Ethnomusicologists x Ethnomusicologists


Judith Becker
Interviewed by R. Anderson Sutton

AS: With a background in Western music/piano performance, what experiences moved you into serious scholarly engagement with music of Asia? Was the study of performance on the Burmese harp a first step or were you already aware of the field of ethnomusicology when you first went to Burma?

JB: When I first went to Burma/Myanmar, in 1958, I was a pianist and expected to teach and play piano all my life. I had never heard of “ethnomusicology.” When I got to the Shan States in upper Burma/Myanmar, I was surrounded by music that I couldn’t make head nor tail of. Before going to Burma/Myanmar, I had listened to the old Folkways recording of Burmese music that included cut of the Burmese harp, the saung gauk. That instrument, at least, sounded reasonable to me. So, when I found myself in the provincial town of Taunggyi in the Southern Shan States, I was lucky that a recent graduate from the School of Fine Arts in Mandalay had just returned to his home village nearby and took me on as a student. (One didn’t study the saung gauk in the provinces, only in Yangon or Mandalay.) It was a year after I had first ordered my harp to be made in Mandalay that I could actually begin lessons. In those days, one didn’t just go to a shop and buy a harp. It wasn’t too long before I learned that the saung gauk, so gentle and soft, and the saing waing, the percussive ensemble, so loud and raucous, shared repertoire. The very diverse timbres had deceived me. It wasn’t long though, before I came to love the boisterous saing waing.

Only when my family and I returned to the states in 1961, and my husband took a job at the University of Michigan, did I learn about ethnomusicology. By that time, Bill Malm was on the faculty. He was very supportive of my interest in learning more about the context of the music that I had learned to love, but for which I had no idea of how it related to any other music in the world. (Nonesuch Explorer Series, that made world music more familiar to us all, didn’t appear until the 1960s).

AS: If I remember correctly, your doctorate at Michigan was in Asian Studies. Was there a degree track in ethnomusicology at that time, and, if so, what led you to choose to pursue a doctorate in Asian Studies?

JB: I got an M.A. degree in ethnomusicology and was teaching world music courses by the late 1960s. But I was paid practically nothing and realized that without a PhD that I would continue to be underpaid and undervalued. There was at the time a PhD degree in musicology with a specialty in ethnomusicology, but it was primarily a musicology degree. I really wasn’t interested in Josquin, or Monteverdi, or John Cage, or a lot of the music that I would have had to study and pass prelims in. I went to the Center for South and Southeast Asian Studies, where both my husband and I were affiliated, [cont. 8]
The Society for Ethnomusicology, SEM Newsletter

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

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


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
Volume 47, number 2 of the SEM Newsletter carries a new installment of “Ethnomusicologists x Ethnomusicologists” in Andy Sutton’s interview with Judith Becker. As intended by this series, each exchange offers the opportunity for us to learn about the professional life of a senior scholar and the changes they have seen in our discipline. Similarly, Sidra Lawrence and Todd Rosendahl have contributed a short history of the Gender and Sexualities Taskforce.

In that same vein, we introduce a new occasional feature to the Newsletter, the “Ethnomusicology Roundtable.” For this initial foray, we have asked Steven Blum, Mark Slobin, and Ruth Stone to talk about ethnomusicology’s contributions to academia. In an era when college and university budgets are under attack, understanding our contributions to education have never been more important. Thus, we hope to continue this series in future issues.

On a very timely subject, SEM President Harris Berger provides us with a compelling look at the impact of intellectual property laws on our discipline and on our teaching.

Finally, in addition to news of the achievements of our members, we remember two that have left us.

GRT

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.

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

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ISSN 0036-1291
Few topics in our field are as far reaching in their significance as intellectual property. In the area loosely referred to as “popular music,” for example, music makers of all kinds struggle with media corporations, copyright collection societies, performance rights organizations, legislators, and other musicians over intellectual property questions. Who owns this song or sample? Where do we draw the line between commonly owned expressive resources and my intellectual property? For how long will this piece of music be something that I own, where can I enforce that ownership, and what does “ownership” entail in this context? These struggles take place on both individual and collective levels and can have a powerful impact on the financial welfare of a performer, community, or national economy. Such questions go far beyond the world of pop, of course. “Traditional” musicians, community elders, and entire ethnic groups struggle with museums, collectors, other communities, and, of course, media corporations over who can do what with which texts or styles of performance. And the topic of intellectual property is not just an object of investigation for ethnomusicological research; it emerges in a powerful and direct way in our everyday practices of using music in research, teaching, and public sector work. When we play a CD or a YouTube video in class, we depend on implicit notions of fair use. Likewise, when we scramble to fill lecture time because the YouTube video we rely on has disappeared due to a takedown notice, we see how fragile and transitory an intellectual “property” (and our access to it) can be. Ideas about intellectual property play out when we select pieces for performance in public programs, share PDFs in our courses, quote musical passages or songtexts in our writings, or decide to allow or restrict the recording and sharing of our lectures or music making.

Given many of the everyday practices of research, teaching, and public sector work in ethnomusicology—and given our awareness of the cross-culturally and historically variable nature of ideas of musical ownership—it is not surprising that, on basic principles, some of us support broad constructions of fair use and relatively weak visions of intellectual property. From ethnomusicology to communication studies, legal scholarship, radical politics, and beyond, writers have developed these kinds of intuitions into full fledged critiques of the very notion of intellectual property, calling for substantial limitations or even the complete abolition of musical ownership. The dominance of this view in some circles was driven home to me many years ago during the general membership meeting of one of the biennial conferences of the International Association for the Study of Popular Music, in which an issue arose for discussion that was tied to intellectual property rights. For at least ten minutes, all of the remarks that were voiced carried with them the tacit view that intellectual property was inherently regressive and something to be opposed. In this context, many in the room were brought up short when a frustrated scholar told a narrative about helping an impoverished musician win a substantial settlement for back royalties that had been denied to her by a well known label—royalties that helped the musician attain a modicum of comfort in her declining years. Here, intellectual property rights were represented, not as a means of social control, but as a way of protecting the underdog. Intuitions of the latter sort guide much thinking about intangible cultural heritage. In this discourse, notions of intellectual property are understood as a hedge against forces that would see traditional texts or expressive resources as nothing but a domain to be commodified and exploited. For those who do not take intellectual property as their primary object of study, and even for many of those who do, systematically considering the full range of one’s views about the topic can be a disorienting experience; one feels as if one is pawing through a junk drawer of ethical intuitions—alternatively libertarian and communitarian, relativist and absolutist—searching for some order that always seems beyond one’s grasp.

