2009 SEM Honorary Member: Lois Ann Anderson

By Portia K. Maultsby, Virginia Gorlinski, and Mellonée Burnim

Lois Ann Anderson was among the first generation of ethnomusicologists to graduate from UCLA and to establish ethnomusicology programs at major research institutions throughout the country. After receiving her PhD under the directorship of Mantle Hood and Klaus Wachsmann in 1968, she began her teaching career at the University of Wisconsin, Madison, where she retired in spring 2008. As the only ethnomusicologist in the School of Music for fourteen years, she established a viable graduate and undergraduate academic curriculum. In addition to the core ethnomusicology theory, methods, and world area courses, Lois established two performance courses as part of the curriculum. She directed the Ugandan kiganda xylophone study group from 1975-2008 and she directed/coordinated the Javanese gamelan ensemble from 1976-1982.

Lois’s colleagues in musicology embraced her vision for a broader curriculum and a more comprehensive approach to the study of music traditions, integrating ethnomusicology courses into the musicology program and including related content on PhD exams. The School of Music also adopted a more democratic administrative structure that rotated division chairs between the two disciplines. Over her forty years at the University of Wisconsin, Lois served as chair several times and she served as Director of the Center for Southeast Asian Studies from 1981-1982.

Lois was committed to training first-rate ethnomusicologists. She challenged and encouraged her students to extend established intellectual boundaries (i.e., to “think outside the box”) and to become critical thinkers, as evidenced by the copious comments on papers that characterized her grading style. Lois was intellectually intense and she expected her students to perform at the highest level of excellence. Routine revisions of papers became the norm for those of us who strove to meet her expectations. Regardless of the world area specialization of her students, Lois

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Weapons of Mass Instruction

By Gage Averill, SEM President

“Ethnomusicology At the End Of Petroglobalization”

You will notice as you attempt to open up this edition of the Newsletter and spread it on the desk that it is no longer made of paper. As we make clear elsewhere, it is in transition (a PDF file for now) to a digital, linkable, web-resident version that will be archivable on our website, and that will not result in the unnecessary harvest of trees. Of course the Web comes with its own carbon footprint, which we can scarcely ignore, but the demise of the print Newsletter should lessen the impact on our forests, spare some carbon-intensive mail delivery impacts, and save the Society tens of thousands of dollars each year. And if you like, you can still print it out for your kitchen table.

We are also exploring having our Journal available at the time of publication in a digital version. Such an arrangement could vastly expand our readership, increase the citation rates for our scholars, and be available throughout the developing world.
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.ucri.edu/ethnomus/semsscchc.html
Southern Plains Chapter
http://katchie.com/semsouthernplains/Pages/SEMsouthernplains.html
Southwest Chapter
http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html

Ethnomusicology Sites
American Folklore Center
http://lcweb.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
Christian Musicological Society of India
http://www.thecmsindia.org
Ethnomusicology OnLine (EOL)
http://umbc.edu/eol (home site)
International Council for Traditional Music
http://www.ictmusic.org/ICTM
Iranian Musicology Group
http://groups.yahoo.com/group/iranian_musicology
Music & Anthropology
http://www.muspe.unibo.it/period/MA
Smithsonian Institution Websites
http://www smithsonianinboglobal sounds.org
http://www.folkways.si.edu
Society for American Music
www.american-music.org
UCLA Ethnomusicology Archive
http://www.ethnomusic.ucla.edu/archives
University of Washington Ethnomusicology Archive

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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.

Back issues, 1981-present [Vols. 14-18 (1985-98), 3 times a year; Vol. 19-32 (1993 2002), 4 times a year) are available and may be ordered at $2 each. Add $2.50/order for postage. Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN, 47405-3700; (Tel) 812.855.6672; (Fax) 812.855.6673; (Email) sem@indiana.edu.

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
Individual/Emeritus (one year) income $25,000 or less $60
income $25,000-$40,000 $75
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income $80,000 and above $105
Spouse/Partner Individual (one year) $35
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Spouse/Partner Individual (one year) $1400
Sponsored* (one year) $57
Institutional membership (one year) $115
Overseas postage $22

*Donated membership for individuals and institutions in soft-currency countries. Send sponsorship letter with $25 ($35) and postage ($22) 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; (Email) sem@indiana.edu.

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• Identify the software you use.

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

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People and Places

Sami Abu Shumays is developing a website to provide comprehensive online instruction in the Maqam (Arabic Modal) system, featuring melodic phrases in each Jins, and producing an educational DVD on maqam. Visit (website) http://maqam-lessons.com.

Frederick Moehn is pleased to join the faculty of the Institute for Ethnomusicology—Music and Dance (INET-MD) of the Universidade Nova de Lisboa in Portugal as a Research Associate. The Institute is under the directorship of Dr. Salwa El-Shawan Castelo Branco. Professor Moehn’s article, “Music, Mixing, and Modernity in Rio de Janeiro,” published in Ethnomusicology Forum in 2008 (vol. 17/2), was awarded the Jaap Kunst Prize at the annual business meeting of the Society for Ethnomusicology in Mexico City.


Daniel Ferreira just began a world music course and a steel drum/Batucada ensemble at Saint Joseph High School in Trumbull, CT; their first concert was a great success.

Two new books by Kent J. Engelhardt have been published by VDM Publishing and are available on Amazon.com: Charlie Parker, Culture, and Influences: Analysis of Selected Early Solos (2009) and Charlie Parker, Culture, and Influences: Analysis of his Solos with The Jay McShann Orchestra (2009).

Charles M. Keil is an advisor with the Jubilation Foundation, Olympia, WA, which grants fellowships to promote making young people feel fully alive through rhythm as expressed in dance, music and poetry. Individuals and organizations can apply; see (website) http://www.jubilationfoundation.org for more details.

Myrna Capp spent nine months lecturing at the University of Namibia and doing research on Traditional Namibian music.

Hiromi Lorraine Sakata, Professor Emerita of Ethnomusicology at UCLA, is project director for two NEH grants concerning the digitization and preservation of the Radio Afghanistan Archives of National Radio-Television Afghanistan. The Archives has maintained 8500 hours of music recordings since its inception in the early 1960s. She is also a member of the Board of Trustees of the American University of Afghanistan, the only private, not-for-profit institution of higher education in the country (website http://www.auaf.edu.af). In October, 2009, she participated in the Falak Festival and Symposium in Dushanbe, Tajikistan, sponsored by the Ministry of Culture of the Republic of Tajikistan.

Sonja Downing and Dewa Ketut Alit Adnyana have started a Balinese gamelan ensemble at Lawrence University. This group, Gamelan Cahaya Asri, is the first active Balinese gamelan (to their knowledge) in the state of Wisconsin. They are grateful to Philip Yampolsky and Ketut Asnawa for the use of the gong kebyar instruments from the Robert E. Brown Center for World Music at the University of Illinois.

Masato Tani was awarded the Tanabe Hisao Prize of The Society for Research in Asiatic Music (Tôyô Ongaku Gakkai, Japan) for her book, Music of Iran: Orality-Centered Mentality and Improvisation (Tokyo: Seidosha, 2007).

Bruno Nettl, Professor Emeritus of Music and Anthropology at the University of Illinois in Urbana-Champaign, has been awarded an Emeritus Fellowship for the year 2009-10 by the Andrew W. Mellon Foundation. According to the Mellon Foundation, “Emeritus Fellowships are intended to support the scholarly activities of outstanding faculty members in the humanities and humanistic social sciences who, at the time of taking up the fellowships, will be officially retired but continue to be active and productive in their fields. In addition, the program provides institutions with resources to defray incremental costs associated with the fellows.” The Mellon Foundation awards approximately twenty Emeritus Fellowships annually. Candidates for Fellowships are nominated by their institutions. Nettl, who assumed the status of Professor Emeritus in 1992 but has continued to teach part-time, is the second SEM member to receive such an award since the program began in 2003 (the first was Harold S. Powers). He will have completed his term as a research professor at UCLA, is project director for two NEH grants concerning the digitization and preservation of the Radio Afghanistan Archives of National Radio-Television Afghanistan. The Archives has maintained 8500 hours of music recordings since its inception in the early 1960s. She is also a member of the Board of Trustees of the American University of Afghanistan, the only private, not-for-profit institution of higher education in the country (website http://www.auaf.edu.af). In October, 2009, she participated in the Falak Festival and Symposium in Dushanbe, Tajikistan, sponsored by the Ministry of Culture of the Republic of Tajikistan.

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Frederick Moehn receives the Kunst Award from James Cowdery (photo: Alan Burdette)
Recite, retell the past from yellowing memories: resight. Forgetting, the enfolding sable of blindness, is a kindness of the Furies—endless remembering is madness. Acquisitive in fieldwork, hoarding moments, we incite them. But Mnemosyne, mother of nine, gifts us with a way out of this Morton’s Fork of madness or forgetting: insight.

Ethnographers twice arouse Derek Walcott’s “fitful muse, memory” – the rememberers rummaging through trunks of their histories, the researchers rummaging through their trunks of histories re-historicized. We lug these trunks everywhere, precious chests of Others’ china. Musty. Must we? Maybe: To New World post-colonialist thinkers, history is fiction, a middle passage between myth and motive, a dance of limbo between the weight of creation and the elation of re-creation. We won’t want to leave such treasures on the beach—they will be buried, then one day unearthed, their contents misunderstood, passed off as curios and dispersed.

This edition’s contributor travels to the land of her ancestors, but it is not how she would remember it. Instead, it is a new world, where myth, fantasy, evidence and emotion ring from the strings of rebetiko violin. —Jesse Samba Wheeler

« Live Your Myth »
by Yona Stamatis
Athens, Greece, May 2009

In May, 2008, I traveled to Athens, Greece to perform fieldwork on the urban popular song genre rebetika. Italo Calvino’s Imagined Cities accompanied me on the ten-hour plane ride from New York to Athens. The city that I was about to visit, he warned, would only ever exist in my imagination. The Athens that I would get to know and love would be an Athens I would create for myself by piling up experiences and then forgetting them one by one. An enormous Greek National Tourist Organization billboard greeted me at the Athens airport: “Live Your Myth in Greece, Starring You.”

