

Ecomusicology Newsletter

New Year, Newsletter!

A Call to Join the Ecomusicology Newsletter Editorial Board

The new year brings forth a new biannual publication: the Ecomusicology Newsletter. Over a year ago, at the annual meeting of the American Musicological Society in Indianapolis, the Ecocriticism Study Group (ESG) decided to begin work on a newsletter to keep members up to date on new developments in the field, upcoming conferences, and publishing opportunities in environmentally relevant music research.

With the founding of the Ecomusicology Special Interest Group (ESIG) of the Society for Ethnomusicology at the Annual Meeting in Philadelphia (2011), the two groups have decided to collaborate on the Ecomusicology Newsletter and in other ways (see the CFP for Ecomusicologies 2012 on page 10.)

Most importantly, the Ecomusicology Newsletter will serve as a venue to share information. Tell us about your latest publication, send along a call for papers, or suggest a new column. Email Pedelty@umn.edu with anything and everything you would like to share.

In order for this forum to belong to everyone, we need everyone to get involved. A great place to start is volunteering to serve on the Editorial Board. The Board will provide general direction for the newsletter and review proposals for columns and feature articles. If interested, let us know.

This, our first issue, includes conference reviews, updates on upcoming events, a call for papers, and an article about the Ecomusicology Bibliography on Zotero. Enjoy!

-- Mark Pedelty, EN Editor



Calendar of Events

March 14-18, 2012

Society for American Music (SAM)
Annual Meetings in Charlotte,
North Carolina
[www.american-music.org/
conferences](http://www.american-music.org/conferences)

May 18-19, 2012

Hearing Landscape Critically: Sense,
Text, and Ideology
Music Faculty, University of Oxford
[http://www.music.ox.ac.uk/
landscape/](http://www.music.ox.ac.uk/landscape/)

October 30-31, 2012

Ecomusicologies 2012
New Orleans, Louisiana
[www.ams-esg.org/events/upcoming-
events/ecomusicologies-2012](http://www.ams-esg.org/events/upcoming-events/ecomusicologies-2012)

November 1-4, 2012

AMS, SEM, and SMT Annual
Meetings
New Orleans, Louisiana
www.ams-net.org/neworleans/



Image by
[Twobee](#)



Conference Reports

THIRTY SEVENTH ANNUAL CONFERENCE OF THE SOCIETY FOR AMERICAN MUSIC

Two sessions held at the 2011 annual conference of the Society for American Music explored ideas of place and identity: “Music and American Landscapes” and “Music and American Cities.” Chaired by Caroline Polk O’Meara, the sessions addressed relationships among composer, listener and the environment, the role of technology, the conditions for redefinition of place, and the impact of global concerns on local space.

Essay topics ranged from Graham Raulerson’s interpretation of the influence of West Coast hobo culture on Harry Partch’s *The Wayward* to Patrick Burke’s reading of the rock music scene in Manhattan’s Lower East Side in the 1960s. Scholars addressed pieces that showcase both human and nonhuman elements, such as Denise Von Glahn’s discussion of Emily Doolittle’s use of birdsong in “Night Black Bird Song.” Later, Von Glahn expanded on her research of American women composing nature as keynote speaker for the SAM Gender Study Group.

Several papers at the “Landscapes” seminar focused on outdoor spaces, including Beth Levy’s study of the Great Plains as a trope for early twentieth-century American composers Leo Sowerby and Lukas Foss and Erin Scheffer’s report on the Canadian wilderness as an informant of national identity in R. Murray Schafer’s *Patria Cycle*. The “Cities” panel explored notions of place in urban settings, including Robert Fallon’s look at musical conceptions of Pittsburgh from the 1950s to the present and Eliot Tretter’s study of the culture surrounding Austin City Limits.

Several papers highlighted different musical interpretations of the meaning attributed to a given environment. For example, Fallon asserted that

popular songs generally emphasize Pittsburgh as a city of grit, whereas classical music highlights its “green” qualities.



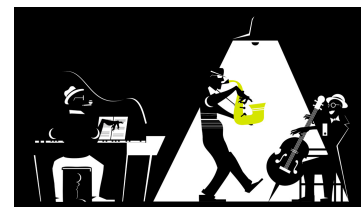
Some music provides a way to experience place without being present (Burke mentioned the Fugs, the Velvet Underground and other 1960s Lower East Side bands), while other works call for the presence of the listener, as explored in my essay about John Luther Adams’ *The Place Where You Go to Listen*, a permanent installation in Fairbanks, Alaska, that turns real-time data streams from geophysical events into sound and light signals.

