William P. Malm served as professor of music history and musicology at the University of Michigan from 1960 until his retirement in 1994. The author of six major books and numerous articles, Professor Malm received many national fellowships and awards, and was honored by the University of Michigan with the Henry Russel Award, given annually for distinguished accomplishments in scholarship and other creative work, as well as for “conspicuous ability as a teacher.” In addition to his active research and writing, Professor Malm taught popular classes, directed ensembles in Japanese music, mentored undergraduate and graduate students, and presented lectures at institutions across the world. William Malm also served as director of the university’s Stearns Collection of Musical Instruments beginning in 1980.

William P. Malm by Kay Kaufman Shelemay

KKS: What led you into the field of ethnomusicology?

WPM: While majoring in composition at Northwestern I had an interest in music for dance because such new music actually got to be played. To learn more about it, I took a 1947 summer job as a pianist at Jacob’s Pillow Dance Festival in Lee, Mass. There, Devi Djia and her Java-Bali dancers were to give a concert, but her musicians were picketing the Dutch embassy. A Juilliard pianist and I created an accompaniment though neither of us had ever heard Indonesian music! After a move to New York for lessons on drum, gong, and gender, I debuted at the American Museum of Natural History as a one-man gamelan and toured the West coast with Devi Djia, Nisel, and Philippine female dancers and a French Canadian male. This was an exotic experience for a boy from La Grange, Illinois. Returning to Northwestern, I located a laboratory for Comparative Musicology but found its director, Melville Herskovits, too anthropological. His students at that time were Alan Merriam and Richard Waterman, though I never met them until later at SEM. Nevertheless, I read the works of such scholars as Jaap Kunst and Curt Sachs, searching for the logic of non-western music. The basic motto of my thoughts was then established: “Music is not an international language. It consists of a whole series of equally logical but different systems.”

KKS: How were the early years at UCLA?

WPM: In 1952, after six months as a pianist/composer in New York, I recognized that I was unlikely to succeed in either field so I applied to NYU to study with Curt Sachs. However, I had fallen in love with a dancer from California and found in the UCLA catalogue a course on world music taught by Laurence Petran. There also was a folklore program under Wayland Hand, and a modern dance studio that might need a pianist. I went West.

UCLA had no ethnomusicology as such in 1952 but there were doctoral programs in composition, theory, music education, and musicology. The latter required Western music history courses and seminars. The only course I appreciated was one on Wagner by Prof. Jan Popper. Since I had taught music and music theory at Illinois and the Navy School of Music earlier, I did the same as a TA at UCLA. Dr. Petran was an organist with a background in the psychology of music. [Cont. 5.]
The Society for Ethnomusicology, SEM Newsletter

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

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

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


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

Editor’s Note

The fall always offers a hint of excitement: new assignments to start and people to meet, conferences to attend, and that habituated anticipation of school starting. The fall issue of the SEM Newsletter always carries an introduction to the Society’s fall conference, and in these pages you will read about the program and the host city. The program is particularly varied as we once again meet with the American Musicological Society and the Society for Music Theory. The city, New Orleans offers a location rich with musical history as a port where a number of cultures met and interacted. Bonnie Wade and Mark DeWitt provide us with introductions to the program and to NOLA.

We continue our series of ethnomusicologists interviewing ethnomusicologists about ethnomusicology with Kay Kaufman Shelemay talking with the venerable William Malm. Ramona Holmes provides us with a brief history of the Education Section and an outline of their goals. And Harris Berger in his monthly column discusses the challenges of championing diversity in our educational institutions at a time when some on the national stage question this value.

I hope this year’s newsletters have been informative and responsive to the membership’s needs. As always, I welcome your suggestions, comments, and contributions. GT

SEM Membership

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

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

Guidelines for Contributors

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

Copy deadlines:
March Issue (15 Feb.)  September Issue (15 Aug.)
June Issue (15 May)  January Issue (15 Dec.)

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Full page: $200  1/3 page: $60
2/3 page: $145  1/6 page: $40
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Ethnomusicology: Back Issues

Ethnomusicology, the Society’s journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University East 3rd Street, Bloomington, IN 47405-3700; (tel) 812-855-6672; (fax) 812-855-6673; (email) sem@indiana.edu.

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For institutional memberships, please visit the University of Illinois Press website at http://www.press.uillinois.edu/journals/ethno.html
The Society for Ethnomusicology is currently preparing for its 57th Annual Meeting to be held November 1-4 at the Sheraton New Orleans Hotel and the Astor Crown Hotel. The city of New Orleans itself emerged as a theme, however. Preceding the conference on Monday, Tuesday, and Wednesday, October 29, 30, and 31, 2012, the SEM Ecocriticism Study Group will collaborate with the AMS Ecocriticism Study Group to sponsor three outings (a Cancer Alley/River Road Reality Tour, a soundwalk, “Environmental Listening & the Tulane Soundscape,” and a Barataria Preserve Hike) and a pre-conference symposium, “Ecomusicologies 2012.” For details and registration, see [http://www.ecomusicologies.org/](http://www.ecomusicologies.org/). On Wednesday, October 31, 2012, a pre-conference symposium titled “Crisis and Creativity” will be held at Tulane University, addressing the local situations of post-Katrina New Orleans, post-earthquake Haiti, and ongoing environmental challenges in southern Louisiana. In addition, the SEM Education Section will conduct its “Ethnomusicology Goes to Middle School,” at St. George’s Episcopal School, a program consisting of an all-school assembly of participatory music-making, and shorter in-depth experiences of musical cultures with smaller classes of students.

