President’s Column

Job Talk

by Beverley Diamond, SEM President

The “contingent faculty crisis,” as it has been labelled, continued to generate lively but anxious discussion at the recent SEM conference in Indianapolis. The neoliberal causes, the abuses, and the societal toll of universities’ increased reliance on “adjunct” or “sessional” workers have been explored in recent President’s columns in this Newsletter,¹ and both the SEM Board and Council have been discussing action and responses to the complex institutional issues. A number of contributors to the Student News have addressed various aspects of job seeking, public sector opportunities, and directions in applied ethnomusicology.² Three issues, I suggest, have had less attention and hence I will focus on them here. One is some critical reflection on the terminology we use to reference “work” in our discipline. A second encompasses the lessons to be learned from even small samples of data—samples which could, of course, be aggregated into something more broadly meaningful. The third is the all-important gap between Ph.D. and employment, and what to do with it productively (other than worry). While the third of these is oriented more to Ph.D. students, post-doctoral fellows, and other recent graduates who are seeking full-time employment, the issues should also concern faculty who advise younger colleagues and help them engage in multi-pronged career planning. The second issue is addressed both to jobseekers and to those faculty who might usefully track data about their own advisees throughout their career. The first issue—how we categorize the work of ethnomusicology—is at the very root of how we define our discipline.

The conceptual boxes we use to categorize and describe what we do as ethnomusicologists are, of course, never value free. As critical thinkers, we surely know that it is always advisable to ask who benefits and who suffers from the implicit values embedded in terminology. How do conceptual frames advantage or disadvantage certain institutions, certain generations, certain communities of thinkers and social actors? If we insist on a division between “academic” and “non-academic” jobs, for instance, we articulate a false binary which, in the manner of all binaries, instantiates the former as normative and casts the latter as its negative shadow. Similarly if certain kinds of work are “alternative,” they are implicitly alternative to something allegedly mainstream. The phrase “public sector” also merits scrutiny. Its standard sociological definition as those domains supported by government or public institutions authorized by the nation state, as distinct from the private sector, could be a distinction relevant for job seekers. There are significant national differences in the proportion of state-run institutions, be they colleges and universities, museums and archives, broadcasting and publishing, arts administration, or others. But these differing governance frames are not generally what is referenced when the phrase “public sector” is uttered in our conference meeting rooms. Ethnomusicologists have come to equate “public sector” with work outside the academy, work that is somehow thought to be more directly relevant to “publics” beyond the classroom—to individual artists, communities, consumers or audiences, for instance. More conceptual clarity might have practical impact.

² See, in particular, “The Labour Issue” (3, 2011) and Jennifer Studebaker’s “Finding Your Way: Job Seeking Outside Academia” (7: 8-9, 2013).
The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership.

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

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For institutional memberships, please visit the University of Illinois Press website at http://www.press.uillinois.edu/journals/ethno.html

Guidelines for Contributors

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

Copy deadlines:
- Winter Issue (15 Dec.)
- Spring Issue (15 Feb.)
- Summer Issue (15 May)
- Fall Issue (15 Aug.)

Advertising Rates

The Newsletter is again accepting advertising. Digital files (e.g., .jpg) only, please.

- Full page: $200
- 1/3 page: $60
- 2/3 page: $145
- 1/6 page: $40
- 1/2 page: $110

Ethnomusicology: Back Issues

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

ISSN 0036-1291
The past twelve months have been highly significant ones for SEM, with the Board engaging a wide range of critical issues for our organization and our discipline more broadly.

Perhaps the Board’s most important work over the last year has been carried out around the issue of diversity. In the first part of the year, the Diversity Action Committee—which is chaired by Deborah Wong and includes members Beverley Diamond, Kevin Fellezls, Victoria Levine, Sarah Morelli, Marie Agatha Ozah, Tes Slominski, and Timothy Taylor—took the broad outlines that the Board developed for four new diversity initiatives and operationalized them, drafting procedures for a Book Subvention Award, an Annual Meeting Subvention Award, and a Mentoring Program. Further, Patricia Shehan Campbell, Ramona Holmes, and Sarah J. Bartolome developed plans for our first-ever Day of Ethnomusicology, a program in which SEM members curate a day of our annual meeting for local high school students from historically disadvantaged groups. The Board worked with the DAC on procedures for the award programs, calls for applications were circulated in the late spring, and in the early summer award recipients were selected by the DAC subcommittees, which were chaired by Fellezls, Ozah, and Levine, and included Chris Scales, Patricia Tang, Ana Alonso-Minutti, Don Niles, Michael Largcy, and Portia Maultsby, as well as Deborah Wong as ex officio member of each subcommittee. In addition, the Day of Ethnomusicology Program took place yesterday and was an extremely productive and valuable experience for all involved. Following the long-term plan for this committee established in 2012, the DAC has reported to the Board on the successes and challenges of the inaugural round of these programs, and the Board has enhanced the procedures for them for future years and substantially increased their funding. It is clear to me that the Board and the Society have a long-term commitment to making SEM a more diverse and just organization, and I look forward to seeing how the DAC’s work here will progress. I would like to express my appreciation to Wong and her committee for their highly significant work on this project over the last twelve months. I would also like to acknowledge additional efforts by Portia Maultsby, who has long contributed to diversity projects in our Society. Beyond her service on a key DAC subcommittee this year, she has been instrumental in working with Spencer Robinson on the establishment of the Gertrude Rivers Robinson Memorial Fund. The fund, which honors Mr. Robinson’s mother—likely the first African American member of the Society—will provide travel support to African American students and untenured faculty to attend our Annual Meeting. Information about the DAC programs and the Robinson fund are available on the SEM website.

Closely related to the DAC’s efforts was another important Board project, the formation of an SEM Anti-Discrimination, Anti-Harassment, and Sexual Diversity. Following established procedures, the Board reviewed the document, consulted with the SEM Council, and, after consulting further with the Taskforce, adopted with small revisions a version of the initial statement. During this process, the Council observed that SEM had no general anti-discrimination policy and urged the Board to develop one. Early in 2013, I drafted this document, shared it with the Board, and gathered Council input. The Council overwhelmingly supported the policy, and the Board approved it with minor revisions at our spring meeting. I am pleased to see this important project moved forward and thank everyone involved for their efforts here. Both of these statements are available on the web.

In many ways, publications are at the heart of the Society’s work, and the last year has seen the advancement of three new initiatives in this area. At last year’s Board meeting, the Society selected James Cowdery to serve as editor-in-chief of Sound Matters, SEM’s new blog, and chose Eliot Bates as the editor-in-chief of Ethnomusicology Source: A Collaborative Database of Writings and Recordings in Ethnomusicology. During the past year, Cowdery has established the Sound Matters Editorial Board and developed the blog’s policies and procedures, which were made available on the SEM website just a few weeks ago. The blog is currently accepting submissions for posts, and I anticipate a full launch for this exciting project in the near future. Bates has been actively involved in establishing the editorial policies and technical foundations necessary for Ethnomusiciology Source, which will be a wiki-like platform for SEM members and others to build bibliographies, discographies, and filmographies of works in the field ethnomusicology and related disciplines. It’s a complex project, and we can look forward hearing more about it in the coming year. The third new publication venue that the Society has pursued is SEM’s first podcast. The publication of podcasts—audio programs delivered over the Internet—has become increasingly common for scholarly journals and societies, and in the spring, the Board went ahead with plans to develop one for our organization. A call for producer applications was issued in the spring, and the Board is currently considering the materials that were submitted. Stay tuned for more information on the

[Continued on page 6]
A second issue is the need for data on changing career paths, both those that precede and those that follow professional training. That ethnomusicologists are employed in many types of public sector work, not just the academy, is no news to anyone. That ethnomusicologists nearing the end of their graduate study need to prepare broadly for a wide range of potential jobs is, in my experience, more often on the fringes of consciousness, not at the centre of collegial conversations or university fact gathering. It is hard to find statistics, for instance, on postdoctoral employment patterns. Faculty advisors, on the other hand, are probably aware of such patterns for their own supervisees. The SEM Board is currently considering the design of a new membership survey. How might we use this tool to compile data about career challenges and strategies? With a view to stimulating conversations, I offer some remarks about the wide-ranging careers and career strategies of my graduate supervisees (about 75 of them over several decades) as well as other early-career ethnomusicologists whose careers I have followed. My comments are informed, not just by the U.S. context, but by the situation in Canada where we have never had an abundance of tenure-track positions in ethnomusicology and where, hence, it was always necessary to advise graduate students to prepare simultaneously for at least two possible careers, usually one academic and one or more in other sectors. While these remarks are directed primarily to those who are in late- or post-PhD quandaries about the future or who are already in the contingent faculty mill, I hope that faculty colleagues will respond (to me personally at bdiamond@mun.ca or via the SEM Listserv) with information about contrasting patterns at their institutions, or in the context of their state, province or country. I hope that public sector ethnomusicologists will expand the discussion about the training and preparation required for various jobs that they know much better than I. In other words, this column is intended as part of an ongoing conversation.

I often ask job seekers the following questions. What is the range of knowledge-making (subjects, but also skills, methodologies, technologies) and the social networks that your training in ethnomusicology has enabled you to acquire? For those who do fieldwork on specific musical practices, I might rephrase: in addition to (probably) loving the musical practices and the people with whom you do research or perform, what else do you love about ethnomusicology? Might it be the multi-tasking, the engagement with urgent social issues, the wide range of people you encounter, the pleasure of making AV recordings, or a host of other things? For those who define their research more broadly, perhaps in relation to “sound studies,” the question could relate to how they became engaged by the policies and relationships as well as the aesthetics of the sound world in which they work. What follows from the answers to such questions is logically a close look at different types of employment that draw on that range of knowledge. This is, of course, a different question from “what do you know” and in what university might you teach it.

The former supervisees with whom I have been privileged to work have been, by and large, a highly creative bunch of job seekers. According to my informal record keeping, slightly more than half of the PhDs have full-time work in universities. Many are now tenured and several hold prestigious research chairs. While their degrees are mostly from music departments, their academic jobs are not only in music but also in anthropology, communications, women’s studies, media studies, indigenous studies, and even Aboriginal business. While a realistic assessment of one’s knowledge/skills and the likelihood of being regarded as a serious contender for academic jobs in well-established disciplines in which one does not have a degree is obviously wise, it is clearly the case that individuals shape their graduate training in unique ways, often explicitly to acquire both intellectual grounding and experience in another discipline. For those boundary crossers, some risky applications might pay off. Occasionally, ethnomusicologists are the cross-over candidates or the voices of innovation that a humanities or social science department might be seeking.