Panelists emphasized the degree to which social characteristics, not solely physical geography, define place. The sessions went beyond American themes, demonstrating the necessity to examine the relationship between place, music, and culture.

— Tyler Kinnear



The Society for American Music will hold its 2012 Annual Meetings in Charlotte, North Carolina, March 14-18. See american-music.org/conferences for additional information.



MUSIC AND NATURE CONFERENCE, UNIVERSITY OF MUSIC AND DANCE, COLOGNE

Shortly after the United Nations Framework Convention on Climate Change in Durban, South Africa, in December 2011, musicologists from Iceland, Sweden, USA, Canada, Switzerland and Germany met for the second instalment of the bilateral conference “Music and Nature,” held at the University of Music and Dance Cologne. Divided into five expert panels concerning music, nature and indigenous cultures, politics, gender and nationalism, the conference aimed to contribute to the international discourse on climate change and global warming. Following the opening words of Angela Spizig, mayor of Cologne, and Reiner Schuhenn, University Rector, Annette Kreutziger-Herr commented on the transformative process of musicology today, and its potential to improve interdisciplinary communication, also beyond academic walls.

In the focus panel led by Annette Kreutziger-Herr, Aaron S. Allen, co-founder and current chair of the Ecocriticism Study Group of the American Musicological Society, stressed the importance of taking a critical approach to break away from idyllic or romantic depictions of nature. He described getting people to face climate change as an “uphill battle.” He firmly believes that “...ecomusicology can offer fresh approaches to confronting old problems in music and culture via a socially engaged scholarship that connects them with environmental concerns.”

Cultural sustainability and the complex relationship between music, environment and identity was explored by the next panel by using case studies of indigenous cultures. Britta Sweers (CH) pointed out the problems of defining people by their colonial experience and the resulting difficulties of nomenclature in ethnomusicology. Tina K. Ramnarine (GB) provided a video message on Inari Sámi rap and cultural survival. Sheila Kreyszig (CA/DE) spoke about the digitisation of music as a representation of the First Nations people in Canada. In her presentation “The sacred remains...?”, Birgit Abels (DE) addressed the impacts of climate change on certain indigenous cultures as well as the complex relationships between religion, music, people and nature.

A further panel led by Katrin Losleben (DE) focussed on acoustic ecology and concepts regarding soundscapes. Political artworks representing ecosystems undergoing rapid changes were described, such as Andrea Polli’s album “Sonic Antarctica,” Åsa Stjerna’s live sound installation “Currents,” and Roni Horn’s “Library of Water” – just some examples of women artists who all independently raise their voices to the global controversy of melting ice. Discourse surrounded the art of listening and the connection with place as well as different cultural perceptions of silence; for instance, Pauline Oliveros’ concept of “Deep Listening,” or

the ideas of R. Murray Schafer, founder of the acoustic ecology movement.

The prominent Icelandic composer Anna Thorvaldsdottir, whose debut portrait album “Rhízōma” recently topped international classical charts, offered a video message to describe her sound world and sources of inspiration. Her works show a penchant for sustained sound materials which reflect her imaginative perception of natural processes and structures. She spoke of listening with her entire being, of hearing music through the lines of the landscape, and of nature as the ultimate design. Sigfríður Björnsdóttir, Director of the Iceland Music Information Centre, paraphrased the ecofeminist Vandana Shiva in her description of the music and compositional processes of Anna Thorvaldsdottir, as well as recalling the “need for political positivity,” described by Rosi Braidotti in her recent lecture in Cologne. Several seminal authors have linked climate change and the ecological crisis to gender issues. The conference focussed on two texts in particular: Denise von Glahn’s “American Women and the Nature of Identity” (which was published together with Allen in JAMS) and Carolyn Merchant’s “The Death of Nature,” which were used as a starting point for a discussion moderated by Kreutziger-Herr.

