

IASPM US Newsletter

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

Inside:

3
2006 Graduate Student Paper Prize Winners

2
New Pedagogy Committee

4
Fair Use Project

5
Member News

8
IASPM Recruitment

Employment Opportunities

9
Calls for Papers

10
Upcoming Conferences

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IASPM US - IASPM Canada Joint Conference 2007

IASPM US and IASPM Canada will hold its first joint conference in Boston, Massachusetts on April 26-29, 2007. The Program Committee, including members of both organizations, have decided on the theme of “boundaries, blockages, and bridges” (see the call for papers below) and are actively making arrangements at the conference site, Northeastern University, which is located

between Boston’s Back Bay and Fenway neighborhoods and near the historic Symphony Hall, the Museum of Fine Arts, and Fenway Park. Further information about the conference program, special events, registration, and travel arrangements will appear in the January newsletter and on the IASPM-US website.



Photograph courtesy of Northeastern University Photography

Call for Papers: Boundaries, Blockades, and Bridges

Popular music has always maintained a dialogue with political and social developments, raising awareness, spurring debate, and even directing events throughout history. To many minds, it is this active and engaged role that makes popular music vital and worthy of serious study. The 2007 special joint meeting of IASPM Canada and IASPM-US hinges on ideas of boundaries, blockades and bridges. Possible paper topics might address questions such as the following:

- What role does music play in breaking down borders, and in reinforcing them?
- Do genre categories such as “world music” enable musicians or ghettoize them?
- When a classical recording sells in the multi millions, does it become popular music?
- Does online distribution threaten the dominance of the major record companies?

Continued next page

The IASPM US Newsletter is 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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Call for Papers (from page 1)

- Do History of Rock'n'Roll classes mean that popular music has at last arrived in the academic world, or do these classes serve merely to fund the study of "serious" music?
- Even within the world of popular music scholarship, are some genres considered more worthy than others?

The conference programme committee invites proposals relating to these themes, as well as proposals for papers, panels, or roundtables on any aspect of popular music. Proposals will be read blind by the program committee, which consists of: Holly Everett (Memorial University of Newfoundland), El-lie Hisama (Columbia University), David Lawrence (St. Thomas University), Tom McCourt (Fordham University), Paul Théberge (Carleton University), and Jacqueline Warwick (Dalhousie University).

Proposals must be submitted online at <http://www.iaspm-us.net/conferences/>. Proposals for individual papers and roundtables should be no longer than 300 words. Proposals for panels should include an abstract of no more than 300 words for the panel as a whole, as well as abstracts of no more than 300 words for each paper proposed for the panel. The program committee reserves the right to accept a panel but reject an individual paper on that panel. For questions about the conference, contact Jacqueline Warwick, Program Committee Chair, at 2007conference@iaspm-us.net. The submission deadline for proposals is **November 1, 2006**.

New Committee: Popular Music Pedagogy

By Susan E. Oehler, Chair (Rock and Roll Hall of Fame and Museum)

Teaching and learning about popular music lies at the heart of popular music studies. Whether inside classrooms or outside formal educational institutions, professionals who work with popular music routinely must foster deeper understandings of the music and its contexts among audiences, colleagues, or students. K-16 educators in particular are embracing popular music with increasing interest in its value in classroom teaching across the disciplines. Following the successful pedagogy panels at the 2005 IASPM-US annual meeting the IASPM-US branch formed a Popular Music Pedagogy Committee to facilitate ongoing attention in this area.

The IASPM-US Popular Music Pedagogy Committee promotes

reflection and research on processes of teaching and learning about popular music, across the disciplines and for learners at every level. The Committee aims to achieve this goal by encouraging the examination of the philosophies and practices that encompass popular music instruction; by promoting the study of popular music pedagogy within the IASPM membership, at annual meetings, and in IASPM publications; and by identifying ways to serve the wider community of K-16 educators outside of IASPM. This relatively new committee is led by Susan Oehler, Chair (Rock and Roll Hall of Fame and Museum), Daniel Cavicchi (Rhode Island School of Design), Jason

Continued on page 3

Graduate Student Paper Prize Awarded

In June of this past summer, Tim Hughes, Chairperson of the 2006 Graduate Student Paper Prize Committee (with Steve Waksman, Jennifer Milioto Matsue), announced the winners of the 2006 IASPM US Graduate Student Paper Prize.