For the first time in many years, the SEM practice of designating themes and topics for the annual meeting is suspended to facilitate maximum programmatic flexibility. New Orleans itself emerged as a theme, however. Responding to our meeting location, members proposed organized sessions and individual papers that were selected by the Program Committee to comprise a healthy list of effecting structural change. Insufficient funding and institutional clout slows the efforts of diversity advocates, while a combination of apathy and active resistance adds to the problems that they face. Further, the large-scale power relations and material conditions in which schools and societies are embedded can only partially be overcome by intra-institutional efforts. With these pitfalls in mind,

2012 Annual Meeting: Program

Bonnie C. Wade, Program Chair

New Orleans, Louisiana is the site for the 57th Annual Meeting of the Society for Ethnomusicology to be held November 1-4 at the Sheraton New Orleans Hotel and the Astor Crown Hotel. This year the SEM is meeting jointly with the American Musicological Society and the Society for Music Theory, and it promises to be a very large and stimulating event.

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For the first time in many years, the SEM practice of designating themes and topics for the annual meeting is suspended to facilitate maximum programmatic flexibility. New Orleans itself emerged as a theme, however. Responding to our meeting location, members proposed organized sessions and individual papers that were selected by the Program Committee to comprise a healthy list of the conference offerings. One can learn much about the history of musicians of the city and their legacies around the world, about musical connections with the Caribbean and Latin America, about popular musics such as hip-hop and bounce as well as about jazz, music in NOLA tourism, about musical spaces in the city’s soundscape and the position of its archival collections for research and teaching. In the session titled “New Orleanians Discuss Music and Their City’s Future,” distinguished musicians join scholars to contribute their perspectives. Another special feature of this year’s program are the Joint Sessions.
The Formally and/or informally, ethnomusicologists are educators. Certainly the ethnomusicologists who formed the Society for Ethnomusicology in 1955 were educators, eager to share their passion for music of the world as teachers, as well as scholars. At that time, most K-12 music curricula featured exclusively Western European art music. In 1967, music educators in MENC (Music Educators National Conference, now NAfME, National Association for Music Education) were persuaded by David P. McAllester to make a bold statement at the Tanglewood Symposium that “Music of all periods, styles, forms and cultures, belongs in the curriculum.”

With the strength of this new philosophy of inclusive music repertoire, came a need for curriculum including music from many cultures. This new search for diverse repertoire brought together K-12 music educators and ethnomusicologists. In 1968 the Music Education Committee of SEM was formed, offered workshops in “teaching world music,” went dormant for a while, and then was officially re-established by SEM in 1985.

The committee worked to present workshops and prepare curriculum. Among the new material projects was a collaboration of music educators and ethnomusicologists to produce curriculum from around the world in *Multicultural Perspectives in Music Education* published by MENC in 1989 (William M. Anderson and Patricia Shehan Campbell, editors). Another important project was the 1990 Multicultural Symposium in Washington, D.C. which brought together ethnomusicologists, educators and culture bearers for workshops in a wide variety of music cultures.

Since the formation of the SEM Music Education Committee, university music education faculty and graduate students of music education have joined SEM and have collaborated with ethnomusicologists to address issues of K-12 and tertiary-level education in the development of materials and methods for intercultural music education. Since 1990, the section has worked to include ethnomusicological studies of the music of children and youth. The Education Committee became the Education Section of the Society for Ethnomusicology and, at the 2000 Toronto SEM conference, a mission statement was drafted:

**Mission**

- Recognizing that teaching world musics is an integral part of the preschool through postgraduate music curriculum, the Mission of the Education Section of the Society for Ethnomusicology is:
  - To nurture, advocate, and promote intercultural music education and instruction throughout the preschool through postgraduate music curriculum.
  - To encourage and promote research and educational partnerships among ethnomusicologists, music educators, community music practitioners, and culture bearers for the development of appropriate materials and methodologies for intercultural music education and instruction.
  - To provide accessible opportunities for individuals and groups to share knowledge, experiences, and expertise in intercultural music education and instruction.

There are now several standard conference offerings of the SEM Education Section.

**Ethnomusicology Goes to Middle Schools**

“Ethnomusicology in the Schools Project” was originally designed in 1994 to bring ethnomusicologists into local schools districts at the SEM annual meeting. Organizers arranged sessions in elementary and secondary schools in the conference city for ethnomusicologists to teach lessons, and observe classroom activities. With ten years of successful outreach in local schools, the Section gave their attention to children ages 11-14 years, and titled their pre-conference Wednesday venture, “Ethnomusicology Goes to Middle School.” There will again be a group going to middle schools in New Orleans organized by chair elect Sarah Bartolome. If you are interested in being part of the program at the 2013 conference in Indiana, contact Sarah Bartolome.
With him we learned to use a monochord to derive pitches and, with charts in ogy, created cents measurements of intervals. The pictures in the back of that book showed us the founders of the field. It inspired me later to start taking the pictures at SEM meetings that now are found in the Society archive.

Things changed in 1954. Mantle Hood appeared with this Ph.D. from Holland. That same year, I gave a one-dollar contribution for the postage of a newsletter from a society entitled Ethno-musicology. I also had a more authentic Indonesian experience, playing a saron in a small ensemble on the floor of Hood’s home. My brother had sent me a shamisen as a souvenir from Japan in 1953, so I was also taking lessons on it and on Japanese language. The secrets of the music’s structure did not respond to Western analytical tools. I had to go into the field. A Ford Foundation grant took me to Japan for two years.

KKS: What aspects of your career and professional life have you valued most?

WPM: Ear cleaning: Teaching western students to appreciate non-western musics in their own terms. Michigan hired me in 1960 to teach four terms of Western music history for music majors and appreciation courses for general university classes. The latter were actually in a separate department from the “serious” musicology offerings. Since I had an appointment in both departments, I was able to introduce world folk and “exotic” music courses without being noticed. American music was already an accepted field of research and teaching. Though ethnomusicology offerings grew, the degrees were in music. Qualifying exams in Western art music remained since jobs at that time would be in music schools. Though degree requirements may have changed, I never wanted to create a separate program.