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MUSIC AND NATURE
CONFERENCE (CONTINUED)

When discussing nature, ecology and music, gender issues are intrinsically included. Continuing on this theme, works by contemporary women composers were presented to show the variety of aesthetic approaches connecting their creative processes to ecoactivism. Annea Lockwood's "A Sound Map of the Danube," a soundscape where the process of geological change becomes audible, was illustrated by Alan Fabian (DE). Marie Anne Kohl (DE) addressed Meredith Monk's vocal techniques in "Facing North," where sounds of the natural environment are imitated to exemplify either the fragility of humans versus the power of nature or the vulnerability of nature versus human carelessness. With such an Icelandic flair to the conference,

Björk could not possibly be omitted, and Árni Heimir Ingólfsson (IS) took this opportunity to comment on her expressions of ecofeminism and cyberfeminism, the nature/technology dichotomy.

Both this "Music and Nature" conference and the one held in Kópavogur, Iceland, in May 2012, played important roles in reframing the issue of climate change and demonstrated that musicologists do indeed bring new and much needed perspectives into the global debate. In our Anthropocene era, global warming is perceived as an interdisciplinary crisis and therefore it should not be left alone to the natural sciences. In his JAMS contribution, "Prospects and Problems for Ecomusicology in Confronting a Crisis of Culture," Allen writes: "The environmental

crisis is not only the fault of failed engineering, bad science, ecological misunderstanding, poor accounting, and bitter politics. It is also a failure of holistic problem solving, interpersonal relations, ethics, imagination, and creativity. In short, the environmental crisis is a failure of culture."

Both conferences were made possible through generous support from the DFG (German Research Foundation), the Iceland Music Information Centre, the Iceland Music History Museum, the Mariann Steegmann Foundation and the research team History|Herstory at the University of Music and Dance Cologne, under the direction of Annette Kreutziger-Herr.

--Anika Mittendorf



Photo by [Salvatore Vuono](#)

INTERNATIONAL ASSOCIATION FOR THE STUDY OF POPULAR MUSIC, CANADA

Much like the 2010 SEM meeting in Los Angeles, also billed as environmentally themed, the 2011 IASPM-CA meeting from June 16th to 19th in Montréal left my personal ecomusicological interests unfulfilled. Notably, while the McGill Music Faculty hosted the event, the McGill School of Environment, two blocks away, was apparently uninvolved. However, relative to disappointing global events with great consequence (COP 17 in Durban and the Canadian withdrawal from Kyoto), I do take some heart from the inroads ecomusicology is making into various musical institutions.

For example, *Alternatives Journal*, a Canadian magazine that features environmental content recently published its first issue on music. Our field is surely witnessing waves of change, renewal, and birth, with varied results. I have recently attended conferences that leave me feeling a slimy “bright green,” but beneath the recycled name tags and fair trade coffee, this particular conference in Montréal contained significant social justice content.

In sum, with excellent weather and the expanded bike lanes and bixie bikes, the weekend felt like progress and a first step in the right direction with an emerging subfield in popular music studies.

At the time of the conference, Jody Berland’s keynote presentation was difficult for me to fully appreciate; I now reflect on her talk as the highlight of the gathering. Berland began by

enumerating the many ways in which “environment” can become an impossible term when subjected to a little scrutiny—after emulsifying “environment” with “music,” the situation often achieves the clarity of mud.

From many threads of interest and various tacks, I felt her most successful argument rested on an analysis of the changing place of the hit 1962 novelty track “The Monster Mash” by Bobby “Boris” Pickett. Initially the song charted in the US in time for Halloween, but the song was deemed too scary and deviant for English audiences. It was re-released in the UK in the 1970s and shot up the charts there. Berland proposed that the trajectory and interpretation of the piece, from morbid, popular, and worthy of censorship in the 60s to positively tame, moldy, and nostalgic in the present day, is analogous to recent shifts in the collective environmental psyche.

Berland suggested that we may, consciously or unconsciously, be slowly annealing our resolve to survive an uncertain environmental future, numbing ourselves to massive present and future environmental crises. She proposed that we achieve (at least in part) this calming effect through music, creating glimpses into our “hybrid” destiny with song, incrementally upping the intensity over time so that we can, without terror, allow monster GMO plants, monster landscapes, and monster mash ups to redefine our glocal realities. We are taking the sting out of apocalypse through entertainment.

This spectrum of human/non-human “monster” is at the core of environmental concerns, and music participates intimately with our time and place in history to accomplish monstrous possibilities. Literary ecocritics effectively highlight the ability of fiction authors to “game out” potential future scenarios for our species and planet, from H.G. Wells’s work to Cormac McCarthy’s.