Our discipline has long offered data that speaks powerfully to this topic. The heavy hand of capital and romantic ideas about creativity may have shaped legal debates about musical ownership, but careful ethnographic fieldwork in ethnomusicology has shown that notions of musical ownership vary widely from one culture or historical period to the next, as do the text/performance boundary and the text/context boundary. The variety of cultural practices that our field has uncovered may move us in a relativist direction; however, I would suggest that, while intellectual property is an important issue, we can only gain purchase on it (either as a topic of investigation or in our daily involvement as practitioners) if we understand that the more fundamental issue is one of power and see intellectual property as an always historical specific arena in which power relations and their attendant struggles play out. Here, we must view the term power in the dual manner that the later work of Michael Foucault and the early work of Anthony Giddens do. From this perspective, power entails both our capacity for action (our ability to do things in the world) and, at the same time, our capacity to dominate the actions of others—two linked capacities that that, in their exercise, are always deeply connected to their social and historical context. Understanding intellectual property in terms of power, we set aside decontextualized, ahistorical speculations about whether or not music can be owned or whether all notions of ownership are alienating; instead, we consider how particular ideas of intellectual property are used under
A History of the Gender and Sexualities Taskforce

Sidra Lawrence and Todd Rosendahl

The Gender and Sexualities Taskforce (GST) is an official section of the Society for Ethnomusicology. We represent a group of scholars and activists invested in the study of gender and sexualities in musical contexts and are committed to advocating for the rights, needs, and agendas of lesbian, gay, bisexual, transgender, and queer (LGBTQ) people. These interests take a wide variety of forms and formats. Many of our members work and research in LGBTQ communities. Others utilize queer theory as an analytical frame for the study of musical cultures. Our members often combine research and activism to work towards the rights and political goals of the communities within which they conduct research. Whatever form the research takes, we are committed as a group to raising awareness of gender and sexualities as a crucial aspect of ethnomusicological work, both in theory and in the lives of ethnomusicologists.

We encourage music scholars -- particularly those who care about the broad range of issues falling under the rubric of ethnomusicology -- to incorporate the study of music and sexualities into their research, writing, and teaching. Our aim is to sponsor regular forums on music and sexualities at annual meetings of SEM. We welcome the participation of scholars conducting research in music and sexualities cross-culturally as well as within their own societies. Our goals include promoting communication and diversity within the Society for Ethnomusicology with special regard to the concerns of scholars, students, and public sector advocates identifying variously as, but not limited to, LGBTQ. We are concerned about widely diverse issues, including increased personal opportunities and professional advancement, for members of these constituencies across lines of nation, religion, gender, race, class, and ethnicity. Our goal is to serve as a springboard for activism and as a harbinger of hope for scholars throughout the world as we address issues of sensitivity at our various places of work and learning. Taskforce membership is open to all SEM members.

History

The GST began with a founding steering committee in 1996. The first members were Ingrid Monson, Zoe Sherinian, Eileen Hayes, Gillian Rodger, and Roberta Lamb. Thanks to the work of these members, the GST held its first section meeting at the Society for Ethnomusicology Annual Meeting in 2004. Past co-chairs of the GST include Maria Johnson, Eileen Hayes, Amy Corin, Juniper Hill, Boden Sandstrom, Kiri Miller, Henry Spiller, Roberta Lamb, and Tes Slominski; the current co-chairs are Sidra Lawrence and Todd Rosendahl. The GST maintains the format of two co-chairs, an incoming and an outgoing chair, each serving a two year term. Professors, graduate students, and public intellectuals are welcomed to participate as co-chair, section secretary, panel coordinator, or as a member of the section’s sub-committees.

Shortly after the GST’s first meeting as an official SEM section, the group developed a web page that contains valuable resources for members and non-members. Thanks to the efforts of Tes Slominski and Lawren Young, the website includes section news, contact and membership information, SEM reports, SEM meeting minutes, a list of all committee members, and prize announcement and information. Each year preceding the SEM annual meeting, all gender and sexuality related events, panels, workshops, roundtables, and concerts are compiled and posted to the website. Additionally, Members of the GST collaborated to compile bibliographies of scholarly works in the areas of gender and sexuality studies. These extensive bibliographies, available on the Bibliographies page of the website, are a valuable resource for research and teaching.

In 2008, the GST was excited to work with the Section on the Status of Women (SSW) to co-sponsor the “Feminist Ethnomusicology at 21” celebration in honor of the twenty-first anniversary of Ellen Koskoff’s edited volume, Women and Music in Cross-Cultural Perspective. This celebration acknowledged the rich history, hard work, and groundbreaking scholarship of ethnomusicologists working to promote gender, sexuality, and women’s studies in ethnomusicology. Recently the Taskforce has started organizing more informal networking events at the annual SEM meetings. The first Annual GST/SSW Fabulous Networking Cocktail Party was held at the SEM meeting in Philadelphia in 2011. This new tradition continued in New Orleans in 2012, and we have all intentions of repeating this event each year at the annual meeting. The Fabulous Cocktail Party represents the efforts of both sections to create a space for those interested in gender and sexuality studies to meet new people, connect with old friends, and form collaborative projects.

Beginning in 2012, the GST has been proud to co-sponsor with the SSW the Fieldwork Mentoring Program, a new initiative that brings issues of gender and sexuality into the conversation of fieldwork. The purpose is to create a forum for students and junior scholars to be paired with an experienced mentor to discuss all gender and sexuality related concerns, questions, and experiences in a safe and confidential environment. The Fieldwork Mentoring Program details can be accessed from its SEM website as well as from a Facebook page. The GST also established a separate Facebook page in 2012 to be used as an interdisciplinary forum. The group, “Gender/Sexuality/ Music: A Forum for Scholars, Performers, Educators, and Composers,” is intended to connect members of different music societies and those engaged in all forms of the study of gender and sexuality in music. We encourage everyone to share calls for papers, news stories, and class ideas, as well as begin discussion threads on a variety of related topics. Membership is open to anyone interested in gender, sexuality, LGBTQ, and feminist topics of music scholarship. (Continued Next Issue)
Ethnomusicology Roundtable

Stephen Blum, Mark Slobin, and Ruth Stone

Editor’s Note: A search for a photo of William Malm for his interview (SEM Newsletter, Volume 46, Number 4, Fall 2112) produced a photo of a “Symposium on Techniques and Methods in Ethnomusicology,” held March 1963 at the University of Washington. Seated around the table were Alan Merriam, Nick England, Mantle Hood, Charles Seeger, Robert Garfias, David McAllester, William Malm, Shigeo Kishibe, Jose Maceda, Harold Powers, Millard Rogers, Ayame Tsutakawa, George Taylor, Max Harrell, Tom Kassa, David Morton, and Willem Adriaansz. The appeal of having different perspectives on the same questions suggested finding a way to bring the concept into a twenty-first-century context.

In this first installment of the “Ethnomusicology Roundtable,” Stephen Blum, Mark Slobin, and Ruth Stone respond to questions about our discipline and the curricula of our institutions. What have been ethnomusicology’s most important gains in higher education (undergraduate and graduate) over the past twenty years? What have been the major challenges? What do you think will be ethnomusicology’s most important contributions to higher education (undergraduate and graduate) in the next twenty years? What will be the major challenges?

