2009 Seeger Lecturer:
Steven Feld

The Society for Ethnomusicology has invited Steven Feld, Distinguished Professor of Anthropology and Music at the University of New Mexico, to deliver the Charles Seeger Lecture at its 54th Annual Meeting in Mexico City. He previously held professorships at Columbia University, New York University, University of California, Santa Cruz, University of Texas at Austin, and University of Pennsylvania. From 2000-2006 he was Visiting Professor of World Music at the Grieg Music Academy at the University of Bergen in Norway and from 2007 is Visiting Professor of Music Anthropology at the University of Oslo. For the Spring 2009 semester, Feld was the Ernest Bloch Visiting Professor of Music, Department of Music, University of California, Berkeley.

Feld’s academic research principally concerns the anthropology of
Continued on page 10

Conversations

By Deborah Wong, SEM President

In this issue of the Newsletter, the SEM Board of Directors goes public with the Society’s first Strategic Plan. (n.b. The full text of the Strategic Plan appears on p. 11 —editor)

SEM has not been bereft of vision or long-term goals by any means. After all, several crucial committees have long advised the Board on the big picture. The Long-Range Planning Committee is one of the Society’s key committees, and many of SEM’s most imaginative and experienced members have served on it over many years. Similarly, the Development Committee has offered essential advice to the Board for almost ten years.

So why create a Strategic Plan? For one thing, the Society now has the staff support to think big. We have our first full-time Executive Director—the indefatigable Stephen Stuemfle—and this has literally made it possible to look ahead in new ways. This is a bit of a sea change. Steve’s presence over the last year and a half has made it possible to create long-term, sustained initiatives.

Perhaps a Strategic Plan reminds you a bit too much of the administrative requests we (too often) get from above, whether we work in higher education, the public sector, or the nonprofit sector. Perhaps it even evokes, for you, the corporate world. I would counter that a Strategic Plan will be only as valuable, or as cookie-cutter, as we care to make it. I have served on a number of boards for nonprofit community organizations and have seen how a good strategic plan—that is, a strategic plan created in a collaborative manner—generates ideas because (1) people can see themselves in it, and (2) it allows people to see the big picture, the forest through the trees, or the polyphonic whole generated by individual voices.

Most SEM Board members serve for a mere two years. Constant turnover in SEM leadership ensures
Continued on page 5
Internet Resources

The SEM Website
http://www.ethnomusicology.org

The SEM Discussion List: SEM-L
To subscribe, send email message to: LISTSERV@LISTSERV.INDIANA.EDU. Leave subject line blank. Type the following message: SUBSCRIBE SEM-L yourfirstname yourlastname.

SEM Applied Ethnomusicology Section
http://www.appliedethnomusicology.org

SEM Chapter Websites
Mid Atlantic Chapter
http://www.macsem.org

Mid-West Chapter
http://sem-midwest.osu.edu/
Niagara Chapter
http://www.people.iup.edu/rahkonen/
NiagaraSEM/NiagaraSEM.htm

Northeast Chapter
http://www.necsem.org

Northwest Chapter (SEM-NW)

Southeast-Caribbean Chapter
http://otto.cmr.fsu.edu/~cma/SEM/
SEMSEC02.htm

Southern California & Hawai’i Chapter (SEMSCHC)
http://www.ucr.edu/ethnomus/semssc.html

Southern Plains Chapter
http://katchie.com/sem southernplains/Pages/SEMsouthernplains.html

Southwest Chapter
http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html

Ethnomusicology Sites
American Folklife Center
http://iwmweb.loc.gov/folklife/

British Forum for Ethnomusicology
http://www.bfe.org.uk

British Library Sound Archive
World and Traditional Music Section:
http://www.bl.uk/wtm

Catalog:
http://cadensa.bl.uk

Ethnomusicology OnLine (EOL)
Free, peer-reviewed, multimedia Web journal. For more information:
http://umbc.edu/eol (home site)

International Council for Traditional Music
http://www.ictmusic.org/ICTM

Iranian Musicology Group
http://groups.yahoo.com/group/iranian_musicology

Music & Anthropology
http://www.muspe.unibo.it/period/MA
http://research.umbc.edu/eol/MA/index.htm

Smithsonian Institution Websites
http://www.smithsonianglobalsound.org
http://www.folkways.si.edu

Society for American Music
http://www.folkways.si.edu

Society for Ethnomusicology
http://www.smithsonianglobalsound.org

UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archive

SEM Newsletter Guidelines

Guidelines for Contributors

• Send articles to the editor by email or on a disk with a paper copy. Microsoft Word is preferable, but other Macintosh or IBM-compatible software is acceptable.

• Identify the software you use.

• Please send faxes or paper copies without a disk only as a last resort.

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The Society for Ethnomusicology and the SEM Newsletter

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The SEM Newsletter

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

The SEM Newsletter is published four times annually, in January, March, May, and September, by the Society for Ethnomusicology, Inc., and is distributed free to members of the Society.


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; (E-mail) sem@indiana.edu.

SEM Membership

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

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society. Life members receive free copies of all publications of the Society. Institutional members receive the journal and the newsletter.

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

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*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with dues ($35) and postage (either $10 Surface rate or $25 airmail) to the SEM Business Office.

Ethnomusicology: Back Issues

The Society’s journal, Ethnomusicology, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (E-mail) sem@indiana.edu.

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People and Places

**Zoe Sherinian** (Associate Professor, University of Oklahoma) received a 2008-09 Fulbright Senior Research Fellowship through which she conducted nine months of ethnographic research and video production in Tamil Nadu, India. She also received a $6000 Faculty Research Council grant from the University of Oklahoma to assist the production of her video. The focus of her ethnography was the changing status of parai (frame drum) of the Dalits (outcastes). Her research included learning to play and dance with the parai in a village context.

**Bruno Nettl** (Professor Emeritus of Music and Anthropology, University of Illinois) has been awarded the Jan Patočka Memorial Medal by the Academy of Sciences of the Czech Republic. On June 3, 2009, at a special ceremony held in the office of the president of the Academy of Sciences, Nettl, a native of Czechoslovakia, was cited for his contributions to ethnomusicology by Jarmila Gabriélova, Professor of Musicology, Charles University of Prague. The Patočka Memorial Medal is named for a distinguished philosopher who opposed the communist regime, was a signer of the human rights document Charter 77 and, imprisoned, died during or after interrogation in 1977. It is given once or twice a year to scholars who are Czech citizens or to foreigners who have some association with the Czech Republic. Nettl is the first American and the first music scholar to be a recipient.

**Krista Kateneva** (graduate student, University of Texas at Austin) was awarded the first Vida Che-noweth Student Paper Prize for her paper, “Locating the ‘Black’ in Black Music: A Case for an Alternative Understanding.” The paper was presented at the annual meeting of the SEM Southern Plains Chapter at the University of North Texas, Denton, April 18, 2009.

This year’s roster of American Council of Learned Societies (ACLS) fellowship recipients includes several ethnomusicologists. **Alyson E. Jones** (doctoral candidate in musicology at University of Michigan, Ann Arbor) has received a Mellon/ACLS Early Career Program Dissertation Fellowship for her project, “Playing out: Women instrumentalists and women’s ensembles in contemporary Tunisia.” **James B. Loeffler** (Assistant Professor of History, University of Virginia) was awarded an ACLS Fellowship for his project “The Peoples of the Book: Cultural Sovereignty and World Jewry in the Twentieth Century.” **Ian R. MacMillen** (doctoral Student in music, University of Pennsylvania) was awarded an East European Studies Program Dissertation Fellowship for his project “Croatia and its Intimates: Tamburica Music between Nations and Ethnicities.” **Jennifer Milioto Matsue** (Assistant Professor of Music, East Asian Studies, and Anthropology, Union College) received an ACLS Fellowship for her project “Sounding Nippon: Identity, Meaning and Music Scenes in Contemporary Japan.” **Jairo A. Moreno** (Associate Professor of Music, New York University) was awarded an ACLS Fellowship for his project “Syncopated Modernities: Musical Latin Americanisms in the US, 1978-2008.” **Nicholas Tochka** (doctoral student in music, State University of New York, Stony Brook) received an East European Studies Program Dissertation Fellowship for his project “Politics, Power, and “Light Music”: The Cultural Production of Albanian Identities, 1962-Present.”

More information about the award recipients' projects is available at (website) http://www.acls.org/fellows/new. Application materials for the 2009-10 ACLS fellowship competitions will be available at (website) http://www.acls.org.

The Southern California and Hawai’i Chapter (SEMSCHC) awarded the 2009 Ki Mantle Hood Prize for the best student paper delivered at its annual meeting to **Christina Zanfagna** (PhD candidate in ethnomusicology, UCLA) for her paper, “Geographies of Conversion: Holy Hip Hop and the Changing Body of the City.” Zanfagna also won the Ki Mantle Hood Prize in 2004.
Childhood and children, as topics of ethnographic research and representation, do not appear at all on graduate reading lists today. This want of attention to our own passage, this willful looking-away from ethnography’s mirror, must say something about us. Interbelline anthropologists, such as Malinowski, Fortes, Firth, Richards, and Evans-Pritchard, observed children in the context of kinship, ritual, education and socialization (Levine 251). Mead believed in the potential instructiveness of childhood studies, characterizing “world cultural variation in child rearing as a laboratory in which ‘thousand-year’ experiments were being conducted by different peoples.” Ethnographic fieldwork in distant places could be “brought back to the Western world for the resolution of issues like whether ‘permissive’ rearing was advisable for US middle-class children” (ibid. 250).