Hughes reported: "We received 36 entrants, a surprisingly large number, but we were especially pleased because they were so well written as a group. This is certainly an encouraging sign for the future of our chapter. Despite the very high level of competition, one paper in particular stood out to all the committee members for its combination of original ideas, thorough research, and theoretical and methodological sophistication.

The 2006 IASPM-US Graduate Student Paper Prize is awarded to Maria Sonevytsky for "Leather, Metal, Wild Dances: Ukrainian Pop's Victory at the 2004 Eurovision Song Contest and the Politics of Auto-Exoticism." Sonevytsky's paper is a nuanced examination of conflicting images of Ukrainian pop-star Ruslana's incorporation of the music of the Hutsulshchynna region of the Ukraine into her 2004 Eurovision-winning project, "Wild Dances." Sonevytsky not only provides an ethnographically based, cautionary demonstration that the Hutsuls have a challenging and even hostile view of Ruslana's use of their music as a symbol of Ukrainian authenticity. But, never settling for easy answers or taking sides, she also artfully makes the point that Ruslana inverted the conventional logic of exoticism and then demonstrates the complex, interwreathed implications for both the Hutsuls and Ruslana.

The committee also felt that

two other finalists deserved special attention: Our second-place choice was Angela Hammond's "'Wash All Day and You'll Be No Whiter Than God Made You': The Racialization of the Hillbilly and His Music". Hammond's paper is a well written and thoroughly researched investigation of the way that the "Hillbilly" category of music was developed, essentialized as white, and segregated during the early twentieth century, laying the foundation for the unchallenged modern assumption that country and western is fundamentally

The Winning Papers

Maria Sonevytsky (Columbia University), "Leather, Metal, Wild Dances: Ukrainian Pop's Victory at the 2004 Eurovision Song Contest and the Politics of Auto-Exoticism."

Angela Hammond (University of Kentucky), "'Wash All Day and You'll Be No Whiter Than God Made You': The Racialization of the Hillbilly and His Music."

Ulrich Adelt (University of Iowa), "Black, White and Blue: Racial Politics of B.B. King's Music from the 1960s."

white music. Our third-place choice, Ulrich Adelt's "Black, White and Blue: Racial Politics of B.B. King's Music from the 1960s", is a very original investigation of shifting perceptions of race and their complicated results over the long career of B.B. King. Both finalists demonstrate creativity, sophistication, and real courage in their explorations of a crucial yet always thorny topic, musical representations of race."

Pedagogy Committee

Continued from page 2

Hanley (Rock and Roll Hall of Fame and Museum), and Emmett G. Price (Northeastern University.)

The Committee helped connect IASPM-US members who want to form a Pedagogy Interest Group. A sizeable response promises that the Group and its ensuing email discussion list will be a vibrant, rich resource for members. Any additional US branch members who wish to join the Pedagogy Interest Group may contact the Committee at pedagogy@iaspm-us.net.

The Popular Music Pedagogy Committee plans to spotlight teaching materials, methods, and philosophies, as well as current research on popular music pedagogies. As a first step, the Popular Music Pedagogy Committee is beginning to examine ways to collect, review, and share lessons on popular music. Sometimes lesson plans may be taken for granted as a perfunctory how-to guide, but classroom-tested lessons actually document the complex instructional process. Lessons represent the intersection of pedagogical practice and theory--the goals, actions, and outcomes of instructors and students engaging with the ideas and sounds of popular music. IASPM is well-positioned to contribute effectively in this way.

Feedback and suggestions are always welcome. Please contact pedagogy@iaspm-us.net to become more involved in the Committee's projects or directly speak with any of the Popular Music Pedagogy Committee Members.