Music also participates in this futurism, and Berland’s presentation pointed toward a tradition of critique relevant to ecocriticism. Soundscape studies was the best represented ecomusicological tradition at the conference. Arguably Shaffer’s work, continued by Feld among others, offers the benefits of an established field of inquiry.

In addition to a plenary devoted to listening skills in urban environments, Andra McCartney organized a soundwalk through the city and suggested composition possibilities from the experience afterwards. The conference also included a significant focus on indigenous musical production, activism, and environmental through mapping the musical territories of First Nations in virtual and real spaces. One notable panel left room for possible inquiry into queer ecological environments and music. All in all, compared to the SEM meeting, IASPM-CA made more tangible progress.

-- Andrew Mark

Reviews

*Recent Publications, Films,
and Music*

The Ecomusicology Bibliography via Zotero

A Dynamic and Emerging Scholarly Resource

Aaron S. Allen and Miranda Freeman



The Ecomusicology Bibliography is a unique and unparalleled bibliography of books, articles, newspapers, websites, blogs, and multimedia sources. It is available to anyone with a computer and internet connection by using the free software Zotero, which allows users to quickly “collect, organize, cite, search, and share” research citations (www.zotero.org). The Ecomusicology Bibliography (henceforth E.B.) is a dynamic resource of scholarly, journalistic, and popular sources that aids in making connections between music, culture, and nature.

The following article explains 1) the idea and genesis of the E.B., 2) an overview of content, 3) a primer on accessing it, and 4) brief remarks on how it could emerge in the future. In essence, then, we aim to explain the why, what, how, and potential of this helpful tool. The E.B. is by no means complete, and its dynamic status means that it will only become truly useful with greater community involvement.

Why have an Ecomusicology Bibliography, and why use Zotero?

First and foremost, the E.B. via Zotero (henceforth, E.B.Z.) can be updated continually and without specialized administration or user training, and its content can be made available freely on the Internet. Because it can grow and ownership is not restricted, this situation is better than a bibliography written as a static document and then published, either in print or on-line, even when continually updated; such documents quickly age, are limited in what they can include, and do not have the keyword searching capabilities of the E.B.Z.

Second, the E.B.Z. is a convenient way to find quality resources that connect music, culture, and nature. Zotero has a powerful search capacity that allows users to find keywords of any kind in the

citations, including those that have tags, bibliographic key words, or full text included. The E.B. is not a replacement for resources such as RILM, IIMP, and Music Index; rather, it can be used to supplement them. By including some popular and journalistic sources, such as blogs and the *New York Times*, the E.B. goes beyond those standard research databases. In so doing, users can make connections with the topics of their choice and follow up on them as their research necessitates.

Third, Zotero provides a useful interface for the management of one's own research materials. Zotero is designed to be an add-on to a web browser (Firefox, Chrome, Safari) or a stand-alone program (we will only discuss the former here); the browser connection is designed so that while searching your favorite on-line catalog or database (e.g. WorldCat or RILM), you can, with a single click, grab all the bibliographic information necessary; you can also take snapshots of entire webpages. With that citation now on your computer, you can then attach a document, such as a PDF of the article (or any other computer file), add tags/keywords, and incorporate

personal notes. Then, you can categorize your citations into folders (one citation can exist in many folders, and if you update it in one place, it will be updated everywhere). You can perform quick or fine-tuned searches to find citations, then include them in documents in any citation style available. Further, you can sync all of your citations to Zotero's servers to back them up or to make them available from other computers; you can also set up a group of multiple users to share the library of citations — which is how the E.B.Z. works. Zotero.com has a Video Tour on their Quick Start Guide that shows these and other features in a three-minute on-line video; below we provide instructions for installing and connecting to the E.B.Z.

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ECOMUSICOLOGY BIBLIOGRAPHY (CONTINUED)

As a scholar, Aaron finds Zotero tremendously useful for finding, and searching within, all the PDFs (or other document formats) downloaded from on-line research services (e.g. JSTOR) or received via Inter Library Loan. By attaching each document to a citation, I can quickly search for it with a few keywords and call up the document to read it — faster than clicking through directory folders. I keep my own research notes always connected with the citation, so I can add key words there (or in tags) that I can later call up with a quick text search. In addition, when I'm ready to cite a source, Zotero is integrated completely with MS Word for easy management; I can quickly update between MLA and APA (or other) citation styles, and I can switch between note and bibliography formats (re-submissions made easy!). However, I often use Corel WordPerfect, which does not have an integrated plug-in like Word; no matter, because I can quickly export a single item or number of selected items and paste them into my document in the citation style of my choice.