The contributor of this edition of nC2 puts children at the center of the ethnographic record, as felicitous music teachers and as agents in his own enculturation process. His is a willing looking-to that invites reflection on our field practices. Is the way we deal with children in the field a meme of “table etiquette,” whereby they “don’t speak unless spoken to?” Taken at face value, without a reader’s compensation, their invisibility in published studies presents much of the world as eerily barren of children.

—Jesse Samba Wheeler

Reference cited

« On the Laughter of Children and the Value of Play »

by Peter Hoising, Munamaizi Village
Namutamba District, Eastern Uganda, January 20, 2009

It is possible, if not inevitable, to be so focused on a particular person or event of interest in our fieldwork that we overlook other potentially instructive opportunities. Children can all too easily be relegated to ethnographic peripheries. I offer this reflection as an exhortation (as much to myself as to others) to embrace the playfulness of fieldwork by approaching children as partners and peers in enculturation.

Much of the day has been spent watching the clan elders build small mud brick huts for ancestral spirits. I haven’t heard much music. Mwesige knows how interested I am in ritual drumming and song. He asks me late in the day if I would like to play drums with him. We play for about an hour, and people respond favorably. Children watch closely. They never play until their teenage years, but I can tell that they soak up a lot by watching and listening long before that. They know the rhythmic idioms well. When I play something that’s out of character with nswezi idioms, they respond with laughter. As long as I stay within idiomatic boundaries, they watch me like they watch other drummers: with wide-eyed fascination.

Drumming lessons in Eastern Uganda provide me with learning experiences in the ethnomusicologist’s ideal classroom: the same place where my field consultants and teachers learn. As people gather to watch possession ceremonies, drummers offer children their first opportunities to get close to the action. Adults are so spatially focused on gathering around the spirit mediums to sing, shake rattles, and promote possession that young people cannot see what happens inside that circle. Newer to these performances than many of the children, I join them and use drumming

1Sections in italics are excerpts from my fieldnotes.
to gain access to musical dramaturgy. The laughter of children as they observe my lessons acts like an idiomatic boundary between what I can and cannot do in terms of rhythmic variations.

There’s one particular rhythm that I’ve been trying to get right for several days now. Even when I play all of the variations progressively, this one rhythm continues to give me trouble. “You’ll get it,” says Mwesige as he keeps playing. After several unsuccessful attempts, he walks away for a bit. The kids laugh. With each unsuccessful try, they laugh again, especially after I realize this and playfully digress into something completely out of character with the music. One of the children picks up his sticks and plays his rhythm on the smallest drum (is this kid mocking me?) His enormous grin reminds me not to take myself so seriously. I play along with him for a bit. Something seems to click, but I can’t put my finger on exactly what. I take a look at my transcription before asking Mwesige to come back one more time. I’ve corrected something and found a rhythmic hook to hang my hat on in terms of left-hand playing. I’ve been focusing too much on the right hand and not really thinking about this in the left-handed way that Mwesige works with in all of his playing. When he comes back, I get it right immediately and then stay on it for a bit just to solidify it. The kids love it, but they don’t laugh—they clap. So do the ladies. Those who have rattles shake them vigorously and many women ululate. I decide to relish my success and quit for the day while I’m ahead.

By paying attention to this mode of reaction among the children, I continue to develop my ability to play idiomatic variations for nswezi possession rituals. When my teacher leaves me to figure something out on my own, the laughter of children guides my trials and errors until I can get it right. Their playfulness encourages exploration. When I forget myself in this kind of play, my hands find new idiomatic possibilities even in places where my conscious mind least expects them.

Ethnomusicologists have spilled a lot of ink about the nature of enculturation, but what can the people in the midst of that complex process teach us practically? This village classroom reveals many more teachers than the individual who actually demonstrates on the instruments. The model of neophytes learning from and being initiated by adepts certainly works, and it operates here as well, but it does not account for opportunities in which a novice can learn from other novices. During a day of building and other important non-musical work, musical play offers a welcome diversion for all. Learning opportunities abound in this ritually sanctioned space for play, but only if I am willing to learn from other learners as I participate in their process of enculturation.

Neyanzizza ssebo! to Peter Hoesing, a PhD candidate in ethnomusicology and International Dissertation Research Fellow at Florida State University. He works in Uganda on music and spiritual healing in possession rituals. Laugh and play along with him at (website) www.artclecticacademic.wordpress.com.


Conversations
continued from page 1

fresh ideas but has sometimes made it tough to steward slower-growing initiatives. Still, despite the absence of a long-term plan, certain changes and values have marked the Society and its successive Boards over the last decade. Professionalizing the Society’s operations, democratizing its procedures, and bringing ethnomusicology’s values to bear on the world of politics and public policy have recently been emphasized by a series of SEM Presidents and officers.

The Strategic Plan is the result of discussions dating from at least 2005, when the Long-Range Planning Committee identified a number of needs and challenges. In 2006, funding from the Scholarly Communications Program of the Andrew W. Mellon Foundation enabled members of the American Folklore Society to meet with members of the Oral History Association and SEM at Vanderbilt University to discuss changing relationships of these fields to the academy. By the spring of 2007, the SEM Board had reviewed the outcomes of the Mellon-funded discussion and was also rethinking the Society’s finances in order to improve our investment portfolio and create a financial plan that would enable us to hire a full-time Executive Director. These related efforts led us to commit to formulating the Society’s first Strategic Plan. At the spring Board meeting in 2008—Executive Director Steve Stuempfle’s first Board meeting—the Board reviewed minutes from all these discussions and, after several days of searching dialogue, agreed on a set of goals and initiatives. During 2008-09, we revised and refined the draft Strategic Plan after requesting feedback from different SEM committees and the SEM Council, and we are now going public with the result.

This Strategic Plan is a living document. It enables continuity but invites change. It was drafted by Steve Stuempfle and the Board but it had many, many authors and contributors. It is a listening document from a listening discipline. Some of its goals are being addressed through initiatives that are already well underway; others are still in the wings. For instance, the new SEM Translation Series is on the move and an SEM-supported series of NEH summer seminars is in planning. Importantly, this Plan invites you to think about how your activities connect to broader SEM goals. How does your research, teaching, and public sector work converge with the broader aims of the Society? Conversely, how might the Strategic Plan suggest new directions for your own work? Ideally, the Strategic Plan will have a synergistic relationship with SEM members: it emerged in response to your activities, but hopefully it will also inspire you to respond by connecting parts of your work with these broad goals. Could one of your projects become a new SEM initiative, for instance?

For this column, I asked four experienced SEM members to respond to the Strategic Plan. Each has been involved with SEM for many decades. All have served on the Board (several as President), and/or on the Long-Range Planning or Development Committees, and as administrators at major universities. All are practicing ethnomusicologists. Each knows what it takes to make an organization as strong, creative, and responsive as it can possibly be. I asked them to react to the Strategic Plan.

Deborah Wong: I’d love to get your responses to the goals and initiatives in the Strategic Plan. What sections spoke to you most directly? Did any sections of the Strategic Plan surprise you or make you think about SEM in a different way?

Gage Averill: From where I sit, the most striking change in rhetoric has been the increased attention to the public sphere, civic life, and public policymaking. In the past, we’ve focused on education, but the focus on a public agenda is an emergent—and I think highly welcome—meta-goal. That’s probably the section that spoke most directly to my own concerns.

Dan Neuman: I believe that moving more directly into the public awareness/sphere and outlining the mechanisms for doing so through the initiatives you list, is really quite innovative for the Society.

DW: The Strategic Plan prioritizes the relationship between the academy and public sphere and “ethnomusicology’s contribution to civic life and public policymaking.” Over the last decade, these interrelated goals have gradually moved from the periphery to the center of SEM’s concerns. Once a bit leery of advocacy, we are now actively exploring what ‘engaged’ and ‘applied’ ethnomusicology can be. I’m sure we agree that advocacy can take many forms. Some might even say that our relationship to the public sphere strikes to the heart of ethnomusicology’s relevance.

Robert Garfias: I find it really personally very satisfying and deeply gratifying that after some fifty years of being a member of the society that we have incorporated into our vision several important avenues for outreach and cooperation and we are strengthening our opportunity for continuing discussion on public policy as it transects our discipline. It is exactly this kind of pattern of activities and connections that I think are exactly where our discipline should be today.

Bonnie Wade: You asked whether any parts of the Strategic Plan surprised us, and I would have to say that Goal 2, initiative 2—proactive engagements in policy-making—puts the Society into a different position. This is not about ethnomusicology as a discipline; it is about SEM as an organization. It has been coming on gradually but it is a change.