Of those who found public sector work after a Ph.D. or an M.A., many identify a skill and a strong passion for certain kinds of work, or for broader institutional goals/roles. A few looked to elementary or secondary teaching, discovering the great pleasure of introducing diverse music to younger students. Almost ten percent acquired additional training for work in museums, archives and libraries. Some got an additional degree in library science or museology. Some honed their digital skills to become knowledgeable about the vulnerability of technologies of preservation, the potential and challenges of copyright (and other cultural protocols for access or ownership) in the digital era, and the possibilities of reaching new audiences through new forms of virtual interactivity. A handful took curatorial workshops offered by local museum associations and did some volunteer work, assisting with exhibit curation, becoming capable for the moment when a job opened. Some now work in large national or regional institutions but others have found spaces for community interaction and creativity in the smaller heritage museums that dot the landscape in many parts of the world.

Others built on their experience with audio-visual media. One individual with film-making skills, ever a self-starter, formed her own film production company over two decades ago, and continues to make a modest living doing contract work for government departments, private organizations, and individuals who had the foresight to build fees into research grants for professional production or post-production AV assistance. Others founded record companies or taught production skills. As commodities such as CDs rapidly give way to virtual distribution, new forms including e-books create new needs for people who combine disciplinary knowledge and technological know-how.

One skill that most ethnomusicologists seem to acquire through fieldwork is a capacity for administration. Many
of us have observed informally that there seem to be a lot of “ethnos” who become Deans, Directors, Department Heads, and Project Coordinators. The ability to juggle different kinds of work, to schedule and undertake multi-stage projects, to mediate interpersonal differences among individuals or culturally diverse groups are all part and parcel of fieldwork. Administrative jobs emerge in the cultural development departments of cities or the offices of State folklorists, at university research centres, in professional societies, or performing organizations. Some young colleagues have discovered that they love admin, particularly when such work can play a role in reshaping institutions, perhaps making them more open to cultural diversity. One individual, for instance, has a job with a major city, enabling cultural programming in communities of new immigrants. Another became the executive director of an ethnically specific cultural centre, one that mediates the complex terrain where community needs meet tourism. Others direct educational programs for a major performing arts centres or touring companies. The same organizational capacity has positioned ethnomusicologists well to become festival or event organizers, or curriculum developers. Indeed the pathways are not unidirectional: a number of leading SEM members entered the academic field after a successful career in one of these worlds.

If your interest lies in public policy, granting councils may be good entry point. Area knowledge is a requisite for overseeing granting programs, finding of specialist assessors and guiding applicants through the process. Positions with granting councils often involve arts policy creation. Government jobs may be increasingly places for ethnomusicologists who work in such policy sub-fields as medicine, intellectual property law, human rights, education, and urban planning, to name only a few. The regular public policy panels, which were the vision of Past-President Gage Averill and which materialized this year at SEM due to outstanding efforts of Vice-President Anne Rasmussen, will be places to meet and learn more about these sub-fields.

The third issue signalled at the outset of this short article is “the gap”—the limboland after grad school. It is hard to find extensive data on the rhythm of work for post-M.A. or post-Ph.D. graduates, but, in my experience, most individuals experience a space of three to five years between Ph.D. and full-time employment. For some it is even longer. It’s not failure to be searching for that dream job over several years. Many young scholars fill the space with one or more post-doctoral fellowships, with part-time teaching, work for small budget NGOs, or professional contractual work that is better for the CV than the pocket book. Many augment their income with contracts for translating or copy editing, website development, AV production or graphic design (depending on training and skills of course). While post-doctoral fellowships have increased substantially over the past decade, however, the rigors of competition have increased at the same time. The Social Sciences and Humanities Research Council of Canada, for instance, increased post-doctoral fellowships by approximately 25% since 2003 but the success rates dropped from 27.3% in 2003 to 20.2% in 2013 (www.shrcc.ca). Those years are often frustrating and worry-making, but arguably less so if the task to ensure carefully tailored preparation for a range of plausible career paths. Those of us with faculty positions should envisage and argue for a wider array of university-run internships and community collaborations for which ethnomusicologists might qualify. Some universities gather data annually from community organizations about research needs, pairing researchers with appropriate partners; many have public engagement offices. Current students at my own university are partnered with communities to organize local archives, digitize materials, conduct interviews, and develop websites in support of local initiatives.

Those between Ph.D. and full-time job have probably been wisely and repeatedly told that scholarly productivity is key. I would argue that connectivity is equally important whatever the nature of the job to which you aspire. Among the most enterprising of my former supervisees are a couple who negotiated dual postdoctoral affiliations with both a university of their choice and a relevant public sector institution. Others have connected through research projects, some by taking intellectual leadership in those projects. They approached co-applicants and collaborators who brought added value to both their project and their career development. Some of the most active have proposed and successfully overseen innovative collaborative symposia, anthology projects, research collaborations, or workshops with ethnomusicologists who are already in positions of full employment. Not only have they built bridges with individuals and institutions, but they have demonstrated highly valued capacity for both leadership and team work, capacities that served them well in the job market.

That space between formal education and employment most certainly has a liminal quality. As our knowledge of ritual theory teaches us, liminality may involve ritual inversions that could lead either to a reinstatement of the status quo or to social transformation. We should all try to enhance the transformational possibilities. §
podcast in the year ahead. A final publication project that the Society is pursuing is a revamped version of the SEM Translation Series, which will take advantage of contemporary forms of electronic communication to make new translations available more quickly. SEM Executive Director Stephen Stuempfle has taken the lead on this project and will have more to report to the membership in the coming months.

During the past year, the Board has enacted a number of policy changes that make our annual conference and the operation of our various groups more inclusive and welcoming. For example, for the first time in our organization, the names of individuals giving invited lectures or performances for SEM sections events will now appear in the conference program. Seeger Lecture policies, which in the past had varied from year to year, have been regularized, and the SEM Newsletter, which formerly had been available only to SEM members, can now be downloaded by anyone on the Web, though a three-year "moving wall" prevents non-members from accessing recent issues. Service on SEM standing committees, which had been of indefinite length, now has a three-year time limit, and a range of new SEM groups have been created. All in all, these changes make the Society a more open organization and one that is more responsive to member interests.

The project that is likely most consequential for the long-term growth of our Society is our Sound Future capital campaign, which to date has raised over $285,000 for critical initiatives. These include the 21st Century Fellowship Fund (which supports dissertation fieldwork), the Gertrude Rivers Robinson Memorial Fund (which helps African American students and faculty attend our annual conference), and the Annual Meeting Travel Fund (which provides travel money for scholars based outside the U.S. and Canada), as well as initiatives in public ethnomusicology, diversity, K-12 education, and new publications. In 2012, funds from the campaign allowed the Society to offer the first ever Annual Meeting Travel Awards, and in 2013 we awarded our inaugural 21st Century Award. We are over halfway to the campaign's $500,000 goal, and I would ask every SEM member to consider making a contribution. Any amount, no matter how large or small, will help the Society move forward. If you have any questions about Sound Future, please do not hesitate to contact me or my campaign co-chairs, Gage Averill and Bruno Nettl. We deeply appreciate your support.

The successes that the Society has seen over the past year have been made possible by the creativity and effort of a large number of people. The day-to-day operations of SEM are managed by the staff at our Indiana University based business office, and the entire Society owes a debt of gratitude to the extraordinary work of Executive Director Stephen Stuempfle, as well as Office Coordinator Jennifer Studebaker. 2013 was the transition year for our journal, with J. Lawrence Witzleben completing the end of his highly successful term as editor and Ellen Koskoff taking over the reigns of the journal's leadership. Throughout all of this, Ethnomusicology has continued to be the premiere publication venue of our discipline. Witzleben has earned the appreciation of everyone in the field, and Koskoff has already begun breaking new ground for the journal.

On another front, Maria E. Mendonça has completed her term as SEM Council Chair. I would like to thank her for leading the Council's work on a series of complex issues this year and also express my appreciation to Lei Ouyang Bryant for her continuing efforts as Council Secretary. Mellonee Burnim has done an extraordinary job as Local Arrangements Chair for this conference, and David Harnish has been an exceptional Program Committee Chair. We all owe them both a debt of gratitude. The current members of the SEM Board have been a delight to work with, and I would like to express my appreciation to them for their commitment to the Society and their collegiality. The terms of James Cowdery, Jennifer Post, and Sandra Graham all come to an end at the completion of this meeting, and I would particularly emphasize my gratitude to them for their excellent work over the last few years. My term as president ends at the close of this meeting. It has been a profound privilege to serve in this capacity, and I look forward to handing the gavel, in just a little while, to Incoming President Beverly Diamond, whose great vision and energy during the last year have already had a salutary and substantive impact on our Society.

Respectfully submitted,
Harris M. Berger, SEM President

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Sound Matters: The SEM Blog

The Society for Ethnomusicology is pleased to announce Sound Matters: The SEM Blog. Hosted on the SEM website, the blog will offer content on a variety of subjects related to music, sound, and ethnomusicology. We seek lively and accessible posts that provide both stimulating short-form reading for ethnomusicologists and outreach to readers beyond the academy. We encourage authors to consider this forum a unique opportunity to transcend the boundaries of traditional print journals with brief works that integrate hyperlinks and multimedia examples. All content will be peer-reviewed.

Editorial Guidelines

Posts may follow any recognized editorial standards. The Editor, in consultation with the Advisory Board if necessary, may choose to make minor alterations in matters of style when it seems that our readers will be better served. Specific guidelines are as follows:

- Posts may be up to 1000 words, in English.
- Post titles should indicate content as succinctly as possible.
- Submissions previously published only on the author’s personal blog will be considered.
- Manuscripts should be submitted to the Editor, James R. Cowdery as email attachments in Microsoft Word; please include an abstract in the email text.
- Visual illustrations, including musical examples, must be jpg files.
- Sound illustrations must be mp3 files.
- Video illustrations must be mp4 files or videos hosted online with embedding codes (e.g., those on YouTube).
- All illustration files submitted must be under 30MB each in size.
- Suggestions for tags are welcome; these should be general categories, not personal names or other more specific information. Tags serve two purposes: linking posts on related topics and adding keywords not already in the text.