And what a city! Just look at the glorious ruins of ancient Greece, this navel of Europe, the birthplace of democracy! But wait. Here in the city center is a different Athens. In the city’s oldest and best-known rebetika tavern, Rebetiki Istoria [“Rebetika History”], the musicians sing about a devastating economic crisis, about social injustice, about corruption. They are so very convincing … their Athens becomes mine: I stop searching for the acropolis on the horizon, for happily-dancing Zorbas on the beach. I yield and let my teachers in the field shape my city and my rebetika. For a while I wallow in disillusionment, unable to write.

The following is a poem I wrote in response to my initial confusion in the field.

Rebetiko Nation
Italo Calvino once wrote that memory is redundant
That memory repeats signs
And thus creates the city.
Athens is not yet mine I do not know what to remember.
Sunshine, blue waters, the acropolis,
What Grandeur, this birthplace of Europe!
Step around the cardboard houses, avert your eyes from open hands and missing limbs
the shadows in the field.
I remember
I remember Ippokratous street
Every night I walked down down to find my escape in the little tavern
Violin in hand heels clicking against the pavement.
Inside they sang, and how!
The music was rebetika.
The word curled then rolled off my tongue
This is Greek music, they said
Written by people like you and me
The songs are real, they tell of love loss poverty exile social injustice
You have to believe to play rebetika.
In Rebetiki Istorya they do not avert their eyes
Song after song after song
The pieces fall into place
I am devastated
This is more than I had bargained for
When I agreed to travel to the field.
Hours pass, shutters close and open
I emerge dazed and spent and walk up up Ippokratous street
Stepping around the cardboard houses, dropping coins in open hands
the acropolis, I avert my eyes.
I am and I feel and I cannot stop piling up pieces of memory
No one told me that creating this city meant admitting defeat.
My notebook remains blank
I do not want to remember just yet
And my mind
Well no matter for now just eighteen hours until my next escape.

Ευχαριστώ πολύ! to Yona Stamatis, a PhD candidate in Ethnomusicology at the University of Michigan researching Greek national identity formation and issues of European integration as evidenced in contemporary rebetiko performance. She is conducting fieldwork in Athens, Greece, with the help of a Fulbright grant.

Fieldworkers of the World, Write!
Lois Anderson

continued from page 1

stayed abreast of the related literature, always prompting the same rigorous bibliographic profile with such routine probing questions as: “Have you seen...?” or “Did you read....?” A response of “no” was never acceptable. Our only option was to follow through, no matter in what country the resource might reside, or in what language it was written!

Lois’s mentorship extended well beyond subject matter content to training her students as professionals. She insisted that we join and attend the regional and national meetings of the Society for Ethnomusicology, and oftentimes, she made these trips possible. Using the funds allocated for personal faculty travel, Lois frequently drove (rather than flew) to conferences in order to be able to support her students’ attendance. She also assisted with housing arrangements, and convened evening discussions about the sessions we attended. Encouraging her students to be active participants in the Society, Lois even taught us that attending the SEM business meetings was required, not optional. “That’s were you really learn what’s going on” she quipped. She has served the Society with distinction since 1970, when she was first elected to the Council for a two-year term, during which she served as secretary. Her commitment and excellence in this capacity led to her election to the Council for an additional six terms over the three subsequent decades. From 1979-91, Lois was First Vice President of the Society and, from 1989-1991, she was the SEM delegate to the American Council of Learned Societies (ACLS). Over four decades she served on several committees, including the Nominations Committees for the Board of Directors, Councilors, and Officers; chair and member of the Program Committee; member of the Constitution Committee; and Panel Chair of various sessions—a total of twenty-five appointments in all.

As a scholar and musician, Lois has dedicated forty-plus years to the study of African traditions, especially those of the East African countries of Uganda, Tanzania, Rwanda, and Burundi. Working from a practical, historical, and music-theoretical perspective, she has focused on the xylophone musics of the Baganda and Basoga peoples of Uganda, publishing articles, delivering presentations, and leading an amadinda/akadinda xylophone performing group at the University of Wisconsin for more than two decades. Through the group’s local, regional, and international (Mexico City, 1991) appearances, Lois strove to heighten public awareness of Uganda, its people, and its musical heritage. In addition to her work with East African music, Lois conducted research in North Africa on oral traditions in Berber communities in Morocco. Most recently, Lois has investigated the position of traditional music in the Ugandan broadcast media as well as the role of the Pearl of Africa Music awards in the cultivation of the East African popular music industry.

Lois’s record demonstrates an unwavering commitment to her students, to scholarship, and to the field of ethnomusicology. Moreover, she has been an advocate and pioneer in the development of the Society for Ethnomusicology. We are both pleased and proud that the Society has awarded our mentor and friend, Dr. Lois Ann Anderson, the title of honorary member of the Society for Ethnomusicology.

Portia Maultsby, Lois Anderson, and Mellonee Burnim (photo: Alan Burdette)
54th Annual Meeting of SEM, Mexico City, Mexico

By Brenda M. Romero, SEM 2009 Program Committee Chair

First of all, I want to thank everyone who made the recent 54th Annual Meeting of the Society for Ethnomusicology in Mexico City not only possible, but also intellectually inspiring and in so many other ways inolvidable [unforgettable]. Thank you also for tolerating my impromptu translations. SEM has no budget for official translators, and although I knew that many of you could do a better job than I, my colleague and co-conspirator, LAC Chair (and now Living National Treasure) Guillermo Contreras specifically requested that I do the honors. I am grateful to Dr. Francisco Barriga, Dr. Humberto Chávez Mayol, Leonel Duran, Eugenio Delgado Parra, and to all of you who were present for your warmth and understanding under the circumstances.

Hats off to Guillermo Contreras, to his assistants, Iskra Rojo Negrete (volunteer coordinator), Guillermo’s daughter Ixtlixochitl Contreras Gómez, and Maestro José Luis Sagredo, and to all of our colleagues in Mexico City. As a Fulbright Scholar living in Mexico City for nine months in 2000-01 I lived in some of those networks. Coming back to Mexico City now, with a core of Mexican scholars and Latin American scholars and many others from far away wanting to be a part of this landmark meeting for SEM and appearing on the program, I am encantada [delighted] that our villages near and far could make it all work. Felicidades to all of you!

By all accounts, the program was dynamic and the sessions were well attended, even all day Sunday. Deborah Wong’s President’s Plenary Roundtable on Saturday was certainly a program highlight. The well-attended special event focused on the interrogation of ethnomusicology in terms of area studies. Many raved about the Seeger Lecture, a poetic unveiling of acoustic landscapes, as Steven Feld pushed the envelope, challenged our “ethnomusicology givens,” and lent the meeting an almost surreal character. Although safe in the cocoon of a luxury hotel in the business district, in many other ways SEM moved out of its usual cultural and linguistic comfort zone, and to some extent decentered the Anglophone hegemony many of us have always taken for granted. Approximately 125 foreign scholars, 43 from Mexico and nearly 60 from Latin America, and the rest from all corners of the globe, reflected in part that it is easier to get a visa to enter Mexico than the US. Our introduction to other ethnomusicologies came with names and the physical presence of scholars themselves, no longer “foreign” in the broader sense.

The 54th Annual SEM meeting was historic for being the first time in Mexico and as such it served as a catalyst for a number of Mexican institutions to work with SEM in various ways. Highlights of Local Arrangements were visits to a variety of important music and cultural institutions. On Wednesday we visited the National School of Music of the National Autonomous University of Mexico (ENM-UNAM) for the pre-conference on Musical Research in Mexico. Thursday took us to the remarkable National Museum of Anthropology, where Dr. Francisco Barriga greeted us and Bill DeWalt of the Musical Instrument Museum in Phoenix, AZ, who provided the Welcome Reception, delivered his short speech in Spanish and English. Those who had never visited Mexico could catch a quick glimpse at the incredible history told by monumental rock carvings and other amazing artifacts in the Mexica wing.

Saturday evening took us to the National Museum of Cultures (MNC) in the Zócalo, central Mexico City square. The MNC was officially closed but magically opened for SEM to celebrate the 50th Anniversary of the Society for Asian Music. As the gracious director, Leonel Duran, told us, the MNC was formerly the

Continued on page 8
Mexico City
continued from page 7
first National Museum of Anthropology and History, and beneath it the earliest colonial African slaves were once housed. That was the preferred location for the last Aztec emperor, Moctezuma II (1466–1520), to meditate on the implications of the rapid changes he was witnessing. LAC Chair Guillermo Contreras outdid himself, bringing Koh Okabe, famous Japanese photographer of world musicians, to the event for the inauguration of the photographic exhibit especially for SEM, surrounded by an exquisite display of some of the museum’s musical instruments, in a Japanese garden setting. Following the exhibition inauguration, Jay Keister and Mami Itasaka Keister took to the stage to reveal the intricacies of Nihon Buyo dance (an official conference session). The Society for Asian music “evening” at the MNC was high point of the conference, as Ricardo Trimillo wrote to me, “both for the encapsulation of what ethnoids are all about, i.e., scholars as performers and at the same time critical thinkers. Steve Blum provided such a variety of ‘open spaces’ for members of the panel to go to, which they (we) did, further reinforcing the diversity of our field.” Meanwhile, back at the Hotel Meliá Reforma, many were learning to dance danzón with local maestra Laura Calderón de la Barca.

Sunday afternoon brought us to the National Center for the Arts (CNA), where finding our meeting rooms was akin to finding one’s way in a labyrinth, shaking us just enough to take note of the grandeur of the place and also feeling that time worlds do not always connect. Again SEM came through with vibrant sessions continuing in the afternoon. Ah, well, on behalf of all the organizers I apologize that we were unable to see session 13I onsite, but the exciting news is that this situation has led SEM to develop an online link to the Sonidero Project’s virtual multi-media presentation. Keep an eye out for more information on this.

