

IASPM US Newsletter

A publication of the International Association for the Study of Popular Music, United States Branch

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Message from the Branch President - Harris M. Berger

The period since I last put finger to key for a Newsletter column has been an intense and positive one for IASPM-US, and I would like to take a few moments to discuss the recent developments that have taken place in our organization.

Much of the news is tied in one way or another to our annual conference. This year's meeting in Murfreesboro/Nashville was a rousing success, and special thanks go to Local Arrangements Committee Chair Paul Fischer, Program Committee Chair Susan Fast, and Program Committee Members Kimasi Browne, Patrick Burkhart, Barbara Ching, and Karen Pegley. The Program Committee saw a 61% increase in proposals over the previous conference, and the meeting was the largest in the history of our branch. This increase parallels the broader growth of the organization, with membership up over 100% since our last conference in 2004.

The panels and papers at the conference were some of the most stimulating I have seen at an IASPM-US meeting and included two very special sets of sessions. The first was the diversity roundtable, which was organized and chaired by Diversity Committee member Deborah Wong. The roundtable brought together a number of scholars to talk about diversity issues in our organization and brainstorm concrete steps that we as an association can take to make IASPM-US a more welcoming and inclusive place. The committee is currently developing an action plan, which should be available later this year.

On a different issue, Reebee Garofalo worked with the Local Arrangements and Program Committees to bring to the conference Ole Reitov and Eric Nuzum from Freemuse and Jenny

Toomey from the Future of Music Coalition, activists from organizations doing important research and educational work on popular music. Not only were their sessions fascinating, but they marked the beginning of a return to the original vision of IASPM's founders—a vision in which the organization welcomes not only scholars, but those working outside the academy on popular music research. Garofalo



From left: Ole Reitov, Jenny Toomey, and Reebee Garofalo answer questions

is chairing the newly formed Non-Academic Research and Education Liaison Committee. Its members include Paul Fischer, Cynthia Fuchs, and Boden NewSandstrom, and they are charged with the task of making connections with groups and individuals outside the academy who do work on popular music.

Also related to the original vision of the IASPM founders was the formation of the Popular Music Pedagogy Committee. This committee—Susan Oehler, chair, Dan Cavic-

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Beginning in 2006-07, the IASPM US Newsletter will be published three times a year, in September, January, and May. It features a wide range of information about popular music studies in North America, including conferences, professional initiatives, publications, member news, and resources for study and teaching. Reader contributions are welcome and should be sent to:

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Deadlines: September 1 for the September issue, January 1 for the January issue, May 1 for the May issue.

IASPM US is the United States Chapter of the International Association for the Study of Popular Music, founded in 1981.

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Membership in IASPM US is handled by Blackwell Publishing, publisher of JPMS. For information, please visit Blackwell Publishing's IASPM-US membership page at <https://www.blackwellpublishing.com/memb.asp?ref=1524-2226>. All rates include membership in the US and International chapters of IASPM and a subscription to JPMS.

IASPM-US Passes Resolution Against the Federal Marriage Amendment

In response to various state supreme courts moving to define marriage according to their own state constitutions (namely the Massachusetts Supreme Court in *Goodridge v. Department of Public Health*, 2003), members of Congress introduced the Federal Marriage Amendment to the Constitution (FMA) in 2003. It has gone through several language revisions, including an addition of a clause that expressly prevents civil unions, as well as language that limits the ability of states to challenge federal law. The amendment has stalled a couple of times on the floor since 2003, but indications are that Republican leaders may be readying the bill for another vote this summer.

At the annual business meeting of the 2006 IASPM-US conference, the membership responded to this recent development by passing a resolution:

“Whereas the proposed FMA (Federal Marriage Amendment) bill has been introduced for a U.S. Senate vote this June; and whereas the FMA would remove existing benefits of employment, health and life planning for GLBT members of IASPM residing in the U.S. and foreclose future benefits of domestic partnerships, contracts and marriage: Be it resolved that IASPM-US join the growing list of educational and professional organizations expressing their opposition to the FMA, and submit a communication of this resolution to the Human Rights Campaign [a civil rights organization working for gay, lesbian, bisexual, and transgender equality]. February 18, 2006, Murfreesboro Tennessee.”