Editorial Advisory Board

The Sound Matters Editorial Advisory Board is tasked with broad issues such as establishing these guidelines, and stands ready for consultation on any matters that the Editor deems beyond the realm of peer review. The Board is chaired by the Editor. The current members are:

James R. Cowdery, Chair (Répertoire International de Littérature Musicale/RILM)
Nilanjana Bhattacharjya (Arizona State University)
Rachel Colwell (University of California at Berkeley)
Sandra Graham (Babson College)
Frederick Moehn (King’s College London)

Ethnomusicology Translations

The Society for Ethnomusicology (SEM) is pleased to announce the creation of Ethnomusicology Translations, a peer-reviewed, open-access online serial for the publication of ethnomusicological literature translated into English. As a central online resource, Ethnomusicology Translations will increase access to the global scope of recent music scholarship and advance ethnomusicology as an international field of research and communication. SEM is partnering with Indiana University Libraries’ Scholarly Communications Department to publish Ethnomusicology Translations through its IUScholarWorks Journals platform.

Ethnomusicology Translations will focus on influential articles from journals and edited book collections published during the past 20 years in any language other than English. With the use of Open Journal Systems (OJS) software, SEM will edit, referee, and publish the serial online. Each translated article, along with a headnote, will be published as a serial issue as it becomes available. Articles/issues will be identified by a serial issue number and year of publication, as well as by a Digital Object Identifier (DOI) number. Metadata coding of articles will facilitate searches by author, language, topic, or other keyword within the serial itself and via Google and other search engines. Homepages for Ethnomusicology Translations will be maintained at both the IUScholarWorks Journals website and the SEM website. The project homepage on the SEM website will include brief literature reviews for featured language areas, as well as links to articles.

Ethnomusicology Translations will be directed by an Editorial Committee, chaired by a General Editor and consisting of Advisory Editors, Language Area Editors, and the SEM Executive Director, who will serve as Project Manager and liaison with Indiana University Libraries. The SEM Board will appoint the General Editor and Advisory Editors, while the General Editor will appoint the Language Area Editors in consultation with the Advisory Editors, appropriate SEM Sections/SIGs, and the SEM Board. The Editorial Committee will develop guidelines for the nomination and selection of articles for translation, the clearance of rights and permissions, the recruitment of translators, the preparation and refereeing of translations, the writing of headnotes, copyediting, and publication. SEM will support Ethnomusicology Translations on an ongoing basis through monies raised in its Sound Future Campaign and invested in its endowment.

Ethnomusicology Translations Editor

The Society for Ethnomusicology invites applications from Society members to serve as General Editor of Ethnomusicology Translations. Ethnomusicology Translations is a new peer-reviewed, open-access online serial for the publication of ethnomusicological literature translated into English. As a central online resource, Ethnomusicology Translations will increase access to the global scope of recent music scholarship.

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and advance ethnomusicology as an international field of research and communication. SEM is partnering with Indiana University Libraries’ Scholarly Communications Department to publish Ethnomusicology Translations through its IUScholarWorks Journals platform. Ethnomusicology Translations will focus on influential articles from journals and edited book collections published during the past 20 years in any language other than English. With the use of Open Journal Systems (OJS) software, SEM will edit, referee, and publish the serial online. Each translated article, along with a headnote, will be published as a serial issue as it becomes available. For additional details on this new publication, please see Ethnomusicology Translations.

SEM seeks a General Editor who will chair the Ethnomusicology Translations Editorial Committee, consisting of Advisory Editors, Language Area Editors, and the SEM Executive Director (who will serve as Project Manager). The General Editor will provide leadership and oversight for the project and work closely with the Editorial Committee to ensure success in the nomination and selection of articles for translation, the recruitment of translators, the preparation and refereeing of translations, and final editing and publication. While the work flow for the project will be collective and collaborative, the General Editor will provide final approval for the publication of each translation. The SEM Board will appoint the General Editor, who will serve a 3-year (renewable) term beginning in 2014. The SEM Board will also appoint Advisory Editors for similar terms. Once in place, the General Editor will appoint the Language Area Editors in consultation with the Advisory Editors, appropriate SEM Sections/SIGs, and the SEM Board. Applicants for the General Editor position should submit a curriculum vitae and a statement of interest describing:

1. previous translation experience,
2. awareness of the global scope of ethnomusicological literature,
3. previous editorial experience,
4. familiarity with online publishing practices, and
5. commitment to the timely advancement of the project.

Applicants must be current members of SEM. SEM welcomes nominations for this position and encourages applications from women and minorities. Applicants should send a statement of interest as an email (with CV attached) by January 24, 2014, to Stephen Stuempfle, SEM Executive Director. The SEM Board will review applications and expects to appoint the General Editor by mid-February 2014. To request additional information, please contact Stephen Stuempfle by email or at (812) 855-8779.  

### SEM 2013 Annual Prizes

#### Tina K. Ramnarine (SEM Member-at-Large, Prizes)

This year, committees established to consider the submissions and nominations for each prize awarded six main prizes. The prize decisions were as follows.

#### 21st Century Fellowship

This Fellowship was awarded for the first time in 2013.

Committee members were Patrick Burke (Chair), Paul Austerlitz, Kaley Mason, Marcia Ostashewski, and Marie Agatha Ozah. The committee reported careful consideration of 25 applications, many of them excellent. The committee announced the winner for the 21st Century Fellowship as Francesca Inglese (Brown University) for her dissertation project on “Coloured Moves and Klopse Beats: Embodying Contested Subjectivities in Cape Town, South Africa.”

#### Jaap Kunst Prize

The purpose of this prize is to recognize the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal Ethnomusicology or elsewhere).

Committee members were Daniel Avorgbedor (Chair), Lila Ellen Gray, Joys Cheung, and John O’Connell. Daniel Avorgbedor forwarded a short report giving an overview of the committee’s work:

“We received a total of 23 essays (compared to 15 in last year’s work) from the main SEM office. In addition we tried, on our own individual initiatives, to locate additional potential candidates, especially those of foreign sources. The committee took into consideration a number of criteria, which include issues of source material and ethnographic details, structure, content and general intellectual appeal of the narrative, familiarity with the relevant literature (ethnomusicological/interdisciplinary, etc.), supplementary or secondary sources of evidence and illustrations, etc.”

The committee selected Philip Bohlman (Chicago University) for his article “Analyzing Aporia” in Twentieth-Century Music (Vol. 8, No. 2, July 2012). Committee members characterized Bohlman’s article with specific qualifications, such as: “A great original attempt to understand transformation and passage of transport in the course of musical performance and experience… Outstanding work; breaks boundaries.”

In addition, the committee named Gabriel Solis (University of Illinois) as Honorable Mention.
SEM 2013 Annual Prizes [Continued from previous page]


Alan Merriam Prize

The purpose of this prize is to recognize the most distinguished, published English-language monograph in the field of ethnomusicology. Second editions of monographs, edited collections, and textbooks are not eligible for this prize.

Committee members—Regula Qureshi (Chair), Lillis O Laoire, Laudan Nooshin, Barley Norton and Sean Williams—noted that they received 39 submissions that covered a wide range of topics and treatments.

The committee awarded the prize to Carol Silverman (Oregon University) for her book Romani Routes: Cultural Politics and Balkan Music in Diaspora (Oxford, 2012) as winner of the Merriam Prize.

In addition, the committee selected Travis A. Jackson (Chicago University) for Honorable Mention for his book Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene (University of California Press, 2012).

Bruno Nettl Prize

The purpose of this prize is to recognize an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology. The prize was offered for the first time in 2012.

Committee members—Deborah Wong (Chair), Ruth Davis, Robert Garfias, Ruth Stone, and John Lawrence Witzleben—reported that 8 nominations were received in 2013.

The committee announced 2 co-winners: Eliot Bates (Birmingham University) for his “The Social Life of Musical Instruments” (Ethnomusicology, 2012) and David Trippett (Bristol University) for his translation and edition of Carl Stumpf’s The Origins of Music (Oxford).

Charles Seeger Prize

The purpose of this prize is to recognize the most distinguished student paper presented at the SEM Annual Meeting.

Committee members—Tina K. Ramnarine (Chair), Mark DeWitt, David Fossum, and Anne Rasmussen—received 42 submissions for consideration and were pleased to receive so many impressive, high-quality papers.

The committee awarded the prize to Allen Roda (New York University) for his paper “Local Makers, Global Players: Tablā Design and Construction in an International Marketplace.”

Committee members noted the strengths of the ethnographic details presented in this submission. Commentaries on the paper noted that it offers a “behind-the-scenes look at the impact of the increasing demand for tablās on makers and on the making of the instrument from craftsmen who may spend hours with their customer as they finish an instrument to those who participate in wholesale manufacturing. Based on fieldwork in India with both makers and customers, this paper also demonstrates a keen awareness of theories of globalization and commoditization, as well as an ethical concern for not revealing trade secrets of his collaborators.”

Robert M. Stevenson Prize

This prize is intended to honour ethnomusicologists who are also composers by encouraging composition and research. The award recognizes: firstly, a composition by an ethnomusicologist; or secondly, a book, dissertation, or paper (published or unpublished) on the oeuvre of a composer who is either an ethnomusicologist or incorporates ethnomusicological research. (Studies of the oeuvre of a group of composers are also acceptable.) A Stevenson Prize concert program is given at the SEM Annual Meeting, at which compositions by current or former SEM members are performed.

Committee members—Michael Frishkopf (Chair), Michael Bakan, Miriam Gerberg and Jihad A. Racy—reported receiving eleven submissions of which SEM composers submitted six compositions and five SEM composers were nominated by other SEM members. The committee was delighted to have so many high-quality submissions and nominations.

The committee announced that the Stevenson Prize was co-awarded to Steve Loza (University of California Los Angeles) and to Michael Tenzer (University of British Columbia).