The E.B. project came about as a way to understand the growing and widespread interest in what has (for better or worse) been called ecomusicology. Many scholars who engage with topics of nature in the context of music and culture do not explicitly use this term; further, finding their work was a challenge due the diverse interdisciplinary perspectives. It is easier to find and explore, for example, a body of knowledge on a

composer, work, or place because her/his/its name will always be associated with the research.

Exploring a body of knowledge on a topic is always more difficult because of the variety of terms used (for example, “philosophy” or “aesthetics” or even “thought” might be used interchangeably).

As Raymond Williams pointed out (*Keywords*, 1976), “nature” is one of the most complex and multivalent terms in the English language, and so a resource was necessary to bring together applications of its various meanings in the context of music studies, while also trying to avoid some of its more general meanings.

Aaron began using Zotero in 2006; it was only in seeking to organize some of the relevant research for the inception of the ESG in 2007 that he requested funding for an Undergraduate Research Assistant (URA) from his employer, UNC Greensboro, to further develop the E.B. That project was funded first in 2008, and his URAs developed the AMS ESG website (www.ams-esg.org) and started adding items to a Zotero group account to be shared among them. In the meantime, Zotero engineers have updated and improved the software to a point that made sharing and collaboration more intuitive and glitch-free. Miranda is the third URA to work with him, and she has overseen the opening of the E.B.Z. to the public, mostly thanks to Zotero's own upgrades. Public access is the most important step in the process, for it is only with the input of many that the E.B. can be a truly useful resource.

What is in the Ecomusicology Bibliography?

The E.B. currently contains over 1,000 individual sources. There are fifteen “item types” of these citations: audio recording, blog post, book, book section (i.e. chapter), conference paper, document (i.e. unpublished source), encyclopedia, film, interview (typically on radio), journal article, magazine article, newspaper article, video, thesis, and web page. These types are useful for quick identification of the citation; moreover, Zotero adjusts the data fields for different types (e.g. a “book section” needs to have fields for editor and author, whereas a “journal article” needs only the author field). For some of these sources, full text is included if the content is freely available on the Internet (such as a blog), but not if it is behind a pay wall or other restriction (such as a journal on JSTOR).

All the sources are available in the main directory, but currently there is also a subdirectory that functions as a category filter of sorts. This filter is called a “saved search,” and it functions by narrowing the materials to only “Scholarly Publications,” here meaning the following items: books, book sections, conference papers, dictionary entries, encyclopedia articles, journal articles, and theses. Further, the way Zotero works, anything in a subdirectory is automatically in the main directory; therefore, one can search in the main directory to find all these types — a subdirectory just makes searches more targeted.

ECOMUSICOLOGY BIBLIOGRAPHY (CONTINUED)

Those data — numbers, types, and subdirectories/categories — are of the more statistical type, but they don't really give a feel for the content of the citations. A few examples may help in that regard. Many newspaper articles come from the *New York Times*; these might be reviews of performances or reports on composers/artists; regardless, all of these articles included in the E.B. have some connection with nature/environment.

Many blog posts are from the sustainability website *Treehugger.com* (part of Discovery Communications and a top-ranking blog), which reports on, among many other environmental things: artists creating nature-based works, celebrities engaging in environmental advocacy, sustainable design innovations, scientific discoveries, etc.; all of the citations from *Treehugger.com* included in the E.B. have some connection with music/sound.

Of course, the E.B. also contains numerous scholarly books: from William Gardiner's *The Music of Nature* (1818) to David Ingram's *The Jukebox in the Garden: Ecocriticism and American Popular Music Since 1960* (2010). And there are a plethora of articles from fields as diverse as science, history, geography, and, of course, music. Journal titles include the mainstream, such as *Ethnomusicology*, *JAMS*, and *Green Letters*, as well as the lesser known, such as the 1972 issue of the *Guildhall School of Music and Drama Review*, which is the earliest printed instance of the word "ecomusicology" that we have

found.

How does one access, contribute to, and edit the Ecomusicology Bibliography via Zotero?