Mark Slobin (Wesleyan University)

Institutionally, beyond a pleasing expansion in numbers of full and part-time positions, it is hard to see any particular progress that ethnomusicology has made in higher education since the mid-1990s. To my surprise, the old institutional challenges remain, long after I thought they would have faded. There are still moss-backed music departments and colleagues that resist our discipline, and in some ways, despite growth in numbers, our power position remains weak. As the tenure-track island continues to erode, and many senior defenders of the discipline retire, there may be even fewer prospects for departmental influence if our phds find mainly adjunct work.

On the positive side, the universal archive called the Internet has dramatically heightened student awareness of our enterprise. They actively engage with our issues on their own. In the twenty-first century, ethnomusicology complements this shift in musical consciousness by offering a teaching medium in which students can bring their own culture directly to the table. Whereas once we purveyed exotic music to naïve classes, “opening new vistas,” now they teach us about what’s out there. We proceed on the pedagogical path as guides to a landscape that seems familiar. Then we add extra perspectives, so as to reintegrate their listening at a higher level of understanding. Most other academics can’t start from deep-seated experience in which students are emotionally invested. We do, and it’s been good for higher education.

This permanent change should continue to enhance our contribution and, hopefully, our status, particularly as we extend our reach into public discourse. We receive more respectful media coverage, concert programming has become more culturally diverse, partly based on a recognition of our expertise in an area that is attractive to a widening audience.

Ruth Stone (Indiana University)

Ethnomusicology over the last thirty years has become available for study in research as well as teaching universities and colleges throughout the United States. It would be difficult today to find a four-year institution of higher education that did not possess as least one course that addresses ethnomusicology directly. At the undergraduate level, we have moved from a course that surveys world music in one or two semesters to the possibility of obtaining a bachelor’s degree in ethnomusicology in a few universities. The schools that support performing ensembles in some kind of world music are numerous. Thus, undergraduate students will likely be able to both study about and learn to perform music from around the world in a broad range of higher education institutions around the country.

Graduate programs for the most part have expanded. More ethnomusicologists have been hired to teach an ever expanding palette of courses over the years. When I began teaching at Indiana University in 1979, there were three ethnomusicologists. Today, there are nine full-time and three adjunct professors. Majors, concentrations, and minors have been defined to incorporate ethnomusicology.

The expansion, however, has involved some rough patches. Some schools have hired ethnomusicologists only to later not give them tenure. Other schools have not replaced retiring ethnomusicologists with replacement ethnomusicologists. My interpretation of this situation is that institutionalization of ethnomusicology is a development phase. It is not yet firmly entrenched in many schools.

The landscape of colleges is moving toward increasingly interdisciplinary and multidisciplinary networks of teaching and research. Ethnomusicology is well-positioned to navigate in that space and fit easily in the new environment. Many of our students have worked between departments with multiple foci as they built their graduate careers. They should be well-positioned for these new positions calling for scholars who can move both [continued on page 6]
Stephen Blum (City University of New York)

I came to ethnomusicology from an interest in Asian studies at a time—the mid 60s—when more and more U.S. troops were being sent off to fight and to die in what our current Secretary of State has called “a mistake.” It was not difficult to see connections between this disastrous war policy and the continuing struggle for civil rights at home, as Martin Luther King Jr., Muhammad Ali, and others were quick to point out. Future historians of ethnomusicology in the U.S. may try to assess the various ways we’ve tried to nudge (or shock) our fellow citizens toward a more realistic understanding of the changing world we live in—a challenge that so far has proven too great even for higher education as a whole, let alone for one vibrant area of musical studies. By any measure of “Gross National Ignorance,” that of this nation continues on an upward curve, thanks to our media of mass communication and the appallingly low level of what passes for political debate. Finding effective ways to nourish alternatives remains the greatest challenge for educators at all levels.

One set of major challenges for ethnomusicologists in universities has been, and remains, our relations with colleagues in other disciplines and other areas of musical scholarship. In the past three decades we’ve made major advances in communication with K-12 educators. Many of us are associated with area studies centers, and from time to time find colleagues who regard studies of music-making as worthy of their attention. Although many historians of European music remain attached to assumptions and methods worlds removed from those of ethnomusicologists, more than a few music theorists are increasingly interested in “world music,” a development that offers opportunities for collaborative work in new directions. Must ethnomusicologists forever retain our prefix, or can we work toward redefining the field of musical scholarship to the point that it would no longer be needed? That question, long debated from a number of angles, has lost none of its relevance.

This country’s enormous academic economy has allowed for impressive growth in the number of ethnomusicologists working in higher education. Paradoxically, that growth may have been accompanied by excessive concentration on too few issues—those that at a given time seem “central” to the field. Given the large number of scholars who need to make presentations at our annual meetings, little time remains for panels or open forums or even respondents to the presentations that might stimulate reflection on fundamental assumptions. As program chair in 1986 and co-chair in 2000, I twice failed to meet the challenge of balancing presentations with critique; yet I cling to the hope that others will someday succeed, maybe even within the next twenty years.

The members of SEM make up a large block within what José Maceda described as a “system” for the production of profitable research, which in his view “has detached itself from the object of study, the native peoples, who . . . are not part of the system and . . . do not share in its discussions” (Maceda in Acta Musicologica 51/1, 1979, 161). While many of us would not describe our “object of study” as “the native peoples,” in the three decades since Maceda’s critique most members of SEM have come to recognize that it is wrong to appropriate cultural resources primarily for purposes of personal gain. (There are of course exceptions, like the researcher who told me he has instructed his wife to destroy all his recordings after his death if they cannot be sold to an archive.) Here again, as in communication with K-12 educators, many have worked hard to meet specific challenges of sharing resources and creating opportunities to participate in discussions. Given our collective involvement with all parts of the world, ethnomusicologists must do what we can to make digitized publications and recordings accessible to anyone, free of charge. That will not be easy, as corporations increase the fees for access to ever-expanding data bases. If human life on earth continues for another twenty years, we can anticipate more and more work on the problems of “ecomusicology.”

Slobin [continued from page 5]

Concerning the near future, it is very hard to predict in which ways ethnomusicology will keep pace with the dizzying changes in American higher education. New media formats may continue to unlock innovative possibilities for musical transmission, but classrooms still rely on older models of teaching. The rapid—almost giddy—spread of online courses, rippling worldwide, might increase the very alienation we are trying to minimize, since we will have no real contact with the thousands of students we will be teaching, especially the trademark hands-on learning that typifies ethnomusicology and continues to figure in job descriptions. This huge disadvantage might be partially offset by our ability to reach new audiences among people scattered in previously inaccessible regions that couldn’t afford to study with us. [continued on page 9]

Stone [continued from page 5]

across disciplines as well as across geographic spaces. That’s the good news.

Now for the challenges. Ethnomusicology positions increased in a time when diversity priorities made the decision a natural one for schools. Population diversity engendered musical diversity in the curriculum. But those foothold positions have not necessarily been institutionalized and thus the future is not necessarily secure.