IASPM US Develops Fair Use Project

Patrick Burkart and Kembrew McLeod of the Fair Use Committee (Steve Jones, Siva Vaidyanathan, Michael Carroll, John Tehranian, Patrick Burkart, Marc Perlman, David Sanjek, Ashley Packard, Peter Jaszi, Rick Prelinger, Megan Prelinger, Edwin Quist, Reebee Garofalo, Harris M Berger, Kembrew McLeod, and Annie Randall) have been finalizing the Fair Use Project description. With Glenn Pilsbury, they are preparing to create an online survey to record reports by scholars and researchers of problems using Fair Use.

Background and rationale

The idea for this committee came from work done separately by Robert Walser of UCLA, Reebee Garofalo of the University of Massachusetts, and Harris M. Berger, from Texas A&M University. Harris M. Berger has explained the motivation for the group's creation as frustration in researching and teaching media.

As anyone who has ever tried to quote music or lyrics from a popular song in a monograph or use streaming audio in the classroom knows, the problems of fair use in teaching and research are substantial. Our own fears of litigation have allowed the erosion of fair use rights, and something needs to be done to address this issue.

Likewise, Robert Walser has observed that scholars in film studies have addressed a similar problem in their field successfully (specifically, Pat Aufderheide and Peter Jaszi's work on documentary filmmaking). Walser reports that rather than allow fuzzy case law to limit their use of these important resources, film scholars formed a committee to establish what they felt should be the fair use standard, and publishers have fallen in line. Walser has suggested that music scholars form a committee across scholarly societies to establish such a standard for the use of music in research and teaching. We see this Fair Use project as taking a long step towards this objective.

Approach

1. We will document complaints about restrictions on fair use. The study will have two main foci: a) The use of digital audio-visual media by educators and artist; and b) the quotation of song lyrics or musical notation in scholarly books and articles and class materials.

2. First, we will create and publish a Web form that enable users to classify their own complaints as types of incidents involving fair use. Respondents can classify problems the following ways (classification categories for the types of incidents are not mutually exclusive, and the form instructions will indicate this):

- By the type of medium that contains the expression

of music (music notation, lyrics, CD audio recording, analog audio recording, analog video recording, digital video recording)

- By the outlet for publication of the material (paper press, CD, DVD, Web page, distributed software file, live performance, Webcast)

- By the rationale for employing fair use (From Peter Jaszi's Fair Use FAQ)

- o Unlicensed use added significant value to the preexisting material and did not just exploit the preexisting material

- o The amount of material taken was appropriate in relation to the purpose of the use

- o The use was made in good faith

- o The use was reasonable according to the general opinion of the field or discipline within which it was made

3. We will push traffic to the online Web form using announcements to scholarly association listservs.

4. After some survey data have been collected, we will conduct follow-up interviews using permissions and contact information generated from the online form. We will then use the data collected in the survey and the interviews to prioritize the incidents for legal examination.

5. As the survey is running, and as we conduct follow-up interviews with Web respondents and other researchers whose fair use rights have been limited, we will identify US case law, or more importantly, lack of case law, for each incident or class of incidents.

- Which incidents have the most far-reaching impacts?
- Which incidents are as-yet undecided and timely?
- Which incidents seem to be most winnable through negotiations or at court?

6. After we take a sample of Web survey reports, and combine these with significant incidents culled from our interviews, we will examine priority incidents with help from the Brennan Center legal team.

- Using case law
- Using statutory law
- Using alternative (e.g., international) legal principles

7. We will issue a report on "lost" or "distorted" research based on the Web survey reports, using publicity from the summary report to capture additional opportunities for surveys, interviews, and focus groups.

8. We will collect information from this community of music scholars and teachers about best practices in fair use.

- We will gather data about the existing but informal fair use practices of educators and scholars. Each member of the committee will interview music scholars using a snowball sampling method. The interviews will also drive more

new people to the Web form, and vice versa.

