library, World and Traditional Music

**Christian Musicological Society** 

Comparative Musicology

Ethnomusicology OnLine (EOL), (home site)

**Ethnomusicology Review** 

Mediterranean Music Studies - ICTM Study Group

International Council for Traditional Music

Iranian Musicology Group

Music & Anthropology

Smithsonian Institution: Folkways, Festivals, & Folklife

Society for American Music

Society for Asian Music

**UCLA Ethnomusicology Archive** 

University of Washington Ethnomusicology Archive

Fondazione Casa di Oriani, Ravenna

# Society for Ethnomusicology 2013 Annual Meeting

14-17 November 2013 Indianapolis, Indiana

Hosted by Indiana University Bloomington

Pre-conference Symposium

"Music and Global Health: Toward Collaborative Paradigms" 13 November 2013, Indianapolis

More Information