This first multi-sited conference brought challenges but also an opportunity to experience “indigenous” locales for the production of cultural knowledge, as opposed to the almost culture-free environs of an international hotel. An important part of all events in Mexico is the clausura, so to close the meeting we ended up at the National Museum of Popular Culture, not far from the CNA in the south of the city, in the Coyoacán district. A bustling musical instrument fair was kept open for SEM, and the sounds of didgeridoos outwardly resembling ancient Mayan trumpets resounded between songs performed by a lively traditional (sans trumpets) Mariachi Arredondo from Jalisco. In the square a half a block away musicians from all parts of Mexico performed on an open stage in honor of the feast day of Santa Cecilia, the patroness of musicians. Some of us later made our way to the famous Garibaldi Plaza to see the best mariachis of Mexico, also on a free open stage. Others of us gathered at the homes of friends and no doubt many others stayed in to rest for those early morning Monday flights back home. Still others continued to outreach projects in other Mexican cities.

Music and Cultural Rights

Edited by ANDREW N. WEINTRAUB and BELL YUNG

Global and local perspectives on the meaning and significance of cultural rights through music

“The best perspective to date on the issues of music and cultural rights. This anthology speaks to the many scholars who believe that engaged scholarship is the way of the future.”
—Beverley Diamond, author of Native American Music in Eastern North America: Experiencing Music, Expressing Culture

“A volume on music and cultural rights is both timely and welcome, particularly one that relies upon diverse ethnographic studies as this one does. An innovative interdisciplinary contribution to ethnomusicology.”
—Rosemary J. Coombe, Senior Canada Research Chair in Law, Communication and Culture, York University

328 pp. 6 x 9. 16 black & white photographs, 1 map, 5 charts, 3 tables. (Unjacketed) Cloth 978-0-252-03473-2. $70.00; Paper 978-0-252-07662-6. $25.00

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Prizes

The following prizes were announced at the SEM general membership meeting on November 20, 2009, in Mexico City. Congratulations to all winners!

Alan Merriam Prize
by Gage Averill

The Alan Merriam Prize recognizes the most distinguished, published English-language monograph in the field of ethnomusicology. This year, there were 24 qualifying books in a strong pool, and this pool was whittled down by the Committee to a short-list of five leading contributions to the field, any one of which could have won the prize. However, the Alan Merriam Prize Committee has fulfilled its duty and decided on a winner.

There are of course books by first time authors that impress and that help to establish a reputation in the field. And there are mature second and third projects that reveal a scholar’s depth and vision—coming of age works—which sometimes garner the Merriam Prize. And then there are books that capture the essence of career-long research projects, which demonstrate unquestionable mastery and which bring together the strands of smaller works and previous publications in a consummate display. Our winner for 2009 is one of those such books.

Fiddling in West Africa: Touching the Spirit in Fulbe, Hausa, and Dagomba Cultures by Jacqueline Djedje (Indiana University Press, 2008) is the result of multi-site ethnography conducted on single-string fiddling traditions among the Fulbe, Hausa, and Dagomba cultures of West Africa over a span of over thirty years. It weighs in on a broad range of areas of interest to ethnomusicologists: organology, instrument diffusion and history of instrument families, musician biographies, music in sacred performance, patronage and social organization, gender, dance and more.

The following brief passage gives a sense of the compelling writing that brings alive the musical cultures at the heart of this volume.

It was not an everyday occurrence for foreigners to visit Savelugu for the sole purpose of recording fiddle music. On that day, Salisu and his relatives were “stars” in the eyes of their neighbors, and people wanted to see them.

As the performers continued, women and men in the audience began entering the circle to dance. At one point, a man and a woman danced alone in the circle, each performing a separate dance. While the woman’s movements were reserved as she gracefully moved her body from side to side, the man made large turns to the right and left so that his smock swirled about him. As people danced, the female zaabia got up, entered the circle, and stood close to the dancers, so she could better coordinate her rhythms with their movements. When this happened, sound and movement became more intense: the zaabia moved with the dancers as she played the rattle more quickly and women in the audience began to ululate, and the fiddlers began to repeat the main melody of songs more rapidly without any singing.”

I would like to thank the members of the Alan Merriam Prize Committee for 2009: Timothy Rommen, Amanda Weidman, Edwin Seroussi, for their hard work and for the generosity, insight and good judgment that they brought to the task. Our sincerest congratulations to Jacqueline Djedje (UCLA), the 2009 Alan Merriam Prize recipient.

Robert M. Stevenson Prize
by Jody Diamond

The Robert M. Stevenson prize honors ethnomusicologists who are also composers by encouraging research and recognizing a book, dissertation, or paper (published or unpublished) on their compositional oeuvre. As an extension of that purpose, the prize may also be awarded to a book, dissertation, or paper (published or unpublished) on a composer’s (or composers’) use in any genre of traditional, popular, or art music of ethnomusicological research materials in their creative work. This is not an award for the compositions themselves, but for research and publication on those compositions. For more information on the application process, as well as other projects that may be covered by the prize, see (website) http://webdb.iu.edu/sem/scripts/prizes/prizesdetail.cfm?PID=6.

The prize committee (Jody Diamond [chair], Christopher Adler, and Münir Beken) awarded the 2009 prize to Ethan Lechner for his dissertation, “Composers as Ethnographers: Difference In The Imaginations of Colin McPhee, Henry Cowell, and Lou Harrison” (UNC Chapel Hill, 2008, supervised by Sarah Weiss). One member commented, “Lechner brings great clarity to their relationship with modernist and anthropological discourses of their time and shows that they were not the cultural relativists they are imagined to be. He effectively

Jacqueline Djedje and Gage Averill

Continued on page 14
Brazilian Percussion & Cultural Tours

July 17-31, 2010
Salvador da Bahia, Rio de Janeiro, & São Paulo

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Daily Instruction on Drumset, Hand Drumming, and Afro-Brazilian Percussion

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Faculty: Frank Oddis, Jason Koontz & Various Brazilian Artists

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Deadline: First Deposit ($550) Due Feb. 15, 2010
Contact: Frank Oddis (606) 207-4888 or Jason Koontz (859) 979-2099
624 Knapp Ave. Morehead, KY 40351

Email: BrazilPandCTour@me.com
http://web.me.com/brazilpandctour/Site2010_-_BPCT_Welcome.html
Tour Originates in Miami Florida. Valid Passport and Brazilian Tourist Visa Required
President’s Report
By Deborah Wong, Past President

This report was read at the General Membership meeting on November 20, 2009, in Mexico City. —editor

It has been a busy year for the SEM Board. Meeting in the great metropolis of Ciudad de México, DF, is the culmination of several years of discussion and planning, so I can hardly believe that we are now actually here, together, reveling in the riches of a historic annual meeting. We have left the Great North! We have dared to look beyond the routine. We have taken risks in doing so. Even while we have looked forward to this annual meeting and all its unique features, the Board assessed and reassessed the risks of a meeting that could spell financial trouble for the Society. As H1N1, drug-related violence, and the global recession made headlines this past year, the Board was under certain pressures to take the safe way out and meet north of the border. We chose not to do so. In his Newsletter article (vol. 44, no. 4, p. 12), LAC member Alejandro Madrid bluntly identified the fears that drive Great North encounters with México. The Board knew that the fiscal risks were real. Our bottom-line responsibility is to ensure the continued financial health of the Society, so we have approached this meeting with a combination of anxiety and excitement, pride and apprehension. Our decision to meet here was made with a heavy sense of responsibility and a vision for a borderless ethnomusicology.

The global recession means that many SEM members receive less support than ever for conference travel. This year’s list of regrets from members not attending was much longer than usual. Those colleagues will be missed, but we are also meeting new colleagues from the Great South, and these expanded circles of friendship and connection make all the difference.

This year, the SEM Board looked both inward and outward. Let me first address our efforts to look toward the horizon. The Society’s first-ever Strategic Plan is one of the Board’s major accomplishments of the year. The September issue of the Newsletter contained its full text and I devoted my President’s column to it. The Strategic Plan addresses the next five years (2009-2013). It is both a bold new commitment to a long-term vision for the Society and the culmination of years of discussion across many Board members and key committees (especially the Long-Term Planning Committee and the Development Committee). The Board is especially grateful to Executive Director Steve Stuempfle for his expert work on the Strategic Plan. His considerable experience in the non-profit sector really paid off, as his ability to assess and consolidate years of meeting minutes, reports, and wide-ranging conversations made the difference. If at all possible, please come to the 12:30 p.m. meeting tomorrow, where members of the Long-Range Planning and Development Committees will lead an open discussion of the Strategic Plan. Your input is needed. Your ability to see yourselves in the Strategic Plan is essential.

The Board has looked outward in other ways. We have continued to push against the North American-centric practices that have marked our Society. We committed to the SEM Translation Series, a projected series of edited collection offering translations of ethnomusicological scholarship in different directions. The first book in the series is in its late stages of work and will offer translations of key Spanish-language scholarship into English. Ably co-edited by Peter Manuel, Javier Leon, and Michael Marcuzzi, we look forward to its appearance. Salwa el-Shawan Castelo-Branco serves as the first General Editor for the series. Other books are in planning. Note that the series does not presume translation into English—indeed, the series posits translation as a relational, connective technology that ideally will serve ethnomusicologists across borders.

SEM continues to look beyond its own front yard on the US front as well. The SEM President is an ex officio member of the American Folklife Center at the US Library of Congress, so I have had the privilege over the past two years of ensuring—along with Smithsonians/Folkways, Judith McCulloh, and other ethnomusicologists on that Board—that music is always part of the conversation. A major AFC project documented orations and church services during the week leading up to the inauguration of President Barack Hussein Obama in January 2009. A new project, America Works, is an ambitious effort-in-the-planning that will document continued on page 12
what work means in the imagination of the US at a historical moment threatened by recession, and I hope SEM will take a leading role in that project. Further, the SEM President and Executive Director attend the annual meeting of the American Council of Learned Societies, where we contribute to discussions about the humanities and learn from representatives of other scholarly societies.