- We will sketch the perceived limits of fair use in education and scholarship in an internal narrative report that draws from data collected by the committee members' interviews and from the Web survey instrument. Interviews will provide data on both the perceived best practices for fair use of music. The Web survey results will provide data on perceived limits of fair use only.

9. We will publish findings about best practices.

- After consulting with organizations that represent music scholars, we will help them develop a Statement of best practices in fair use

- We will have the organizations convene focus groups to review the Statement, and then meet with them to discuss

focus group findings. We will attempt to convene ten small group meetings, with seven that are purely invitational, and three larger ones that are public.

- We will submit the report for all the affiliated organizations' approval.

- We will publish the findings of our research for public education as an open access journal article or report, after the team of legal scholars from Brennan reviews the proposed Statement that resulted from the focus groups.

- We will encourage all the organizations that approve the best practices statement through their boards of directors, communicate their support for the document to IASPM, and develop an outreach plan of their own.

How You Can Assist the Committee's Charge

We begin business by asking for your recommendations for expanding the network. Chances are that you have a professional colleague, industry contact, or resourceful graduate student who wants to help us collect evidence of current problems with attaining legal access to various digital formats of audio-visual and textual materials, for research, teaching, political commentary, and satire. Please communicate the existence of this new group to these people, and encourage them to make contact at fairuse@iaspm-us.net. Patrick Burkart (Texas A&M University Department of Communication) and Kembrew McLeod (University of Iowa Department of Communication) are coordinating the Committee's work.

Member News

Within the past year, **Gillian Anderson** has performed *The Black Pirate* (Fairbanks, 1926) with the San Diego Symphony, finished the recording of a new compilation accompaniment with the Michigan Sinfonietta for a Criterion DVD of *Pandora's Box* (Pabst) to be released in November and published an article on the music for Griffith's *Intolerance* (1916) with Philip Carli (the "Griffith Project," Vol. 9, BFI Publishing, 2005, p.75) and "Musical Missionaries: 'Suitable' Music in the Cinema 1913-1915," *Civiltà Musicale* 51/52 (Anno XIX, Gennaio-agosto 2004), p. 173. With Ron Sadoff of NYU, she is initiating a new online journal, *Music and the Moving Image*, to be published by the University of Illinois Press starting in May 2007. Performances of *Nosferatu* and *Haexan* are coming up in October, 2006.

Since the publication of his book *Performing Glam Rock: Gender and Theatricality in Popular Music* (Michigan, 2006), **Philip Auslander** (Georgia Tech) has presented papers at the IASPM-US Conference in April 2006 and the annual meeting of the Association for Theatre in Higher Education (ATHE) in August 2006. Auslander's own theorization of the musician as performer, an article entitled "Musical Personae," appeared in the first 2006 issue of *TDR: The Journal of Performance Studies* (50.1). Another music-related piece from Auslander, soon to be published, is "Music as Performance: Living in the Immaterial World," forthcoming in *Theatre Survey* 47:2 (November 2006).

Theo Cateforis (Syracuse University) is editor of a collection titled

The Rock History Reader, due from Routledge Press in December 2006. *The Rock History Reader* is an anthology of source materials that traces the conflicts, critical tensions and inspired creativity that have defined rock music as a social practice throughout its five decade history.

Daniel Cavicchi (Rhode Island School of Design) was Visiting Assistant Professor of Music at Brown University in Spring 2006, where he taught a graduate seminar on the history of music listening. His essay, "Loving Music: Listeners, Entertainments, and the Origins of Music Fandom in Nineteenth Century America," will appear in *Fan Audiences*, a collection edited by Cornel Sandvoss, Jonathan Gray, and C. Lee Harrington (forthcoming in Spring 2007 from NYU Press). He is also one of the

founding members of the new International Springsteen Studies Association, which ratified its constitution and by-laws in August. In October, he will deliver a talk on storytelling and experience at "My Hometown: Bruce Springsteen's America," a conference on Springsteen studies in Rome, Italy.