DW: Notice that “international communication and collaboration” is one of our priorities. We have always been globetrotters but over the last decade, American ethnomusicologists have been increasingly willing to consider our US-centric values and assumptions.

Gage Averill: This plan also proposes to engage us in increased partnerships and collaborations with other institutions and organizations, and this will strengthen our impact and help to weave together the allied efforts around the globe. Again, I think this is timely and visionary. We’ll need to be very sensitive to the ecology of other organizations in the global sphere so as to be perceived as collaborative and collegial rather than imperial.

Continued on page 12
By Helen Rees and Donna Armstrong

Nazir Ali Jairazbhoy, an ethnomusicologist with an international reputation as a researcher, teacher, administrator, and an emeritus faculty member of the UCLA Department of Ethnomusicology, died peacefully of lung cancer on Saturday, June 20, 2009, at his home in Van Nuys, California.

Jairazbhoy joined the UCLA Department of Music as a full professor in 1975 and in 1988 became the founding chair of the new Department of Ethnomusicology and Systematic Musicology at UCLA.

Professor Jairazbhoy’s comprehensive knowledge of India’s folk, classical, and popular music traditions was unrivaled. In addition, his promotion of audio-visual documentation and use of technology to disseminate performing arts traditions, his leadership in advancing the methodological debates of his field, and his pioneering efforts to create institutions which advance the study of “world music” traditions, made a place for him among those whose goal is no less than global human understanding.

Born in England of Indian parents, Jairazbhoy became interested in music as a child watching his mother play the sitar at home. He attended high school in India and England and received a BA in Geography from the University of Washington and a PhD in 1971 in Indian Music from the School of Oriental and African Studies, University of London. Publications to his credit include The Rags of North Indian Music: Their Structure and Evolution (Wesleyan, 1971) and Hi-Tech Shiva and Other Apocryphal Stories: An Academic Allegory (Apsara Media, 1991). He has also produced numerous audio and video documents, which include A Musical Journey through India, 1963-1964 and, in collaboration with his wife, Amy Catlin-Jairazbhoy, Bake Restudy in India: 1938-1984, which received an award from the Society for Visual Anthropology of the American Anthropological Association, and Retooling a Tradition: A Rajasthani Puppet Takes Umbrage at his Stringholders, a fictive documentary. He also taught numerous courses in ethnomusicology at UCLA, including field and laboratory methods, transcription, and organology, as well as courses on the folk and classical music of India.

One of Jairazbhoy’s major contributions is in the use of audio-visual materials. The work of scholars such as Jairazbhoy, whose research is based primarily on fieldwork in remote locales of poorer nations, demands a high level of proficiency in the technical facets of photography, sound recording, and video recording. Jairazbhoy always had a strong technical bent, and by the 1980s he expanded his publication media from the purely text-based to include videos and films he edited and produced from his own field footage. In 1994, he and his wife established their own registered non-profit publishing company, Apsara Media for Intercultural Education (motto: “Bringing Ethnographic Content to the Classroom”), which is extremely active in publishing AV materials and books on the performing and other arts of South and Southeast Asia (many based on their own work, but including some that are collaborations with or authored by other parties).

Jairazbhoy’s work was revered throughout his life as pioneering because of his ability to think “outside-the-box.” For example, still today in Indian music circles, many people consider Indian classical music to be the only form of South Asian music worth studying. Jairazbhoy began his career in the 1950s playing, presenting, and writing on just that classical tradition. Nevertheless, almost from the outset, he developed a passionate interest in the undocumented but wonderfully diverse folk music traditions of India and Pakistan, and spent the last half century bringing them to light. In many cases, the only reason we have any documentation of entire genres and their social and historical importance is because of Jairazbhoy’s work.

In a related vein, when in the early 1970s the North American field of ethnomusicology was almost entirely focused on classical and folk musics of the world, he courted controversy by reading a paper at the 1973 SEM annual meeting on Bollywood film music (“How Indian is Indian Film Music?”), in which he advocated that popular music to be taken seriously as an influential musical form (a view that is now mainstream). The same pioneering spirit led him to experiment in the 1970s and early 1980s with video field recording and computer applications for data organization and retrieval, to institute the first phase of an ongoing “restudy” of Indian musical genres recorded in the 1930s by Dutch researcher Arnold Bake (in fact, the first restudy ever undertaken in the field of ethnomusicology), and to collaborate with colleagues from other fields in work on acoustics and music perception.

This “can do” spirit also resulted in numerous leadership roles: Jairazbhoy spearheaded the formation in the mid 1980s of India’s renowned Archives and Research Centre for Ethnomusicology in New Delhi, which is now considered a worldwide model; in 1975 he became the first non-white president of SEM; in 1988 he was the founding chair of the Department of Ethnomusicology at UCLA (among the leading programs in ethnomusicology in the English-speaking world); he consulted and

Continued on page 8
Jairazbhoy continued from page 7

presented for three Smithsonian Institution festivals; and he served as a member for eleven years of the Board of Directors of the UNESCO-affiliated International Council for Traditional Music. The ideas and innovations he implemented in these roles still affect these institutions and their missions today.

Since his official retirement in 1994, Jairazbhoy’s career has remained vibrantly active. His most recent book came out in January 2008; he has recently had an article published in Ethnomusicology; he edited and produced two published DVDs based on his field research in 2007; and awards and speaking invitations continued to flow in both domestically and internationally.

For information about the Nazir Ali Jairazbhoy Scholarship Fund as well as comments and condolences from Prof. Jairazbhoy’s students and colleagues, see (website)

http://www.ethnomusic.ucla.edu/newsevents/news/jairazbhoy1.htm

Since 1994, Jairazbhoy spent four months nearly every year during the winter in India continuing his field research, despite his age, and despite difficult physical conditions in the countryside and small towns. An enormous flow of published works resulted from these trips and other research: the book Kathputli: The World of Rajasthani Puppeteers (Apsara Media, 2008); seven videos and DVDs as well as an audio CD, some produced in collaboration with his ethnomusicologist/filmmaker wife Amy Catlin-Jairazbhoy, that document folk music traditions of India, Pakistan, and Hmong-Americans; two refereed journal articles; four book chapters; five conference papers; and several other smaller items. This period has also seen publication of the substan-

tially revised second edition of The Rags of North Indian Music (Apsara Media, 1995), now considered a classic in scholarship on Indian classical music. He and Catlin-Jairazbhoy recently completed a new DVD project based on recent fieldtrips to restudy South Indian musical traditions first recorded in the 1930s by Dutch scholar Arnold Bake. The DVD, Music for a Goddess, was screened in March at the National Centre for Performing Arts, Mumbai.

Jairazbhoy was a role model for humanly concerned scholarship: until the end of his life, he continued to support the New Delhi Archive he established, depositing copies of all his materials there to benefit the originating communities and Indian scholars; he spoke constantly at Indian institutions; and following the disastrous Gujarat earthquake of 2001, he and Catlin-Jairazbhoy lobbied and raised funds for destitute musicians of the region, helping them get destroyed instruments reconstructed, and ultimately assisting them in obtaining invitations to perform at both domestic and international venues, which helped their families both economically and in terms of social status. They were also engaged in a similar effort to help sacred musicians dedicated to the Goddess Renuka/Yellamma improve their own and their children’s prospects while retaining musical traditions they wish to continue. These activities are in fact an extension of Jairazbhoy’s decades-long custom of using his own personal funds to provide financial and counseling support to less well-off artists in India, in particular musicians and puppeteers from Rajasthan, and Sidis (African-Indians) from Gujarat.

Jairazbhoy’s achievements have been richly rewarded with both domestic and international recognition. SEM has given him both of its highest awards: in 1995 he accepted the prestigious invitation to give the Charles Seeger Memorial Lecture (the keynote address) at the Society’s annual meeting; and in 2005 the Board of the Society named him an “honorary life member,” an honor reserved for the most distinguished senior figures in the field. In India, Jairazbhoy was honored in 2005 with the Music Forum Award (Mumbai) for “Contribution to the Cause of Indian Music by Overseas Resident Personality.” He has also achieved the rare distinction of an entry on his life and work in the New Grove Dictionary of Music and Musicians (1980 and 2001 editions). In 2009 an oral history of his life and work was completed and submitted to the UCLA Library’s Center for Oral History Research. In 2008 he received the UCLA Dickson Emeritus Award in recognition of his numerous ongoing contributions to UCLA, to many musicians and institutions in India, and to the wider world of scholarship.

Jairazbhoy donated his body to the UCLA Geffen School of Medicine Donated Body Program for teaching and research.

He is survived by his wife, Amy Catlin-Jairazbhoy, daughters Nishat Jairazbhoy (Spacek), Angela (Jairazbhoy) Schurer, Judy (Jairazbhoy) Lewicki, son Paul Jairazbhoy, and godson Abdul Hamid Sidi.