The Board is also attempting some frontline advocacy work. In the US, institutional review boards, or IRBs, remain a real challenge for scholars doing ethnographic research, and the Board has responded to a request from the SEM Committee on Ethics to attempt a broad-based response to the problems. The Board is in the process of strategizing with several sister societies on this. SEM will likely take a lead role in this effort. We are used to educating our colleagues about other peoples, other places, and other musics, and so we now turn our attention to how we can educate IRBs about expedited review and intangible culture. Stay tuned.

The Board has also looked inward this year. Power tends to replicate itself, and organizations are especially vulnerable to this. The Board made two decisions aimed toward opening the channel: we issued open calls for members’ participation in the work of the Society, and we conducted the first-ever electronic election. This years’ membership renewal form contained check boxes for targeted interest in the Society’s committees and governance, and we also issued an open call over SEM-L. You responded: we received 128 indications of interest from you, ranging from the desire to serve on committees, to nominations and self-nominations for the Council and Board. Many of you have not yet had the opportunity to serve. The Board immediately acted on this stunning response and is already drawing from that list. We only regret that we can’t call on each and every one of you, but the spirit of participation is alive and well in SEM.

The President has two platforms—the Newsletter column and the President’s Roundtable—and I have thought of both as zócalo for addressing the most urgent and pressing issues facing ethnomusicology as a discipline and SEM as a scholarly society. I have focused each of my Newsletter columns on new initiatives in SEM and have used a polyvocal format to put members’ voices before you. Over the past two years, my columns have addressed new regional chapters (Southern Plains and the Southern California and Hawai’i chapter), new Special Interest Groups (on Irish music, and music and violence), the 21st anniversary of the publication of Women and Music in Cross-Cultural Perspective, the President’s Roundtable on American imperialism, and the Society’s Strategic Plan. My Roundtable tomorrow at 10:45 a.m. will feature five US-based scholars thinking about area studies and its power to define, to blind, and to en-place our critical trajectories.

Our General Membership Meetings sometimes seem like one long thank you, but there’s a reason for that: SEM is driven by a profound spirit of volunteerism and collaborative effort. Three Board members will rotate off at the end of this meeting: First Vice-President Salwa el-Sha-wan Castelo-Branco, Secretary Janet Sturman, and Member at Large Tong Soon Lee. Tong Soon has attended to the needs of SEM’s many committees, sections, special interest groups, and ancillary organizations—groups that constitute the life blood of the Society—and he has done so with grace, thoughtfulness, and care. Salwa has brought stunning organizational abilities and a clear-headed vision to the Society’s publications. The new SEM translation series will be at the center of her legacy. Janet has served two consecutive terms as Secretary and she has been the glue between us all—the Board member with a big-picture perspective and institutional memory. She has been consummately professional, cheerful, and effective, and I am especially grateful to her. Thank you to all three of you for your visionary work.

We would not be here today if it were not for the Program Committee and the Local Arrangements Committee. Brenda Romero’s commitment to a Latin American-based meeting has been unshakable: her vision of a foundation-rocking conference has come to pass, and we are all indebted to her. She has been an exemplary Chair to the Program Committee. The Local Arrangements Committee this year is a small galaxy of local arts and educational institutions—to list them and their representatives is a road map to the arts in Mexico City. I must single out Professor Guillermo Contreras. His gentle humor, his grounded knowledge of Mexican music and musicians, and his astonishing network of professional connections shape this meeting from top to bottom. On behalf of the Board, this grateful President says les agradecemos mucho to the Program Committee and the Local Arrangements Committee.

Most especially, I thank SEM Executive Director Steve Stuemplfe, who has lived this conference for more than a year. Finally, on behalf of the Board, let me thank all of you—the membership—for your commitment to the Society. Or rather, you are the Society. SEM is no abstract thing: it is the polyglot whole constituted out of the sum of your parts, so thank you for all you bring to the Society.
Calls for Participation

Research Fellowships in Oman

Deadline: January 25, 2010

The Sultan Qaboos Cultural Center (SQCC) and the Council of American Overseas Research Centers (CAORC) are pleased to announce the SQCC Research Fellowship Program. Two awards up to 20,000 Omani Riyals (approximately $52,015.66) will be given out to scholars who wish to conduct research in Oman on (1) the traditional music of Oman or (2) Omami date palm industry. Proposals that seek links or comparisons between the US and Oman are desirable. For more complete information and application guidelines, see (website) http://www.caorc.org/programs/sqcc.htm. The deadline for proposals is January 25, 2010.

SEM Southern Plains Chapter Annual Meeting

University of Oklahoma, April 17, 2010

Deadline: February 15, 2010

The SEM Southern Plains Chapter, founded in 2008, will hold its annual meeting on April 17, 2010, at the University of Oklahoma in Norman, OK. The Program Committee invites all ethnomusicologists, especially SEM-SP members, and others with a strong interest in ethnomusicology, to submit proposals for papers, panels, posters, roundtable discussions, workshops, audio-visual presentations, and performances.

Proposers are encouraged to submit abstracts on any topic of ethnomusicological interest. Individual papers should be 20 minutes; papers that are part of roundtables should be 10 minutes to allow for more discussion. Those wishing to read papers, exhibit posters, or give presentations, workshops, or performances should send an abstract of no more than 250 words. Abstracts should begin with the name of the presenter, followed by the presenter’s affiliation. The heading must then state the title of the paper and the title of the planned session, if any. On a separate line below the abstract, state any equipment requirements. Those proposing panels or roundtables should submit an abstract for each panelist as well as for the session as a whole. Students should indicate their intentions to be considered for the Vida Chenoweth Student Paper Prize, given annually to recognize the best student paper presented at the conference. All materials must arrive by February 15, 2010. Send proposals to Rolf Groesbeck, SEMSP 2010 Program Chair, at (email) ragroesbeck@ualr.edu.

Registration, travel, accommodation information, and a preliminary program will be posted on the SEMSP listserv (to join, go to website http://launch.groups.yahoo.com/group/SEMSP/), the SEMSP website (www.semsouthernplains.org), the SEM-L listserv, and other locations.

Humanities of the Lesser-Known

Centre for Languages and Literature, Lund University, Sweden, September 10-11, 2010

Deadline: February 28, 2010

“Humanities of the Lesser-Known: New Directions in the Description, Documentation, and Typology of Endangered Languages and Music” will bring together leading international expertise in the fields of language documentation and description, linguistic typology, and musicology. It draws its inspiration from the idea that the field of humanities is concerned with humankind in all its cultural and linguistic richness, and that the study of lesser-known language settings is crucial to our understanding of the true scope of cross-cultural constraints and diversity in language and thought. Until recently, documentation and description of lesser-known and endangered languages largely amounted to studying formal grammar. However, a number of theoretical, methodological and technical advances have transformed the field researcher’s agenda and now allow for detailed exploration and comparison of a wider set of aspects of language and culture. The general aim of the conference is to focus on some such fields of investigation and to find ways of integrating them to a more comprehensive and coherent program of description and documentation. Four fields will form general conference themes: grammar, prosody, semantics and cognition, and music.

The themes will be cross-cut by a set of theoretical, methodological and technical topics, which will allow for greater integration of themes and facilitate discussion and exchange of ideas across fields. These cross-cutting topics can be collapsed under three main headings: (1) description, (2) documentation, and (3) comparison and typologization.

The host department, the Centre for Languages and Literature at Lund University, together with the adjacent Humanities Laboratory, provides a unique research environment, ideal for advancing technical aspects of documentation and description. Our department boasts a long-standing tradition of research on lesser-known languages and cultures, with a focus on fields which have traditionally received limited attention in endangered languages research, especially prosody, semantic typology, and musicology.

We invite submissions from all areas of linguistics and musicology of endangered or lesser-known languages or cultures, and particularly welcome papers which deal with the interfaces between different domains of human communication. Individual papers (20 minutes plus 10 minutes for discussion) and poster talks can be submitted through the conference website, http://conference.sol.lu.se/en/hlk-2010/, until February 28, 2010.

SEM Southwest Chapter Annual Meeting

University of Arizona School of Music, April 16-17, 2010

Deadline: February 15, 2010

The annual meeting of the Southwest Chapter of the Society for Ethnomusicology, the Rocky Mountain Chapter of the American Musicological Society, and the Rocky Mountain Chapter of the Society for Music Theory will take place on Friday and Saturday, April 16 and 17, 2010, at the University of Arizona School of Music in Tucson, AZ. We are soliciting proposals for papers, demonstra-

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Prizes continued from page 9

expresses admiration for their music without giving up the critical perspective on their cultural position”; another said “Lechner’s dissertation is both meticulous in its method and passionate about its subjects. In view of the second definition of the prize—writing on a composer’s (or composers’) use of ethnomusicological research materials in their creative work—this certainly stands out.”

Kunst Prize

By James Cowdery

The Jaap Kunst Prize recognizes “the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal Ethnomusicology or elsewhere).” As we did last year, we agreed that “significant” should indicate opening up a new vista, such as a new methodology, subject area, theoretical approach, etc. The winner for 2009 is Frederick Mohr for “Music, Mixing, and Modernity in Rio de Janeiro,” which the prize committee described as “an ethnographic case study written with scholarly maturity that sets it in a complex and well-theorized context” and “an outstanding example of using local concepts as key metaphors to unpack histories of meanings and practices.”