So while the good news is that ethnomusicology has experienced growth when other disciplines have been static or in decline, all of this must be viewed against the backdrop of what is happening to higher education in this country. Public institutions have seen state support move in a constant downward trend. [continued on page 9]
particular kinds of social and cultural conditions by differing social actors as they struggle for dominance, mere survival, or social justice.

Doing this kind of analysis of the discourses and practices of intellectual property, our attention is focused on the diverse musical acts of a particular social world, the broader array of everyday practice and social structures in which they are set, and the ways in which they contribute to patterns of domination and subordination. In a capitalist context, for example, bourgeois ideology constructs property (musical or otherwise) as an inherent right. But beginning with the primitive accumulation of the early bourgeoisie and persisting through the present era of too-big-to-fail financial institutions, capitalism necessarily entails fundamentally unequal relations if power. As even liberal legal theorists agree, one only has the rights that one can defend, and therefore one’s ability to exercise one’s property “rights” in music depends on where one is situated in those larger social relations. Further, as Louis Althusser observed, the very line between the public and the private under conditions of capitalism is something that is constructed by the state. Here, of course, the state is not a neutral third party that even-handedly administers a universal rationality but is, instead, an entity that expresses the will of dominant classes and sectors (or, more precisely, expresses the current conditions of the struggle and compromise among the classes and sectors that tug at it).

Consider some dimensions of this issue in the context of the political economy of music in twentieth and twenty-first century America, giving particular emphasis to the intellectual property of music makers. Despite the high esteem that neoliberal thinking places on property in this country, the majority of people in the US are severely limited in their ability to protect their property “rights” against the depredations of capital. For recording artists, these difficulties can range from wage theft at the point of production to systematic errors in accounting that disenfranchise artists, the failure to pay royalties owed on new works, and the endless potential of unremunerated reissues. Further, in a world in which one only has the rights that she can defend, a corporation with a massive legal division will, in practice, have a very different understanding of what ownership means than a small label or an individual music maker with a five-figure (or even six-figure) income. Likewise, the questions “How much can I quote?” or “Can I take legal action for what I interpret as infringement” will be answered very differently by these different players. It is not only in the routine interactions of the labor market that intellectual property is shaped by its larger social context. The very definition of musical property is itself a product of that context. Notions of intellectual property in music always entail assumptions about the boundaries among text, performance, and the expressive resources from which they are built, as well as the meanings and valences that are afforded to these elements. As I have suggested above, scholars in our field have demonstrated that these lines are not universal but rather are social constructions formed in differing ways in varying historical and cultural conditions. But where older ethnomusicological work took an idealist perspective and saw the notions of text, performance, and expressive resource merely as value-neutral elements of a music culture’s “worldview,” a critical materialist perspective points out that these boundaries are tied to relations of power. The emphasis on the song over the singer in the classic period of Tin Pan Alley was tied to the dominance of music publishers, and the history of royalty rights in the twentieth century has been the story of varying sectors of the music industry (publishing houses, record companies, radio, songwriters, musicians, but, significantly, not listeners) struggling to shape legal definitions of musical property and its worth.

Finally, when a musician wishes to sell her intellectual property for liquid cash, the playing field on which that exchange takes place is in no way neutral: for any artist with less than a superstar status, major labels and large venues always have the upper hand. And when a recording artist seeks to go it alone with his/her own website and sales, the larger context that she faces is not an equal one. Marketing and distribution are stacked in capital’s favor. Perhaps most importantly, the music maker’s work takes place in the broader context of her material life and that of her audience—not only the availability of performance venues and recording facilities, but, more significantly, the price of housing, food, and transportation, as well as the availability and cost of healthcare, eldercare, childcare, and education. These factors are non-trivial for anyone outside what the Occupy movement has so effectively referred to as “the one percent,” and such factors have a direct effect on one’s musical property. This includes one’s ability to make music (if you work three jobs to pay for a major surgery or your parents’ nursing care, you may never have the time to even touch your instrument), sell that music for a decent price (the more desperate you are for cash, the lower a price you will accept to make music), or choose the kind of music that you want to make (if you really need the money, you will play what those with the most disposable income want to hear). Thus, the worth of one’s intellectual property, one’s ability to defend it, and even the potential to produce such property at all is tied to a highly unequal market for music, the larger environment of monetary policy, social policy, and intellectual property law, and the broader political economy in which one lives and works.

the society for ethnomusicology

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Judith Becker by R. Anderson Sutton [continued from page 1]

and asked if they could help me. The center executive
committee said that they would set up a PhD program
for me. (Since that time, we have done the same for
two other students, one from Indonesia and one from
Malaysia). I took courses in history, in anthropology, in
linguistics, in political science, and, of course, Bill Malm’s
world music courses and his seminars. I took prelims in
Southeast Asian music, Southeast Asian history, South-
east Asian anthropology, and Southeast Asian literature,
all read by specialists in each field. I still feel that my PhD
in Southeast Asian Studies, with its breadth of disciplines,
has been more helpful to me than a traditional musicology
degree would have been.

AS: Could you talk about your thoughts on “area studies”
in the 1960s? And what are your thoughts on area studies
now? Do you see ethnomusicology as a more viable “dis-
cipline” or “field of study” than Asian Studies, for example?

JB: In the 1960s, Asian Studies, as a series of discrete
fields, was very exciting. No one, of course, ever special-
ized in all of Asia, but there were China specialists, Korea
specialists, India specialists, etc. Many went to work in the
state department, and many be-
came, like me, academics within
particular disciplines. Disciplines
were not so self-protective in
those days, and it was possible
for someone like me to be hired
by the musicology department.
That could not happen today.
A PhD in Asian Studies today
would not get one an academic
job.

AS: Looking back on your ca-
career, you have mentored quite
a number of us who have landed
on our feet, so to speak, in posi-
tions at universities where we

teach and conduct research in
ethnomusicology. Could you re-
act on what kinds of ad-
vising and mentoring you provided to graduate students?
Were there guiding principles, tricks of the trade, advice
you offered to all, or most, of us?

JB: This is a hard question. I never had a self-conscious
agenda or a “thought-through” strategy for teaching and
advising my graduate students. That’s why I was so
surprised when I was awarded the first-ever University
of Michigan award for mentoring of graduate students.
That award was the result of a whole bunch of letters from
many of you, not any statement on my part. In retrospect,
I think that truly paying attention was, maybe, the most
important thing I did. There are a few things I used to tell
you all, such as “never think that you are writing a dis-
sertation, you are writing a book.” I meant it. If your think
you are writing a dissertation you tend to write for your
committee. You need to think beyond your committee to a
wider audience. I didn’t want dissertations to be formulaic
and to read like dissertations. I still don’t.

AS: Among the numerous areas of inquiry and methods of
approach that have characterized the field of ethnomusi-
cology and continue to do so currently, are there particular
issues that you see as especially worthy of study? What
kind of scholarship would you like to see the current and
next generation of ethnomusicologists undertake?