In lieu of flowers, the family requests that donations be made to the “Nazir Ali Jairazbhoy Scholarship Fund.” Checks should be made out to the UCLA Foundation, and Professor Jairazbhoy’s name should be included somewhere on the check.
SEM 54th Annual Meeting, Mexico City
By Alejandro L. Madrid, Local Arrangements Committee Secretary

The SEM09 Local Arrangements Committee (LAC) as well as the National Autonomous University of Mexico (UNAM), Mexico’s Ministry of Public Education, National Anthropology and History Institute (INAH), National Indigenist Institute (INI), General Office for Popular Cultures (DGCP), National Council for Culture and Arts (CONACULTA), and Centro Nacional de las Artes (CENART) will host the 54th annual meeting of the SEM, November 19-22, 2009, in Mexico City. This year’s meeting, entitled “Borderless Ethnomusicologies,” will be an historical one since it will be the first time SEM meets outside of the US or Canada. Furthermore, Mexico City’s geographic location will allow for a large presence of scholars from Latin America who otherwise would not have the opportunity to attend our meeting, making it a unique space for the type of intellectual exchange that SEM attempts to foster. Along with the Program Committee, Indiana University Conferences, and the SEM Business Office, we have put together an artistically inspiring and intellectually invigorating meeting.

The meeting will take place at the Meliá México Reforma Hotel on Paseo de la Reforma, a few blocks from Mexico City’s historical downtown. This location affords a chance to visit the many museums nearby as well as the great variety of restaurants and entertainment possibilities. We decided to schedule the meeting during the week before the Thanksgiving holiday to give attendees the opportunity to stay longer in Mexico City if desired. Besides the academic activities of the conference, SEM Mexico City 2009 will offer events of great intellectual, artistic, and cultural interest, including a wide variety of folk and popular Mexican music concerts as well as music and dance workshops featuring some of the most renowned local masters and specialists.

In conjunction with the 2009 meeting, we are preparing a pre-conference symposium—The Past, Present, and Future of Musical Research in Mexico—on November 18 at the School of Music of the National Autonomous University of Mexico (ENM-UNAM) in Coyoacán. For more information on all activities, program and conference arrangements please visit the SEM website at www.ethnomusicology.org.

There will be a number of special activities hosted by the many arts and culture institutions in Mexico City sponsoring the conference. The Welcome Reception for the 2009 SEM annual meeting will take place on the evening of Thursday, November 19, at the world-famous National Museum of Anthropology. The reception will include guided tours of selected galleries of this impressive museum and a concert of traditional Mexican music. Bus service will be provided from the Meliá Hotel. On Friday night, November 20, there will be a concert of a variety of traditional Mexican musics at the Meliá Hotel. A special commemorative event for the 50th Anniversary of the Society for Asian Music, facilitated by LAC Chair Guillermo Contreras, will be held at the National Museum of Culture on the great Zócalo (ancient Mexico City center and plaza) on Saturday night. In collaboration with the Museum, Contreras has obtained an exhibition specially for the SEM conference featuring the work of Japanese photographer Koh Okabe, who is famous for his photographs of musicians the world over. The commemorative panel, organized by the Society for Asian Music, will feature Stephen Blum as its keynote speaker.

On the afternoon of Sunday, November 22, the SEM annual meeting will continue at the National Center for the Arts (CENART) in Coyoacán. Additional evening activities will include a musical instrument fair/display at the National Museum of Popular Cultures and a grand concert of traditional Mexican musicians and SEM members in Mexico City’s Zócalo.

We suggest flying to Mexico City’s Benito Juarez International Airport, which is approximately 25 minutes to the Meliá Hotel in downtown Mexico City. The Mexico City airport has two terminals (Terminal 1 and the newer Terminal 2), we urge you to find out which one you will be flying into to avoid possible confusion. For more information about flights or the airport, visit their website at http://www.aicm.com.mx/home_en.php. All travelers must have a valid passport to enter Mexico. Citizens of some countries might need to get visas to enter Mexico; call the Mexican consulate or embassy in your country to check entrance requirements. Travelers to Mexico City should observe precautions similar to those followed when visiting other large cities. Also, visitors are strongly advised to take one of the pre-paid authorized taxis inside the airport. One-way transportation between the airport and the Meliá Hotel in downtown Mexico City is approximately $20.00. There are several companies who offer these services: five in Terminal 1 (T1) and seven in Terminal 2 (T2). For more information and directions from the airport to the hotel, visit the SEM website.

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senses, sound, and voice, incorporating studies in linguistics and poetics, music and aesthetics, acoustics and ecology, and the globalization of “world” music. From 1975-2000 he studied the sound world, from environmental sounds and bird calls to language, poetry, and music, of the Bosavi rainforest region in Papua New Guinea. More recently he has studied the sound world of Greek Macedonia and Romani (“gypsy”) instrumentalists. Currently he is producing a five CD, DVD, and book project on the worldwide history and culture of bells, with European research and recording in France, Finland, Norway, Greece, Italy, and Denmark, and a special non-European focus on Ghana and Japan.

In 2004 he began new research on jazz in Accra, Ghana, focusing on the legacy of Ghanaba, the man who introduced talking drums to American jazz drummers in the 1950s; on Accra Trane Station, a group that plays music inspired by John Coltrane on African instruments; and Por Por, a jazz-inspired music for honking squeeze-bulb car horns performed by a union bus and truck drivers.

Among his fellowships, honors, awards, and grants, Feld received a John D. and Catherine T. MacArthur Foundation fellowship in 1991. In 1994 he was elected a fellow of the American Academy of Arts and Sciences, and in 2003 he was named the 15th recipient of the Koizumi Fumio Prize for Ethnomusicology, an award for career achievement in the field. He is the youngest recipient of this prize.

A prolific and award-winning writer, Feld has, in the last 30 years, contributed many essays to books and journals in the anthropology of media and the arts. Sound and Sentiment (University of Pennsylvania, 1982/1990), is winner of the 1991 J.I. Staley Prize from the School of American Research, and Music Grooves (with Charles Keil, University of Chicago Press, 1994), is winner of the 1995 Chicago Folklore Prize. His other books include Senses of Place (edited with Keith Basso, SAR Press, 1996); Bosavi-English-Tok Pisin Dictionary (with Bambi Schieffelin, ANU Press, 1998); and, most recently, Jean Rouch: Ciné-Ethnography (editor/translator, University of Minnesota, 2003). Feld’s books and articles have been translated to French, Spanish, Italian, Portuguese, German, Greek, Russian, Turkish, and Japanese. He has lectured at more than 125 universities and museums throughout the world, and appeared on numerous radio and TV programs in the US, Canada, Europe, Asia, and the Pacific.

Equally prolific and innovative as a documentary sound artist, Feld’s New Guinea CD recordings include Voices of the Rainforest (1991, Rykodisc; produced by Grateful Dead percussionist Mickey Hart); Rainforest Soundwalks (2001, EarthEar); and the triple CD/book Bosavi: Rainforest Music from Papua New Guinea (2001, Smithsonian Folkways). Popular both with academics and with radio audiences, these recordings have put New Guinea on the world music map. His European CDs from Greece and Italy include Bells and Winter Festivals of Greek Macedonia (2002, Smithsonian Folkways), Romani Soundscapes, in Dick Blau (photographs) Charles & Angeliki Keil (texts), Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia (Wesleyan, 2002); Primo Maggio Anarchico: Anarchist May Day in Carrara, Italy (Umanita Nuova/FAI, 2002), and Santi, animali e suoni, a soundscape of winter festivals featuring bells and bagpipes in southern Italy (Nata, 2005).


From his Africa work Feld produced Por Por: Honk Horn Music of Ghana for Smithsonian Folkways, a gift to Ghana for the 50th anniversary of independence in 2007. He has also performed and toured in Africa, Europe, and the US with Accra Trane Station, and produced and recorded with them on Tribute to A Love Supreme (2005), Meditations for John Coltrane (2006), Another Blue Trane (2007), and Topographies of the Dark (2008). Bufo Variations (2008) features Ghanaian percussionist Nii Otoo Annan. From the Africa work he is now engaged in producing a trilogy of hour-long films about jazz cosmopolitanism in Accra.

In addition to his academic interests in sound, Feld has also worked for many years in the fields of documentary photography and film, directing the Documentary Film Lab at the Annenberg School of Communications at the University of Pennsylvania, and producing work for festivals, galleries, and museums, most recently in Africa, Europe, and the US in collaboration with the Australian/Italian artist Virginia Ryan, with whom he produced The Castaways Project, featured in the 2008 Spoleto Festival, and the photographic book and exhibit Exposures: A White Woman in West Africa.
SEM Strategic Plan, 2009-2013

Mission
The Society for Ethnomusicology was founded in 1955 to promote the research, study, and performance of music in all historical periods and cultural contexts.