The committee noted that Steven Loza has captured the Latin American ethos superbly through his scholarship and musical works. He is author of several books on the lives and contributions of major Latin American artists, as well as a stellar composer and performer in the very traditions he studies. His musical compositions, from jazz to orchestral, are compelling in their artistic originality and deeply human vision. Generous to all whom he encounters, Steve has forged new ground with his musical collaborations and through the support he offers colleagues throughout this hemisphere — and beyond — building new musical and cultural bridges through scholarship, musical composition, and performance.

[Continued on next page]
The committee noted the co-recipient of this year’s Robert Stevenson Prize, Michael Tenzer’s countless contributions to the discipline of ethnomusicology and to SEM, which have been as impactful as they have been numerous. He has won the Merriam prize, fostered the growth of an entire new sub-discipline residing at the juncture of ethnomusicology and music theory, and continually pushed the boundaries of not just what we do in this field, but what and how we are able to think about what we do as well. Michael wears many hats, of course—ethnomusicologist, music theorist, gamelan music performer and scholar—and he has that rare sense of “fashion” that enables him to often don them all at once with total synergy and complementarity, modeling new vistas of musical and scholarly possibility as he goes. But for all his diverse talents, abilities, and achievements in so many domains, it is arguably as a composer that Michael most fully defines himself and brings to fruition the total synthesis of knowledge, craft, inspiration, and soulfulness that he embodies.

At the annual General Meeting, Michael Frishkopf noted that the Stevenson Prize Concert, the second in the newly-conceived Stevenson Prize Concert series, and the first to result from an open call for composition submissions, was the first to feature the new SEM orchestra. He expressed the hope it will be the first in a long line to come and urged members to consider participating in the next round of the biennial Stevenson Prize and concert by performing in the SEM orchestra, which is open to all, or by submitting a composition. §

SEM Section Prizes

Sidra Lawrence of the Gender and Sexualities Task-force announced that the 2013 Marcia Herndon Award went to Sarah Hankins, for “Size and Shape Are Approximate, and Subject to Change: Queer Arousal and Musical Meaning,” a paper presented at the Joint Conference of SEM, AMS, and SMT, November 2012.

Daniel Party forwarded information that Latin American and Caribbean Music Section announced their student prize went to Holly Holmes (University of Illinois at Urbana-Champaign) for her paper “With a Voice Like a Gun: Brazilian Popular Music, Censorship, and Strategies of Resistance during the Military Dictatorship, 1964-85.”

The Popular Music Section (PMS-SEM), received 15 submissions published in eleven different journals and awarded the 2013 Richard Waterman Prize for the best article on popular music by a junior scholar to Andrew Eisenberg for his article “Hip-hop and Cultural Citizenship on Kenya’s Swahili Coast” published in Africa (2012).

The Popular Music Section also awarded the 2012 Lise Waxer Prize (for a paper presented at last fall’s meeting) to Meredith Schweig of Harvard University for “That’s a Rap?: Imagining the Multiple Origins of Taiwan Hip-Hop.”

2014 SEM Prizes

The following SEM prizes will be awarded in 2014. See the SEM webpage on Prizes further information, including eligibility, award administration, nomination guidelines, and deadlines.


Annual Meeting Travel Fund Awards. Five annual awards of travel support to SEM Annual Meeting presenters who live permanently in countries other than the U.S. and Canada.

Jaap Kunst Prize. The most significant article in ethnomusicology written by a member of SEM.

Alan Merriam Prize. The most distinguished, published English-language ethnomusicology monograph.

Charles Seeger Prize. The most distinguished student paper presented at the annual SEM Annual Meeting.

Bruno Nettl Prize. The outstanding publication on the history of the field of ethnomusicology.

Ida Halpern Fellowship and Award. To help support research on Native American Music of the United States and Canada and to recognize the publication of said research.

Lois Ibsen al-Faruqi Award. The scholarly contributions of a music scholar or institution in the Islamic world.

The Nadia and Nicholas Nahumck Fellowship. To support research on a dance-related subject and its subsequent publication.

Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology. A major publication that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical instruments.
SEM Chapter News

Sara Stone Miller

The Mid-Atlantic Chapter (MACSEM) met at the University of Richmond March 23-24. In addition to ten papers presented in four paper sessions, five participants presented a roundtable on “Ethnomusicology in the Age of Digital Learning.” Maureen Mahon, New York University, presented the keynote address, “And the Colored Girls Go:… African American Women Background Vocalists and the Sound of Race, Gender, and Authenticity in Rock and Roll.” Gamelan Raga Kusuma, directed by Andy Mc- Graw, and Balinese Dancers from Banjar Bali, Washington DC, presented a lunchtime performance, and an evening performance was presented by the University of Virginia Klezmer Ensemble, directed by Joel Rubin.

The Midwest Chapter (MIDSEM) meeting took place at the College-Conservatory of Music, University of Cincinnati, April 12-13. Twenty-seven papers were presented in ten sessions. An “Ethno in the Rough” workshop took place in which paired junior and senior scholars met in groups. The keynote address and Thinking about Music Lecture, “The Digital Homestead: Recording Men’s Sociality and Zulu Music” was given by Louise Meintjes, Duke University. The MbiraCats performed at a Welcome Reception, and Tsun-Hui Hung (Erhu) and a Tabla Ensemble each provided musical interludes at breaks. A Contra Dance was held with String Band Euphor. Jordan Newman (College-Conservatory of Music, University of Cincinnati) was the recipient of the JaFran Jones Award for the paper “Sounding Military Identity through U.S. and Canadian Recruiting Videos.” The 2014 meeting will be held April 5-6 at Lawrence University.

The Niagara Chapter met April 13 at Indiana University of Pennsylvania. Twelve papers were presented, and a group of senior scholars presented a Panel on “Ethnomusicology in the Past, Present and Future.” A concert was presented by Pianolist Bob Berkman of Buffalo, New York, with Henry Wong-Doe of Indiana University. The 2013 T. Temple Tuttle Prize was awarded to Rachel Brassher of the Eastman School of Music for her paper “In Gamelan You Have to Become One “Feeling”: Sensory Embodiment and Transfer of Musical Knowledge.” The next meeting will take place at Carlow University, date to be announced.

The Pacific/Northwest Chapter (SENMW) met at the University of Washington February 8-10. Nine papers as well as a panel on “Ethnomusicology outside Academia” were presented. Three keynote addresses were given: Sean Williams (The Evergreen State College) spoke on “Embodying the Liminal: The Visiting Artist as Fieldwork Site,” Robert Garfias (University of California, Irvine) spoke on “Putting the Music Back into Ethnomusicology,” and Steven Friedson (University of North Texas) spoke on “Being Musical: 50 Years in the Sub-Basement.” A Remembrance was held for Franya Berkman and Anne Dhu McLucas. The Thelma Adamson Award was presented to Hilary Johnson (University of Washington) for her paper “An Enchanting Place Apart: Imagining Appalachia in Indie-Folk.” The next meeting will be May 1 at the University of British Columbia.

The Northeast Chapter (NECSEM) held its meeting at Bowdoin College on April 20. In addition to 29 papers presented in eight sessions, the audio-documentary “What Blood, What Earth: Puerto-Rican Black Metal and Post-Industrial Urban America” was presented by Josh Landes. The President’s Roundtable, “The Role of Sacred Music, Sound, Text, and Syllables to Instill a Sacred Experience” featured a discussant and speakers on six topics. The Bowdoin College Afro-Latin American Ensemble presented a selection of sacred music from Afro-Latin America during an evening reception. The James T. Koetting Prize was awarded to Max Jack (Tufts University) for his paper, “On the Terrace: Ritual Performance of Identity and Conflict by the Shamrock Rovers Football Club Ultras in Dublin.” The Lise Waxter Prize was awarded to Dante Francomano (Middlebury College) for his paper “The Transaction of Power in Ugandan Musical Pedagogy.”

The Southeast/Caribbean Chapter (SEMSEC) met at the University of Florida March 1-2. Six paper sessions included 23 papers. A Workshop on “Fundamentals of Indo-Trinidadian Tass Drumming” was presented by Chris Ballengee and Trinidad & Tobago Sweet Tassa. The keynote address, “The Dancing President. Mandela, Music, and Imprisonment” was given by Johann Buis of Wheaton College. The McIntosh County Shouters of Georgia along with ethnomusicologist Johann Buis presented an evening program, and the Soweto Street Beat gave an afternoon performance to conclude the conference.

The Southwest Chapter (SEMSW) met April 5-6 at Northern Arizona University. Sixteen papers, one including clarinet performance, were presented in five sessions. Brazilian guitarist Joao Junqueira presented a performance at an evening reception, as well as a workshop on Samba-de-roda and Candomble Rhythms. Ted Solis (with elements of ASU’s gamelan “Children of the Mud Volcano”) presented “Low Budget/Small Group Neo-Gamelanism: A Participatory Lecture/Demo.” The Joann W. Kealiinohomoku Award was given to Ben Kammin for his paper “The Music between the Notes: New Methodologies for the Transcription and Typesetting of the Music of Finger-Style Guitarist Leo Kottke.” The 2014 meeting will be held April 4-5 at Arizona State University.

The Northern California Chapter (NCCSEM) met March 2 at the University of San Francisco, Lone Mountain 100. Nine papers were presented. A roundtable on “Asian Improv Arts at 25: Ethnic Arts and Entrepreneurship” was presented by three participants, two from Asian Improv Arts. The Marnie Dilling Prize was awarded to David Dennen (University of California Davis) for his paper “Hybridity or Purity, Border Regions or Border Lines?: The Problem of Musical Style in Odisha, India.” The next meeting will be held at San Francisco State University on Saturday, March 1.

[Continued on next page]
**SEM Chapter News [Continued from previous page]**

The Southern California and Hawaii Chapter (SEM-SCHC) held its meeting at the University of California, Riverside February 23. Fifteen papers were presented in five sessions, as well as eleven four-minute papers in two half-hour sessions. Music by Mayupatapi, the UC Riverside Andean Music Ensemble, was featured at one break, and Keroncong Music by Paul Michael Atienza and Joshua Brown at another. An informal dinner with open mic performances by participants concluded the conference. Sherry B. Ortner (UCLA) gave the Keynote Address, “Art and Politics, Ethnography and Texts: The Case of American Cinema.” The Ki Mantle Hood Prize was awarded to Dave Wilson (UCLA) for his paper “Singing for Macedonians: Glocalization and National Identity Construction in ‘Macedonian Idol.’” Jeremiah S. French (University of Hawaii at Manoa) was awarded Honorable Mention for “The Eclectic Multicultural Approach in Post-Apocalyptic Videogame Soundtracks.” The 2014 meeting will be held February 22 at the University of California, Santa Barbara.