Carey Fleiner (University of Delaware) published an article entitled "Rebellion or Transformation: Dave Davies's Spiritual Journey from the 1960s to the Present: A Contextual Analysis" in a special issue of *Popular Music and Society* on the Kinks (Vol 29, Number 2, May 2006). He is teaching "The History of Rock and Roll" in the University of Delaware's Associate in Arts Program, in which he is testing new ways to make rock and pop music available for listening exams, including using student subscriptions to www.ruckus.com.

Voicing transformation through song and scholarship, ethnomusicologist **Kyra Gaunt** is proud to announce that she is moving in August 2006 from NYU to Baruch College, the most ethnically diverse institution in the nation. She will continue to teach her hip-hop and African American music courses exploring the limits what people know and experience relative to race, gender and the body in those genres. Her 2006 release of *The Games Black Girls Play: Learning the Ropes from Double-Dutch to Hip-hop* (NYU Press) has been featured in *Black Issues Book Review*, *Ebony*, *The Chronicle for Higher Education*, and *Bitch Magazine*. She has been delighted to appear on several nationally syndicated radio shows including the "Laura Flanders Show" on Air America with guest host musicologist Ned Sublette, BBC4's "Thinking Allowed," Public Radio International/WNYC's "Studio 360," and WYNC's "The Conversation." This fall she releases her debut CD *Be the True Revolution!* featuring harmonica player Gregoire

Maret. Visit her new website at <http://kyraocity.com>.

The University of Georgia Press will have just published **Dr. Tom Gruning's** book *Millennium Folk: American Folk Music Since the Sixties*. The book is the first ethnographic study of the American folk music revival that began in the late 1980s examines its people, economy, and politics and covers the perspectives of fans, performers, marketers, and others.



Rock and Roll Hall of Fame and Museum education staff members **Jason Hanley** (Education Department Manager) and **Susan Oehler** (Education Programs Manager) have been appointed Presidential Fellows at Case Western Reserve University. They are currently teaching "Writing Rock and Roll: From the Critical to the Ethnographic" in the SAGES general education program.

Mark Katz has taken a position in the Department of Music at the University of North Carolina, Chapel Hill. He had previously been teaching at the Peabody Conservatory, where he had been a member of the Department of Musicology since 1999.

Glenn Pillsbury (UCLA) is happy to announce the arrival of his *Damage Incorporated: Metallica and the Production of Musical Identity* from Routledge Press. Released in May 2006, *Damage Incorporated* is the first book about the legendary heavy metal

band Metallica to provide a detailed exploration of the group's music and its place within the wider popular music landscape. Individual chapters examine the musical details of specific songs in order to understand Metallica's role in the development of thrash metal and the relationship of those songs to broader questions of American culture and rock history.

Steve Pond was recently awarded tenure and promoted to Associate Professor of Music at Cornell University. His recent book, *Head Hunters: The Making of Jazz's First Platinum Album* (Ann Arbor: U Michigan Press, 2005), was recently named as a 2006 finalist for the Association for Recorded Sound Research (ARSC) Awards for Excellence in Historical Recorded Sound Research. He's currently working on the underreported role of timbre in jazz histories.

Emmett Price (Northeastern University) is pleased to announce the publication of his new book *HIP HOP Culture* (ABC-CLIO, 2006). The comprehensive resource and research aid has received praise from academics, students and many K-12 educators. In addition, Emmett will serve as executive editor of a 3-volume *Encyclopedia of African American Music* to be published in 2008 by Greenwood Press.

Lisa Rhodes (Temple University) has been spending the summer creating a new music related class, "20th Century Popular Music" for Temple's American Studies Program. The course would have been impossible for her to develop without the help of fellow IASPM members Steve Wacksman, who suggested a great text: *Rockin' Out*, written by fellow member Reebee Garofalo.

Boden Sandstrom has a chapter, "Women's Music: Passing the Legacy" in a new book, *Women's Culture in*

a New Era: A Feminist Revolution? by Gayle Kimball (The Scarecrow Press, Inc., 2005).