The Society for Ethnomusicology (SEM) is a US-based organization with an international membership of over 1800 individuals dedicated to the study of all forms of music from diverse humanistic and social scientific perspectives. We examine music as central to human experience throughout space and time, and explore its profound relationship to cognition, emotion, language, dance, visual arts, spiritual belief, social organization, collective identity, politics, conflict and peace, economics, the physical body, and mental health. Through SEM programs and the work of our individual members, we seek to advance academic and public understanding and appreciation of music as a cultural phenomenon of unlimited variety and as a resource that is fundamental to the well-being of individuals and communities.

As the largest ethnomusicological society in the world, SEM is well positioned to focus wide-ranging academic and public efforts in the promotion of knowledge and practice of all music. This strategic plan constitutes a five-year agenda for the execution of this mission. Work will be carried out by the SEM Board, committees, interest groups, regional chapters, general membership, and staff, in collaboration with partner organizations across the US and around the world.

Our primary goals are to:
1. Create greater awareness and understanding in the academy and public sphere of ethnomusicological perspectives.
2. Increase ethnomusicology’s contribution to civic life and public policymaking.
3. Facilitate international communication and collaboration in ethnomusicology.
4. Strengthen K-12, undergraduate, and graduate education in ethnomusicology.

In order to achieve these goals, we have identified a series of initiatives listed below. The implementation and success of these initiatives will depend on building SEM’s capacity in terms of membership, revenues, and operations. In addition to ongoing efforts to grow and further engage our membership, we will launch a multifaceted fundraising campaign, with appeals to members, individuals in the music industry, foundations, and governmental and intergovernmental agencies. By investing increased revenues and human resources in the below initiatives, we believe that SEM and its partners will have a far-reaching and lasting impact on musicians, audiences, communities, and music-making throughout the world.

Goals
1. Create Greater Awareness and Understanding in the Academy and Public Sphere of Ethnomusicological Perspectives.

   Initiatives
   • Publicity for Ethnomusicology: Disseminate information about ethnomusicology and SEM to electronic and print media outlets in both the academy and public sphere. Key activities will include press releases, articles, and letters to editors; and an electronic press kit with three components: basic information about ethnomusicology and SEM, a concise guide to ethnomusicological resources, and a registry of ethnomusicologists available for consultations, interviews, and lectures.
   • Smithsonian Folkways Partnership: Partner with Smithsonian Folkways by contributing content to Folkways Magazine (a new online magazine) and by co-producing annotated albums of music recordings for digital release.
   • Engagement with Other Scholarly Societies: Organize ethnomusicology sessions at the annual meetings of other scholarly societies, and organize special sessions at SEM’s annual meeting that feature members from other academic disciplines.

2. Increase Ethnomusicology’s Contribution to Civic Life and Public Policymaking.

   Initiatives
   • Public Policy Sessions at Annual Meeting: Organize at each SEM annual meeting a special session devoted to the relationship of music to a critical global issue, such as peace, health, education, economic development, and environmental stewardship. These sessions will also address action plans for affecting policymaking.
   • Partnerships with Nongovernmental Organizations: Develop partnerships with NGOs that address issues affecting musicians, music traditions, and communities. Possibilities include organizations concerned with censorship, intellectual property rights, conservation of cultural heritage, cultural survival among indigenous peoples, health, and economic opportunities.


   Initiatives
   • Global Ethnomusicology Network: Build an international network of organizations to expand global

Implementation of SEM’s Strategic Plan

Special Session of the Long-Range Planning Committee and Development Committee at the 2009 SEM Annual Meeting

All conference attendees are encouraged to participate in this open meeting

Saturday, November 21
12:30 – 1:30 pm Melià Hotel
(See program for room assignment)

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**SEM Strategic Plan**

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communication in ethnomusicology, to foster dialogue regarding diverse perspectives in research and scholarship, and to increase access to electronic resources. Develop such projects as international videoconferences, new forms of interactive online communication, exploration of increased electronic access to journals, and support for digitization of and access to archival resources.

- **SEM Translation Series**: Develop a new SEM Translation Series to increase communication in ethnomusicology across language barriers. This series will include volumes of translations into and from English.

- **Travel Stipends Fund**: Establish a fund to support travel of ethnomusicologists from outside the US to the SEM annual meeting.

4. Strengthen K-12, Undergraduate, and Graduate Education in Ethnomusicology.

**Initiatives**

- **Teacher-Training Programs for K-12 World Music Education**: Collaborate with university music education programs and other organizations to develop new teacher-training programs for K-12 world music instruction, so as to increase efforts on cultural diversity in music education for children and youth.

- **Summer Institute in Ethnomusicology**: Develop an ongoing Summer Institute series with institutions in the US and abroad that addresses diverse music topics in support of undergraduate humanities education. Institutes will be interdisciplinary in topics, faculty, and participants.

- **21st Century Fellowship Fund**: Increase the assets of SEM's 21st Century Fellowship Fund to permit the award of one or more annual dissertation writing fellowships to students in ethnomusicology.

**Conversations**

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- **Bonnie Wade**: Goal 3, facilitating international communication, speaks to me most directly. Its first two initiatives might be made to dovetail in a potentially effective way. Gage is right: this must be handled in a manner that avoids an impression of imperialism. But this is so crucial for us who work beyond the English-communication "world." The initiative on education—particularly K-12—also speaks to what I see as a hugely significant need for an educated citizenry.

- **DW**: SEM’s commitment to education remains firm. Ethnomusicology is a discipline that teaches us how to listen and how to understand the deepest mechanics of culture-making and cultural transmission. SEM is dedicated to strengthening teaching and education in ethnomusicology at all levels—K-12, undergraduate, and graduate. Overall, though, what are your thoughts about the Strategic Plan?

- **Gage Averill**: No plan will address the interests of all our members, but this one, I think, captures some of the leading-edge zeitgeist of our Society and moves seamlessly from broad identity and mission statements to a clear set of objectives over the next five years. Bravo.

Any Strategic Plan must address both what a group is currently thinking about, as well as what it hopes to address in the future. That is, a good Strategic Plan speaks to, and from, the current moment while also looking ahead. It should help a group think about who its work is for, and I think this Strategic Plan looks far beyond ‘ethnomusicologists’ per se to a public sphere of musicking.

I invite responses to the Strategic Plan from all SEM members. At the annual meeting in Mexico City on Saturday, November 21, 2009, from 12:30-1:30 pm, a special open session of the Long-Range Planning Committee and Development Committee will focus on the Strategic Plan. I encourage all conference attendees to come and participate. Indeed, I welcome your responses at any time and in any form. Most of all, I invite you to bring your ideas to it.

I would like to thank the many SEM members who helped make this document a reality, and I look forward to seeing how you make the Strategic Plan your own.

54th Annual Meeting

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Finally, we would like to take this opportunity to address some of the latest media concerns about violence and the swine flu in Mexico City. For those who know the history of US-Mexico relations, this kind of media rhetoric about violence is very familiar, and for those who have lived through the media-infused hysteria and paranoia of the last eight years in the US it should not come as a surprise. I have spent the last year in Mexico, not only in Mexico City, but also traveling around the country (in the Southeast, in the Western area, and in the Gulf) and can assure you that the instances of violence are very localized (mostly in the northern border) and have no effect on safety in Mexico City. As for the swine flu, the epidemic hit Mexico City in mid-April and the quick response of the local and Federal governments kept it under control. Personally, I believe the situation was well handled by the Mexican authorities although it was blown out of proportion by the media since the number of fatal cases remains much smaller than those recorded during the regular annual flu season.

We on the LAC hope to see you at this historical conference that will bring together scholars from throughout the Americas and the world to encourage a unique and productive intellectual dialogue about music beyond borders, hoping that we truly move towards a borderless ethnomusicology.
Calls for Participation

First International Conference on Analytical Approaches to World Music

University of Massachusetts Amherst, February 20-21, 2010

Submission deadline: October 1, 2009

Today we witness an unprecedented level of interaction between cultures inhabiting diverse regions throughout the world. Thanks to the ever-growing level of musical exchange facilitated by ease of travel, electronic media, and increased access to information, there now exists a network of cross-cultural engagement between various musical traditions and cultures of a magnitude that is unparalleled in human history.

The First International Conference on Analytical Approaches to World Music seeks to expand the potential for musical analysis from a cross-cultural perspective by applying diverse theoretical and analytical concepts to repertoires outside the Western art music tradition. It is our hope that by bringing together analysts from a broad range of conceptual and cultural traditions, new modes of musical description and understanding may emerge that are capable of navigating the multicultural soundscape of the 21st century. The keynote addresses will be delivered by Michael Tenzer and Kofi Agawu. The conference will also feature a panel discussion, performance workshops, and a world music concert followed by an open jazz jam session led by University of Massachusetts Amherst faculty.

We welcome submissions that examine world musical traditions from a wide variety of analytical and theoretical perspectives. These may include but are not limited to: the adaptation of analytical approaches usually associated with Western art music to address various world music traditions; the use of indigenous analytical tools and strategies to characterize particular musical styles and genres; and the development of “hybrid” analytical systems and theories that integrate the aforementioned approaches.