One factor that contributed to the growth of an actual ethnomusicology program was that the University of Michigan had strong traditions in East and Southeast Asian studies and languages and the Stearns Collection of Musical Instruments was filled with materials from all over the world. The two departments eventually merged. Once I was a full professor, I volunteered to teach again the first term of the music major’s course and was able to have them listen to and understand examples from Schubert to Ravi Shankar. It was my favorite class.

KKS: You have been engaged in the field of Japanese studies for more than half a century. In what ways has the field changed? What aspects have remained the same?

WPM: I think traditional genres will always operate in a guild system and a rigid student teacher relation. However, Koizumi Fumio started a new approach in Japanese ethnomusicological studies of both national and foreign musics. The archiving of theater arts and their music have expanded in both written studies and audio visual collections. Western scholars have acquired a superior ability at language and historical sources. Follow Steven Nelson in court and Buddhist music, Richard Emmert in noh drama, Gerald Groemer in Edo period street music, and David Hughes in modern folk. I am not qualified to speak of all the contemporary pop music studies. Since I was restricted to highly specific genre studies (nagauta, gidayu), I really only know about a small part of a very rich and varied music world.

KKS: What were the challenges of establishing performance groups of non-western music in a school of music that focused on Western music?

WPM: The secret is to move outside the musicology department. Funding from a powerful Michigan Center for Japanese Studies generated cooperative support from the music administration. Funding for a gamelan purchase came through a vice president and so pleased the School of Music without major costs. The growth of ethnic or minority studies during previous era was very strong. The bottom line was “follow the money.” I note how Chinese music studies today have flourished in the same manner. Musicology has seldom been supportive. The harpsichord program once tried to claim the gamelan room, but count the numbers. There are now larger enrollments in “ethnic” courses, and university administrators are sensitive to funding studies in the global village.

KKS: What advice would you give to a student considering a career in ethnomusicology today?

WPM: Opportunities are growing. Only choose to research a music that really challenges you and touches your heart. §

Note: Thanks to Lesley Bannatyne and Kaye Denny at the Harvard Music Department for transcribing the interview.
Wade: Program [continued from page 3]

Responses to the cooperative initiative of the Program Chairs of the SEM, AMS, and SMT have resulted in twenty-four sessions (from nearly fifty proposals) that include a balance of participants from two or three societies and in which multiple approaches, methodologies, or framing discourses will be presented. Topics range widely, including analytical study of music, perspectives on cold war history, performing and disability, genre histories, nationalism, music and protest, and the potential for women scholars in music research. Sessions proposed by related interest groups across the societies will be offered as well as a number of sessions planned by sections and special interest groups of the SEM; prominent among the latter this year is attention to indigeneity from quite varied perspectives and focusing on many groups. Workshops, films, and a lecture-demonstration will round out the program.

The now “traditional” President’s Roundtable—video-streamed and held on Friday, mid-morning—will focus on “Music and Power—Ethnomusicological Contributions to the Study of Politics and Culture”, participants invited by President Harris Berger are Jayson Beaster-Jones, Jocelyne Guilbault, Maureen Mahon, Henry Spiller, and Deborah Wong. With a change of schedule this year, the SEM Business Meeting and Seeger Lecture will be held on Friday afternoon. The Seeger Lecturer for 2012 is Portia Maultsby, Laura Boulten Professor of Folklore and Ethnomusicology and Director of the Archives of African American Music and Culture at Indiana University. Her title is “Everybody Wanna Sing My Blues...Nobody Wanna Live My Blues: Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship.”

Continuing a practice initiated in 2011 with resoundingly enthusiastic response, one session in each time slot of the conference will be video-streamed, bringing research and new ideas to a broad audience, often to individuals, groups, and classes unable to attend the annual meeting. Details on these will be available on the SEM website.

This year’s Program Committee—Bonnie C. Wade (University of California, Berkeley), Judah M. Cohen (Indiana University), Judith Gray (Library of Congress), Paul Greene (Pennsylvania State University), Frank Gunderson (Florida State University), Eileen M. Hayes (Towson University), David Novak (University of California, Santa Barbara), Jeff Packman (University of Toronto) and Tina K. Ramnarine (Royal Holloway University of London)—invite you to participate in this year’s meeting in person or virtually, to partake of this extraordinary array of offerings in one of America’s most vital cities both historically and at present.

For more information about the meeting, hotel accommodations, and online registration, select “Conferences” / “Current” at (website) http://www.ethnomusicology.org. For information from the AMS and the SMT respectively, please see http://www.ams-net.org/ and http://societymusictheory.org/.

2012 Annual Meeting: New Orleans

Mark DeWitt, Local Arrangements Committee, Chair

We look forward to seeing as many of you as possible at the 2012 Joint Annual Meeting of the Society for Ethnomusicology, American Musical Sociology, and the Society for Music Theory (SEM, AMS, and SMT), which will take place at the Sheraton New Orleans Hotel on November 1-4. We recall fond memories of the 2000 mega-conference in Toronto, seeing old friends from other music disciplines whom we had not seen in several years. We expect similar reunions this time around, in addition to the delights that New Orleans has to offer.

This is a busy time in New Orleans due to festivities associated with Halloween and All Saints’ Day, so book your travel arrangements as soon as possible. Already as of mid-August, availability at the main conference hotel is limited. The other hotel with official conference discount rates, the Astor Crowne Plaza, is at 739 Canal Street, just two or three blocks from the Sheraton. More information about accommodations can be found at http://www.indiana.edu/~semhome/2012/accommodations.shtml, including child care options.