The Southern Plains Chapter (SEMSP) met April 6 at Southern Methodist University. Sixteen papers were presented as well as the film “Journey of a Badiu: The Story of Cape Verdean-American Musician Norberto Tavares” by Susan Hurley-Glowa. Josh Kun (University of Southern California) gave the keynote lecture, “The Art of the Crossfade.” The Vida Chenoweth Award was presented to Lee Chambers (Texas Tech University) for his paper “Offenbach and the Voices of Limpopo: Vocal and Visual Narratives in a ‘Land of Contrasts.’” The next meeting will take place April 5 at the University of Texas, Austin.

**Member News**

Barbara Alge and Oliver Krämer (eds.) announce the publication of *Beyond Borders: Welt-Musik-Pädagogik und Ethnomusikologie im Kiskurs* (Augsburg: Wissner).

Myrna Capp (Seattle Pacific University) announces the republication of her book *Namibian Soundsapes: Music of the People and the Land* (Trafford Publishing).

Salwa El-Shawan Castelo-Branco, Director and Professor at the Department of Ethnomusicology at the Universidade Nova de Lisboa, Portugal, was awarded the Glarean Award (10’000 francs) for musical research by the Swiss Musicological Society.

**Other Announcements**

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.) Project categories eligible for consideration include: discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public’s understanding and appreciation of the lasting importance of recorded sound. ARSC encourages applications from individuals whose research forms part of an academic program at the master’s or doctoral level.

ARSC members and non-members alike are eligible for grants in amounts up to $1000. Grant funds can be used to underwrite clerical, editorial, and travel expenses. Funds may not be used to purchase capital equipment or recordings, to perform operations on sound recordings, to reimburse applicants for work already performed, or to support projects that form part of a paid job. Grant recipients must submit documentation of their expenses before reimbursement. All grant funds must be disbursed within eighteen months of the grant award.

Grant recipients are required to submit brief descriptions of their projects for publication in the ARSC Journal, and are encouraged to submit articles about their projects, for possible publication in the Newsletter or Journal.

Research Grant Applications shall include:
- a summary of the project (one page maximum), with samples of the work, if possible;
- a budget covering the entire project, highlighting the expenses the ARSC Grant will cover (one page maximum);
- a curriculum vitae; and
- an indication of the prospects for publication or other public dissemination of the project results.

Applications (four paper copies and one electronic copy in Microsoft Word) should be sent to: Suzanne Flandreau
ARSC Grants Committee Chair
621 N. Fifth Street, Niles, MI 49120 U.S.A.
or arscgrants@aol.com (e-mail attachment). Applications must be received by February 28, 2014.

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SEM Honorary Members

Mark Slobin

Kay Kaufman Shelemay

What do song texts tell us? What should we know about the "graphic side" of music? And what exactly is between the sheet music covers?

This honorary membership recognizes Mark Slobin, whose way with words—paraphrased above—frequently dazzles us and whose interests and accomplishments literally run the gamut: from ethnography to historical investigation; from institutional life to the worlds of individuals; from critical theory to grounded practices; from many modes of musical performance to the visual and sound narratives of film. The locales Mark has traversed span the globe and the alphabet, stretching at least from A to W—that is, from Afghanistan to Wesleyan. It is the accomplished, ebullient, versatile, and always gracious Mark Slobin whose honorary membership I am honored to announce today.

I have known Mark Slobin throughout most of his career and all of mine and was privileged to work with him as colleagues at Wesleyan between 1990-1992. Like so many of us here today, on whose behalf I speak, knowing Mark Slobin as scholar and friend has been both a pleasure and a privilege.

Mark Slobin is an outstanding ethnomusicologist with a series of very distinguished publications to his credit. His early ethnographic projects carried out in Afghanistan, where he did pioneering work on urban musical landscapes and a variety of Afghan instruments and musical styles, have over the course of time provided an indelible record of a society subsequently fractured by war and conflict. Slobin’s books, early sound recordings, and video footage have assumed even greater significance as the country has been rendered inaccessible to most researchers for recent decades.

Slobin’s subsequent research and writing has been based on musical ethnography carried out in Europe and in the United States, much of it with Jewish communities. He has issued volumes on European Jewish folk music (Old Jewish Folk Music and Jewish Instrumental Folk Music) and has published a prize-winning monograph on music of Yiddish-speaking immigrants (Tenement Songs). Slobin’s landmark study of the American cantorate (Chosen Voices); and two monographs on klezmer music (Fiddler on the Move and American Klezmer) have opened up what were formerly domains of insider scholarship to broader ethnomusico-logical scrutiny. Mark Slobin is surely an active fiddler on the move, cutting across places, times, and music traditions, popping up to play his violin at moments.

If Mark Slobin is widely known and revered in the field of musical scholarship for his multiple contributions as an ethnographer as well as an accomplished editor of historical sources drawn from manuscripts and sheet music, several of his books have had a significant theoretical impact across our own field and on disciplines outside of music. Here I would highlight Slobin’s 1993 monograph Subcultural Sounds and his recent volume on film music, Global Soundtracks.

As a mentor and teacher, Mark has had an indelible impact on many. He has anchored for decades one of our field’s premier programs, guiding multiple generations of ethnomusicologists through the thicket of doctoral work. His impact was felt early on by many: for instance, one of my first graduate seminars was with Mark—on Central Asian music at the University of Michigan—longer ago than either of us can probably remember. I often smile when I remember Mark’s opening gambit of asking the class how many musicians were performing when playing a recording of a solo dambura virtuoso.

If Mark has done Wesleyan University and many fields of study proud, he has also given generously of his time and leadership skills to this Society, most notably as President of SEM. He has been a leader in considering scholarly ethics and has in every situation been a voice for reasoned discourse and collegiality.

Mark Slobin has made remarkable contributions to musical scholarship as well as to a broad swath of studies with global import. He has been an exceptionally wise leader in spearheading the critical study of music through the lens of cross-cultural musical performance. I ask you to join today in honoring an ethnomusicologist for all seasons, Mark Slobin. §
Ruth Stone

Harris M. Berger

Ruth M. Stone is the Laura Boulton Professor of Folklore and Ethnomusicology and Vice Provost for Research at Indiana University, Bloomington. Among the most significant ethnomusicologists of her generation, Stone is a scholar who has made essential contributions to a wide range of literatures. Her ethnographies of the Kpelle of Liberia are required reading for anyone interested in West African music, while her theoretical work has offered fundamental advances on a variety of core issues for our discipline. In a number of key administrative appointments, Stone has labored tirelessly to provide a solid institutional footing for our field, and she is a uniquely committed teacher and mentor who has directed scores of dissertations and shaped the careers, and lives, of many, many more students.

Born in the US state of Iowa and raised in Liberia, Stone at a young age acquired a fluency in the Kpelle language and developed a fascination with West African musics. After completing her undergraduate degree in 1966, Stone enrolled in the musicology master’s program at Hunter College, where she studied with Rose Brandel, who exposed her to ethnomusicology and showed her that her early interest in Kpelle music could become the focus of an academic career. From there, Stone attended Indiana University, taking classes with Alan Merriam, George List, Charles Boiles, and Richard Dorson. In her 1979 dissertation, Stone became the first in our field to engage phenomenology, a key tradition of continental European philosophy, and over the next several decades she continued to forge the path for a phenomenological ethnomusicology. Synthesizing ideas from Merriam’s anthropology of music, the then-emerging folkloristics of performance, and the insights of social theorist Alfred Schutz, Stone’s first book, Let the Inside Be Sweet, develops a unique and powerful way of theorizing the performance event, while her virtuoso 1988 study Dried Millet Breaking offers trailblazing insights into the cultural foundations of temporality in music. In these works, indigenous Kpelle notions of performance enter a dialog with contemporary ideas from the Western academy to produce insights that simultaneously sensitize the reader to indigenous perspectives on music and offer wide theoretical vistas that scholars in our field continue to explore. Stone’s research career has continued to examine the dialogic interplay of ethnographic interpretation and theoretical generalization, with her work on the Africa volume of the Garland Encyclopedia of World Music, her long-standing involvement with the journal Africa Today, and her well known monograph, Theory for Ethnomusicology. These few remarks fail to do justice to the breadth of Stone’s publications, which to date include eleven books and seventy-nine articles, book chapters, reviews, and other writings.

Stone’s commitment to institution building has been equally remarkable. At Indiana, she helped to consolidate the Ethnomusicology Program, which led to the founding of the Ethnomusicology Institute and its eventual restructuring as the Department of Folklore and Ethnomusicology. She served as the Director of IU’s Archives of Traditional Music, and she brought her administrative vision to a global stage when she spearheaded the EVIA Digital Archive Project, an enormous online collection of ethnographic video materials, which has become an essential resource for researchers and teachers around the world. Stone’s presidency of the Society for Ethnomusicology was distinguished by a series of landmark events for our organization, including fund-raising projects that were the first seeds of our current Sound Future capital campaign. Stone served from 1988 to 2001 as a key consultant for the development of the Ethnomusicology Program at the Zimbabwe College of Music, and she has also worked with other programs in both Africa and the Middle East to help foster the growth of our field around the world.

Perhaps the part of Stone’s career closest to her heart is her work in graduate education. Stone was instrumental in the planning and development of Indiana’s ethnomusicology curriculum, but she is best known by her students as an deeply committed teacher and mentor. Studying at Indiana in the early 1990s, I did not appreciate how generous Stone was with her time, how willing she was to talk about ideas for extended periods after class, in office hours, or whenever some exciting piece of scholarship captured my attention and I found myself within walking distance of her office in Morrison Hall. I am sure that all of her students feel this way. Publications and acts of institution building create the space in which ideas flourish and her students feel this way. Publications and acts of institution building create the space in which ideas flourish and her students feel this way. 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Other Announcements [Continued from page 12]

Dominican Music and Dance - Summer Course 2014.
It may be taken for three to six units of undergraduate or graduate-level credit in History of Music or Latin American studies through Syracuse University. Taught by Sydney Hutchinson, Martha Ellen Davis, and Angelina Tallaj in conjunction with local master musicians, in Santiago de los Caballeros, Dominican Republic, 8 June-1 July 2014.