For further information about the issue or about the Human Right Campaign, go to: www.hrc.org

IASPM-US Book Award Re-Named for Woody Guthrie

Paul Fischer, former president of the Association, and current member of the Executive Committee, announced at the Executive Committee Board meeting at the conference in Murfreesboro that Nora Lee Guthrie, daughter of Woody Guthrie, speaking for the Guthrie family, agreed to a re-nam-

ing of the IASPM-US book award. It is now “The Woody Guthrie Award.” This is an exciting development that brings added prestige to the book award and also serves to recognize the Association’s commitment to promoting the study of popular music.

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chi, Jason Hanley, and Emmett Price—is charged with the task of fostering popular music pedagogy at all levels, from K-12 classes, to undergraduate and graduate courses, to adult and continuing education. The committee will also work to engage public school teachers with the latest research from the academy and beyond. Look to the website in the coming year for exciting work coming from this committee.

Another major development was an announcement by Executive Committee Open Seat Member Paul Fischer that IASPM-US has been given permission by Nora Guthrie of the Woody Guthrie Foundation and Archives to rename our annual book prize as “The Woody Guthrie Book Award.” At the business meeting, Book Award Committee chair Alejandro Madrid announced that this year’s winner of the newly renamed award was Bryan McCann for his book *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*; honorable mention went to Tim Lawrence for *Love Saves the Day: A History of American Dance Music Culture, 1970-1979*. Congratulations go to both authors. The winners of the Graduate Student Paper Prize will be announced early this summer.

A number of other important events occurred at the business meeting. The membership voted unanimously to support a resolution to oppose the Family Marriage Act, a bill currently before the US Congress that would remove existing benefits of employment, health, and life planning for gay, lesbian, bisexual, and transgender Americans and foreclose future benefits of domestic partnerships, contracts, and marriage. In passing this resolution, IASPM-US joins with a large number of organizations and academic

societies to oppose discrimination against its members or anyone on the basis of sexual orientation or gender identity. For the full text of the resolution, see the front page of the IASPM-US website.

The Executive Committee was hard at work at the conference, and one important change to the Association that was initiated there was the creation of a policy which paves the way for the formation of interest groups within IASPM-US. Interest groups are units within the organization formed around a common theme in popular music studies. Interest groups may have web space on the Association site, an e-mail discussion



list to facilitate communication, and the opportunity to request space at the annual meeting to hold lunch-time get together. More information on forming interest groups can be found on the IASPM-US website.

With this year’s conference complete, work has already begun on IASPM-US 2007. The conference will be held jointly with IASPM-Canada and will take in Boston. Murray Forman will be our Local Arrangements Chair. I look forward to important developments within the coming year and seeing everyone next place at Northeastern University Spring in New England.

The Diversity Roundtable at the 2006 Conference. From left: Kevin Fellezs, Sheila Sumitra, Melvin L. Butler, Boden Sandstrom, and Deborah Wong

Formation of Interest Groups in IASPM-US

By Harris M. Berger

Last year, Anthony Guest-Scott contacted the Executive Committee about forming some kind of sub-groups within the Association. The EC considered this issue at our annual meeting, and created a policy for Interest Groups. I encourage everyone to think about the formation of such groups. Interest groups give members the chance to interact, share ideas, and work together within the Association around a common concern. The EC looks forward to seeing some exciting proposals and the further development of this element of our organization.

IASPM-US Interest Groups

Purpose. IASPM-US encourages the formation of interest groups within the organization. The purpose of an interest group is to help members within the Association form an intellectual community around a common topic in the field of popular music studies.

Application procedure. The formation of interest groups is driven by the membership. Any member of IASPM-US may apply to the Executive Committee to form an interest group. An application should consist of a mission statement of between 150 and

300 words, a list of the names and e-mail addresses of at least ten IASPM-US members who wish to join the group, and the name and e-mail address of a person who is willing to chair the group. Applications should be submitted to the president of IASPM-US via the website at info@iaspm-us.net.

Interest group rights and responsibilities. Interest groups may create e-mail discussion lists. Group chairs are responsible for managing their lists and ensuring that they serve as a useful conduit for group business and do not conflict with the mission of IASPM-US. Groups will also be provided with space on the IASPM-US website for the creation of web pages. The Executive Committee and Website Editor reserve the right to edit web pages for size and content. Groups have the opportunity to apply to the program and local arrangements committees to hold lunchtime group meetings at the annual conference, space permitting. These meetings are not paper or panel sessions, but opportunities for interest group members to get together casually during a lunchtime break. Chairs may also contact the Executive Committee to expand and develop the role of interest groups.

Call for Nominations 2006 Woody Guthrie Award

IASPM-US will again present its award to honor an outstanding book in the field of popular music studies written in the English language.