JB: One of the areas that I would like the current genera-
tion of ethnomusicologists to undertake would be to look
afresh at our ancestor, comparative musicology. For the
past two decades there has been an explosion of interest,
outside of the Society for Ethnomusicology, in the bio-
logical and cultural evolution of music. Since the decline
of the first incarnation of comparative musicology in the
middle of the 20th century, many ethnomusicologists
have resisted attempts to study the role of music in the
evolution of humankind, or in the cultural development of
music itself. And for good reason. We understood, long
before such things were generally acknowledged, that
the diversity of the world’s musical systems was beyond
imagineing, that western scholars beholden to beliefs in the
superiority of western classical music were uninformed,
and that given those facts, studies of the evolution of
music were destined to perpetu-
ate ethnocentric, racist, danger-
ous notions. But that struggle
has been largely overcome. No
self-respecting neuroscientist, or
cognitive scientist, or psycholo-
gist of music today would think
that a study involving music and
evolution has any legitimacy
without the inclusion of musical
systems other than western mu-
ic. But there still remains within
the society a lingering suspicion
of scholars who pursue these
large issues. I sometimes think
that the in-depth musical eth-
nography, for all of its richness,
may have, over time, become a defining paradigm of the
discipline, and a lodestone that prevents us from opening
ourselves to other approaches.

AS: Following up on your response here, let me ask
further about your own extended inquiry into aspects of
music that have been largely avoided by others in eth-
nomusicology: most recently the neurological aspects of
musical experience, especially with regard to trance and
“deep listening,” and before that the relations between
Javanese performing arts and esoteric religious practices,
such as Tantric Buddhism and Sufism. How did you man-
age to gain the requisite command of the complex litera-
ture on these issues?

JB: By reading a lot of books.
We know that everything in the world is connected to ev-
eything else in the world. But some connections, looked
at from a particular perspective, seem more relevant than
other connections. Sometimes a musical practice seems
to have a particularly salient connection to something else
within that society, and to get at
the meaning of that particular connection, one has to seriously pursue that "something else." Traditional gamelan music seemed to me to be particularly connected to very old religious practices and I felt that I had to really understand what those practices involved. Thus I undertook a long period of studying Tantric Shaivism, Tantric Buddhism, and more recent Sufi Muslim beliefs and practices to illuminate what seemed to me to be some quite peculiar aspects of traditional gamelan musical traditions. My book, *Gamelan Stories* (1993), was, consequently, a long time in the making.

The same thing happened with my next book *Deep Listeners* (2004). The striking similarities of trance practices in Indonesia with other, totally unrelated trance practices made me think that there was some kind of underlying physiological connection. Getting to the point of being able to write about that was as steep a learning curve as was learning about ancient Indonesian religious practices, only this time I spent more time reading contemporary articles. In both cases, the undertaking of a new study effort, and finding myself in sections of the library I never expected to be in, came from following what were initially just hunches.

**AS**: Do you have any words of advice for others who might wish to push beyond the defining paradigm of in-depth musical ethnography?

**JB**: It probably helped that I already had tenure before I went off the deep end, so to speak.

**AS**: Do you think we could profitably discard the in-depth musical ethnography paradigm or do you think it is still an essential component in becoming an ethnomusicologist?

**JB**: Oh my, what a hard question. Here’s two answers:

1. Yes. We could and probably should discard the in-depth musical ethnography as the legitimating approach to studying musical practices, and not have our discipline so dominated by a single paradigm. We are all advocates of diversity and thus diverse approaches to studying musical practices ought to be acceptable within the discipline. All disciplines, like people, go through stages of life, and we need to avoid becoming sclerotic.

2. No. One of the great strengths of the in-depth musical ethnography is that it helps one to become aware of the complexity of the relationships within which all musical systems are imbedded. Being simple-minded and reductive has not been our problem. How much of this do we owe to the disciplinary imperative of viewing musical practices, preferable for a long time, from within the lens of the culture as a whole? §

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**Ethnomusicology Roundtable** [continued from page 6]

**Slobin**

Perhaps future feedback channels will allow us to learn from them in the way that we are currently gathering resources and insights from our in-residence tech-savvy students. Back home, the decline of the humanities and of liberal arts education in general will perhaps provide opportunities for innovative outreach within emerging on-campus formats, if we can convince technical and professional programs to add music to their utilitarian offerings. Even within the current structures, we can contribute to our social science colleagues—though they may resist our overtures—now that music is “sustainable development,” as I found when talking to an economist who immediately said “oh, then we should know about it.” The media-friendly intellectual property issues we encounter also extend our reach. Medical and public policy issues resonate with students who might not have considered ethnomusicology more than exoticism.

The pace of change in academia can only accelerate, given the shifting social contracts about higher education, from state and government policies through the economic realities of the labor market. It will take a kind of strategic thinking and flexibility that could perhaps be the subject of an SEM-sponsored forum of some sort, not unlike the push we made decades back to reach out to K-12 educators. We need to be able to get our foot in the doors that are opening, even as others start to swing shut behind us.

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**Stone**

Tuition increases have finally hit a wall so that students’ tuition dollars will likely not be able to continue to backfill for the further erosion in state support. Federal research dollars are under pressure, and even if few of them go to ethnomusicology directly, their erosion will put pressure on research institutions, and by extension affect ethnomusicology. Higher education is in a tough situation that is likely to get tougher in the coming years (Newfield 2008). In the challenging climate ahead, it will be ever more important for ethnomusicologists to work with the Society for Ethnomusicology to institutionalize the field within higher education. This will involve helping to set standards for training of ethnomusicologists for the tenure and promotion process, and for the definition of what it means to be an ethnomusicologist. This will also involve getting the category “ethnomusicology” as a designated and recognized field in such areas as funding competitions and student applications. Only then will ethnomusicology become a permanent part of the recognized scholarly landscape.

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Newfield, Christopher. 2008. *Unmaking the Public University: The Forty-Year Assault on the Middle Class*. Cambridge: Harvard University Press. §
SEM Prizes

The deadline for submissions for the below SEM prizes is April 1, 2013. For more information about the prizes and submission procedures, please visit the Prizes section of the SEM website (www.ethnomusicology.org). 2013 will be the first year for the award of the 21st Century Fellowship and the second year for the award of the Bruno Nettl Prize. In addition, guidelines for the Robert M. Stevenson Prize have been substantially reconfigured. Please assist SEM in encouraging strong submissions for these and our other prizes.