Papers in English, not exceeding 20 minutes duration (plus 10 minutes for discussion), should emphasize analytical and/or theoretical issues pertinent to a particular musical culture. Reflection should be backed up with concrete analytical examples. Proposals, not exceeding 700 words (excluding examples), for individual papers, together with a short biography should be sent to Margaret Farrell (Program Committee Chair), PhD/DMA Programs in Music, The Graduate Center of The City University of New York, 365 Fifth Avenue, New York, NY 10016, or submitted to (email) mfarrell@gc.cuny.edu. Notification of acceptance will be sent via email on November 1, 2009.

For additional information regarding conference planning and organization at the University of Massachusetts Amherst, please contact Kalin Kirilov at (email) kkirilov@music.umass.edu, Rob Schultz at (email) rschultz@music.umass.edu, or Lawrence Shuster at (email) lshuster@music.umass.edu.

2009 New York Sanjo Festival and Symposium: Korean Sanjo and Other Improvisational Traditions in Asia

The Graduate Center, The City University of New York, October 19-20, 2009

Submission deadline: August 20, 2009

The Korean Ministry of Culture, Sports, and Tourism, in collaboration with the Gugak FM Broadcasting System in Seoul and the Music Department of the CUNY Graduate Center under the direction of Stephen Blum and Ju-Yong Ha, proudly presents the 2009 New York Sanjo Festival. The festival will include a symposium and concerts with the world’s leading Asian and Korean music scholars and sanjo and sinawi masters recognized as “National Human Treasures of Korean Intangible Cultural Assets” by South Korea. Invited participants include the keynote speaker, Robert Provine (University of Maryland—College Park), Stephen Blum (Graduate Center, CUNY), Richard Wolf (Harvard University), Anthony T. Rauche (University of Hartford), R. Anderson Sutton (University of Wisconsin—Madison) and Oh Sung Kwon (Hanyang University). Sanjo Masters scheduled to perform are Master Hyun Sook Park (gayageum), Master Hwan Young Park (daeyeum), Master Tae Baek Lee (ajaeng), Master Yoon Jeong Heo (geomungo), Master Sung-A Kim (haegum) and Master Chung Man Kim (janggo).

The 2009 New York Sanjo Festival invites submissions in the form of papers of original scholarship concerning “Korean Sanjo and Other Improvisational Traditions in Asia.” We wish to explore the way in which all the aspects of the Korean sanjo tradition (socio-cultural background, history, structure, and performance practice) interact, and examine similar traditions and genres in Asia with an emphasis on the shared characteristics developed through the creative process by master musicians refining their life-long accumulated improvisational and performance skills. At the heart of this issue is how master musicians individualize and personalize their music thus creating unique performance styles and idioms that became part of the heritage handed down to their students.

The panel will welcome papers that discuss sanjo or other improvisational repertoires of Korean music, and/or any of the improvisational genres in Asia. Papers should have a comparative/comprehensive approach to the musical and social aspects of the genres examined, and take into account the contemporary perspectives of globalization, and imported and/or exported “cultural exchanges.”

The festival committee will provide lodging (hotel room) and per diem in Manhattan during the festival period for a total of three days, October 18-20. The presenters must provide for their own travel expenses, including airfare, train, bus and taxi.

Abstracts of no more than 500 words should be submitted to Ju-Yong Ha at (email) juyong@hamusic.org by August 20, 2009. The abstract should include the title of the paper, presenter’s name, e-mail, phone number, and academic or professional affiliation. The review panel includes Stephen Blum (CUNY Graduate Center), R. Anderson Sut-

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Ethnomusicology at
EASTMAN SCHOOL OF MUSIC

Eastman’s gamelan Lila Muni in performance

taking music FURTHER

The Master of Arts degree in Ethnomusicology exposes students to the history and methodology of the discipline, while preparing them for future study, teaching, and public sector opportunities. Students may enter the program from a wide variety of undergraduate majors, including music, anthropology, cultural studies, and religion. Given the strengths of the Eastman faculty, students can concentrate on the musics of India, Nepal, Indonesia, and the Americas.

ADMISSIONS DEADLINE DECEMBER 1

800 388 9695 or 585 274 1060
admissions@esm.rochester.edu
www.esm.rochester.edu/musicology
2009 Annual Meeting Program Highlights
By Brenda M. Romero, Program Chair

As many of you know, this year’s meeting, for the first time outside of the Great North (read as the US and Canada), attracted a record number of abstract submissions. At the very least it evidenced a continuing and prominent interest in the potential knowledge to be obtained in meeting different cultural areas directly. It is what attracted many of us to ethnomusicology in the first place. I, for one, have felt many things over the past five years that this project has taken to reach fruition. It is the greatest gift to be able to share the uniqueness of the Mexico City ethnomusicology scene, and, as it turns out programatically, to be able to catch up with the ethno scene throughout Latin America. I am particularly grateful for the initial invitation, which was extended by Luis Alfonso Estrada, director of the National School of Music of the Universidad Nacional Autónoma de México, in spring of 2001. I am grateful also to all who worked hard to make this meeting happen. Among them, Local Arrangements Committee (LAC) Chair Guillermo Contreras Arias, Alejandro Madrid, Javier León, Kiri Miller, Jane Sugarman, and others on the LAC and Program Committee; Tim Rice, Philip Bohlman, Deborah Wong, Alan Burdette, Daniel Sheehy, Janet Sturman, and a similar army of colleagues in Mexico City in a slew of hosting institutions, many of whose directors have changed over the past few months, but including, among others, Eugenio Delgado Parra, the director of the national music research center (CENIDIM), Francisco Viesca Treviño, director of the National School of Music (ENM-UNAM), and Alfonso de María y Campos Castelló, director of the National School of Music (ENM-UNAM), and Alfonso de María y Campos Castelló, director of the National Anthropology and History Institute (INAH); IU Conference Director Kevin Knerr and Senior Coordinator Karin Reese; and most of all, SEM Executive Director Stephen Stuempfle.

Program highlights include numerous roundtables on dynamic issues, including Career Experiences in Applied Ethnomusicology; Toward a Mexican Ethnomusicology: Past as Prologue; Musical Traditions and Cultural Policy in the Caribbean; The Role of Audio-Visual in Ethnomusicology; Ethnomusicology and New Media; New Approaches to Teaching Latin American Music; Issues and Strategies for Integrated Field Documentation and Archiving; Dancing across Borders, New Dance Ethnography in Greater Mexico; Crossroads Project: SEM and Diversity; Theorizing Sound Writing: Experimental Ethnography/Models of Listening; Ethnomusicology Careers; Alternative Ethnomusico-logics in the Neighborhood Near to the United States; and both forum and film on the ritual typically featured at the National Museum of Anthropology, Los Voladores. Perhaps for the first time, SEM will feature panels with papers read in Spanish and Portuguese in addition to English.

Steven Feld will deliver the Seeger Lecture on a Friday, as the usual Friday/Saturday schedule is reversed this year. Deborah Wong’s President’s Roundtable will be a plenary, the second session on Saturday morning. The sessions include a record number of presentations on Latin American ethnomusicology, cultural policy, new media, and popular music, and very interesting panels on compelling topics sprinkle the program throughout. The program will be suspended on Saturday afternoon to enable SEM participants to take advantage of opportunities for inexpensive four-hour excursions originating from the hotel on Saturday afternoon. For the full program for the SEM 2009 meeting, please visit the SEM website at www.ethnomusicology.org and select Conferences/Present/Program.

In the past, the September issue of the Newsletter included a complete Preliminary Program for the annual meeting, which, in addition to being expensive to print, was hopelessly out of date by the time the Newsletter reached members’ mailboxes. Beginning with this year’s 54th Annual Meeting, we will not publish the Preliminary Program, but rather refer members to the up-to-date details available at the SEM website. Program details for the 54th Annual Meeting of SEM are available at the website www.ethnomusicology.org (select “Conferences/Present/Program”).
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Located in the Research Triangle Park of North Carolina, near Chapel Hill, Durham, and Raleigh, the Center provides an environment for individual research and the exchange of ideas. Its building includes private studies for Fellows, conference rooms, a central commons for dining, lounges, reading areas, a reference library, and a Fellows’ workroom. The Center’s noted library service delivers books and research materials to Fellows, and support for information technology and editorial assistance are also provided. The Center locates housing for Fellows in the neighboring communities.

Fellowships are supported by the Center’s own endowment, private foundation grants, alumni contributions, and the National Endowment for the Humanities.

Applicants submit the Center’s form, supported by a curriculum vitae, a 1000-word project proposal, and three letters of recommendation. You may request application material from Fellowship Program, National Humanities Center, Post Office Box 12256, Research Triangle Park, North Carolina 27709-2256, or obtain the form and instructions from the Center’s website http://nationalhumanitiescenter.org. Applications and letters of recommendation must be postmarked by October 15, 2009. The National Humanities Center does not discriminate on the basis of race, color, sex, religion, national or ethnic origin, handicap, sexual orientation, or age. For more information about the Center and a list of our Fellows for 2009-10, see (website) http://nationalhumanitiescenter.org/


Brooklyn College, New York

We seek scholars, journalists, community cultural workers, and artists to participate in our Black Brooklyn Renaissance: Black Culture/Black Performance, 1960-2010 Conference scheduled for October, 2010, at Brooklyn College. We envision a series of paper presentations, panels, and group discussions that will examine the myriad artistic forms that have emerged from Black Brooklyn over the past half a century including: West Indian steel pan and calypso, Afro-Caribbean ceremonial music and dance, West African drumming, West African traditional and contemporary dance, southern African-American gospel music and preaching, hip hop and free-style poetry, and jazz. The conference will examine how migration, immigration, and political movements have galvanized these cultural expressions while drawing attention to the evolving interplay between Afro-Caribbean, southern African American, and African traditions.