Any member of IASPM-US in good standing may nominate a book; committee members may also nominate books, and Association members may self-nominate their books. Publishers and eligible authors of which members of the award committee are aware of will be contacted to encourage them to find nominees for their books, but all nominations must be made by an IASPM-US member in good standing. The books should have been copyrighted in 2005.

The deadline for nominations is May 15, 2006. Nominations should include author's name, book title, and publisher's information. Nominations, including self nominations, and submissions should be sent

electronically to any of the members of the award committee. The award committee will announce the winner and honorable mentions at the next IASPM-US Meeting (Spring 2007).

The members of the committee for the 2006 Woody Guthrie Book Award are: Albin Zak, University at Albany (chair), azak@albany.edu; Deborah Vargas, University of California, vargasd@uci.edu; Kai Fikentscher, Ramapo College, kfikents@ramapo.edu.

For more information about the IASPM-US Book Award visit the following site: http://www.iaspm-us.net/aboutiaspm/book_award.php

Member News

Glenn Appell, Director of Jazz and Popular Music Studies at Diablo Valley College located in the San Francisco Bay Area, recently completed a new textbook entitled *American Popular Music: A Multicultural History*. Co-authored by David Hemphill, Associate Dean for Graduate Studies in Education at San Francisco State University, the text was published this fall by Thomson Schirmer and includes a 2 CD set of listening examples. The interdisciplinary text provides a sweeping survey that tells the story of American popular music from African American, European American, Latino, Asian and Native American perspectives. Of particular interest is an extensive chapter on the history of Mexican American/ Chicano music, an area that rarely receives the academic attention it deserves. For more information go to www.thomsonedu.com/music/ and type "Appell" in the finder.

Philip Auslander (Georgia Institute of Technology) is pleased to announce the publication of his new book, *Performing Glam Rock: Gender And Theatricality In Popular Music* (Ann Arbor: University of Michigan Press, 2006). This study sets the emergence of glam rock against the cultural history of the moment at which the 60s became the 70s and offers close analyses of the musical and physical performances of a range of British glam artists. "Musical Personae," a new essay that furthers Auslander's theorization of musical performance within the field of performance studies, appeared in the Spring 2006 issue (50.1) of *The Drama Review: The Journal Of Performance Studies*. During 2005-6, Auslander presented papers related to these projects as a keynote for the Transversalities conference at the

University of Reading (UK), and at the annual meetings of the Society for Ethnomusicology, IASPM-USA, and the Popular Culture Association.

David Borgo (Assistant Professor of Music, UC San Diego) published *Sync or Swarm: Improvising Music in a Complex Age* (book and CD, Continuum International Publishing Group) in November 2005. *Sync or Swarm* provides a study of musical improvisation, using theories from cultural and cognitive studies and the emerging science of chaos and complexity to illuminate the process and practice of improvising music. It explores the ability of improvisation to offer a visceral engagement with these emerging scientific notions, ultimately offering us new ways of engaging with and shaping the discourse that surrounds music in general.

Patrick Burkart (Texas A&M University) & **Tom McCourt** (Fordham University) announce the publication of their book, *Digital Music Wars: Ownership and Control of the Celestial Jukebox* (Rowman & Littlefield, 2006). Vincent Mosco has said that the book "provides an essential roadmap to the massive upheaval in the global music business. With a critical eye and the clearest prose, it examines the changing technologies, corporate struggles, government responses, and citizen challenges that are creating the emerging 'celestial jukebox.' Skillfully combining political, economic, and cultural approaches, the authors have written a book that is both comprehensive and a joy to read."

Mark J. Butler (Assistant Professor of Music, University of Pennsylvania) published *Unlocking the Groove: Rhythm, Meter, and Musical Design*

in Electronic Dance Music. (Bloomington, Ind.: Indiana University Press, 2006). *Unlocking the Groove* explores the beats and rhythms that comprise the vibrant contemporary style of electronic dance music (EDM). Butler draws upon musical analysis, current theories of rhythm and meter, and field research with musicians to highlight the diverse ways in which EDM shapes time.

Daphne Carr (Ethnomusicology, Columbia University) was recently named Editor for the 2006 *Da Capo Best Music Writing* anthology. The *Da Capo* series features a wide array of accomplished and engaging writing on every style of popular music, including rock, hip-hop, R& B, jazz, pop, blues, and more.