T.M. Scruggs (University of Iowa) is researching Venezuelan music, primarily popular music on a Fulbright grant Aug. 2005 to Jan. 2007. He has investigated state initiatives that impact music, such as the new law requiring “national” music on the airwaves, and in particular the explosion of new low-wattage community radio stations (more than 300 in the last 3 years!). He has also focused on music with political and/or social content, and more recently the growing assertion of African-Venezuelan music, this in a country that has propagated the myth of a non-racist society. A new course he introduced at University of Iowa is the graduate seminar “Music and the Politics of Culture,” whose emphasis is on popular music and issues of power from globalization to gendered performance and ethnic identity.

Marianne Tatom Letts completed her Ph.D. in music theory at the University of Texas at Austin in December 2005. Her dissertation, entitled “‘How to Disappear Completely’: Radiohead and the Resistant Concept Album,” examines Radiohead’s *Kid A* and *Amnesiac*. In the dissertation, she discusses Radiohead’s consistently articulated an anxiety about capitalist culture and the ways in which “Kid A” (2000) and “Amnesiac” (2001) reflect the band’s conflicted feelings toward its own success.

After three years as a substitute assistant professor of music at Baruch College, City University of New York, **Liz Wollman** has recently shed the “substitute” and joined the faculty as an assistant professor. Her book, *The Theater Will Rock: A History of the Rock Musical, from Hair to Hedwig*, will be published in late November, 2006, by the University of Michigan Press.

The Journal of Popular Music Studies

Vol. 18 No. 3

The Journal of Popular Music Studies is proud to announce that due to a rapid increase in submissions and an extremely healthy pipeline the journal will publish quarterly. This change will begin with Volume 19 Issue 1 which will mail in March 2007.

Mailing in December will be Volume 18 Issue 3 featuring the following contents:

ESSAYS

The Waltz: Technology’s Muse
Teresa Magdanz

Abstraction and Embodiment: Yoko Ono and the weaving of global musical networks
Barry Shank

Furniture Music: The Phonograph as Furniture, 1900-1930
Kyle S. Barnett

FROM THE FIELD

EMP Review
Rachel Devitt

USING MUSIC

Ignorance is Bliss: Capturing the Unintentional Performance
Steve Savage

REVIEWS

Hello, Hello Brazil: Popular Music in the Making of Modern Brazil. Bryan McCann
Jonathon Grasse

Speak it Louder: Asian Americans Making Music. Deborah Wong
David Stowe

Briefly Noted
Mathew Bartkowiak

CONTRIBUTORS’ NOTES

INDEX

IASPM US Recruitment Efforts

The Membership Committee (Norma Coates, Chair, Lisa Soccio, Paul Fischer, and Jason Hanley) is working with Blackwell Publishers to get a letter out to lapsed members encouraging them to renew. The committee is also compiling lists of communication and contacting music departments that do not have IASPM members in their ranks (as far as we know) to publicize our organization and to encourage new memberships. Current members who know of individuals or departments that may be interested in joining IASPM-US are encouraged to forward names and contact information to the chair of the committee, Norma Coates, at ncoates@uwo.ca.

Employment Opportunities

ASSISTANT PROFESSOR OF MUSIC

Department of Music
Brown University

The Department of Music at Brown University invites applications for the position of Assistant Professor in Ethnomusicology, to begin July 1, 2007. We seek a candidate with broad interdisciplinary interests and evidence of exceptional scholarly promise. Experience in undergraduate teaching is highly desirable. The successful candidate will be expected to teach undergraduate and graduate courses in specific area(s) of the world's music, as well as more general theoretical or topic-based courses. Candidates who can also lead a performance ensemble will be viewed favorably. Applicants should have received the Ph.D. by June 2007.

Brown University is a leading Ivy League institution with a distinctive academic program and a tradition of innovative and rigorous multidisciplinary study. A commitment to diversity and intellectual freedom has remained a hallmark of the University since its establishment. The Department of Music--with 14 full-time faculty, 30 teaching associates, and a state-of-the-art music library--supports undergraduate and graduate courses in the areas of history, theory, ethnomusicology, composition, performance, computer music and multimedia. Under the leadership of President Ruth Simmons, the University's research profile has been growing, and Music has been changing along with it. Since 2004 the Department has added four new faculty members to its roster, and, in 2005, a new Ph.D. in Electronic Music and Multimedia joined the long-standing graduate degree program in Ethnomusicology. We are now seeking, with the current position, an energetic and imaginative teacher and scholar who will reinforce our Ethnomusicology program and enrich the intellectual and musical life of the Department generally.