Charles Seeger Prize

By Tomie Hahn

The prize, named in honor of ethnomusicologist Charles Seeger, is awarded to the most outstanding student paper delivered at the annual conference of the Society of Ethnomusicology. This year the Charles Seeger Prize Committee—Patricia Campbell, Frank Gunderson, Matthew Sakakeeny, and Tomie Hahn, chair—read sixty graduate student papers that were presented at the 2008 SEM conference. The wide variety of topics and areas studies was staggering and the committee felt this was an indication of the promising future of our field. Two papers quickly rose to the top and this year it was decided to award the Seeger Prize as well as an Honorable Mention. Congratulations to Max Katz, hailing from the University of California, Santa Barbara, for his paper “Introducing Institutional Commercialism: Rupture and Continuity in the Sitar of Lucknow.” The committee found Katz’s paper, exploring the intertwining relationship between rupture and continuity of the tradition of the Lucknow sitar within the Bhatkhande Music College, to be a particularly compelling critical debate of complex historical Hindu-Muslim conflicts embodied in a contemporary setting. Congratulations for the honorable mention go to Shalini Ayyagari (University of California, Berkeley) for her paper “Performing Tradition and Selling Seduction: The Staging of a Hereditary Musician Community from Rajasthan, India.”

Lise Waxer Prize

By Paul Greene

The Lise Waxer Prize is awarded annually by the Popular Music Section to recognize the most distinguished student paper in the ethnomusicology of popular music presented at the previous year’s SEM conference. The Waxer Prize comes with an award of $200. The committee consisted of Kristin McGee (Chair), Heather Miller, Kevin Fellez, and Josh Duchan. The 2009 winner of the Lise Waxer Prize is Tyler Bickford of Columbia University, for the paper “Media Consumption as Social Organization at a New England Public School.”

Wong-Tolbert Prize

By Tong Soon Lee

The Wong-Tolbert Prize recognizes the most distinguished student paper related to women and music presented at the SEM annual conference. This year’s prize was awarded to Tes Sloiminski (New York University) for the paper, “For Ireland I would Tell Her Name: Gendering Biography in Irish Traditional Music Studies.”

Marcia Herndon Award

By Henry Spiller

The Gender and Sexualities Taskforce (GST) Section of the Society for Ethnomusicology created the annual Marcia Herndon Award to honor exceptional ethnomusicological work in gender and sexuality including, but not limited to, works that focus upon lesbian, gay, bisexual, two-spirited, homosexual, transgendered and multiple gender issues and communities. The 2009 award goes to Stephanie Doktor (then a graduate student at the University of Georgia and currently at the University of Virginia) for her paper, “Covering the Track, (Un)Covering Gender: PJ Harvey, Björk, and The Rolling Stones’ ‘Satisfaction,’” presented at the 53rd SEM meeting at Wesleyan University. The prize committee noted...
SEM Crossroads Project
By Lei Ouyang Bryant

The SEM Crossroads Project met at UCLA and again in Mexico City to further SEM interests in addressing diversity in its many dimensions within the academy, in K-12 schools and community colleges, and across the public sector. Co-chairs Steve Loza and Lei Ouyang Bryant convened 13 members of the committee at UCLA in June 2009 with support from Vice-Provost Rocina Becerra’s Office for Faculty Development and Diversity and the Department of Ethnomusicology at UCLA and Lester Monts’ Office for Diversity at the University of Michigan. The Crossroads Project is concerned with equity and representation as it pertains to faculty, students, and staff, as well as with matters of diversity that can be addressed by recruitment and retention, and by consistent and informed leadership. The complexities of diversity require institutional support to overture a system of inequities, and entail a far more substantive response than a music department’s offering a ‘world music course,’ or a high school choir’s singing a gospel song.

At Mexico City, a representative panel from the Crossroads Project underscored the central concerns and components of an action plan to address systems of inequities. In progress are (a) discussions with members of SEM special interest groups (SiGs), sections, and committees on ways to develop directives on diversity, (b) development of emphases on diversity at SEM’s ‘ground-floor’ chapter meetings, (c) attunement to the SEM strategic plan, which calls for increased contributions by ethnomusicologists to civic life and public policy-making, to encompass principles of diversity, (d) building alliances across organizations such as National Association of Schools of Music (NASM) and Association of American College and Universities (AAC&U) and (e) a general call for SEM members to think and act with diversity in mind.

The Crossroad Project is intent on raising and maintaining awareness of diversity issues and encouraging possibilities for developing sensitivity across all facets of professional activities relevant to music, education, and culture. All are invited to raise challenges and seek potential solutions, so that SEM can motivate change in places where ethnomusicologists work and are influential.

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Resolution of Thanks
By Katherine Hagedorn

Katherine Hagedorn read the resolution of thanks she composed at the General Membership Meeting (November 20, 2009) at the 54th Annual Meeting of SEM in Mexico City. —editor

Whereas this is the first time la Sociedad de Etnomusicología se reune in the beautiful, international Ciudad de México, Distrito Federal
Whereas we have talked, musicked, listened, dined, and communed con la gente amable, culta, y cosmopolita del DF—los llamados “chilangos”
Whereas we have recepted en el Museo Nacional de Antropología, en la sombra de los Toltec, los Aztec, los Maya
Whereas we have benefited from más que sesenta ponencias de académicos de México y América Latina
Whereas we have been hosted in luxury and style in the Gran Meliá Hotel, una sinfonía rosada
Whereas we have eaten comida riquísima aquí—para chuparse los dedos
Whereas the conference continua por la noche, el sábado, y el domingo
Whereas we will leave here poorer in pocket but richer in spirit;
Be it resolved that though this may be the first time we meet in Mexico, no sea la última vez
Be it resolved that we thank each and every person quien trabajaba para que esta reunión sea una realidad—especificamente:
Be it resolved that we offer gracias profundas al program committee y al program chair, Brenda Romero
Be it resolved that we offer bendiciones amplias al local arrangements committee, al local arrangements chair, Guillermo Contreras, y al local arrangements secretary, Alejandro Madrid
Be it resolved that we offer agradecimientos sinceros a todos los voluntarios, y especialmente al Volunteer Coordinator, Iskra Alexandra Rojo
Be it resolved that we thank our many institutional conference hosts, listed in the program in all their acronymic glory: CONACULTA, INBA, INAH, UNAM, MNCP-DGCP, CDI, SC, FONART, as well as el MIM de Phoenix, Arizona.
Finally, be it resolved that we offer gracias profundas a Luis Alfonso Estrada, director of the National School of Music, UNAM, for making the initial invitation in 2001 to host SEM in 2009, and to our dear colleague Dan Sheehy, who worked very hard to make this meeting a reality. Our thoughts and prayers are with you, Dan. May you all enjoy health, happiness, peace, and prosperity, as well as an enduring spirit of thanksgiving.
 Weapons of Mass Instruction
continued from page 1

where print copies may be scarce. We would not do away with the print version in the foreseeable future, but one could opt to access the Journal in its online version. More on this in later Newsletters—stay tuned!

My interest in the rapid digitalization of our communications organs and intellectual resources is in part a response to one of the chief challenges facing the academy today: the wholesale reconfiguration of knowledge, culture, communications (including teaching and publishing), the ownership of ideas and expressions, and the media in the digital age. It also responds to perhaps the greatest challenge of our age: the narrow window available to our species to rein in and mitigate a global environmental catastrophe of our own making.

And what of our conferences? As those who know me well will testify, I love SEM conferences, especially the chance to come away inspired by some of what we’ve heard, the opportunity to share our work with colleagues in a face-to-face encounters, letting loose and getting to know new colleagues and finding out more about the ones you do know, to say nothing of the meetings, and the meals, and the great music performances and jams, the dancing, and the exploration of new or familiar places. I haven’t missed an SEM conference since I came to my first conference in my last year as an undergraduate student in 1983.

We will, I hope, be meeting as a Society for many years to come, but there are considerable challenges ahead, made a little more evident by our meeting in Mexico City. Although there was palpable excitement generated by our choice of the Mexico site, in the end fewer people who weren’t giving papers decided to come. Many had lost some or all of the traditional travel support afforded by universities for conference attendance, and travel has become more expensive (and certainly less enjoyable) in recent years. But the increased prices and diminished support are just, unfortunately, the tip of the iceberg. As we approach and then pass the symbolically important moment of “peak oil,” we will be extracting less and less crude at higher and higher extraction costs, and so the cost of goods and services dependent on fossil fuels is expected to ramp up quickly and permanently.

What can and should we do now to anticipate the challenges that will arise to our meeting as a Society in the decades ahead? First we should change the way we meet. Those in Mexico saw pyramids of empty plastic water bottles after every panel and in the lobby after every refreshment break. Although the Hotel was certainly using bottled water to reassure our attendees about the safety of the water we were drinking, let’s resolve to never again produce this kind of profligate waste in order to keep ourselves hydrated. Let’s bring our own cups and drink from pitchers of cool tap water in LA and beyond. I propose that we also rethink the “swag,” the imprinted bags handed out full of paper and trinkets (although I recycle these for reusable grocery bags!). Let’s see if we can’t bring our own bags, perhaps those from past conferences and use new bags only for those who absolutely need them. Let’s carpool and take transit to and from the airport. And what about accessing the conference website, printing only what you need, or carrying it all around on a small laptop. Reductions in the amount of printed matter will help us keep the increases in conference registrations to a minimum and will protect more trees. What do these trees do? They absorb the carbon released into the atmosphere by the jets carrying us to conferences! What will all of these small-scale changes accomplish? Not much, to be frank, but it will help to minimize the environmental impact of our conferences.

The larger challenge comes in the form of the air travel itself. This will become more and more of a barrier to our colleagues in far-flung locales attending conferences. I hope that we will make great strides in the next few conferences in creating opportunities to link our proceedings with those who want to experience some of the conferences at the other end of a digital connection. I fully recognize that these two-way digital communications can be awkward and technologically challenging in the present. But we should be experimenting and refining our efforts, at first concentrating on our dialogue with our colleagues in the farthest reaches of the globe, but progressively opening up the conference as a truly global, mediated interaction. We don’t yet possess the business plan to make this a reality (conference fees help to run the Society), and we will have lots of work to do to improve our use of the technology, but we should follow up on the great work done at the Wesleyan conference and move relentlessly in this direction with each conference under our belts.