In fall 2005, **Jonathon Grasse** was appointed as an assistant professor of music at California State University, Dominguez Hills in Carson. He is currently working on a proposal for an ethnomusicology option in the CSUDH undergraduate degree that will incorporate popular music studies. This fall the *Journal for Popular Music Studies* (18.2) will be publishing his review of Bryan McCann's 2004 book *Hello, Hello Brazil: Popular Music in the Making of Modern Brazil*.

Bjorn Ingvoldstad (PhD Candidate, Department of Communication and Culture, Indiana University) has accepted a position at Bridgewater State College (Bridgewater, MA), where he will be teaching media studies. He also has contributed a chapter, on the Lithuanian Eurovision experience, to the upcoming Ashgate anthology *Eurovision, A Song For Europe*.

Alejandro L. Madrid was awarded the 2005 Casa de las Americas Prize for Latin American Musicology. Alejandro received this prestigious biennial award for his book *Los sonidos de la nación moderna. Música, cultura e ideas en el México post revolucionario, 1920-1930* [*The Sounds of the Modern Nation. Music, Culture, and Ideas in Post-Revolutionary Mexico, 1920-1930*]. The book is a cultural-historical critique of the nationalist discourse developed in Mexico after the 1910 Revolution. He has accepted a position as Assistant Professor of Latin American and Latino Studies at the University of Illinois at Chicago.

A new book by **Kevin Dettmar** (Professor of English at Southern Illinois University Carbondale), titled *Is Rock Dead?*, was published by Routledge Press in December 2005. The book sets out to explore the varied and sometimes conflicting ways in which the death of rock has been discussed both within the discourse of popular music and American culture. If rock is dead, when did it die? Who killed it? Why do rock journalists lament its passing? It has had good reviews, so far, in the *Philadelphia Inquirer* and *St. Louis Post-Dispatch*.

Noriko Manabe (CUNY Graduate Center) published his article, "Globalization and Japanese Creativity: Adaptations of Japanese Language to Rap," in the Winter 2006 edition of the *Journal of Ethnomusicology*. Readers may want to access a webcast of a related lecture at CUNY's Asian American/Asian Research Institute, which contains soundclips of the examples given in the article, at <http://www.aaari.info/06-02-03%20Manabe.htm>. In addition to providing a summary of the journal article, the webcast also includes videoclips of interviews and perfor-

mances, and there are more extensive handouts on the site.

Lisa Rhodes (American Studies Program, Temple University) had her first book, *Electric Ladyland: Women and Rock Culture*, published by the University of Pennsylvania Press in March 2005. The book focuses on the years 1965 to 1975, addressing how women rockers were dealt with in the popular periodical press (*Rolling Stone*, *Village Voice*, *Newsweek*, *Time*, *New Yorker*, *Ramparts*, etc.); providing in-depth biographical information on two early women rock critics, Ellen Willis and Lillian Roxon; and, finally, providing a lengthy discussion of the creation of the term "groupie" and its dissemination in the media.

tion in the media.

The Popular Music Section of the Society for Ethnomusicology awarded **Kristin Solli** (American Studies, University of Iowa) the 2005 Lise Waxer Prize for the best paper presented by a graduate student at SEM's meeting. Her paper, titled, "Keeping it Køntry: Country Music, Class, and Cultural Hierarchy in Norway," offered a sophisticated contribution to the study of cultural appropriation through an ethnographic examination of how American country music frames discussions of social class in Norway. The prize was presented at SEM's 2005 Annual Meeting in Atlanta.

Woody Guthrie Award 2005: Bryan McCann, Hello, Hello Brazil

At the business meeting for the 2006 IASPM-US conference, Book Award Committee Chair Alejandro Madrid announced Bryan McCann's *Hello, Hello Brazil: Popular Music in the Making of Modern-Day Brazil* (Duke University Press, 2004) as the winner of the Woody Guthrie Book Award for 2005. The book chronicles the flourishing of Brazilian popular music between the 1920s and the 1950s. Through analysis of the competing projects of composers, producers, bureaucrats, and fans, McCann shows that Brazilians alternately envisioned popular music as the foundation of a unified national culture and used it as a tool to probe divisions of race and region. Calling *Hello Hello Brazil* "a very serious scholarly accomplishment," the Committee explained that it is "a very well documented history of the role of popular music and the culture industry in the development of a discourse of na-

tional identity in Brazil between 1930 and 1950," and that "it pays careful attention to locales as well as personalities and changes in governmental policies, and engages important issues of cultural identity, nationalism, and popular culture."