Louis Armstrong International Airport (MSY), just outside New Orleans, serves most major U.S. airlines. To get to the downtown hotels, you can take a taxi ($33 for one person, $14 each for three or more) or the New Orleans Airport Shuttle ($20 one way, $38 round-trip, www.airportshuttleneworleans.com or 866-596-2699). It takes about a half hour to get from the New Orleans airport to downtown. Public transportation from the airport to downtown New Orleans is extremely limited.

If you are driving to New Orleans or renting a car from the airport, please consult the Sheraton New Orleans website for driving directions to its location on 500 Canal Street. Please be advised that there will be a French Quarter parade on Halloween (the night before the conference), so it would be best not to try driving through the Quarter that day or evening. Additional travel and weather information can be found on the conference website.

There are a number of pre-conference activities offered by the three societies. The SEM Local Arrangements Committee is holding a Wednesday symposium on “Crisis and Creativity” (more below). The AMS Ecocriticism Study Group and the SEM Ecomusicology Special Interest Group have organized 3 days of activities: a “reality tour” of environmentally impacted sites on Monday, an “Ecomusicologies 2012” symposium on Tuesday offering options of live and virtual participation, and a swamp tour on Wednesday. Also on Wednesday the Music Encoding Initiative Council is offering a workshop, and a Beethoven Research Conference takes place on Wednesday and Thursday. [Cont. 9]
I set out some basic principles for this project and made them clear to everyone involved. First and foremost, I was convinced that the Society must develop an action plan—a group of concrete programs to pursue—and set up an action plan committee to accomplish this work. Crossroads, SSW, and GST must be invited and encouraged to participate in the committee, but they could not be required to carry out these efforts, and the Society would have to provide funding for the programs that we sought to develop.

At our spring meeting, I introduced this project to the SEM Board, and we discussed at length ideas for programs that might make SEM a more diverse and inclusive organization. Several Board members offered the essential observations that diversity is a project for the long haul and that the programs that we develop must therefore address ethnomusicologists at every stage in their careers—from undergraduates and even high school students first forming an interest in the discipline, to graduate students and professional ethnomusicologists at the junior and senior levels. Power inflects every dimension of identity, but to be successful, the new diversity committee needed to have a focused charged, and the Board decided that that dimensions of diversity that the committee would center on during its first few years would be are race/ethnicity, gender, and sexual orientation and gender identity.

We discussed many ideas but ultimately settled on four programs, brainstormed possible committee members, and approved funding for a new group within SEM—the Diversity Action Plan Committee (DAPC), a committee charged by the Board and accountable directly to it.

When I first began to think about this project, I knew that Deborah Wong was the ideal person to lead it, and I was delighted when she agreed to chair the DAPC. Her committee is composed of an extraordinary group of ethnomusicologists, individuals who are are smart and hard working as they are committed to diversity—Beverley Diamond, Kevin Fellezs, Victoria Lindsay Levine, Sarah Morelli (representing SSW), Marie Agatha Ozah (representing Crossroads), Tes Slominski (representing GST), and Timothy Taylor. I would like to thank them, as well as the SEM Board, for their willingness to participate in this project and their efforts so far.

The DAPC has been charged with work in two phases. In the first phase, they will develop procedures for the four diversity programs that the Board has mandated and defined:

- DAPC Book Subvention Program, which will provide funds for faculty from under-represented groups to publish their first monograph.
- DAPC Conference Subvention Program, which will support conference registration fees for undergraduates and graduate students from under-represented groups to attend the Society’s annual meeting.
- DAPC Mentoring Program, which will pair ethnomusicologists from under-represented groups who recently received their PhDs with senior ethnomusicologists, who will consult with them regularly to provide career advice.
- DAPC “Day of Ethnomusicology” Program. The goal of this program is to use the annual SEM conference to introduce high school students from under-represented groups to the field of ethnomusicology. “Day of Ethnomusicology” subcommittee members will curate a day of the conference for a group of high school students, selecting accessible panels and other events from the program and hosting them through the event. The SEM Education Section’s “Ethnomusicology in the Schools” project also involves high school outreach, and they have agreed to coordinate with the DAPC in this effort.

In the second phase of the committee’s work, the DAPC will implement the first round of each program, with more committee members added at this point to lighten the workload. After these programs have been implemented, the committee will report back to the Board, discussing the utility of the new programs and suggesting changes to make them more effective in the future.

Diversity is a key concept and a laudable aim, but in some ways the word itself is cautious, almost euphemistic or genteel—a term that one uses in a non-politicized, institutional context in place of stronger ones like social justice or anti-racism. As I said above, our organization is embedded in large-scale relations of power, ones that are in most ways beyond our control, and even if we were insulated from those environments, real diversity gains cannot be achieved overnight. Of course, these painful realities do not exempt us from addressing fundamental issues of power in SEM. The Diversity Action Plan Committee is no panacea, but I hope that the projects it undertakes will be the first step in a process that will make our organization into a place less riven by the forms of domination that are so prevalent in the world around us, a place that is more diverse, inclusive, and just. §
Thursday night 8-10 PM, SEM Education Forum
The SEM Education Section holds their forum on Thursday evenings at each conference. Presentation proposals for this forum are reviewed by members of the SEM Education Section. This year’s forum will include presentations by Karen Howard, UW doctoral student (Balkan Choral Music), Meghan Hynson, UCLA doctoral student (Indonesian Angklung and its Application in World Music Education) and Trevor Wiggins, Independent scholar (The World of Children’s Musical Cultures).