The Society for Ethnomusicology and I are the same age, born in the same year. We were both children of the end of World War II and of the industrial/commercial/consumption culture that was unleashed by Western capitalist prosperity but that was also its engine. Military leaders in both World Wars had realized that contemporary military might was built on a steady and reliable flow of oil, and the imperial nations set about restructuring the world’s geopolitical make-up to guarantee fuel for military use, industrial production, and consumerist prosperity. Indeed my father, and his father before his, worked for Shell Oil and my father later went into business of his own, selling lead additives for gasoline. The expansion of global studies, of anthropology and ethnomusicology and international studies, rested on the newfound ease and economy of global travel, and indeed international bodies of scholars too embraced the global connectivity that was enabled by hiding the full costs of petroglocalization.

We stand at the end of that road, looking out over an abyss that will not be bridged with the move to sustainable fuel sources. Increasingly the full costs of the reliance on fossil fuels—including the trillions of dollars that will be directed to forestalling environmental collapse and global warming, the clean-up costs of toxic sites, and the costs of the roads and parking lots and suburban sprawl resulting from this addiction—will be rolled into the cost of energy; and as this
SEM Member Access to EVIA Digital Archive

The Society for Ethnomusicology is pleased to announce that SEM members are among the first to have free access to The EVIA Digital Archive Project’s online collection of richly annotated ethnographic field video. The raw field video preserved and presented by the EVIA Project is designed to be an educational resource for research, teaching, and scholarly publication. The work of ethnomusicologists, folklorists, anthropologists, and dance scholars are presented in the online collections now available. A collection contains at least ten hours of video with accompanying descriptive annotations, including a bibliography, glossary, citations, controlled vocabulary, as well as text transcriptions and translations. Eight collections are initially available containing research materials on performance traditions from around the world. Each of these collections has been peer reviewed and some of the collection annotations are comparable in length to a small monograph.

The Online Search and Browse allows users to playback video, read annotations, search by keyword, browse by subject terms, and create and email playlists. The archive is actively building its collections and will periodically post calls for submission on its website. The EVIA Project also welcomes collaborations with individuals and other projects for preservation and access to ethnographic video recordings.

The EVIA Digital Archive Project is a collaboration between Indiana University and the University of Michigan, funded by the Andrew W. Mellon Foundation. Additional information about the EVIA Project collections, digital media, technical issues, and project research and development is available at the site.

All individual SEM members may access this initial round of collections by going to http://eviada.org and logging onto the archive in this way: Username: [Family name][first three letters of given name]. The first letter of the family name should be capitalized but the first letter of the given name should not be capitalized. (For example, the username for Juanita Fernandez would be Fernandejo. Ur-Ping HUANG would be Huangp.) Password: Use the same passcode you use when logging into the members’ area of the SEM website. If you do not know your SEM passcode, visit the members’ login page of the SEM website (www.ethnomusicology.org) and choose the link to have your SEM username and passcode sent to you. If you have difficulties with this log in send an email to eviada@indiana.edu. In addition, non-SEM members and students can access the collections by requesting a login through the site.

Announcements

Center for World Music Programs Abroad 2010

The Center for World Music is pleased to announce its Programs Abroad 2010: cultural tours and hands-on workshops in Indonesia, Africa, China, Turkey, and Peru.


Istanbul and Beyond (March 26-April 4): visits to museums and palaces, fasıl music, mehter band music, whirling dervishes, an Ottoman banquet, shopping in the Grand Bazaar. Cost $2,495. Tour guides: Kamil Güller and Lewis Peterman.

Andes and Beyond (June 27-July 20): a two-week music workshop in Cusco, with guest artist demonstrations, and visits to major Incan ruin sites including Machu Picchu. A third week culminates with the Paucartambo Dance Festival. Cost $3,495. Directors and guides: Alidu Alhassan and Alexander Khalil.


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Alex Holzman, Director of Temple University Press, declared, “This is precisely the sort of collaboration among presses and other organiza-
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duce innovations that will be critical to advancing scholarly communication in the twenty-first century.”

Ruth Stone, Director of IDAH, expressed particular pleasure “that the IU Institute for Digital Arts and Hu-
manities will partner with the univer-
sity presses to develop a website that will bring the music and performances that ethnomusicologists study ever more vividly to the readers of ethno-
musicology books.”

African Music (Vol. 8, No. 3)
The International Library of African Music (ILAM) is pleased to announce that the 2009 issue of its journal, African Music (Volume 8, Number 3), is available. To subscribe, visit the ILAM website http://www.ilam.ru.ac.za/. We are also pleased to announce that back issues of African Music and its predecessor, African Music Society Newsletter, will soon be available via JSTOR. Submissions for Volume 8, Number 4 (2010) are now being accepted and can be sent as Word attachments to (email) d.thram@ ru.ac.za. Inquiries are welcome. Authors are asked to submit original articles and book, CD, and film/DVD reviews. Edited by ILAM’s Director, Diane Thram, African Music is a peer-reviewed annual publication devoted to enhancement of knowledge and understanding of African music on the continent and in the world at large.

Weapons of Mass In-
struction continued from page 16

takes shape, the globalized praxis of learned societies and of disciplines dedicated to intercultural dialogue will be transformed and will eventually be unrecognizable.

This column is being written in the opening days of the Copenha-
gen climate change summit meet-
ing, and so the world’s attention is briefly drawn to the need to radically change human behavior. It is likely that the world’s leaders will agree to a framework that everyone will promptly ignore. But whether the leaders of the industrialized nations show true leadership is beside the point—the engine of true change resides with the choices, decisions, and actions of individuals and groups all over the planet.

Our Society has a special window into the effects of climate change and environmental degradation. Some of our members will have worked over the decades with members of so-called "indigenous" societies, and from the arctic to tropical rainforests to island nations, these peoples are experiencing the leading edge consequences of the rise in global temperatures and of the unsustain-
table strip-mining of the earth’s organic and subterranean resources. Most of our members have worked in developing or subaltern societies, and in many of those regions, the effects of a global rise in temperatures will be tantamount to genocide. Deserts will spread, drinking water will vanish, seas will rise, and storms will increase in amplitude. Famine, mass migration, resource wars, disease and the rampant loss of cultural re-

sources will result.

Our disciplinary interests in a world that looks strikingly dissimilar from the description above should light fires under all of us to take individual and collective responsibil-
ity. This recognition will guide many of my actions and recommenda-
tions as President of your Society. I will, I hope, not become preachy about such things, but I plan to use my President’s Column, which I am cheekily calling “Weapons of Mass In-
struction,” to focus on areas in which we have an opportunity to engage more directly with issues that confront us as scholar-citizens and musical-
citizens in the 21st century. I will bring few answers to these interventions, but I am most comfortable in the role of agent provocateur, and so will continue in that vein while occupying the office of SEM President.

Starting with the next SEM Annual Meeting in Los Angeles, I will link the President’s Roundtable to a speaker from outside of the Society weighing in on issues of advocacy and engage-
ment, and I will be outlining some of the issues I hope to deal with in this column. I would like to thank the Long-Range Planning Committee, and especially Donna Buchanan, for support for this notion, and also my friend Louise Meintjes, whose two-word advice for the new SEM Presi-
dent was simple: “Be transgressive.”

Announcements
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a collaborative series of first books in ethnomusicology to be accom-
panied by a web-based platform for hosting audio and video materials integral to the authors’ research. The implementation grant follows a one-year $80,000 Mellon planning grant awarded to the three presses in 2008.

According to Janet Rabinowitch, Director of Indiana University Press, “this exciting and groundbreak-
ing initiative grows out of university presses’ efforts to experiment with innovative publishing models and technologies.” Because of the multi-
disciplinary character of the ethnomu-
sicology field, the EM series and its multimedia platform promise important impacts. The new combinations of scholarly inquiry and methods of dissemination, across disciplines and media, will benefit scholarly commu-
nication everywhere.

To develop the web-based plat-
tform, the three presses will col-
laborate with Indiana University’s Ethnomusicological Video for Instruc-
tion and Analysis Digital Archive (EVIADA) and Institute for Digital Arts and Humanities (IDAH) to develop software that accommodates the needs of the authors, publishers, and readers of EM books. The three presses will also work cooperatively on editing, production, and marketing of the books in the series. Publication of the first books and the launch of the website are projected for 2011.

Will Underwood, Director of Kent State University Press, is “thrilled that the Mellon Foundation has awarded support for our three presses to develop Ethnomusicology Multimedia. We expect EM to become the ‘go to’ place online for audiovisual material in ethnomusicology."

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tions, and special sessions on any topic related to historical musicology, ethnomusicology, or music theory. In accordance with the traditions of the chapters, papers will be limited to twenty minutes. We welcome submissions from every member of the societies, but we do ask that any student proposal be accompanied by an email message of support from a faculty advisor. Please submit proposals by Monday, February 15, including a title, abstract of 250 words, your name as it should appear on the program, institutional affiliation, email address, phone number, and audio/visual equipment needs. Electronic submissions in the form of email attachments in MS Word format are preferred. Send SEM proposals to Janet Sturman at (email) sturman@u.arizona.edu. Send AMS proposals to John T. Brobeck at (email) brobeck@u.arizona.edu. Send SMT proposals to Don Traut at (email) dgtraut@email.arizona.edu. Surface mail submission should go to Janet Sturman (SEM), John T. Brobeck (AMS), or Don Traut (SMT) at The School of Music, The University of Arizona, P.O. Box 210004, 1017 N Olive Rd, Tucson, AZ 85721. Details on registration and accommodations will appear on the SEM-SW website, http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html.