There are two ways to quickly access the E.B.: as a guest or as a Zotero member. For guests, the ecomusicology bibliography is available at www.zotero.org/groups/ecomusicology/items, but neither search nor citation export is available with guest view; all materials are viewable and sortable by type, but with only 25 items per page and with over 1000 items, finding useful items is limited. We recommend instead that users sign up for a free Zotero account at www.zotero.org and become a member of the group "Ecomusicology" and then simply sync through the Zotero interface. The following explains this process in more detail.

In order to use Zotero as a registered member, use the Firefox webbrowser (www.firefox.com) and download the Zotero plug-in for it from www.zotero.org and follow the installation instructions there. After installation, select the registration option from the top right of the page at www.zotero.org to sign up for free. Follow Zotero's instructions, which involve validating your email and logging in with your newly created username and password. A Zotero icon should also be visible at the bottom right corner of the browser window. (For some users, this Zotero icon does not appear automatically. In that case, select Zotero under the Tools menu in Firefox; then, click the gear icon and select Preferences. Under the General

tab are preferences for the Status Bar Icon; select either the "Zotero" or "Z" option and restart Firefox.)

After installing Firefox with Zotero and registering, you must next become a group member of the E.B. in order to access the bibliography and synchronize Zotero files between your computer hard drive and the Zotero online server. While logged on to the Zotero website, select Groups, search for "ecomusicology," and then select Join. For technical reasons, requests to join the group currently must be approved manually. After your membership has been approved, click Zotero at the bottom right corner of the browser, and click the green arrow on the right side of the Zotero pane. When the green arrow stops spinning, "Ecomusicology" should be visible under the heading Group Libraries on the left third of the Zotero interface. Syncing regularly ensures that you have access to the most current information available in the E.B. By default, Zotero is set to sync with the server continually and automatically. To minimize traffic on the server and your internet connection, de-select "Sync automatically" in Zotero's Preferences; this option can be reinstated manually at any time.

For additional information and tips on using and managing Zotero software and libraries, visit www.ams-esg.org/resources/ecomusicology-bibliography, and for Zotero support visit www.zotero.org/support.

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ECOMUSICOLOGY
BIBLIOGRAPHY
(CONTINUED)

**The Potential for Future
Dynamism**

Despite the diversity of materials in the E.B., it is in no way complete. Check it yourself: are your ecomusicologically relevant works in it? Does it contain important works you think scholars engaging with ecomusicological topics should know about? If your answer to either of those questions is “no,” then you can understand why the E.B. needs community input. The sources included are skewed by the fact that only a few individuals have contributed relevant items. To allow ecomusicology to be truly interdisciplinary, the E.B. needs more sources from fields such as ecology, literary ecocriticism, environmental history, cultural studies, ethnomusicology, soundscape studies, musicology and others such as cognition, music theory, and soundscape studies. These fields also need to be represented more internationally (e.g. with works from scholars in Australia, England, Finland, Germany, Iceland, etc.)

When you come across an interesting and relevant source relevant in some way to ecomusicological studies, you have a few choices. You could keep it to yourself, of course, drawing on it for your teaching or citing it in

your research; in the latter case it might end up in a bibliography and, eventually, be published and available to those who look for it or happen upon it. But this situation shares the same problems the E.B.Z. set out to overcome: the information is difficult to find and not always accessible. Another choice would be to tell a few colleagues, perhaps sending an email with the news of an interesting bit of research that others would find useful or relevant. While this citation may reach a few very thankful individuals, it may also languish in an email box somewhere in the ether, particularly if no one publishes anything citing it. Finally, a third choice might be to spread the news as far and wide as you can by making it accessible, for all to find and use, on the Internet. If you posted it to your blog or personal webpage, you might inform a few folks who search using Google or something similar, or you might inform your friends who follow you regularly. But if you include it in the E.B.Z., then everyone who really wants to know will have access to it. Such a situation is useful not only for publicizing your own published work, but also for sharing relevant resources you find so that the field of ecomusicology can be advanced.

The E.B.Z. does have some drawbacks. While Zotero is developing some accessibility features (e.g. for the visually impaired, or for those who use

voice-recognition software), they are not fully compatible. Zotero is open source software, and so developments are constantly in progress and the software can change. The E.B. itself can give a false impression of comprehensiveness due to its size and apparently limitless possibilities for growth, but it cannot be the only research possibility for ecomusicology; it must be used alongside others. The E.B. also may become overburdened with too many citations, be they very relevant or only marginal. But these are problems a community of scholars and engaged users can overcome.