World Music Pedagogy for K-12 Teachers
The Education Section also has been bringing teachers to the conference for an “in-reach” program. This program is designed to facilitate K-12 teachers working directly with ethnomusicologists in musical and cultural activities that can be used in their classrooms. The 2012 workshop presenters include Patricia Campbell (Teacher-Relevant Activity from the Archives: Smithsonian Folkways and the Association for Cultural Equity), Mandy Carver and Dian Thram (new African music education textbooks), Huib Schippers (culturally diverse pedagogy, Indian classical music), Luvenia George (topic TBA), Lee Higgins (TBA) and Gage Averill (rumba, percussion ensemble music). If you are an ethnomusicologist with materials that can actively engage K-12 students, please join in the 2013 program Indianapolis by emailing Ramona Holmes at ramonaho@spu.edu.

Elizabeth May Slater Prize
The Elizabeth May Slater Prize is designed to recognize the most distinguished student paper on the ethnomusicology of children, youth, or the education or pedagogy of aspects of the world’s musical cultures. The Education Section is pleased to announce Christopher Roberts, of University of Washington, as the 2011 winner of the Elizabeth May Slater Prize in recognition of his paper, Children’s Music within the Lomax Recordings of the Association for Cultural Equity.

If you would like to be part of the Education Section email list, please send your contact information to Ramona Holmes at ramonaho@spu.edu.

For further information please visit the Education Section website.
DeWitt: Local Arrangements [continued from page 6]

As mentioned in the latest AMS newsletter, “Southern Louisiana has largely recovered from the traumas of the levee breaches following Hurricane Katrina and the BP oil spill, though there are areas still in need of work. Pre-conference volunteerism has become a part of life in New Orleans since the storm, and anyone interested in a day (or more!) of service can contact [Alice Clark] (avclark@loyno.edu) for assistance.”

The SEM pre-conference theme, “Crisis and Creativity,” concerns the roles of music in response to disaster and environmental crisis. The pre-conference will convene at 9:00 AM on Wednesday, October 31 at the Lavin-Bernick Center for University Life on the campus of Tulane University in New Orleans, at the intersection of McAllister Place and Freret Street. The program will begin with a session devoted to the effects of Hurricane Katrina in New Orleans, chaired by Matt Sakakeeny (Tulane) and including Nick Spitzer (Tulane, Anthropology), Holly Hobbs (Tulane, NOLA Hip-Hop Archive), and Benny Pete (Hot 8 Brass Band). Next will be a session chaired by Joyce Jackson (Louisiana State University) on the 2010 earthquake in Haiti and featuring Gage Averill (University of British Columbia), Jean Montes (Loyola University, New Orleans) and Michael Largay (Michigan State University). An interdisciplinary panel of researchers from the University of Louisiana at Lafayette—zoologist and musician Tommy Mitchot, environmental sociologist Robert Gramling, and ethnomusicologist Mark F. DeWitt—will take up the BP Gulf oil spill and other environmental concerns of coastal Louisiana. Lunch will be self-hosted at the Bernick Center; registration will cover bus service for an afternoon field trip the same day to sites that were built or rebuilt since the hurricane and flood: the House of Dance and Feathers (a museum showcasing cultural traditions of the Mardi Gras Indians and Social Aid and Pleasure Clubs) and the New Orleans Habitat Musicians’ Village.

On Thursday an AMS/SEM/SMT Joint Welcome Reception will take place from 5:30 to 7:30pm in the Grand Ballroom. For the first hour of the reception, there will also be an AMS/SEM/SMT Joint First-Time Attendees and New Members Reception.

The annual SEM Silent Auction will take place Thursday through Saturday in the exhibits area. Please bring your donated auction items to the Silent Auction tables on Wednesday or Thursday.

Some universities with open faculty positions will be interviewing candidates at the conference. To see how to sign up for an interview time in advance, see http://www.ams-net.org/neworleans/interviews/. Institutions wishing to add a position and interview slots to this list should also consult this page.

The hotel is convenient to all three streetcar lines and several city bus lines that can take you to attractions well outside the French Quarter, including the music clubs on Frenchmen Street, the galleries on Julia Street, Jim Russell Records and other shops on Magazine Street, the Ogden and other museums in the Warehouse District, and much more. Adjacent to the hotel, the French Quarter is only a mile across and is well worth the walk through distinctive architecture to many restaurants and to sites such as Jackson Square, the Historic New Orleans Collection, and the Old U.S. Mint, which houses both the Louisiana State Museum and the New Orleans Jazz National Historic Park.

New Orleans cuisine inspired members of the AMS, SEM, and SMT local arrangements committees to collaborate on a restaurant list that will be available shortly on the conference website as well as in hard copy form at the conference registration desk.

Based on the advice of Sheraton New Orleans staff and our desire to encourage patronage of the many local clubs in the area, your SEM LAC has decided not to organize concert events at the hotel (AMS has organized some noon concerts). We are working on a nightlife list that will be available closer to the conference date, with descriptions of local venues and mention of some notable appearances by local musicians during the conference. In the meantime, if you are curious about the New Orleans music scene and want to see who will be appearing, Offbeat Magazine’s website (offbeat.com) has local listings and is an excellent place to start.

In collaboration with the SEM Dance, Movement, and Gesture Section, we are organizing a Thursday night activity that will include a free zydeco dance lesson at the Sheraton followed by bus transportation to the Thursday night zydeco dance at the Rock ‘n’ Bowl in the Mid-City neighborhood. Tickets for the bus to Rock ‘n’ Bowl will be available for advance purchase in the near future at http://www.ams-net.org/neworleans/special_events.php. Patrons will pay their own cover charge at the door.

In terms of staying connected during the conference, we will be using the Twitter hash tag #musicon12. For those not familiar with Twitter, music theorist Kris Shaffer has written an excellent introduction to its relevance for music scholars: http://kris.shaffermusic.com/wordpress/web-2-0-tools-for-music-scholars-twitter/.