The Center for World Music announces its Programs Abroad 2014: cultural tours and hands-on workshops with distinguished master musicians in Indonesia, Africa, and Latin America. Indonesian Encounters 2014 (23 June-13 July): a two-week hands-on workshop in Bali and a one-week Performing Arts Tour of Central Java (director: Dr. Lewis Peterman). African Encounters 2014 (July 27 – August 17): a two-week hands-on workshop in Ho, Ghana and a five-day tour of Southern Ghana (directors: Seyram Degbor and John Gabriel). Andes and Beyond 2014 (July 12 – July 23): a 10-day cultural tour of Peru, meeting local performers and visiting major Incan ruin sites (director: Dr. Holly Wissler).

Turath.org announces its 2014 Racy Fellowship for Arab Music Studies and invites applications from graduate students who wish to conduct scholarly research in the field of Arab Music. Named in honor of A. J. Racy, Professor of Ethnomusicology at the University of California, Los Angeles, this fellowship was set up to further the study of music of the Arab world. The funds can be used for travel, fieldwork, and other research expenses associated with projects meeting the selection criteria.

The 2013 Turath.org’s Racy Fellowship for Arab Music Studies was awarded to two people, with one Honorable Mention:


Honorable Mention: Brian Oberlander, Northwestern University: “Moorish History, Moroccan Immigration, and Andalusian Regionalism in the Practice of Flamenco-Arab Fusion”

Arabic Music Academy
at SUNY Fredonia
with
George Dimitri Sawa & Suzanne Meyers Sawa
Leading scholars and award-winning performers of Arabic music
June 16-20, 2014
Fredonia, NY

Open to all musicians, scholars & teachers who have an interest in gaining hands-on experience and in-depth knowledge of the rhythmic and melodic modes of Arabic music past and present.

Topics include:
frame drumming techniques
iqa’at (rhythmic modes)
sufi, folkloric and popular music

Academy details, fees & registration are online: fredonia.edu/music/arabic-music-academy

This event is supported by the Fredonia College Foundation’s Carnahan-Jackson Humanities Fund
THE STATE UNIVERSITY OF NEW YORK AT FREDONIA
Dr. Katherine Johanna Hagedorn passed away at the age of 52 on November 12, 2013, after almost a year of intensifying struggle with cancer. Katherine was Professor of Music and Director of the Ethnomusicology Program at Pomona College in Claremont, California, where she taught since 1993. She earned her doctorate from Brown University in 1995, publishing widely on Afro-Cuban religious ritual and folkloric music; but Katherine’s work reached beyond the areas of Cuban, Afro-Caribbean, and Latin American musics and performance. Her book, Divine Utterances: The Performance of Afro-Cuban Santería (2001) won the 2002 Alan P Merriam Prize for the best music ethnography. That book and her many articles continue to inspire a generation of scholars thirsty for examples of vivid, poetic, and courageously vulnerable field research narratives fully grounded in the most pressing scholarly discourses, including issues of race, class, gender and feminism, language and intercultural communication, dance, musical aesthetics, tourism, postcolonial studies, and the musical channels of religious experience.


Katherine was well into the preparation of her second book Toward a Theology of Sound (with five out of six chapters drafted), which is on the associations between rhythmic patterns and concepts of divinity. This work, Katherine explained in a progress report for Pomona College, will offer both a “meta- and a micro-analysis of… what happens in the central drumming performance (tambor) for the Afro-Cuban religious tradition known as Regla de Ocha (also known as Santería)… specifically, what particular drum patterns mean in the context of a tambor, and the process of ‘possession performance’ or coger el santo (literally, ‘catching the saint’).” Katherine was also in the midst of co-authoring with her friend and colleague Raul Fernandez an article on popular Cuban music post-1989. Preliminary plans are being made to bring both the book and the article to publication.

As part of her broader field research on Cuban religious and folkloric performance, Katherine studied batá drumming (traditionally a male genre) in Cuba with drum master Alberto Villareal and in Los Angeles with the late master Francisco Aguabella. She was also a committed performer of Balinese Gamelan, playing reyong with Gamelan Burat Wangi in Los Angeles, and with the Pomona College Gamelan. She was an accomplished classical pianist. At Pomona College Katherine taught courses in the performance traditions of Latin America and the African diaspora, Roma performance, and seminars in the theory and practice of ethnomusicology. In 2000, Katherine was named California Professor of the Year by the Carnegie Foundation for the Advancement of Teaching. On the college’s memorial page many of Katherine’s former students comment on her impact. This one, offered by Mark So (Pomona class of 2000) is especially insightful: “I loved her so much! Such an odd and gentle trust, such a strong inspiration—she made me (and so many others) feel truly loved, like you could really go inside and dig and stir up something necessary, and it could be arcane or unfamiliar, something to study, but also something right there for you, the gift of music, the heart beating darkly. The topic was one thing, but what counted was the personal connection, the sense that thinking through music should be equal in complexity, vitality, and mystery to its subject, and lead back in the end to the start, to music, perhaps even in breathtakingly unexpected ways. Katherine gave me music again.” In 2002, Pomona College honored her with a Wig Teaching Award, and in 2005 she won an esteemed Mellon New Directions Fellowship for her book project. Katherine served as Associate Dean of Pomona College from 2009 to 2012. A member of the Board of SEM from 2003 to 2006, Katherine served the Society on many levels, including several terms on the SEM Council and as President and Vice President of the Southern California Chapter.

Beyond these accomplishments, however, Katherine had special qualities evident to those who knew her; first, a sense of humor at once sympathetic yet critically irreverent, that pushed back against scholarly posturing and bureaucratic absurdity. A delightful combination of elegance and mischief, she was a spot-on mimic and could capture the voices, accents, and gestures of those around her in side-splitting parodies. [Continued on next page]
She infused much of her writing with this revealing subjectivity, highlighting the nuances, conundrums, and politics of intercultural miscommunication. Her article "Sacred Secrets: Lessons with Francisco," focuses directly on this topic. Also profoundly serious, Katherine developed over a long period a personal devotion to Regla de Ocha religious practices, beginning in earnest with her initiation as a daughter of Ochun in 1998, and fundamentally informing her research and writing.

Although both Katherine and I attended Tufts University at the same time, we did not travel in the same circles. We must have passed each other in the Music Department hallways, Katherine maybe heading to perform in a piano recital, I to drum and dance in David Locke's classes. We finally met a decade later, in the Fall of 1992, after Katherine had become disillusioned with her short career in the State Department and had veered toward ethnomusicology, and I had finished my doctorate in Performance Studies and begun an adjunct position at Brown. Katherine was assigned to be my teaching assistant in a course on performance in Africa, having just returned from Cuba the day we met. We began in the morning conversing in Brown's Orwig Music Building, then we moved to the local Vie de France bakery, and then to another café in Providence. After hours of incessant talk we realized we still had more to say, and so much in common, that we continued into the evening at a Thai restaurant. I have never spent so many hours talking nonstop to someone I'd just met! During my short time at Brown I had the pleasure of serving on Katherine's dissertation committee (along with Carol Babiracki and Jeff Titon). As she completed her dissertation, we discussed how writing about musical performance should more often turn to poetic narratives of experience, so as to effectively parallel the life we wanted to understand and convey, and do justice to the relationships we have in the field. We became best friends for years to follow, collaborating on SEM panels—for the first time in 1992 in Seattle with a panel on "ethnomusicology and critical theory," and for the last time in 2011 on a panel on tourism in the African diaspora.2 We forged transdisciplinary connections at performance studies conferences, including the first PSI at NYU in 1995, where I introduced Katherine to the field. Katherine was, reciprocally, my own tether to ethnomusicology, which was rapidly changing but within which I still felt marginal.

We went on adventures to Cayo Costa Island in Florida, drove to Baja California (where we spent a clueless first night in Mexicali in a hotel dominated by women of the night—but no one bothered us.) We ventured to the Big Island of Hawai‘i together with Ingrid Monson and Ocolo. We roomed together every year at SEM (unless one of us had our family along, and sometimes even then...). We visited each other's parents even when the daughter in question was not present, and our parents even visited each other. Our lives followed a strange parallel trajectory of major changes, and our sons (Gabriel and Max), though separated by two and a half years and much distance, played like fond brothers whenever they met. From opposite ends of the country, we indulged in long phone calls comforting each other in crises, catching up with life's details, and bouncing ideas, theories, and potential projects off of one another. Katherine was an extraordinarily giving, thoughtful, and supportive friend, sometimes to an extent I found impossible to match.

Katherine is survived by her sweet son Gabriel Hagedorn, her devoted husband Terry Ryan and step-daughters Quincy B. Ryan and Greer B. Ryan, her parents Grace and Fred Hagedorn and her sister Martha Hagedorn-Krass and family. Because of her exceptional kindness, inspiring intellectual focus, and generosity, Katherine is also survived as a colleague, mentor, and cherished friend by many within the family of the Society. Preliminary discussions have begun to establish an SEM prize in Katherine's name that will recognize outstanding mentorship. An unofficial, open, word-of-mouth annual gathering will take place in her honor at upcoming meetings, celebrating rebellious laughter and heartfelt friendship. Her sudden absence is palpable and we will miss her terribly.

Michelle Kisliuk
In Memoriam: Dena J. Epstein

Dena J. Epstein passed away in Chicago on November 13 just short of her 97th birthday. She is best known to ethnomusicologists for her classic study of American slave music *Sinful Tunes and Spirituals: Black Folk Music to the Civil War* (University of Illinois Press, 1977) and for fearlessly debunking myths minimizing the African presence in American music.


A music librarian by profession, Dena worked at several libraries, including the Library of Congress, before becoming, in 1964, the Assistant Music Librarian at the University of Chicago, from which she retired in 1986. She was active in the Music Library Association, which gave her a citation for distinguished service to music librarianship in 1986, and in the Society for American Music, which presented her with its lifetime achievement award in 2005. She also served on the National Advisory Board of the Center for Black Music Research.