The Ottoman Past in the Balkan Present: Music and Mediation

The Finnish Institute at Athens & Department of Turkish and Modern Asian Studies, University of Athens, September 30 - October 2, 2010

Deadline: February 15, 2010

Through the ages, the Balkans has experienced various political, cultural and social phases. The peninsula has been conceptualized in a number of different, often competing and contrasted, ways (Byzantine, Ottoman, Balkan, East, Eastern Europe) in academic and other discourses. However, in one way or another, the long period of Ottoman rule constitutes an integral aspect of all those perceptions. In the afore-mentioned processes, music has often played a central role, either in a direct or an indirect way: music and its representations mediate national ideologies and various viewpoints, such as Orientalism, Balkanism, and Occidentalism, which have a particular relationship with history in the Balkans. Simultaneously, music is mediated through space and time, through various means of documentation and transmission (orality, visual arts, photographs, written text, scores and recordings).

Against this background and in the light of the current political expansion of the EU in the Balkan area, the exploration of issues related to cultural identity and relations to the Ottoman past gains more prominence and requires a critical, interdisciplinary dialogue. In particular, the changes that the EU expansion will bring about to the existing structures of Balkan societies, cultures and cultural policies from a musical point of view remain to be addressed.

This conference welcomes innovative interdisciplinary (e.g., ethnomusicology, history, anthropology, cultural studies) papers addressing the following topics:

- How Orientalism, Balkanism, and Occidentalism are expressed and constituted through music and its representations in the Balkans
- Nationalism mediated through music and vice versa
- Music, propaganda and the media: radio, television, the press and the internet
- Beyond music: analyzing Balkan soundscapes as products of the past

Abstracts (maximum 300 words) for papers and poster presentations should be submitted by February 15, 2010, to (email) conf2010@turkmas.uoa.gr. The languages of the conference are English and Greek. Please specify possible audio/visual needs. All abstracts will be reviewed and authors will be notified about the results by April 14, 2010.

Keynote Speakers include Prof. Derek B. Scott, University of Leeds and Prof. Cem Behar, Boğaziçi University. For more information, contact (email) conf2010@turkmas.uoa.gr or visit (website) http://www.turkmas.uoa.gr/conf2010.

British Forum for Ethnomusicology (BFE) Conference

St. John’s College, Oxford, April 8-11, 2010

The 2010 British Forum for Ethnomusicology (BFE) Conference, on the theme of “Music Knowledge,” will be held at the Faculty of Music and in St. John’s College Oxford, April 8-11, 2010. The keynote speaker will be Steven Feld (Distinguished Professor of Anthropology and Music, University of New Mexico). Oxford is easily reached from London, Birmingham, and Heathrow airport (about an hour from each). As well access to great papers, notable keynotes, and exuberant discussions, those attending the conference will have the run of the city and its music at the most beautiful time of year. For more information, see the conference website at http://www.bfeconference.org.uk.

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that the presentation unpacked a complex performance of queerness (in the form of a cover of the Rolling Stones’s “Satisfaction”) by Björk and PJ Harvey with sophistication, insight, and verve.

AKMR Best Student Paper Prize

The Association for Korean Music Research (AKMR) awarded its Best Student Paper Prize to Choi Yoonjah (City University of New York Graduate Center) for her paper, “Gender Dynamics in Korean Drumming: Perspective of ‘Resistance’ of Korean Women Drummers.”

Martin Hatch Award

The Society for Asian Music awarded the Martin Hatch Award for Best Student Paper to Justin Scarim (City University of New York Graduate Center) for his paper, “Reassessing the Shift from Muslim to Hindu Dominance.”
People and Places
continued from page 3

use it to continue his studies in the intellectual history of ethnomusicology, the field in which he has taught and in which he has done research since his coming to UI in 1964.

Joseph Palackal’s documentary film, Kerala the Cradle of Christianity in South Asia: The Cultural Interface of Music and Religion (English/34 minutes), was selected for the 7th Queens International Film Festival (website www.queensfilmfestival.com). The script of the film, which was produced by the Christian Musico- logical Society of India, is based on Palackal’s doctoral dissertation at the CUNY Graduate Center (2005). The narrative follows the events that led to the introduction of the Chaldean, Antiochene, Roman Catholic, Anglican, and other liturgies along with the musical styles associated with them. Drawing attention to the lesser known aspects of the religious, musical, and linguistic complexity of the region, the film presents Kerala as a potential field for inquiries in an emerging area of scholarship on Christian music in India. For more information, see (website) www.TheCMSIndia.org.

W. Robert (Rob) Hodges earned his PhD in ethnomusicology from UC Santa Barbara in September of 2009. His dissertation, titled “Ganti Andung, Gabe Ende (Replacing Laments, Becoming Hymns): The Changing Voice of Grief in the Pre-funeral Wakes of Protestant Toba Batak (North Sumatra, Indonesia),” focuses on the ways in which Protestant Toba Batak mourn their dead through song during the wake period prior to the burial of older Toba Batak. It investigates the way in which such musical practices contain and convey meaning, cultural value, and identity in the present day. Rob’s dissertation is based upon experiences drawn from seven years in the Toba Batak region of Sumatra as well as on research carried out in 2002 through a Fulbright-Hays Dissertation Research Abroad fellowship. Rob completed his dissertation under the guidance of Dr. Scott Marcus, Dr. Timothy Cooley, and Dr. Dolores Hsu. Currently, Rob is an adjunct instructor in music at Porterville College, a community college in central California.
Conferences Calendar

2010
Feb 19-21
First International Conference on Analytical Approaches to World Music, University of Massachusetts, Amherst, MA. For more information, contact Lawrence Shuster at (email) lshuster@music.umass.edu

Mar 6
Columbia Music Scholarship Conference 2010, Columbia University, New York, NY. For more information, contact (email) musicandmoney2010@gmail.com

Mar 6
SEM Northern California Chapter Annual Meeting, UC Santa Cruz, Santa Cruz, CA. For more information, see (website) http://www.santarosa.edu/~mdvorins/nccsem/

Mar 13-14
SEM Mid-Atlantic Chapter Annual Meeting, University of Virginia, Charlottesville, VA. For more information, see (website) http://www.macsem.org/

Mar 17-19
Musicology in the 3rd Millennium, Sokos Hotel Lakeus, Seinäjoki, Finland. For more information, see (website) www.siba.fi/3rdmillenium2010/symposium

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

Mar 26-27
Southeast and Caribbean Regional Chapter (SEMSEC) Annual Meeting, School of Music, University of North Carolina Greensboro, NC. For more information, see (website) http://myweb.fsu.edu/fgunderson/

Apr 7-11
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.hosteurope.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/

Apr 8-11
2010 British Forum for Ethnomusicology Conference, Faculty of Music and St. John’s College Oxford, UK. For more information, see (website) http://www.bfemusicconference.org.uk

Apr 9-11
International Association for the Study of Popular Music, U.S.

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Pacific Review of Ethnomusicology

Celebrating 25 Years (1984 - 2009)

A special 25th anniversary issue now available online:

http://www.ethnomusic.ucla.edu/pre/

PRE welcomes submissions on a rolling basis from colleagues in ethnomusicology and all cognate disciplines. Articles are accepted in English, Spanish, and Portuguese, and others on a case-by-case basis. We encourage the use of our online format by submitting audio, video, and color photographs to accompany articles. We also now accept submissions of ethnographic video documentaries for peer review and online publication. For further information and PDF files of all back issues, please visit the website above.

Pacific Review of Ethnomusicology
2539 Schoenberg Music Building, Box 951657
Los Angeles, CA 90095-1657

E-mail: pre@ucla.edu
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Branch (IASPM-US) Annual Conference, New Orleans, LA. For more information, see (website) http://www.iaspm-us.net/

Apr 16-17
SEM Southwest Chapter Annual Meeting, Univ. of Arizona School of Music, Tucson, AZ. For more information, see (website) http://www.u.arizona.edu/~sturman/SEMSW/SEMSWhome.html

Apr 17
SEM Southern Plains Chapter (SEM-SP) 2010 Annual Meeting, University of Oklahoma, Norman, OK. For more information, see (website) http://www.semsouthernplains.org

May 15-17
SEM Midwest Chapter Annual Meeting, University of Minnesota, Minneapolis, Minnesota. For more information, see (website) http://sem-midwest.osu.edu/

May 19-22
44th Annual Association for Recorded Sound Collections (ARSC) Annual Conference, Chateau Bourbon, 800 Iberville Street, New Orleans, LA. For more information, see (website) http://www.arsc-audio.org/conference/

Jun 16-19
Ideologies and Ethnicities in the Uses and Abuses of Sound, Koli, Finland. For more information, see (website) http://www.joensuu.fi/soundscape

July 1-4
“Musical Translations across the Mediterranean,” 8th Meeting of the ICTM “Study Group for the Anthropology of Music in Mediterranean Cultures,” University of Malta. For more information, contact Marcello Sorce Keller at (email) mskeller@ticino.com

Jul 19-30
Joint Meeting: ICTM Music and Minorities Study Group & Applied Ethnomusicology Study Group, Hanoi, Vietnam. For more information, contact Ursula Hemetek at (email) Hemetek@mdw.ac.at

Jul 29 - Aug 1
North American British Music Studies Association (NABMSA)

Sep 10-11
Humanities of the Lesser-Known, Centre for Languages and Literature, Lund University, Sweden. For more information, see (website) http://conference.sol.lu.se/en/hlk-2010/

Sep 30 - Oct 2
The Ottoman Past in the Balkan Present: Music and Mediation, Department of Turkish and Modern Asian Studies, University of Athens, Greece. For more information, see (website) http://www.turkmas.uoa.gr/conf2010

Nov 11-14
55th Annual Meeting of SEM, Wilshire Grand Hotel, Los Angeles, CA.

2011

Jul 13-19
ICTM 41st World Congress, St. John’s, Newfoundland, Canada. For more information, see (website) http://www.mun.ca/ictm2011/
The Society for Ethnomusicology–2010 Annual Meeting Call for Proposals

The Society for Ethnomusicology will hold its 55th Annual Meeting on 11-14 November 2010 at the Wilshire Grand Hotel in Los Angeles, hosted by the University of California at Los Angeles. For information on all meeting arrangements and for updates, please visit www.ethnomusicology.org and select “Conferences.”