Also announced was an Honorable Mention for Tim Lawrence's *Love Saves the Day: A History of American Dance Music Culture, 1970-1979* (Duke University Press) which, the Committee said, "combines unusually detailed and synthetic history, extensive interviewing with original participants, and stylish, compelling, writing in order to present a study of the New York City dance scene in the 1970s. The book's strength rests on Lawrence's impressive exercise in oral history, which allows it to be so meticulous and so lively at once."

Congratulations to both writers.

Calls for Papers and Participation

THE MIDWEST POPULAR CULTURE ASSOCIATION / AMERICAN CULTURE ASSOCIATION will hold its annual conference Friday-Sunday, October 27-29, at the Sheraton Indianapolis. In addition to numerous panels, the conference will feature an evening reception, a guest speaker and luncheon, the annual business meeting, and a book sale. Indianapolis is located in south-central Indiana and features a variety of attractions.

If you wish to have a paper considered for inclusion, please send paper, abstract, or proposal to the appropriate Area Chair.

For more information go to: <http://www.mpcaaca.org>. Deadline for receipt is April 30, 2006.

IASPM UK AND IASPM IRELAND will hold a joint conference at the University of Birmingham, England, on September 1-3, 2006. As a celebration of 25 Years of IASPM, the theme of the conference is the futures of musics. The conference organisers invite paper abstracts that fit with the following streams:

1 - The future of the Music Industry; 2 - Future and contemporary directions and evolutions in musical practice and production; 3 - Future of courses that run with popular music components; 4 - Futures of gender within Popular Music; 5 - The futures of space and place; 6 - Future meaning of musics; 7 - Discourses of popular music genres, styles and artists; and 8 - Identity and popular music in the 21st century.

All abstracts should be no more than 300 words in length. If they fit a particular stream then you should state which stream they are intended for. All abstracts should be mailed to popconf2006@lists.bham.ac.uk. The deadline for receipt of abstracts is 31st May 2006.

For further information contact Dr Peter Webb, Dept of Sociology, University of Birmingham at p.m.webb@bham.ac.uk OR Beate Peter, University of Salford, beainsolford@gmx.de.

RESONANCE: AN INTERDISCIPLINARY MUSIC JOURNAL invites submissions from scholars in any and all fields of study who are either currently enrolled in graduate school or who have earned their final degrees within the past three years. Resonance is a peer-reviewed online interdisciplinary music journal staffed by graduate students at USC. Some of the most exciting scholarly work being done today pairs traditional musicology with a vast array of academic disciplines, including acoustics, cinema studies, psychology, pedagogy, art history, medicine, literature and economics. Resonance intends to provide a platform for some of that scholarship, and hopes to inspire research that will enrich the multifaceted state of musical discourse. Therefore, contributors must be either graduate or professional students at any stage of their educational careers, or alumni/alumnae who have earned their final degree objectives within the last three years.

Submissions: Authors should send submissions as e-mail attachments to resonan@usc.edu. At the top of each submission, the author should include his/her name, home address, telephone number, e-mail address, name of university attended or attending, and educational status (e.g. second year, Ph.D.). Contributions should be submitted in Microsoft Word.

Each submission will be carefully reviewed by Resonance editors to determine whether it is acceptable for publication. For additional information, see: <http://www.usc.edu/resonance>.

BORN TO GROOVE is a series of essays and point-counterpoints accessible on the website <http://born-togroove.org>. Charles Keil, author of *Tiv Song*, *Polka Happiness*, co-author of *Music Grooves* and *Bright Balkan Morning*, is now writing on early and continuing experiences for children in music as participation and performance, and is making persuasive points on the critical need for more "moving and grooving" - more music and dance - in the lives of children from birth onward. He is joined by colleagues, former students, friends, and other musicians and teachers, including "counterpoint" Patricia Shehan Campbell, in thinking through the early and continuing musical experiences of children as they can be nurtured and facilitated by parents, teachers, specialists in children's welfare, enculturation, and education, and all others who wish to take responsibility for children's full-fledged development.

The Born to Groove website is now open for some exciting business. There are 62 chapters and 7 appendices asking for commentary, criticism, answers to questions, questions about (what appear to be) answers, supplements, links, reviews, lesson (and lesson plans). We are hoping that the bells and whistles (forums, profiles, glossaries, wikis) that are provided will allow for an extension of the material in the text. Any word, idea, phrase, concept, chapter, or section, can be a launch to ideas relative to music, children, education, and society's obligation to raising them. Can projects be developed? What courses might be taught with this "text"? What kinds of further collaborations and clarifications need to take place for putting these ideas into action?