There are a limited number of SEM student volunteer opportunities at the AMS/SEM/SMT 2012 Joint Annual Meeting. Please note that you must register for the conference first in order to volunteer (http://www.indiana.edu/~semhome/2012/registration.shtml). To serve as an SEM student volunteer for the 2012 Joint Annual Meeting, please contact Chandler Moore, Student Volunteer Coordinator, at 2012semvolunteers@gmail.com. In your message, include your name, email address, phone number, postal address, and available dates.

The registration deadline for presenters at the conference ended on August 8. Early registration for the conference ends on September 28, after which rates go up $30 until October 25. Starting on October 26, full conference rates apply. We urge you to register as soon as possible, and we look forward to seeing you in New Orleans!

SEM Local Arrangements Committee (Mark F. DeWitt, Chair; Chris Goertzen; Joyce Jackson; Maureen Loughran; Matt Sakakeeny; Dan Sharp) §
SEM Announcements

2012 Charles Seeger Lecturer: Portia K. Maultsby

Cheryl L. Keyes

When SEM meets this November in New Orleans with the American Musicological Society and the Society for Music Theory, our Charles Seeger Lecture will be presented by Portia K. Maultsby, the Laura Boulten Professor of Folklore and Ethnomusicology and Founding Director of the Archives of African American Music and Culture (AAAMC) at Indiana University, Bloomington. The title of her Seeger lecture is "Everybody Wanna Sing My Blues... Nobody Wanna Live My Blues: Deconstructing Narratives of Race, Culture and Power in African American Music Scholarship."

Dr. Maultsby has made significant contributions to the field and beyond in the areas of popular music, the music industry, African American music, and public ethnomusicology. Recognized for her advancement of music, continuity and change via the processes of syncretism and reinterpretation, Dr. Maultsby’s research and publications in this regard have centered on African American religious and popular music and its global impact and intersections. She is co-editor of African American Music: An Introduction (Routledge Press, 2006) and is currently writing a book titled From the Margins to the Mainstream: African American Popular Music (1945-2000). Other publications have appeared in numerous American and European journals, edited volumes, and as essays in music trade publications including Billboard and Rolling Stone.

In the area of public ethnomusicology, Dr. Maultsby has served as a researcher, curator, designer, and consulting scholar for museum exhibitions, film and radio productions. Among these include Black American Popular Music: Rhythm & Blues 1945-1955 (Museum for American Culture/Smithsonian Institution); Wade in the Water, a 26-part series on Black gospel (National Public Radio/Smithsonian Institution); Something in the Water: Bridges and Boundaries: African Americans and American Jews [with Mark Slobin] (Jewish Museum of New York); The Sweet Flavor of Dayton Street Funk (The National Afro-American Museum and Cultural Center, Wilberforce, OH); That Rhythm … Those Blues produced by George Nierenburg; and Record Row: The Cradle of Rhythm and Blues, produced Mike McAlpin for PBS. Dr. Maultsby has served as music editor for the award-winning documentary Eyes on the Prize II, produced by Blackside Productions for PBS and has appeared in Record Row and “Southern Soul,” program four of the BBC documentary series Soul Deep: The Story of Black Popular Music. Finally, her chart “The Evolution of African American Music” from the co-edited volume African American Music: An Introduction, became the basis of an interactive website for Honor Festival Celebrating American Cultural Legacy (curated by Jessye Norman and presented by Carnegie Hall, 2009).

With such an eminent presence in the area of African American music studies, Dr. Maultsby has lectured on these topics throughout the US, and in Russia, Cuba, Zimbabwe, Malawi, England, Norway, and the Netherlands. Significantly, she is the recipient of many distinguished honors and awards such as the Belle van Zuylen Professor of African American Music in the Department of Musicology at the University of Utrecht in the Netherlands and her appointment as senior scholar in residence at the Smithsonian Institution/Museum of American History. She has also been the recipient of several grants and fellowships, including research fellowships awarded by the Indiana Committee for the Humanities and by the Ford Foundation and the National Research Council.

Her contributions to SEM are varied: Guest Editor for a special issue on Black Music in Ethnomusicology, Volume 19(3), former chair of the SEM Council, a former member of the Board of Directors, and a current member of the SEM Sound Future Campaign Committee. She is an Executive Board Member for the International Association for the Study of Popular Music (U.S.A. Branch) and currently serves on their Editorial Board (International Body and the U.S.A. Branch). Dr. Maultsby studied at the University of Wisconsin at Madison, Mount St. Scholastica College, Atchison in Kansas, and University of Salzburg in Salzburg, Austria. SEM is very fortunate to have a dynamic scholar and speaker as Portia K. Maultsby, whose research neatly dovetails with all three societies at this year’s annual meeting in New Orleans.

Laissez Les Bon Temps Rouler!
SEM News

From the Board

The Society for Ethnomusicology’s “Guidelines for Annual Meeting Site Selection,” which were passed at the Annual SEM Meeting of 2011, state that the Society strongly prefers “locales that have demonstrated a commitment to anti-discrimination policies in regard to the rights and privileges extended to LGBT communities and members of sexual minorities.”

The Board of the Society notes that the 2012 Annual Meeting in New Orleans is in conflict with these guidelines. Article 12 section 15 of the Louisiana Constitution (the “Defense of Marriage” section) states that “Marriage in the state of Louisiana shall consist only of the union of one man and one woman. … A legal status identical or substantially similar to that of marriage for unmarried individuals shall not be valid or recognized.”

The choice of New Orleans as a meeting site by the three participating scholarly societies preceded the passage of the new Guidelines. In addition, that choice was informed by the strong interest amongst the Societies in supporting the economy and the reconstruction of New Orleans in the wake of the flooding that followed Hurricane Katrina. The SEM Board would like to affirm that future meeting site selections will be determined in accordance with the guidelines.

The Society for Ethnomusicology, American Musicological Society, and Society for Music Theory affirm our respect for the rights of lesbian, gay, bisexual and transgender people.