21st Century Fellowship. To further excellence in ethnomusicological research through support to highly qualified Ph.D. students for dissertation fieldwork. For more information, see: http://www.ethnomusicology.org/?Prizes_21stCentury

Jaap Kunst Prize. To recognize 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 in another journal or edited collection). The Society will make every effort to draw upon the language expertise of the membership to evaluate submissions in languages other than English. For more information, see: http://www.ethnomusicology.org/?Prizes_Kunst

Alan Merriam Prize. To recognize the most distinguished, published English-language monograph in the field of ethnomusicology. For more information, see: http://www.ethnomusicology.org/?Prizes_Merriam

Bruno Nettl Prize. To recognize an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology. This is intended to include predecessor disciplines (e.g., comparative musicology) and closely related fields (e.g., folksong study) and, where deemed appropriate, contributions involving the relationship of ethnomusicology to other fields such as historical musicology, anthropology, music theory, systematic musicology, or organology. The publication may contemplate the field as a whole as well as more restrictive or local components; institutional and organizational history as well as biographical contributions may also be considered. For more information, see: http://www.ethnomusicology.org/?Prizes_Nettl

Robert M. Stevenson Prize. To honor ethnomusicologists who are also composers by awarding a composition prize to a current member of SEM, or to a deceased former member of SEM (in recognition of either a particular work or of an entire oeuvre), and to assure a Stevenson Prize concert program at the SEM Annual Meeting, at which compositions by current or former SEM members are performed. The concert features one or more of the prize-winning works, including the winner or co-winners, runners-up, and honorable mentions. For more information, see: http://www.ethnomusicology.org/?Prizes_Stevelson. The Stevenson Prize concert will be presented by the new SEM Orchestra (SEM-O) at the Annual Meeting. For updates on the SEM-O, see: http://www.ethnomusicology.org/?page=Conf_SEMO. Stevenson Prize deadline extended to May 30, 2013.

Upcoming Prize Deadlines:

Annual Meeting Travel Fund Awards. To provide five annual awards of travel support to SEM Annual Meeting presenters who live permanently in countries other than the U.S. and Canada. These awards are intended to increase and facilitate international participation in the meeting. The Travel Fund Award Committee selects awardees on the basis of the quality of their presentation abstracts. The final pool of five awardees is also intended to represent presenters from diverse geographic regions. Deadline for 2013 Annual Meeting presenters: July 1, 2013 For more information, see: http://www.ethnomusicology.org/?Prizes_AnnMeetTrav

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

Jacqueline Cogdell DjeDje was honored by her students with Resiliency and Distinction: Beliefs, Endurance, and Creativity in the Musical Arts of Continental and Diasporic Africa, a festschrift edited by Kimasi L. Browne and Jean N. Kidula and presented at an academic conference held in her honor at Azuza Pacific University on 6 March 2013.

Steven Friedson (University Distinguished Research Professor of Ethnomusicology, University of North Texas) has received an NEH grant.

Kathleen Hood (UCLA) was invited to participate at an international conference, "The Arab East and the Bedouin Component: Features and Tensions from Late Antiquity to the Present" (29 November-1 December 2012) in Cairo, Egypt. She presented a paper titled "Performance of the Dabkah and Bedouin Identity in Northern Jordan." The conference was organized by the Orient-Institut Beirut (a member of the Max Weber Foundation) and the Collaborative Research Centre "Difference and Integration" (funded by Deutsche Forschung-Gemeinschaft and hosted by the Universities of Halle-Wittenberg and Leipzig).

Bruno Nettl (Professor Emeritus of music and anthropology at the University of Illinois) is one of four international artists and scholars recently awarded the inaugural Taichi Traditional Music Award, given biannually by the China Taiji Traditional Music Foundation, and the Taichi Traditional Music Foundation.

In Memoriam: Katalin Kovalcsik (1954-2013)
Born in Budapest, Katalin Kovalcsik studied at the Ferenc Liszt College of Musical Arts (now the Liszt Academy of Music). After several years teaching harp and solfege, Katalin joined the Musicology Institute of the Hungarian Academy of Sciences in 1979. She became Research Fellow in 1983, and in 2006 she was accorded the rank of Senior Research Fellow. Katalin received the Bence Szabolcsi Prize in 2010.

In the early 1980s, at a time in Eastern Europe when Romani (Gypsy) culture was not considered legitimate, Katalin began to do fieldwork in Romani-language communities. She also faced challenges as a woman working on the topic of Romani song. Over the next three decades, she conducted research with Roma in Hungary, Slovakia, and many other countries. She also worked with Boyash (Romanian-speaking) Roma. She wrote on how technology, star performers, and the Hungarian folk revival had affected Romani singing. Katalin edited the monograph series Gypsy Folk Music of Europe, and she co-edited György Martin’s field material on the stick-dance in Hungary.

Katalin aided some of the first efforts by Romani performers to release recordings in Hungary. She also tutored foreign scholars in the Romani language. Starting in the 1990s, she edited materials on Romani culture for the Hungarian school curriculum. She taught Romani studies at the University of Pécs, then at Budapest’s Eötvös Loránd University, and at Central European University.

Katalin was a board member of the Gypsy Lore Society and she chaired the Young Scholars’ Prize Committee of the GLS. She was a longtime member of the European Seminar in Ethnomusicology, the International Council for Traditional Music, and the ICTM Study Group on Music and Minorities, recently serving as Chair of the ICTM Hungary National Committee.

We will miss Katalin's generosity, her wisdom, and her deep commitment to the people whose music she studied.

Barbara Rose Lange

A. J. Racy (Professor of Ethnomusicology, UCLA) was invited by the Institute of Islamic Studies, McGill University to give seven music workshops, a public lecture, and a concert. He also received an award from the Chinese Taiji Traditional Music Foundation for outstanding traditional musicians and music scholars worldwide. In Beijing, he performed at a Taiji Foundation Award Ceremony, hosted by CCTV. While in Beijing, he also gave lectures at the Central Conservatory of Music; Minzu University, School of Music; China Conservatory of Music; Peking University, School of Foreign Languages, Department of Arabic Language and Literature; and Beijing Foreign Studies University, School of Arabic.

Nolan Warden (PhD Candidate, UCLA) is the founding and current director of an audiovisual archive of Wixárika (Huichol) culture, which is part of the recently-opened Museo Wixárika (Huichol Museum) in Mezquitic, Jalisco, Mexico. The archives focus on the repatriation of recordings of Wixárika/Huichol music from other archives and invites the donation of appropriate materials.
In Memoriam: Robert Murrell Stevenson (1916-2012)

Robert Murrell Stevenson, a preeminent figure in Latin American and Iberian research, died of natural causes on December 22, 2012, in Santa Monica. A professor of musicology with research and teaching in ethnomusicology at UCLA who also served as an adjunct professor at Catholic University of America, he was an extraordinarily prolific author of books, articles, editions, reference entries, and reviews. His scholarly investigations ranged over a wide array of subjects, particularly Latin America and Spain before 1800, but also traditional, indigenous, and popular musics of the Americas and the contributions of women composers and performers.

Born on July 3, 1916, in Melrose, New Mexico, he grew up in El Paso, Texas, earning his bachelor’s degree at the University of Texas at El Paso. His subsequent training included degrees from Juilliard, Yale, Eastman, Harvard, Princeton, and Oxford, and studies in composition, piano, and musicology with Stravinsky, Schnabel, Schrade, Hanson, among others. During World War II, he served as U.S. Army Captain and Chaplain for a unit of African American soldiers, receiving a commendation. He began teaching at UCLA in 1949 and soon established his scholarly reputation with seminal books such as Music in Mexico (1952), Music in Peru (1959; 1960), Spanish Music in the Age of Columbus (1960), Spanish Cathedral Music of the Golden Age (1961), and Music in Aztec and Inca Territory (1968). In all, he wrote twenty-nine books and hundreds of research articles in scholarly journals, encyclopedias, and dictionaries. In 1978, Stevenson launched his own journal, Inter-American Music Review. Unique in conception as well as execution, it became a major venue for leading research on music of all the Americas.