Dena’s research on black music began when she discovered the existence of a manuscript diary with music transcriptions by William Francis Allen, one of the compilers of the first collection of African American music to be published, *Slave Songs of the United States* (1867). She began her research on slave music in the 1950s while she was raising her children and continued over the next 20 years with occasional grant support. At a time when funding organizations did not expect research proposals from housewives, her husband, Mort, was her greatest supporter and fan. After *Sinful Tunes* was published in 1977 the reviews were glowing and the book received the Chicago Folklore Prize and the Simkins Prize from the Southern Historical Association.

Despite the success of *Sinful Tunes*, Dena’s greatest contribution is probably rescuing the banjo from scholarly confusion that assigned the instrument a white Appalachian origin. Her groundbreaking article “The Folk Banjo: A Documentary History” published in *Ethnomusicology* (Volume 19, Number 3, Fall 1975) traced the origins of the banjo to Africa using documentary sources. Because of her banjo research Dena was later invited to conferences on the banjo where she befriended a number of banjo players, participating in a revival of the black banjo tradition. In 2013 this aspect of her career was the subject of a documentary film by Jim Carrier, entitled *The Librarian and the Banjo*.

Dena also had very little patience with early discussions of the Negro spirituals that belittled them as derivative songs based on white sources. In her article “A White Origin for the Black Spiritual? An Invalid Theory and How it Grew” published in Volume 1 of *American Music* in 1983, she called on her own knowledge of the sources to point out that the opinions by the likes of Richard Wallaschek and George Pullen Jackson were based on imperfect transcriptions that obliterated the African characteristics of the music. Her conclusion: “Any theory about folk music that ignores the sound of the music and how it is performed cannot be valid” (58).

Beginning in 2002 Dena donated her black music research materials to the Library and Archives of the Center for Black Music Research. Her papers clearly reflect an earlier time, when research was protracted rather than instantaneous, involving correspondence (by post) between scholars, librarians, archivists, and other knowledgeable people. Dena’s letters are full of her sprightly personality and sometimes astringent wit. Her papers also reflect her detailed and thorough research. There is an entire shoebox of bibliography cards for sources she read through without finding useful information. When the University of Illinois Press reissued *Sinful Tunes* for its twenty-fifth anniversary in 2002, the two further sources Dena had discovered after the first publication were dealt with in a new preface. She decided not to write a revision, she claimed, because it was not really necessary, and because she was reluctant to undertake such an extensive project when she was, in her words, “pushing 90.”

Though her work is firmly based in historical methods and documents, and she never claimed to be an ethnomusicologist, Dena had great respect for ethnomusicology. Her hope was that ethnomusicologists would build on the historical foundations her research established.

Suzanne Flandreau
In Memoriam: Rulan Chao Pian

Rulan Chao Pian, an eminent scholar of Chinese music, an influential Chinese language teacher, and a mentor to students and younger colleagues in China, Hong Kong, Taiwan and North America, died peacefully on November 30, 2013 at the age of 91 in her Cambridge home.

Much respected and dearly beloved, Pian shaped many academic careers and lives in America and China. Her seminal publications, public lectures, and personal guidance expanded the intellectual scope of Chinese music studies; her many decades of Chinese language teaching laid the foundation for a generation of scholars who went on to establish the field of Chinese studies in North America; her mentorship nurtured students inside and outside Harvard University, where she taught from 1947 through 1992.

Pian’s Song Dynasty Musical Sources and Their Interpretation (1967; 2003 reprint) was a path-breaking work in both historical musicology and Sinology, and it received the Otto Kinkeldey Award from the American Musicological Society as the best scholarly book that year on music history. Her extensive fieldwork in Taiwan on Peking opera during the 1960s resulted in a series of critically important research papers in the early 1970s. When mainland China opened its doors to foreign scholars, she began fieldwork there on narrative songs and folksongs and published several seminal papers on those subjects. Other distinguished recognitions include selection as a Fellow of the Academia Sinica (Taiwan, 1994) and Honorary Member of the Society for Ethnomusicology (2004), as well as numerous Honorary Professorships and Fellowships in China, Taiwan and Hong Kong.

She began teaching career at Harvard University in 1947 as a Chinese language teaching assistant, later being promoted to instructor, lecturer, and professor; through her tutelage, and using as textbook her own A Syllabus for the Mandarin Primer (1961), she set her students on their way to becoming influential Sinologists. In 1961 she started teaching courses related to Chinese music, and later began mentoring graduate students in the Departments of Music and of East Asian Languages and Civilizations. In 1974 she was appointed Professor in both departments, one of the first women professors at Harvard, a position she held until 1992, when she retired as Professor Emerita. In 1975-78 she and her husband Theodore H. H. Pian were appointed Co-Housemasters of South House (now Cabot House), the first ethnic minorities to hold such a position at Harvard. After her retirement, she devoted her time almost entirely to the compilation and editing of the complete works of her father, the pre-eminent linguist and composer Yuen Ren Chao, published as the 20-volume Zhao Yuanren Quanj (2002).

Rulan Chao Pian was born on April 20, 1922, in Cambridge, Massachusetts, where her father was teaching at Harvard at the time. As a child, Pian’s family moved often, living in various cities in China as well as in Paris, and in Washington D.C. When she was age 16, her father, Y. R. Chao, moved the family back to the U.S. for good, where he taught for brief periods at the University of Hawaii, Yale, Harvard, and—eventually permanently—at the University of California at Berkeley from 1947 until his retirement in 1962. Pian settled in Cambridge where she received a B.A. (1944) and M.A. (1946), both in Western music history, from Radcliffe College, and a Ph.D. (1960) in East Asian Languages and in Music, from Radcliffe-Harvard. In 1945 she married Theodore Hsueh-Huang Pian, who later became himself an eminent Professor of Aeronautics and Astronautics at the Massachusetts Institute of Technology until his retirement in 1989; he died in 2009 at the age of 91. They had one daughter, Canta Chao-po Pian.

In 1969, Rulan Chao Pian and several prominent Chinese scholars in North America, including her father, founded the Conference on Chinese Oral and Performing Literature (CHI-NOPERL), a scholarly organization devoted to the research, analysis and interpretation of oral and performing traditions, broadly defined, and their relationship to China’s culture and society. She was also a charter member of the Association for Chinese Music Research, founded in 1986. Until shortly before she died Pian was serving tirelessly as the inspiration, guiding spirit, and enthusiastic supporter of both organizations.

Pian’s interest in Chinese music fell into two main areas: music history and the study of traditional musical genres of modern China. Each of these two fields demands a different set of theories, methods, and source materials. Her study of history adheres to a long tradition of historical musicology at Harvard University, as well as to the centuries-old tradition of historical studies among Chinese scholars. She consulted sources exhaustively in Harvard’s own Yenching Library, as well as libraries and archives in Japan and Taiwan. (Mainland China was inaccessible at the time.) Her interest in modern China placed her among the ranks of ethnomusicologists and took her on field trips to Taiwan, and later after the opening of the Mainland, to many parts of China. In the early 1970s she was among the first ethnomusicologists to embrace the latest technology of videotaping in her ethnographic work. The result was a rare and precious collection of videotapes of traditional performances that she captured in the 1970s, 1980s and 1990s, before they underwent metamorphosis like China itself.

[Continued on next page]
In Memoriam Pian [Continued from previous page]

A common thread running through Pian’s diverse research projects was her theoretical interest in musical notation and its relation to issues of transcription, analysis, performance practice, and the social contexts of music. For example, her study of Chinese music history was accompanied by detailed and careful research into historical systems of notation and the issues that arose when these old notations, which preserved compositions from as early as the tenth century, were transcribed into modern notation. Her study of the traditional music of modern China focused to a great extent on the recording, transcription, and analysis of repertory from the oral and performing traditions.

Pian’s music associates may not realize that she made two other important contributions to Chinese studies outside the area of music—contributions that in turn exerted a significant influence on her musicological orientation and thinking. The first of these was in linguistics and language teaching. Under the influence of her illustrious father, and through her long years of language teaching and self-study, she acquired a strong linguistic training and developed her own pedagogical method. Such intimate knowledge of the workings of a language and of linguistic theories provided her with insights into the workings of music and of music research, which are reflected in several of her publications, the most notable being the substantial research paper “Text Setting with the Shipyi Animated Aria” (1972).

Straddling the realms of language and music was the second of Pian’s contributions, namely her research into the nature of and the issues related to the oral and performing literature. Although the Chinese people have placed great emphasis on the written word since antiquity, they also developed and preserved rich traditions of oral literature, ranging from elaborate and complex systems of drama and narrative to simple, short, idiomatic sayings. Spoken words have performative and musical dimensions that are suppressed when these words are represented in written form. These dimensions—tonal inflections, rhythmic patterns, dynamic levels, timbral manipulations—must be taken into consideration if oral literature is to be fully appreciated and evaluated. Chinese oral literature, which broadly defined includes the performative aspects of everyday speech, has served the literary and artistic aspirations of the majority of China’s illiterate and semi-literate population for centuries; yet, until recently, it failed to receive the scholarly attention it deserves. To rectify that neglect, CHINOPERL was created, thus recognizing the importance of oral literature not only in its own right but also as an indispensable medium through which popular culture can be explored. Music specialists tend to ignore such literature because it has not been labeled as “music” and does not sound particularly “musical” to their ears. Pian was among the first to study such literature from a musicological perspective. No one disputes the fact that speech and music are wedded in song; Pian showed that there is also music in speech.

Pian’s lively mind, warm personality, and generous disposition nurtured many young scholars and inspired others who crossed her path. To students who worked with her closely, she set an example not only of how to be scholars and teachers, but also how to live fully, joyously, humbly, and generously. Pian made it clear to her students that her home and her private library were open for them to visit at any time, whether for a brief stop or an extended stay of a few months or more. Ever inviting, ever stimulating, the house in Cambridge that she shared with her husband Ted for over half a century was filled with friends and colleagues. Visitors remember countless hours of discussion in her study, around the fireplace in the living room, or over food at the dining room table, often extending into the wee hours of the morning, when she would magically bring out more food for xiaoye. Even more than the content of the discussions, visitors remember the way in which she expressed ideas, asked questions, stated propositions, and forwarded counter-arguments—quietly, gently, persuasively, leaving strong and everlasting impressions on her students and friends. Later in the 1980s, these occasions were formalized into monthly gatherings called Kangqiao Xinyu (New Dialogues in Cambridge), organized by her and her former student (and later close friend) the writer and poet Loh Waifong. In these gatherings, notable local scholars and those visiting from China were invited to give presentations to the concerned community in Cambridge on a great variety of subjects related to China. The gatherings would attract a huge crowd, sometimes numbering up to 50 or 60, completely filling every seat and square foot of floor of their spacious living room. Then Pian would bring out an enormous pot of hongdou xifan (red bean porridge) to nourish the body and warm the heart.