The theme for the 2010 Annual Meeting will be “Sound Ecologies.” Following a keen interest in environments and soundscapes, topics will include the following:

1) Music Displacement and Disaster
2) Music, Copyrights, and Human Rights
3) Music and Social Activism
4) Film Music

Proposals on these topics will be given priority by the Program Committee. SEM sections, special interest groups, committees, and other constituent units are encouraged to sponsor organized sessions on or relevant to these topics, though the Program Committee will not give extra weight to sponsorship. Proposals on any other topics relevant to the field of ethnomusicology, including dance, are also welcome. We encourage informal heuristic sessions on The Development of Public Spaces for the Profession, Musical Analysis, and Ethnomusicology in the Academy, or on other topics. (An informal heuristic session is a space where conference gather without a formal presentation pieces to brainstorm a specific topic for 1.5 or 2 hours. See Open Forums below.) The online and postmark deadline for submission of all proposals is 15 March 2010.

In conjunction with the Annual Meeting, UCLA will present on 10 November 2010 a Pre-Conference Symposium: “Music Research and Performance in South Asia: The Life and Work of Nazir Jairazbhoy.”

Proposals for the Annual Meeting are invited in ten categories. Please see below for details. All proposals must include a proposal form and an abstract. When submitting a proposal, first select the appropriate form. Note that two types of forms are used for submissions:

1. Individual Presenters Form for single papers, performances or lecture-demonstrations, film/video programs, poster (media) sessions, and workshops (participatory).
2. Organized Sessions Form for organized panels, round tables, workshops (participatory), films/videos, and open forums.

PROPOSALS TO BE SUBMITTED ON THE INDIVIDUAL PRESENTERS FORM

1. Single Papers: Individual paper presentations are 20 minutes long and are followed by 10 minutes of discussion.
2. Performances or Lecture-Demonstrations: Up to one hour long.
3. Film/Video Programs: One recently completed or in-progress film or video program up to two hours long. Sessions may include an introduction and discussion time. Submit title, subject, and introduction/discussion.
4. Poster (Media) Sessions: Display stations will be set up in a room where presenters can exhibit work in a variety of media and remain on hand during scheduled two-hour periods for discussion. Displays might include posters, audio-visual presentations of research, instrument building, as well as written work made available in a form suitable for informal presentation in a table-top display. Special display requirements (e.g., computer and audio/visual equipment) will be the responsibility of the presenter. Displays should be designed with consideration for the other presenters in the room. The abstract for Poster (Media) Sessions should describe the subject, purpose, and physical/audible characteristics of the display, as well as the audio/visual equipment or table space required.
5. Workshops (participatory): Informal, interactive hands-on session on one topic (e.g., music performance, dance, recording technology) for a maximum of two hours.
6. **Organized Panels.** Organized panel sessions are 90 minutes or two hours long. A 90-minute panel consists of three papers. A two-hour panel consists of either four papers or three papers plus a discussant. Each presentation (a paper or a discussant’s formal response) will be 20 minutes long, followed by 10 minutes of questions and general discussion. Panel abstracts will be evaluated individually as well as collectively. The Program Committee reserves the right to suggest the addition of a panelist where an independently submitted abstract appears to fit a panel. (Those interested in a more flexible format with more participants may want to consider proposing a round table.) Proposals for organized panels should be submitted by the panel organizer. Include an abstract describing the rationale for the panel as a whole. This overall panel abstract is the linchpin of the panel, although individual abstracts for each presenter are also necessary.

7. **Round Tables:** Round table sessions provide 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 10 minutes from each presenter and will facilitate questions and discussion for the remaining time. Proposals for round tables should be submitted by the session organizer and must include an abstract outlining the purpose/agenda and organization of the session, as well as the anticipated contributions of each participant (unnamed in the abstract). The organized session form provides a separate space where participants and their institutional affiliations should be listed.

8. **Films/Videos:** Multiple presenters of recently completed or in-progress films, video programs, or excerpts, together extending up to two hours. Sessions may include introductions and discussion time. Submit titles, subjects, and introduction/discussion. Also indicate the exact duration of each proposed film, video program, and/or excerpt. The organizer must describe the overall subject of the session. List the participants and their affiliations in the space provided in the organized session form (not in the abstract).

9. **Workshops (participatory):** Informal, interactive hands-on session on one topic (e.g., music performance, dance, recording technology) for a maximum of two hours. The organizer must submit an abstract describing the subject. List more than one, but no more than five, session leaders, with their affiliations in the space provided in the organized session form (not in the abstract).

10. **Open Forums.** Informal heuristic session where conferees gather without formal presentation pieces to brainstorm a topic for 1.5 to 2 hours. The organizer must submit an abstract stating the problem to be addressed or the focus of the discussion and its importance. In the organized session form (not in the abstract), list the name(s) of the discussion leader(s) as “discussant(s),” along with the name(s) of the sponsoring section, special interest group, committee, or other constituent unit(s) where applicable.
SUBMISSIONS, REQUIREMENTS, AND DEADLINES

About Abstracts:
Abstracts should demonstrate a clear focus or statement of the problem, a coherent argument, knowledge of previous research, and a statement of the implications for ethnomusicology. If submitting an abstract proposal online, carefully observe these and other instructions given at the website. If submitting a hard-copy abstract proposal by post, please use single-spaced type and, separate from the body of the abstract, include the presenter’s name and institutional affiliation (for organized session abstracts, the session organizer’s name) and the paper title (for session abstracts, the name of the session).

All abstracts must comply with the following requirements:
• Abstracts should appear as a single paragraph.
• Abstracts over 250 words will be automatically disqualified.
• Abstracts identifying presenters, fellow researchers, or other participants will not be accepted.
• Abstracts must be submitted online or postmarked by 15 March 2010.

Limit on the number of presentations: SEM policy specifies that, during the regular sessions of the Annual Meeting, an individual may participate in ONLY ONE of the following ways:
• Give one paper (individually or as part of an organized panel)
• Act as a discussant for a panel or a discussion leader for an open forum
• Participate in one round table, workshop, performance, or lecture-demonstration
• Participate in one poster session
• Present one film/video program

In addition, an individual may chair ONE panel, round table, or workshop. Therefore, an individual may submit ONLY ONE abstract proposal. (Organizers of panels may submit an individual presenter abstract as well as the panel abstract.)

Pre-registration and SEM membership fees: Following SEM policy, all participants whose proposals have been accepted for the program must be SEM members and must pre-register for the meeting by 2 August. This requirement applies also to those who have agreed to be waitlisted. Guest speakers at sessions sponsored by SEM constituent units must be SEM members and must pre-register for the meeting. If necessary, sections should arrange to use their dues to cover membership and registration fees for their guest speakers.

Notification of acceptance: SEM members whose proposals have been accepted will be sent pre-registration information around June 7. If by 2 July you have not received a message from the Program Committee indicating whether or not your abstract was accepted, please contact Drew Norris, SEM Conference Coordinator, at Indiana University Conferences at semconf@indiana.edu.

Cancellations and no-shows: No-shows inconvenience the chair, discussant, fellow panelists, and audience members attending the session. Participants who discover that they are unable to attend the meeting should notify the Program Committee Chair and semconf@indiana.edu immediately. SEM policy does not permit anyone other than the author to read a paper. Pre-registration cancellations made after 7 September will not qualify for a refund.

Special requests: Please indicate potential scheduling conflicts to the Program Committee Chair. If notified in advance, the Program Committee will attempt to accommodate requests, but cannot guarantee a particular time slot.

Charles Seeger Prize: Students interested in having a paper considered for the Charles Seeger Prize should consult the guidelines on the SEM website (www.ethnomusicology.org) under “Prizes.”
**Submission and Contact Information**

**For online submissions of abstracts:** Go to www.ethnomusicology.org and select “Conferences.” Submission deadline: 15 March 2010.

**For postal submissions of abstracts:** Telephone the SEM Business Office at (812) 855-6672 to request a form for postal submissions. Postmark deadline: 15 March 2010. Submit form and abstract to:

Indiana University Conferences  
Attn: SEM 2010 ABSTRACT SUBMISSION  
801 North Jordan Street  
Bloomington, IN 47405, USA

**For general conference questions:** semconf@indiana.edu or (800) 933-9330 (within U.S.) or (812) 855-4661 (outside U.S.).

**For questions of the Program Committee Chair (NOT for proposals or abstracts) and for cancellations:** bhampton@gc.cuny.edu.

**Deadlines**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>15 March</td>
<td>Online submission and postmark deadline for all SEM 2010 proposals.</td>
</tr>
<tr>
<td>07 June</td>
<td>Notifications of acceptances mailed with pre-registration information.</td>
</tr>
<tr>
<td>02 August</td>
<td>Deadline for receipt of pre-registration and SEM membership fees from individuals whose proposals were accepted or waitlisted.</td>
</tr>
<tr>
<td>07 September</td>
<td>Deadline for presenter cancellation and refund of pre-registration fees from SEM members whose proposals were accepted (minus a $35 handling fee).</td>
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<tr>
<td>15 October</td>
<td>Registration cancellation refund deadline for non-presenters (minus a $35 handling fee).</td>
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**SEM 2010 Program Committee**

Barbara L. Hampton, Chair (CUNY Graduate Center and Hunter College)  
Christi-Anne Castro (University of Michigan, Ann Arbor)  
Leslie Gay (University of Tennessee, Knoxville)  
Ruth Hellier-Tinoco (University of Winchester, UK and University of California, Santa Barbara)  
Timothy Rommen (University of Pennsylvania)

**SEM 2010 Local Arrangements Committee**

Tara Browner, Chair (University of California at Los Angeles)  
Ric Alviso (California State University, Northridge)  
Katherine Hagedorn (Pomona College)  
Judy Mitoma (University of California at Los Angeles)  
Helen Rees (University of California at Los Angeles)  
Jonathan Ritter (University of California at Riverside)  
Anthony Seeger (University of California at Los Angeles)