New Ethnomusicology Email Address

From now on, please address all journal correspondence, including new submissions, to that address—NOT the Eastman School/University of Rochester address that has already been distributed. -Ellen Koskoff

ethnomusicologyjournal@gmail.com

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

Interested individuals should email a cover letter and current curriculum vitae to the ES Editor Search Committee at <semexec@indiana.edu>. The cover letter should detail the applicant’s work in ethnomusicology, previous service to the field, and experience with social media and/or bibliography. Applications must be received by October 1, 2012.

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

Interested individuals should email a cover letter and current curriculum vitae to SEM Blog Editor Search Committee at <semexec@indiana.edu>. The cover letter should detail the applicant’s work in ethnomusicology, previous service to the field, and experience with social media. Applications must be received by October 1, 2012.

People and Places

Maria Escribano would like to announce the completion of her PhD thesis in May 2012, at the University of Limerick (Ireland), which is entitled: *Rhythms of Struggle. Recovery, Revival and Re-Creation of Txalaparta in the Basque Country.*

Noriko Manabe conducting research on Japanese popular music in Japan in 2012 funded by the Japan Foundation and sponsored by the Tokyo University of the Arts, where she gave several talks on J-Pop in the United States and on music of the antinuclear protest movement. The University of Washington Ethnomusicology Program celebrates its 50th anniversary during the 2012-2013 academic year with a series of events: December 4 - Concert of Wagogo Music of Central Tanzania by Kedmon Mapana and students; February 8-10 - 50th Anniversary Weekend of Ethnomusicology and SEM Northwest Chapter Meeting; March 6 – Concert of Hindustani classical music by Srivani Jade and students; May 21 – Ethnomusicology Visiting Artists concert - Music of North India and Senegal with vocalist Srivani Jade and percussionist Thione Diope. Visit the UW School of Music website frequently for more information and updates – www.music.washington.edu.

In Memoriam

Jan Fairley. Indefatigable researcher and promoter of Latin America and Caribbean music and culture, Jan Fairley succumbed to cancer at age 63. A major figure in Latin American music studies, she was a stellar example for ethnomusicologists interested in nonacademic careers. The impact and range of Jan’s accomplishments (and her wonderful sense of humor) can best be appreciated by her still accessible website at janfairley.com, organized with the many “hats” that she wore: radio and TV shows, liner notes, concert and tour production, exhibition curating, and unsurpassed musician interviews. Starting in the 1970s Jan championed the repressed musical culture of the southern cone (especially Chile) and remained a most valuable contributor on that region, Cuba, and the rest of Hispano-America for a host of publications, from *The Rough Guide* series and world music magazine *Songlines* to more scholarly chapters in several edited volumes and articles and essays in *Popular Music*, where since 1988 she played an active, paramount role on the editorial board. Her colleagues and many friends from Latin America will honor the importance of her work, as well as her personal warmth and dedication, with a special prize in her name within the IASPM-LA section, the only person from outside the region to receive this distinction.

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

- **MEXICAN ENCOUNTERS**
  Winter Program in Veracruz, Mexico
  January 2–13, 2013 (10-day workshop & tour)
  Director: Dr. Ric Alviso. $1,550 (airfare included)

- **INDONESIAN ENCOUNTERS**
  Summer Program in Bali and Java
  June 24–July 14, 2013 (3-week workshop & tour)
  Director: Dr. Lewis Peterman. $1,995 (airfare not included)

- **ANDES AND BEYOND**
  Summer Program in Peru, South America
  June 30–July 13, 2013 (2-week cultural tour)
  Director: Dr. Holly Wissler. $1,995 (airfare not included)

- **AFRICAN ENCOUNTERS**
  Summer Program in Ghana, West Africa
  July 29–August 22, 2013 (3-week workshop & tour)
  Director: Seyram Degbor. $3,695 (airfare included)

- **WAY OF THE QIN**
  Summer Program in China
  August 1–31, 2013 (4-week workshop & tour)
  Director: Dr. Alexander Khalil. $4,000 (airfare included)

- **MUSICAL TOUR TO XINJIANG**
  Fall Program in Western China
  August–September, 2013 (20-day tour)
  Director: Ian Price. $3,800 (airfare not included)

For further information please contact Dr. Lewis Peterman  
 peterman@mail.sdsu.edu / 619-440-7046  
 www.centerforworldmusic.org/tours/tours.html
Dominican Routes: Report on a New Study-abroad Course on Caribbean Music
Sydney Hutchinson

From June 4-16, ten American and seven Dominican students participated in an intensive summer course, *Caribbean Music and Ethnomusicology: The Dominican Republic*. Organized by ethnomusicologist Sydney Hutchinson through Syracuse University Abroad in partnership with the Centro Cultural Eduardo León Jimenes, this first edition of the course focused on traditional *merengue típico* music and Afro-Dominican *palos* drumming. Classes were held at the Centro León in Santiago de los Caballeros, and the focus was on understanding Dominican music in its local and regional context.

This course combined academic studies with daily practice sessions where local master musicians taught *palos, balseí, güira, tambora*, and button accordion. *Palos* instruction was provided by members of Grupo Mello and *merengue típico* instruction by Rafaelito Román and his son Jorlin. In addition, Thony Liriano gave dance classes twice a week. Students also went dancing at a “car wash,” attended a *palos* party, visited the Guillén brothers’ annual festival for San Antonio in Yamasá, and enjoyed guest lectures by Martha Ellen Davis and Edis Sánchez.

The Syracuse University students in attendance came from diverse backgrounds and majors. Several had never left the United States before, and many welcomed the chance to learn more about another African diaspora culture. One student explained, “One thing I can say about Dominicans is that, regardless of slavery, they always know who they are and where they came from. It is much harder for African Americans to do the same because we were stripped of so much, and left with nothing.”