Candidates should send a letter of application, a curriculum vitae, and three letters of recommendation to: Ethnomusicology Search Committee, Department of Music, Brown University, Box 1924, 1 Young Orchard Avenue, Providence, RI 02912.

Applications received by October 12 will receive full consideration, but the search will remain open until the position is closed or filled. Brown University is an EEO/AA employer. Minorities and women are encouraged to apply.

SCHOLAR OF MUSIC, OPEN RANK
Interdisciplinary Center for Ethnomusicology
Duke University

Duke University invites applications for an open-rank (tenured or tenure-track) position, beginning Fall 2007, for a scholar of music located in any Humanities or Social Science department, interested in participating in the development of an interdisciplinary Center for Ethnomusicology. Rank will be commensurate with experience and departmental affiliation with disciplinary training. Candidates are sought who have experience with musical performance and are committed to recent theoretical debates, interdisciplinarity, and diversity. Specializations should fall within the arena of music in the public domain, intersecting with current faculty interests in improvisation, critical ethnography, music production, and expressive culture in relation to power and conflict.

The successful applicant must have a Ph.D. at the time of appointment; demonstrate excellence in teaching; and be an innovative and productive researcher. Applications received by November 1 are guaranteed consideration. For further information, contact kimberly.soliman@duke.edu. Send cover letter, curriculum vitae, and three letters of reference to: Chair, Ethnomusicology Search Committee, John Hope Franklin Center for International and Interdisciplinary Studies, Box 90402, Duke University, Durham, NC 27708-0402.

Applications from women and minority groups are particularly encouraged. Duke University is an equal-opportunity/affirmative-action Employer.

Calls for Papers and Participation

The Gender and Sexualities Taskforce of the Society for Ethnomusicology invites submissions for the MARCIA HERNDON AWARD, created to honor exceptional ethnomusicological work in gender and sexuality. The certificate and award of \$150 will be conferred at the annual meeting of the Society. The submission deadline is April 1, 2007. Please see the GST web-site for more details: <http://www.nyu.edu/gsas/dept/music/SEM%20Home.htm>.

Ralph N. Jackson, President of the BMI Foundation, Inc., and Nora Guthrie, Executive Director of the Woody Guthrie Archives (WGA) and Foundation, have announced the opening of the 2ND ANNUAL WOODY GUTHRIE FELLOWSHIP PROGRAM. The program will award a limited number of research fellowships, with a value of up to \$2,500 each, to fund travel and living expenses for scholars to use the rich and extensive holdings available at the WGA in New York City. The postmark deadline for applications will be November 1, 2006 for projects beginning after January 1, 2007. Applications and information are available at www.bmifoundation.org

Applications are invited from scholars who are pursuing research topics or themes related to Woody Guthrie which explore his creative work and contribution to American music and culture. In announcing the new program, Jackson said: "Woody Guthrie's music and lyrics are timeless in their message and appeal and we are delighted to be working with the WGA to make this important material available to scholars."

Established in 1972, the Woody Guthrie Foundation is a non-profit organization that serves as administrator and caretaker of the Woody Guthrie Archives. Dedicated to the preservation and dissemination of information about Woody Guthrie's vast cultural legacy, the Woody Guthrie Archives houses the largest collection of Woody Guthrie material in the world. Since its opening in 1996, the Woody Guthrie Archives has been a major success becoming an important resource for the general public, musicians, singers, songwriters, scholars, and public and private cultural institutions wishing to access the research collection. More information on the Woody

Guthrie Archives and Foundation may be found at www.woodyguthrie.org

The BMI Foundation, Inc. is a not-for-profit corporation founded in 1985 to support the creation, performance and study of music through awards, scholarships, commissions and grants. Tax-deductible donations to the Foundation come primarily from songwriters, composers and publishers, BMI employees and members of the public with a special interest in music. Because both the Foundation staff and the distinguished members of the Advisory Panel serve without compensation, more than 97% of all donations and income are used for charitable grants.