See <http://born-togroove.org> for more.

Upcoming Conferences/Events

Professional Organization Meetings

POPULAR CULTURE ASSOCIATION/AMERICAN CULTURE ASSOCIATION

National Conference 2006
Atlanta, GA, April 12-15, 2006
<http://www.h-net.org/~pcaaca/>

IASPM CANADA

Annual Conference 2006
University of Regina, Regina Saskatchewan, May 5-7, 2006
<http://www.iaspm.ca/english/index.html>

ASSOCIATION FOR RECORDED SOUND COLLECTIONS

40th Annual Conference
Seattle, WA, May 17-20, 2006
<http://www.arsc-audio.org/conference2006.html>

WORLD DANCE ALLIANCE

Global Assembly 2006
Dance/Diversity/Dialogue: Bridging Communities and Cultures
Toronto, CA, July 17-21, 2006
<http://www.yorku.ca/wda/toronto%20main%20site.htm>

AMERICAN COMMUNICATION ASSOCIATION

Conference 2006
Lima, Peru, July 20-22, 2006
<http://www.americancomm.org/>

INTERNATIONAL CROSSROADS IN CULTURAL STUDIES

Conference 2006
Istanbul, Turkey, July 20-23, 2006
<http://www.cultstud.org/Conferences.html>

UK IASPM/IRELAND IASPM

The Futures of Musics: Conference 2006, Celebrating 25 Years of IASPM
September 1-3, 2006
University of Birmingham, England

<http://www.bham.ac.uk/>

COLLEGE MUSIC SOCIETY

49th National Conference
San Antonio, TX, September 13-17, 2006
<http://www.music.org/cgi-bin/showpage.pl?tmpl=/profactiv/conf/natl/2006/2006home&h=43>

AMERICAN STUDIES ASSOCIATION

2006 Annual Meeting
Oakland, CA, October 12-15, 2006
<http://www.georgetown.edu/crossroads/AmericanStudiesAssn/annual-meeting/>

AMERICAN FOLKLORE SOCIETY

2006 Annual Meeting
Milwaukee, WI, October 18-22, 2006
<http://www.afsnet.org/annualmeet/index.cfm>

AMERICAN MUSICOLOGICAL SOCIETY/SOCIETY FOR MUSIC THEORY

Joint Annual Meeting 2006
Los Angeles, CA, November 2-5, 2006
<http://www.ams-net.org/LosAngeles/>

SOCIETY FOR ETHNOMUSICOLOGY

51st Annual Conference 2006
Honolulu, Hawaii, November 16-19, 2006
<http://www.indiana.edu/~semhome/2006/index.shtml>

NATIONAL COMMUNICATION ASSOCIATION

92nd Annual Convention
San Antonio, TX, November 16-19, 2006
<http://www.natcom.org/nca/Template2.asp?bid=4216>

Symposia and Special Events

POPULAR CULTURE AND THE LOCAL: AN INTERDISCIPLINARY CONFERENCE

Brock University, St. Catharines, Ontario Canada
May 12 - 13, 2006
<http://www.pcn.brocku.ca/PCNConference/Conferencepage1.htm>

MUSIC AND THE PUBLIC SPHERE

A Conference Presented by Echo: a Music-Centered Journal
May 12 & 13, 2006
Los Angeles, CA
Contact Jessica Bissett (jbissett@ucla.edu) or Philip Gentry (pentry@ucla.edu)

ARCHITECTURE/MUSIC/ACOUSTICS

INTERNATIONAL CROSS-DISCIPLINARY CONFERENCE
Ryerson University, Toronto, Ontario
June 8-10 2006
<http://www.ryerson.ca/amaconf/>

The International Conference on the Arts in Society 2006
The University of Edinburgh, Scotland, 15-18 August 2006
<http://www.Arts-Conference.com>

MEDIA CHANGE AND SOCIAL THEORY INTERNATIONAL CONFERENCE

Centre for Research on Socio-Cultural Change (CRESC) at The Open University and The University of Manchester (in association with the Centre for Media, Culture and History, New York University)
St Hugh's College, Oxford, 6-8 September 2006
<http://www.cresc.man.ac.uk/events/sept06/confsept06main.htm>



The Stones River String Band, performing at the Thursday evening reception at the 2006 Conference in Murfreesboro, TN

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