Stevenson was the recipient of Guggenheim, Fulbright, NEH, Ford Foundation and numerous other fellowships and grants, in addition to being appointed as the annual University of California Regents Lecturer at UCLA. He was awarded the prestigious Organization of American States Gabriela Mistral Prize in addition to a medal of honor from the King of Spain, and was invited to lecture as the recipient of the Catedra Jesus Romero in Mexico City at the Centro Nacional de Investigacion, Documentacion e Informacion Musical Carlos Chavez. Stevenson was also honored with the Constantin Panuncio Award, bestowed on University of California faculty members in recognition of their continued research production after retirement. He was an honorary member of several scholarly societies, receiving the SEM lifetime honor in 2007 at the annual meetings at Columbus, and developed the significantly unique SEM Robert Stevenson Prize for composers who are ethnomusicologists.

Stevenson was an exceptional mentor as well as researcher and guided twenty-five dissertations at UCLA and Catholic University. Those who were fortunate enough to do graduate research under his direction felt deeply inspired not only by his erudition and productivity, by the scope and depth of his investigations, but also by his passionate commitment to preserving and promoting a vast heritage of great music. He played a crucial role in moving the Americas to a position of central importance in music scholarship. Though he will be sorely missed by innumerable friends, admirers, colleagues, and students, his scholarship, creativity, and university and public service will continue to serve as a shining and spiritual beacon for music scholars and artists everywhere.

Steven Loza

Programs

The International Library of African Music (www.ru.ac.za/ilam) announces its publication of two innovative music education textbooks that feature extensive use of recordings and images from its holdings, funded by the South African National Arts Council and edited by Diane Thram, Director. They are Understanding African Music by Mandy Carver, for high school level, and Listen and Learn – Music Made Easy by Boudina McConnachie, for intermediate grades.

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

University of Pittsburgh Study Abroad Program.

“Romani Music, Culture and Human Rights Program,” Budapest, Hungary and Prague, Czech Republic; May 24, 2013 - June 15, 2013. Students earn 6 Pitt credits. This course will be taught in English. Open to undergraduate students enrolled in U.S. universities. [www.abroad.pitt.edu/romani] Program organizer: Dr. Adriana Helbig, Assistant Professor of Music, University of Pittsburgh [ahn59@pitt.edu].
Çudamani Summer Institute, Bali, Indonesia, 23 June to 14 July 2013

For fifteen years, Çudamani has provided exceptional instruction to hundreds of children, youth, adults and international musicians in their village of Pengosekan, Bali. Çudamani now accepts applications from musicians from around the world to participate in the seventh Çudamani Summer Institute. This rigorous course of study of Balinese Gamelan Semarandana (seven tone) will take place within the village compound (walking distance to the village of UBUD).

Intensive study five days a week under the artistic direction of Dewa Putu Berata brings a progressive pedagogy to the study of gamelan. Detailed demonstrations give ample opportunity to understand the musical structures and ornamentation. Musicians have an opportunity to study the full range of instruments. Within the three week program invited lectures by guest speakers, observation of rehearsals and Bali Arts Festival performances as well as guided field trips to temples and scenic places in Bali make this an intense, carefully planned, and culturally oriented experience.

On-line application deadline: April 1 (for first choice accommodation). For more information and application please see: www.cudamani.org or write Professor Judy Mitoma at jmitoma@arts.ucla.edu / 310 390 9398.

The Center for World Music is pleased to announce its Programs Abroad 2013: cultural tours and hands-on workshops with distinguished master musicians in Indonesia, Africa, China, and Latin America.

Indonesian Encounters 2013 (June 24 - July 14): a two-week hands-on workshop in Bali, a Payangan Festival of Music and Dance, and a one-week Performing Arts Tour of Central Java. $1,995 (airfare not included). Directors and guides: Wayan Tubek and Dr. Lewis Peterman.

African Encounters 2013 (July 29 - August 22): a two-week hands-on workshop in Ho, Ghana and a five-day tour of the cultural highlights of Southern Ghana. $3,695 (airfare included). Directors and guides: Seyram Degbor and John Gabriel.

Way of the Qin 2013 (August 1 - August 31): focus on qin performance. Visits to Taoist sanctuaries and historical sites, and performances of traditional music. $4,000 (airfare included). Directors and guides: Wang Peng and Jia Wu Xuan. Coordinators: Juan-Juan Meng and Dr. Alexander Khalil.

Musical Tour to Xinjiang 2013 (August 22 - September 10): a three-week cultural tour of Uyghur communities (Urumqi, Turpan, Ghulja, Kashgar, Yarkand, and Khotan), meeting local performers and attending lectures on Uyghur music and dance. $4,300 (airfare not included). Director and guide: Ian Price.

Andes and Beyond 2013 (June 30 - July 13): a two-week hands-on workshop in Peru, with guest artist demonstrations and visits to major Incan ruin sites, including Machu Picchu. $1,995 (airfare not included). Director and guide: Dr. Holly Wissler.

Mexican Encounters 2013 (June 13 - June 23): a 10-day hands-on workshop in Veracruz, with guest artist demonstrations and visits to ancient pyramids, rural villages, and ranches. $1,550 (airfare included). Director and guide: Dr. Ric Alviso.

For additional information and on-line application forms, please visit the Center’s website (centerforworldmusic.org/tours/tours.html) or contact Lewis Peterman at peterman@mail.sdsu.edu or at 619-440-7046.

The University of Washington Press published John Blacking’s How Musical Is Man? in 1973. In response to requests for recordings of the musical examples, Blacking provided the University of Washington Ethnomusicology Archives with samples of his own recordings of Yenda music to make available for distribution. This music, along with Blacking’s accompanying notes, is now available at http://www.music.washington.edu/ethno/blacking.html. You can also access these recordings via SoundCloud: https://soundcloud.com/uwlibraries/sets/how_musical_is_man.