In conjunction with its presentation of the exhibition *Bob Dylan's American Journey, 1956-1966*, the Weisman Art Museum at the University of Minnesota is organizing a symposium on Bob Dylan to take place on the Minneapolis campus March 25 to 27, 2007.

The three-day symposium aims to both generate and present new research and interpretations of Dylan, his career, his artistic output, his milieu, and his influences. On one hand, the symposium will examine Dylan's Minnesota roots and influences from the Iron Range and Minneapolis (Dylan in Minnesota; Minnesota in Dylan). Alternately, we are interested in the global dimensions of Dylan's work, including both the singer's use of world music, literature, philosophies, art, and religious thought, and also his impact and reception in specific scenes (musical, literary, political, fashion) and cultures around the world.

Proposals for papers or for entire sessions can be submitted online with a deadline of November 1, 2006. Proposals should include a one-page abstract and a one-page bio or c.v. with complete contact information. Entire sessions can also be proposed with a main contact person indicated and all speakers confirmed. Abstracts and bios/c.v. of each speaker is needed for session proposals. See www.weisman.umn.edu for more details.

Upcoming Conferences/Events

Professional Organization Meetings

AMERICAN STUDIES ASSOCIATION

2006 Annual Meeting
Oakland, CA, October 12-15, 2006

<http://www.georgetown.edu/crossroads/AmericanStudiesAssn/annualmeeting/>

AMERICAN FOLKLORE SOCIETY

2006 Annual Meeting
Milwaukee, WI, October 18-22, 2006

<http://www.afsnet.org/annual-meet/index.cfm>

20th WORLD CONGRESS on DANCE RESEARCH

Athens, Greece, October 25-29, 2006

<http://www.cid-unesco.org>

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>

SOCIETY FOR AMERICAN MUSIC

Conference 2007
Pittsburgh, PA, March 1-4, 2007

<http://www.american-music.org/conferences/index.htm>

ORGANIZATION OF AMERICAN HISTORIANS

Minneapolis, Minnesota, March 29 to April 1, 2007

<http://www.oah.org/meetings/>

ASSOCIATION FOR ASIAN AMERICAN STUDIES

Annual Meeting 2007
New York, NY, April 4-8, 2007

<http://www.aaastudies.org/confer.tpl>

POPULAR CULTURE ASSOCIATION/AMERICAN CULTURE ASSOCIATION

National Conference 2007
Boston, MA, April 4-7, 2007

<http://www.popularculture.org>

IASPM US 7 IASPM CANADA Joint Conference 2007

Boston, MA, April 26-29, 2007
<http://www.iaspm-us.net>

ASSOCIATION FOR RECORDED SOUND COLLECTIONS

41st Annual Conference
Milwaukee, WI, May 2-5, 2007

<http://www.arsc-audio.org/conference2007.html>

IASPM BIENNIAL CONFERENCE 2007

Mexico City, Mexico, June 25-29, 2007

<http://www.iaspm.net/iaspm2007cfp.html>

Symposia and Special Events

MY HOMETOWN: BRUCE SPRINGSTEEN'S AMERICA

Rome, Italy, October 7, 2007
Contact: Antonella D'Amore
anthunderoad@yahoo.it

HIGHWAY 61 REVISITED: DYLAN'S ROAD FROM MINN. TO THE WORLD

University of Minnesota--Minneapolis, March 25-27, 2007

More information is available at the Weisman Art Museum website: www.weisman.umn.edu

Announcements of future conferences, symposia, and other events in popular music studies are welcome. Please send your notices to Daniel Cavicchi at: <newsletter@iaspm-us.net>



Submission deadline for proposals: November 1, 2006

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