Dominican students ranged from music educators, to a government culture officer, to a popular singer with several hits. Some were surprised to find their cultural background had not prepared them for encountering these musics in their traditional contexts. One, a classical musician, noted, “It’s vital… that Dominicans come to know, identify with, and, why not, play more of the music employed in folk religion. Even though there is research on these phenomena, I think that we know very little about these genres, especially in the big cities.”

For both sets of students, working together became an important part of the course. A Dominican-American student who had never before visited the country exclaimed, “As we listened, observed, and practiced, we also interacted with the students from the Dominican Republic. The most fascinating part of it was that they were all artists and writers, and some were already famous… At times it seemed like a fantasy, like I was in a movie.”

Together, students carried out a final fieldwork project on the San Antonio festival in Cañada Andrés (Cañandré), a remote village in San Cristóbal province. Depending on their aptitudes, experience, and language ability, each focused on a different task, from photography to note-taking or interviewing. The end result will be a web site featuring materials collected by students (soon to be available at [www.centroleon.org.do](http://www.centroleon.org.do)).

Organizers plan on continuing the course annually. For more information, contact Sydney Hutchinson ([sjhutchi@syr.edu](mailto:sjhutchi@syr.edu)).
Conference Calendar, 2012-13

• “From Adele to Zeca Afonso: The Singer-Songwriter in Europe,” organized by the European Popular Music Cluster of the Popular Cultures Research Network at the University of Leeds, 13-14 September 2012.
• “The Harry Partch Legacy: Microtonal Constructions and Intercultural Dialogues: A Symposium and Festival” at the New England Conservatory and Northeastern University, Boston, 19-21 September 2012.
• “International Conference on Music Semiotics in Memory of Raymond Monelle: Establishing New Musical ‘Topics’ in the Repertoire and Popular Culture” at the University of Edinburgh, Music Department, 26-28 October 2012.
  Joint meeting with the American Musicological Society and the Society for Music Theory.
• The Archives and Libraries Section of the American Folklore Society (AFS) announces two pre-conference workshops to be held at the 201 Annual Meeting of AFS in New Orleans, LA, Wednesday 24 October 2012. “Introduction to Digital Audio Field Recording Workshop” (8:00 am - Noon) and “Preparing and Preserving Digital Folklife Fieldwork Materials Workshop” (1:00 - 5:00 PM).
• The Society for Oriental Music, seventh international conference, 2-6 November 2012, Ningbo University,
• The International Folk Music Film Festival—Nepal 2012 at the Nepal Tourism Board Hall, Kathmandu, 23-25 November 2012.
• “Popular Music and the Nordic Region in Global Dynamics,” an IASPM-Norden conference at the University of Roskilde, Denmark, 29-30 November 2012.
• “Theatre Between Tradition & Contemporaneity,” 17-21 December 2012, Retzhof Educational Institute, Retzhof Castle, Leitring bei Leibnitz, Austria.
• Indian Musicological Society Conference, National Centre for the Performing Arts, Nariman Point, Mumbai, India, Friday 18th January 2013. Inquiries to Dr Suvarnalata Rao.
• The Society for American Music, 39th Annual Conference, Little Rock, Arkansas, 6-10 March 2013.
• The Association for Asian Studies, Annual Meeting, San Diego, California, 21-24 March 2013.
• Join meeting of the British Forum for Ethnomusicology and the ICTM Ireland, 4-7 April 2013, Queen’s University, Belfast.
• “Heavy Metal and Popular Culture” at Bowling Green State University, Bowling Green, Ohio, USA, 4-7 April 2013. Deadline for online submission, 1 December 2012.
• Athens Institute for Education and Research (ATINER). Call for Papers and Participation. Fourth Annual International Conference on Fine and Performing Arts, 3-6 June 2013, Athens, Greece.
• The 42nd World Conference of the International Council for Traditional Music will be held on 11-17 July 2013 at the Shanghai Conservatory of Music. The deadline for all abstract submissions is September 7, 2012.

Fellowships and Awards
• The KVNM (Royal Society for Music History of The Netherlands) Jan Pieter Heije Prize for recent doctoral dissertations. Open to any nationality. Dissertations must have been successfully defended between 15 November 2009 and 14 November 2012.
• Turath.org announces its 2013 Racy Fellowship for Arab Music Studies and invites applications from graduate students who wish to conduct scholarly research in the field of Arab Music. Named in honor of A. J. Racy, Professor of Ethnomusicology at the University of California, Los Angeles, this fellowship was set up to further the study of music of the Arab world. The funds can be used for travel, fieldwork, and other research expenses associated with projects meeting the selection criteria.

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Ethnomusicology Internet Resources

The SEM Website

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

**SEM Chapter Websites**
- Mid Atlantic Chapter
- Midwest Chapter
- Niagara Chapter
- Northeast Chapter
- Northern California Chapter
- Northwest Chapter
- Southeast-Caribbean Chapter
- Southern California & Hawai‘i Chapter
- Southern Plains Chapter
- Southwest Chapter

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

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

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The husband and wife team of Doug & Laurel Epps just completed their first full-length documentary about Zimbabwean music coming to North America. From mid-2007 until mid-2010, they traveled all over North America and interviewed over 100 people, including 25 Zimbabweans.

From its introduction in Seattle in the 70’s, the joyful interlocking rhythms and melodies within the music of Zimbabwe resonate with the souls of young and old around the world. Through personal interviews and live performances, the story unfolds of how this unique music has changed the lives of many. The musician Taj Mahal was introduced to this music in Seattle and graciously agreed to be their narrator.

For Sales to Libraries & Educational Institutions with PPR, please go to their website:

www.sacredpathexplorations.com