Individuals interested in participating in the conference should visit (website) http://depthome.brooklyn.cuny.edu/isam/ or contact Ray Allen, W. Wiley Hitchcock Institute for Studies in American Music, Brooklyn College, CUNY, (email) rayallen@brooklyn.cuny.edu, or Kay Turner, Folk Arts Director, Brooklyn Arts Council, (email) ktuner@brooklynartscouncil.org.

Musics and Knowledge in Transit

XI Conference of SIBE - Sociedade de Etnomusicologa

III Conference of Musics in the Lusophone and Hispanic Worlds

I Conference of International Association for the Study of Popular Music (IASPM), Portugal

IV Conference of IASPM, Spain

I Conference of International Council for Traditional Music (ICTM), Portugal

October 28-31, 2010

Submission deadline: October 19, 2009

The Ethnomusicology Institute—Center for the Study of Music and Dance is pleased to host the above listed international conferences at the Rectory of the Universidade Nova de Lisboa, Lisbon, Portugal, October 28-31, 2010. The official languages of the conference are Portuguese, Spanish, and English. The keynote address will be delivered by Anthony Seeger, Professor of Ethnomusicology and Director of the Ethnomusicology Archive at the UCLA. For up-to-date information about the conference program, registration fees, and

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Announcements

Arts & Culture Program: Caucasus and Inner Asia

The Arts & Culture Network Program (ACNP) works in Inner Asia and Caucasus, as well as Afghanistan and Turkey, to draw on the power of artistic and expressive culture to help build and maintain open societies. ACNP carries out its mission principally by working to strengthen the autonomous cultural sector that is an essential element of civil society. ACNP makes grants to individuals and organizations in three program areas: (1) Enhancing Collaborative Practices (Professional Development, Collaborative Artistic Production); (2) Developing Public Cultural Spaces (Capacity-Building, Public Cultural Events); (3) Roma Cultural Program (Professional Development, Individual or Collaborative Artistic Production, Capacity-Building, Public Cultural Events). Enhancing Collaborative Practices and Developing Public Cultural Spaces support projects that include activities in one or more of the following countries: Afghanistan, Armenia, Azerbaijan, Belarus, Georgia, Kazakhstan, Kyrgyzstan, Mongolia, Tajikistan, Turkey, Turkmenistan, and Uzbekistan. The Roma Cultural Program supports projects that include activities in one or more of the following countries: Afghanistan, Albania, Belarus, Bosnia and Herzegovina, Bulgaria, Croatia, Czech Republic, Estonia, Hungary, Kyrgyzstan, Latvia, Lithuania, Macedonia, Moldova, Montenegro, Poland, Romania, Serbia, Slovakia, Slovenia, Tajikistan, Turkey, Turkmenistan, Ukraine, and Uzbekistan. For more details about these programs, see (website) http://www.soros.org/initiatives/arts/focus/caucasus. Applications will be reviewed approximately every two months, and applicants will be notified of ACNP’s funding decision within one month of review.

Berea College Appalachian Sound Archives Fellowships 2010

Application deadline: December 1, 2009

The Berea College Sound Archives Fellowship Program (formerly Music Archives Fellowship) encourages scholarly use of Berea’s non-commercial audio collections that document Appalachian history and culture. These recordings are especially strong in the areas of traditional music, religious expression, spoken lore, and radio programs. They include extensive documentation of fiddle and banjo tunes; ballads and songs; Old Regular Baptist singing and preaching; folktales and legends; and related interviews with musicians, preachers, and storytellers, 1950 to the present. For more information about Berea’s Sound Archives and other traditional music collections, see (website) www.berea.edu/hutchinslibrary/specialcollections/specialsound.asp.

Fellowship awards are made for a period of one to three months in support of research projects that will contribute to the preservation or promotion of these resources. The fellowships must be taken up between July 2009 and June 2010. Fellows are expected to be in residence during the term of the fellowship and are encouraged to participate in campus and community activities. The stipend is $3000/month. Deadline for proposals: December 1, 2009, for January through June 2010.

There is no application form. Applicants are asked to submit a proposal that addresses (1) their interest in the particular subject area, (2) project description specifying which Berea collections will be made use of, (3) anticipated research outcomes (e.g., print publications, audio/video documentaries, tune transcriptions, lesson plans, public performances, web-based resources), (4) the length of time needed for the project (one month minimum, three months maximum), and (5) preferred dates of residence. Also required are three letters of recommendation from colleagues familiar with the applicant’s work. For graduate degree candidates, the recommendations must include those of the professor directing the applicant’s research. Applicants are responsible for contacting all persons providing recommendations.

Proposals or inquiries should be sent to Harry Rice, Special Collections & Archives, Berea College, Berea, KY 40404, (email) harry_rice@berea.edu.

For additional information, see Berea’s Appalachian Music Fellowship Web Page, (website) http://www.berea.edu/hutchinslibrary/specialcollections/amfp.asp.

Yale ISM Fellows in Sacred Music, Worship, and the Arts

Application deadline: November 2, 2009

The Yale Institute of Sacred Music (ISM), an interdisciplinary graduate center at Yale University, announces the creation of the ISM Fellows in Sacred Music, Worship, and the Arts. Scholars, religious leaders, and artists will join a vibrant interdisciplinary community for one year to further and share their work, with opportunities for teaching. Application deadline for the 2010-2011 academic year is November 2, 2009. For more information see (website) www.yale.edu/ism/fellows or contact the ISM Fellows Coordinator at (email) ismfellows@yale.edu.

Grove Updating Program

The online environment demands currency. In order to help maintain the relevancy and the scholarly integrity of Grove Music Online, Oxford University Press has recently begun a perpetual updating program for existing content in Grove Music Online. Because maintaining the quality of the content is a joint, ongoing effort between us and the scholarly community, we are actively reaching out to Grove authors for corrections, updates, and suggestions for revisions. We will also be flagging entries that should be regularly revisited, such as biographies of living subjects and topics undergoing new research.

We have over 5,000 authors to contact, so if you have not yet received a notice regarding articles you’ve written for Grove, we’ll be in touch soon. Oxford is also partnering with scholarly societies and doing active outreach to facilitate this process. If you do not wish to wait for an invitation, or if you have any other feedback or suggestions for us, whether you have contributed to Grove in the past or not, the door is always open. Please feel free to e-mail the Grove editors at (email) grovemusic-editor@oup.com.
Calls  
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other matters, see (websites) www.sibetrans.com, lisboa2010@sibetrans.com, and www.fcsh.unl.pt/InTheNet. For further questions about the program and the local arrangements, contact Susana Moreno Fernández at (email) smoreno@fcsh.unl.pt (do not send proposals or abstracts to this address; see below).


Proposals are invited in the following categories, which should be submitted in the appropriate form described below. The program committee especially encourages the submission of panel proposals and roundtables. Abstracts of up to 300 words should include a clear focus of the problem, a coherent argument, knowledge of previous research, and a statement of the implications for ethnomusicology. Because abstract review is anonymous, do not include the author’s name, the names of other panelists, or the names of fellow researchers in the body of the abstract. Submit proposals to (email) lisboa2010@sibetrans.com by October 19, 2009. Notification of acceptance will be made by December 1, 2009.

Individual paper—20 minutes long, followed by 10 minutes of discussion. The proposal must include a 300-word abstract.

Panel—90 minutes (three papers, 20 minutes each, followed by 10 minutes discussion) or two hours long (four papers or three papers and a discussant). A proposal by the panel organizer (300 words) as well as by each individual presenter is necessary (300 words each). Where an independently submitted abstract appears to fit a panel, the program committee may suggest the addition of a panelist.

Film/video session—Recently completed films introduced by their author and discussed by conference participants. Proposal includes a 300-word abstract including titles, subjects, and formats, and indication of the duration of the proposed films/videos and introduction/discussion.

Poster sessions—Exhibition of posters in a space where presenters remain on hand for a scheduled period for discussion. Proposal consists of a 300-word abstract by the poster’s author, including illustrations (images, graphics, photographs, etc.).

Forums/roundtables—Opportunities for participants to discuss a subject with each other and with members of the audience. Sessions of up to two hours long should include at least four but no more than five presenters. We encourage formats that stimulate discussion and audience participation. The organizer will solicit position papers of up to 15 minutes each from each presenter and will facilitate questions and discussion for the remaining time. Proposals of 300 words should be submitted by the session organizer.