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

The Center for American Music at the University of Pittsburgh (www.pitt.edu/~amerimus), in partnership with the Society for American Music (www.american-music.org), is pleased to be offering a five-week summer institute for K-12 teachers. “Voices across Time: Teaching American History through Song” will be held from June 24 to July 26, 2013 at the University of Pittsburgh. This Institute, funded by the National Endowment for the Humanities (NEH), will allow 25 secondary school teachers and three graduate students in education, to explore topics in American history through the lens of music. Accepted participants will receive a $3,900 stipend to cover travel and housing. Additional information, along with application materials, is available at http://www.library.pitt.edu/voicesacrosstime/index.html or email: amerimus@pitt.edu (please indicate NEH Institute in the subject line). More information about the NEH and its programs is available at www.neh.gov.
Programs (continued)

The University of Washington for the 5th year, is the site this summer of the Smithsonian Folkways certification course in World Music Pedagogy. Running June 24-28, the course features audio, video, print, online, and human resources as content of ways to teach music of the world’s cultures at any level and context—in schools, university courses, community centers. Attention will be given to learning culture through songs, movement and dance experiences, instrumental music, and contextualized cultural components. Participants will be guided through recordings and curricular materials from the Smithsonian Folkways archives that fit the needs of students in knowing music (and knowing culture through music). Culturally responsive teaching will be demonstrated and discussed, so that curricular experiences envelop not only “materials” but the processes by which music is learned in given cultures and by students of a variety of interests and needs. Enrolled participants will join together to share particular means of teaching world music, and will receive documentation from the Smithsonian Institution that certifies their specialized study in world music pedagogy. For workshop information, please contact Michiko Sakai at <michikos@u.washington.edu>. Workshop fee: $525 (Priority fee by April 15 2013: $495).

Turath.org announces its 2013 Racy Fellowship for Arab Music Studies and invites applications from graduate students who wish to conduct scholarly research in the field of Arab Music. Named in honor of A. J. Racy, Professor of Ethnomusicology at the University of California, Los Angeles, this fellowship was set up to further the study of music of the Arab world. The funds can be used for travel, fieldwork, and other research expenses associated with projects meeting the selection criteria.

The Association for Chinese Music Research (ACMR) will award two prizes in 2013: the Barbara Barnard Smith Student Paper Prize for outstanding student paper in the field of Chinese music (broadly defined) presented at the 2012 SEM meeting, and the Rulan Chao Pian Prize for best article or chapter on Chinese music (broadly defined) published in 2012. Please see guidelines below and/or the ACMR website http://www.acmr.info/content/prizes for full details.

The Society for Asian Music announces the “Martin Hatch Award” for the best student paper on Asian music presented at the annual Society for Ethnomusicology national meeting. Recognition of the most outstanding student paper will include a $200 cash prize and a five-year subscription to the journal Asian Music. Any full- or part-time student is eligible for the prize. Students who wish to be considered for the prize should submit their papers to the chair of the Martin Hatch Award Committee, David Hamish (dharnish@sandiego.edu) by 21 December 2012.

Conference Calendar, 2013

- Joint meeting of the British Forum for Ethnomusicology and the ICTM Ireland, 4-7 April 2013, Queen’s University, Belfast.
- The British Forum for Ethnomusicology’s Annual Conference - on the theme of “Ethnomusicology in the Digital Age” - will be a joint meeting of the BFE and the International Council for Traditional Music-Ireland. The conference will be hosted by Queen’s University in Belfast between 4-7th April 2013.
- “Heavy Metal and Popular Culture” at Bowling Green State University, Bowling Green, Ohio, USA, 4-7 April 2013.
- The Society for Ethnomusicology/Southern Plains Chapter (SEMSP) is pleased to announce its annual meeting to be held April 5-7, 2013 at Southern Methodist University in Dallas, Texas. Submit abstracts by 22 January by e-mail to semsouthernplains@gmail.com. Put your last name in the subject line of your e-mail submission.
- The Southwest Chapter for the Society for Ethnomusicology is pleased to announce a call for papers for our spring 2013 meeting. The conference will be held jointly with the Rocky Mountain Chapter of the American Ethnomusicological Society and the Rocky Mountain Society for Music Theory on Friday and Saturday, April 5-6, 2013 at Northern Arizona University (Flagstaff, Arizona).
- The Midwest Chapter of the Society for Ethnomusicology invites students and scholars in all branches of music scholarship and related disciplines to submit abstracts for the MIDSEM annual meeting to be held on Friday and Saturday, April 12-13, 2013, at the College-Conservatory of Music, University of Cincinnati. All events and sessions associated with this conference will be free of charge for all participants and attendees. For more information about the conference and abstract submission guidelines please visit http://midsem.wordpress.com.
- The Institute of Caribbean Studies (INEC), the Eduardo León Jimenes Cultural Center (Centro León), and the Dominican Republic’s Department of Culture announce the Fifth International Conference Music, Identity, and Culture in the Caribbean (MIC-V). Santiago de los Caballeros, Dominican Republic. 12-14 April 2013. The deadline for proposals is December 15, 2012. Email inec97@yahoo.es.
Conference Calendar, 2013 (continued)

• “Due South: Roots, Songlines, Musical Geographies,” 2013 EMP Pop Conference at Tulane University, New Orleans, LA, April 18-21, 2013

• The American Hungarian Educators Association (AHEA) will hold its 38th Annual Conference from 2 May through 5 May 2013 at Rutgers, The State University of New Jersey. Proposals must be submitted online no later than 15 January 2013 at http://ahea.net/conferences/2013/submit-paper.

• The Association for Recorded Sound Collections, May 15-18, 2013 at the Kansas, City Marriott Country Club Plaza. http://www.arsc-audio.org/conference/

• Athens Institute for Education and Research (ATINER). Call for Papers and Participation. Fourth Annual International Conference on Fine and Performing Arts, 3-6 June 2013, Athens, Greece.

• “Changing the Tune”: Popular Music & Politics in the 21st Century from the Fall of Communism to the Arab Spring. International Conference – Strasbourg University, France, 7-8 June 2013. [continued on next page]

• Mystic Seaport’s 34th Annual Symposium, “Music of the Sea.” Sponsored by Mystic Seaport Museum, the United States Coast Guard Academy, and the University of Connecticut at Avery Point, June 7 & 8, 2013. Proposals and a brief curriculum vita or resume to Dr. Glenn S. Gordinier via e-mail at glenn.gordinier@mysticseaport.org


• July 8-26, 2013 the University of Hawai‘i’s Outreach College and the East-West Center host the second Asia Pacific Dance Festival. Featuring visiting performers from New Zealand’s Atamira Dance Company and graduate students of Taipei National University of the Arts, together with Hawai‘i’s Halau Na Kamalei o Liliehua, under the direction of Robert Cazimero, events include performances, university-credit courses, a faculty seminar, and a public forum. For details email csinfo@hawaii.edu, or check http://outreach.hawaii.edu/community/asiapacific.asp.

• The 42nd World Conference of the International Council for Traditional Music will be held on 11-17 July 2013 at the Shanghai Conservatory of Music.

• Christian Congregational Music: Local and Global Perspectives Conference, Ripon College Cuddesdon, Oxford, United Kingdom, 1-3 August 2013.

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: Folklaws, Festivals, & Folklife
Society for American Music
Society for Asian Music
UCLA Ethnomusicology Archive
University of Washington Ethnomusicology Archive
Fondazione Casa di Oriani, Ravenna

Society for Ethnomusicology
2013 Annual Meeting

14-17 November 2013
Indianapolis, Indiana

Hosted by Indiana University, Bloomington

Pre-Conference Symposium
Music and Global Health: Toward Collaborative Paradigms
13 November 2013, Indianapolis

More information:
www.ethnomusicology.org