While the community of E.B. users must grow to continually add new resources, the community must also strike a balance in carefully managing the resource. To that end, the community must contain users willing to offer feedback, contributors willing to contribute, and administrators willing to manage the content.

Furthermore, we will need to extract a few select sources for occasional highlighting and discussion, which is an ideal column for future editions of the Ecomusicology Newsletter. If you're interested in getting involved, please contact Aaron S. Allen (aaron.s.allen@gmail.com) or the Editor, Miranda Freeman (ecomusicology@gmail.com).
— Aaron S. Allen and Miranda Freeman

www.ams-esg.org/resources/ecomusicology-bibliography

Call for Papers

Ecomusicologies

2012



30-31 October 2012, New Orleans

Pre-Conference (Live & Virtual) to the AMS/SEM/SMT 2012 Joint Annual Meeting

The AMS Ecocriticism Study Group and the SEM Ecomusicology Special Interest Group invite submissions on research from any academic field related to any issues of and around ecomusicology (ecocritical / ecological / environmental studies of music and/or sound), which is broadly construed as the dynamic relationships between culture, music/sound, and nature/environment, in all the complexities of those terms. (For more on ecomusicology, consult the information and resources at www.ams-esg.org.)

Papers accepted for the conference will be considered for publication in a volume of essays currently being prepared under the working title “Ecomusicology: A Field Guide,” edited by Aaron S. Allen (University of North Carolina at Greensboro, USA) and Kevin Dawe (University of Leeds, UK). This volume will present the diversity of ecomusicological work in the field by including various disciplinary approaches from, e.g., history, literature, ethnography, anthropology, and ecology.

The conference will be held in New Orleans, Louisiana, USA, on the uptown campus of Tulane University on 30-31 October, which is immediately prior to the Joint Annual Meeting of AMS, SEM, and SMT in downtown New Orleans. (The historic St. Charles Streetcar connects the two locations.) Between Ecomusicologies 2012 and AMS/SEM/SMT, on Wednesday 31 October, there will be options to attend the SEM pre-conference on “[Crisis and Creativity](#),” and/or to participate in local outings that explore New Orleans’s rich cultural histories and natural settings.

The conference organizers plan to include electronic communications to allow for virtual involvement. If you would like to participate in the conference either as a presenter or attendee but cannot be in — or for environmental reasons prefer not to travel to — New Orleans, you will have the option to deliver your work and/or see and hear the presentations of others via the Internet.

Program Committee: Aaron S. Allen (USA), William Bares (USA), Kevin Dawe (UK), Annette Kreutziger-Herr (Germany), Michael MacDonald (Canada), Jennifer C. Post (New Zealand), Robin Ryan (Australia), Juha Torvinen (Finland), Denise Von Glahn (USA)

For complete information, go to <http://www.ams-esg.org/events/upcoming-events/ecomusicologies-2012>



Photo by [Koratmember](#)



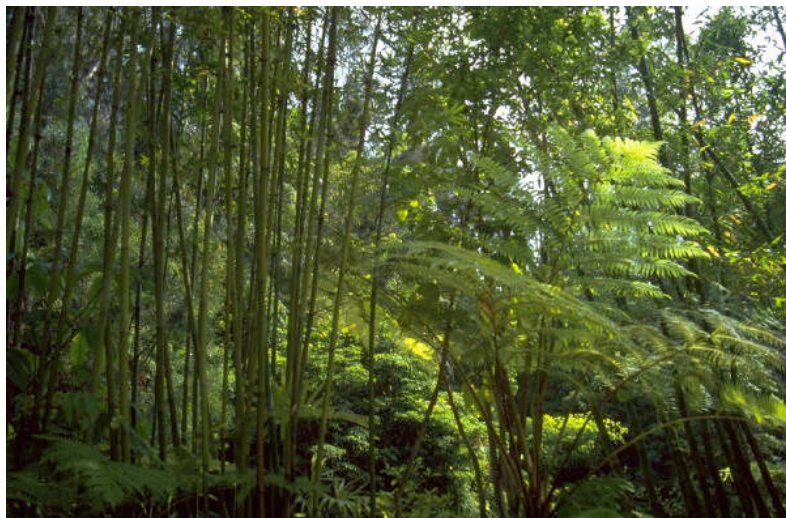
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