70th Annual Meeting of the Society for Applied Anthropology

Mérida, Yucatan, Mexico, March 24-27, 2010
Submission deadline: October 15, 2009

The 70th Annual Meeting of the Society for Applied Anthropology (SfAA) will be held in Mérida, Yucatán, Mexico, March 24-27, 2010. The Society is an international association of applied social scientists. The annual meetings emphasize problem definition and resolution. The discussions are interdisciplinary and informal. A special welcome is extended to nonmembers. The theme of the meeting is “Vulnerabilities And Exclusion In Globalization.” A detailed description of the theme and the meeting venue may be found on the SfAA web page at (website) www.sfaa.net and in the recent SfAA Newsletter at (website) www.sfaa.net/newsletter/newsletter.html. The program committee invites the interest and submission of abstracts for papers, sessions, posters, and workshops. Abstracts and papers may be in English or Spanish. The deadline for abstracts is October 15, 2009.

Please contact either of the co-chairs, Liliana Goldín (Florida International) at (email) goldin@fiu.edu or Francisco Fernández Repetto (UADY) at (email) frepetto@uady.mx, or the SfAA Office at (email) info@sfaa.net if you have questions or wish additional information. For more information, see (website) http://www.sfaa.net.

Preserving Tradition: Facing the Future

Sydney Conservatorium of Music, April 8-10, 2010
Submission deadline: September 30, 2009

Sydney Conservatorium of Music, together with the Australian Centre for Asian Art and Archaeology, The University of Sydney, will present a symposium on Asian musical and visual cultures, with a particular focus on traditional Chinese music and calligraphy. The conference will be held April 8-10, 2010, at Sydney Conservatorium of Music, Macquarie Street, Sydney, Australia. The program will feature presentations, lectures, recitals, concerts, and a calligraphy workshop and exhibition. The keynote speaker will be Professor Helen Rees, UCLA.

Submissions are invited from researchers and/or performers for papers and presentations, performances and compositions. For more information please visit (website) http://www.music.usyd.edu.au/international/symposium/ or contact Professor Keith Howard, Associate Dean (Research), Sydney Conservatorium of Music, at (email) keith.howard@usyd.edu.au. Deadline for submissions is September 30, 2009.

Erratum

Two photographs in the last issue of the Newsletter (43/3), one of Mariachi Uclatlán, and one of Keola Donaghy, were incorrectly attributed to Roger H. W. Savage. The photographs were in fact taken by Veronica Pacheco. We apologize for the error.
SEM Special Translation Series

Call for Editors

SEM’s Board of Directors has approved the launching of a Special Series of publications, consisting of translations into several languages of key articles published in SEM’s journal, *Ethnomusicology*, and into English of noteworthy articles originally published in other languages. The goal of this series is to increase communication among ethnomusicologists in different parts of the world, to expand ethnomusicology outside its main centers of research and instruction, to disseminate scholarship work by SEM members outside the English-speaking world, and to render accessible to English readers scholarly work published in different languages.

The series will be overseen by a General Editor, appointed by the Board in consultation with an Editorial Advisory Board. A specialist in the areas or issues that constitute the focus of the translated volume will edit each volume. For the initial launching of the series, the Board appointed Salwa El-Shawan Castelo-Branco as General Editor and Tong Soon Lee, Steve Blum, and Regula Qureshi as members of the Editorial Advisory Board.

The General Editor, in consultation with the Board, the Editorial Advisory Committee, and SEM’s Sections and Interest Groups will formulate an editorial plan, select the appropriate volume editors and translators, and oversee the editorial process, fundraising, and rights clearance. The General Editor will also work with SEM’s Executive Director in raising the necessary funds for the series. The General Editor will also work with SEM’s Executive Director in raising the necessary funds for the series. The series is expected to be published regularly, ideally one volume per year, alternating translations from and into English.

The first volume, *Studies in Latin American Music*, is well underway. It consists of translations of key articles from Spanish and Portuguese into English. Co-edited by Peter Manuel, Javier León, and Michael Marcuzzi, it will be published by Temple University Press with the support of a grant from the Reed Foundation. Other projected volumes include translations into Arabic of key articles published in *Ethnomusicology*, and into English, of noteworthy articles published in Russian, Indonesian, and Chinese.

We welcome proposals for prospective volumes and editors. For more information, contact Salwa El-Shawan Castelo-Branco, SEM Vice President, Director, Instituto de Etnomusicologia, Centro de Estudios en Música e Dança, Universidade Nova de Lisboa, Faculdade de Ciências Sociais e Humanas, Lisbon, Portugal, (email) secb@fcsh.unl.pt.

Conferences Calendar

2009

Sept 18-22
European Seminar in Ethnomusicology (ESEM) XXV: Performance, Milton Keynes, UK. For more information, contact (email) esem2009@open.ac.uk

Sept 25-27
Glory Days: A Bruce Springsteen Symposium, Monmouth University, NJ. For more information, see (website) http://www.cpe.vt.edu/glorydays

Sep 26-29
32nd National Conference, Musico logical Society of Australia, Newcastle NSW. For more information, contact (email) MSA-2009@newcastle.edu.au or see (website) http://www.msa.org.au

October 2-3
Civil Disobedience 2009, The School of Music at Arizona State University, Tempe, AZ. For more information, see (website) http://civildisobedience.asu.edu

Oct 14-18
Oral History Association: “Moving Beyond the Interview,” Louisville, KY. For more information, see (website) http://www.oralhistory.org/

Oct 21-25
American Folklife Society Annual Meeting, Boise, ID. For more information, see (website) http://www.afsnet.org/annualmeet/nestaMreg.cfm

Oct 22-25
Africa Meets North America Conference, University of California, Los Angeles. For more information, contact Kimasi L. Browne at (email) kbrown@apu.edu

Oct 26-29
Fifth Conference on Interdisciplinary Musicology (CIM09), Paris, France. For more information, see (website) http://cim09.lam.jussieu.fr

Oct 29-Nov 1
Canadian Society for Traditional Music / Société canadienne pour les traditions musicales 2009 Meeting: “Musical Heritage: Movement and Contacts,” Faculté de Musique, Université de Montréal Montreal, Canada. For more information, see (website) http://www.yorku.ca/cstm/conferences.htm

Nov 7
One-Day Conference of the British Forum of Ethnomusicology, King’s College London in the Strand, UK. For more information, see (website) http://bfe2009.net/4.html or contact Katherine Butler Brown at (email) katherine.r.brown@kcl.ac.uk

Nov 12-14
Popular Music in the Mercer Era, 1910-1970, Georgia State University Library, Atlanta, GA. For more information, contact Kevin Fleming at (email) kfleming@gsu.edu

Nov 12-15
American Musicological Society Annual Meeting, Sheraton City Center Hotel, Philadelphia, PA

Nov 13-14
Reclaiming the Right to Rock: Black Experiences in Rock Music, Indiana University, Bloomington

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Conferences Calendar

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Nov 18-22
Chinese and East Asian Music: The Future of the Past, 14th International CHIME Conference, Musical Instruments Museum (MIM), Brussels. For more information, see (website) http://home.wxs.nl/~chime

Nov 19-22
Society for Ethnomusicology 54th Annual Meeting, Mexico City, Mexico. For more information, see (website) http://www.indiana.edu/~semhome/2009/index.shtml

Nov 19-22
“Music and the Arts: Still Our Only Future” Conference, Natchez, Mississippi. For more information, see (website) http://www.williamgrantstill.com

Dec 2-6
American Anthropological Association Annual Meeting, Philadelphia Marriott, Philadelphia, PA. For more information, see (website) http://www.aaanet.org/meetings/

Dec 3-6
International Society for Improvised Music (ISIM) Fourth Annual Conference, University of California, Santa Cruz, CA. For more information, see (website) http://isim.edsarath.com/

2010

Jan 13-16
8th Annual Hawaii International Conference on Arts & Humanities, Waikiki Beach Marriott Resort & Spa and Hilton Waikiki Prince Kuhio Hotel, Honolulu, HI. For more information, see (website) http://www.hichumanities.org/

Mar 24-27
70th Annual Meeting of the Society for Applied Anthropology, Mérida, Yucatan, México. For more information, see (website) http://www.sfaa.net

Apr 7-9
Indépendance Cha Cha – Continuities, Transformations and Memories of Euphoria in African Popular Music(s), Biennial conference of the German Association for African Studies (VAD) at the Johannes Gutenberg University Mainz, Germany. For more information, see (website) http://wp1140687.wp127.webpack.hosteuropa.de/

Apr 7-10
Biennial conference of the German Association for African Studies (VAD): “Continuities, Dislocations and Transformations: Reflections on 50 Years of African Independence,” Johannes Gutenberg University Mainz, Germany. For more information, see (website) http://wp1140687.wp127.webpack.hosteuropa.de/

Apr 8-10
Preserving Tradition: Facing the Future, Sydney Conservatorium of Music, Macquarie Street, Sydney, Australia. For more information please see (website) http://www.music.usyd.edu.au/international/symposium/