As a teacher, Pian’s influence reached far beyond her Harvard classrooms and her Cambridge home: she broadened the intellectual horizon of a generation of music scholars in China. Pian was the first music scholar from the West to lecture in China after the establishment of the Peoples Republic when she visited in 1974, and in subsequent years, and particularly after the early 1980s, she visited and lectured there regularly and frequently. In formal lectures and informal gatherings, she introduced her Chinese colleagues and students to contemporary Western theories and methods of research in musicology and ethnomusicology, to recent scholarship in Chinese music outside of China, and to her own work. Along with ideas, she also brought gifts of books and recordings, as well as the most advanced electronic equipment, which she would leave in China for her colleagues. Through Pian, a generation of Chinese scholars gained a broader perspective on musical scholarship than would otherwise have been available to them. In 2009, she donated almost the entirety of her personal collection, including over 5,500 items of audio-visual material and 250 boxes of books and notes to the library of the Chinese University of Hong Kong. [Continued on next page]
In Memoriam Pian [Continued from previous page]

Pian is survived by her three younger sisters, Nova Huang of Changsha, China, Lensey Namioka of Seattle, and Bella Chiu of Arlington MA; her daughter Canta (and husband Michael Lent) of Washington D.C., and her granddaughter Jessica Lent of New York City.

Bell Yung, Robert Provine, Joseph Lam, Amy Stillman, Siu Wah Yu

the society for ethnomusicology

Christian Congregational Music: Local and Global Perspectives

Ripon College Cuddesdon, Oxford, 1-3 August 2013

Conference report: Laryssa Whittaker (Royal Holloway, University of London)

Building on the success of the first conference, held in September 2011 at the same venue, the 2013 conference included 96 participants from 16 different countries. With more than 70 scholars delivering papers, nine invited speakers presenting lectures and films, and two organised plenary roundtables, attendees engaged enthusiastically in discussion across a broad geographical and disciplinary spectrum.

Attendees gathered in Ripon College Cuddesdon’s beautiful newly constructed, award-winning chapel for a welcome by its principal, Martyn Percy, and the other organizers, Monique Ingalls (University of Cambridge, UK), Mark Porter (City University of London), and Tom Wagner (Royal Holloway, University of London). Monique Ingalls’ welcome remarks set out the goals for the conference: to foster interdisciplinary conversations on congregational church music; to encourage international perspectives on musical practice and scholarship; and to enrich the field by including multiple ecumenical perspectives and contributions by scholars from both inside and outside the faith traditions they study. It was also announced that each conference participant was given a complimentary copy of Christian Congregational Music: Performance, Identity and Experience, an edited volume of papers focused on three themes of the 2011 conference, hot off the Ashgate press.

Ethnomusicologists featured prominently within the plenary sessions and included Byron Dueck (Open University, UK), Marie Jorritsma (University of Witwatersrand, South Africa), Robert King (Fuller Theological Seminary), Suzel Reily (Queen’s College, Belfast, UK), and Zoe Sherinian (University of Oklahoma). Invited talks focused on themes of negotiating locality and individuality through song in Catholic liturgical festivals in Brazil and amongst aboriginal communities in Canada; representing diversity in congregational singing in the United States; the influence of everyday listening practices on the experience of music in church; the role of improvisation, indigenization and inspiration in global Pentecostal traditions; travelling musics and geographies of devotion amongst communities affected by forced migration in South Africa; and discourses of modernity, global circulation, and urbanisation in congregational music. Evening presentations featured screenings of excerpts of two documentary films, one focused on peace and reconciliation between Muslims and Christians and another on Tamil Christian indigenous hymnody.

Representing musical practices from all six continents and a wide range of denominational affiliations and disciplines, including musicology and ethnomusicology, theology, anthropology, history, and education, panel sessions explored a wide range of themes. Two plenary roundtables were also held. In the first, regarding the promise and challenges that are in some ways particular to engagement with plural perspectives in faith-centred musical practices, speakers discussed the impact of their own subject positions on their scholarship. A final panel to close the conference observed emerging themes and suggested future areas for research and current gaps in scholarship to be explored.

Apart from the formal events, the conference afforded plenty of opportunity to socialise, explore the beautiful campus and village grounds, and several people enjoyed an informal, spontaneous Sacred Harp sing. Many expressed the view that the newly published edited volume, emerging future publication projects, and growing participation in the conference evidence the formation of a cross-disciplinary scholarly community of academics and practitioners of Christian congregational music. Participants were enthusiastic about the next conference, already in planning, to be held 4-7 August 2015.

View conference information.

View information about the edited volume proceeding from the 2011 conference: http://www.ashgate.com/isbn/9781409466024

To join the conference listserv, visit https://groups.google.com/group/christian-congregational-music

Any additional questions can be directed to music.conference@rcc.ac.uk
Conference Calendar, 2014

- **“Music, Mind, Meaning Conference.”** Peabody Institute of the Johns Hopkins University, Baltimore, MD, USA; 30-31 January 2014. Registration and information.

- **“Perspectives on Music and Heritage.”** Music Department, Goldsmiths, University of London, 19-21 February 2014. The symposium is supported by the Japanese Society for the Promotion of Science (JSPS). Contact Dr. Barley Norton: B.Norton@gold.ac.uk.

- **“International Kaval Conference.”** The Istanbul Technical University Turkish Music Conservatory, 20-21 February 2014.


- The Northern California Chapter of the Society for Ethnomusicology (NCCSEM) annual meeting, San Francisco State University, 1 March 2014.


- **The Mid-Atlantic Chapter of the Society for Ethnomusicology** will hold its annual meeting at the University of Pennsylvania, Philadelphia, PA, 28-30 March 2014. Proposals to: Fernando Rios (Program Committee Chair). Submission by 9 February 2014.

- **“Sounds Rerouted: A Graduate Student Conference”** The University of Toronto Music Graduate Students’ Association Faculty of Music, University of Toronto, 29-30 March 2014. Submissions softmusgradcon2014@gmail.com by 1 February 2014.


- Midwest Chapter of the Society for Ethnomusicology Annual Meeting, Lawrence University, Appleton, Wisconsin; 4-6 April 2014. Proposals 8 February 2014.

- **Midwest Chapter of the Society for Ethnomusicology, 2014 Annual Meeting,** Lawrence University, Appleton, Wisconsin, 4-6 April 2014. Abstracts deadline: 8 February 2011.


- **“Transformations: Challenging Limits, Crossing Borders.”** 14th Annual Southwest Graduate Conference in Middle Eastern and North African Studies. The Middle East and North Africa Graduate Student Organization (MENA), the Center for Middle Eastern Studies (CMES), and the School of Middle Eastern and North African Studies (MENAS) at the University of Arizona, Tucson, Arizona, 10-12 April 2014.


- “Activist Transformations/Transforming Activism,” First Annual Interdisciplinary Conference hosted by the Illinois Student Association of Music Scholars (ISAMS) at the University of Illinois Urbana-Champaign, 26-27 April 2014.
• The American Hungarian Educators Association (AHEA) will hold its 39th Annual Conference at the University of Florida, Gainesville, 8-10 May 2014.

• The Outreach Committee of the Association for Recorded Sound Collections (ARSC), 48th annual conference, Chapel Hill, North Carolina, 14-17 May 2014.


• MUSICULT 14 Music and Cultural Studies Conference ITU (Istanbul Technical University) and the Turkish Music State Conservatory and organized by DAKAM (Eastern Mediterranean Academic Research Center), 15-17 May 2014.

• "Music, Science, and Society," CMS Summit, College Music Society, Seattle, Washington, 16-17 May 2014. For more information, please contact 2014 Summit Director, Prof Pat Sheehan Campbell.

• IASPM Canada 31st Annual Conference, Université Laval, 23-25 May 2014. Abstract in French or English, depending on the language in which the paper will be presented before 20 January 2014 to rfsutherland@mtroyal.ca.

• The American Musical Instrument Society, 43rd Annual Meeting, Sawmill Creek Resort, Huron, Ohio, 28-31 May 2014.

• "Things to Remember: Materializing Memories in Art and Culture." Radboud University Nijmegen, 5-6 June 2014.

• The International Society for Improvised Music's Cross-cultural Improvisation III. The New School University, New York City, 5-8 June 2014. Proposals by 1 Feb 2014.

• "Music of the Sea," Mystic Seaport's 35th Annual Symposium, Sponsored by Mystic Seaport Museum, the University of Connecticut at Avery Point, and The United States Coast Guard Academy, 13-14 June 2014.

• Sixth International Doctoral Workshop in Ethnomusicology, 25-29 June 2014, Hildesheim/Hanover. Call for papers: Dr. Thomas Hilder.


• The East-West Center's Arts Program and the University of Hawaii's Outreach College's 2014 Asia Pacific Dance Festival, July 2014.

• "Analysis, Cognition, and Ethnomusicology." Annual Conference of the British Forum for Ethnomusicology and Third International Conference on Analytical Approaches to World Music Hosted by: Department of Music, School of Oriental and African Studies (SOAS), University of London and Institute of Musical Research (IMR), School of Advanced Studies, University of London in association with the Centre for Music and Science (University of Cambridge) and the Society for Music Analysis, 1-4 July 2014.

• 13th International Conference on Music Perception and Cognition (ICMPC) and the 5th Conference of Asia-Pacific Society for the Cognitive Sciences of Music (APSCOM), Yonsei University, Seoul, Korea, August 4-8, 2014.

• The 4th Inter-Asia Popular Music Studies Conference 2014. Organized by: Inter-Asia Popular Music Studies Group (IAPMS group) and the College of Arts, Media and Technology, Chiang Mai, Thailand in Chiang Mai (Thailand), 8-9 August 2014.

• "Critical Perspectives on Music, Education, and Religion." Sibelius Academy, University of the Arts Helsinki, Finland, 20-22 August 2014. For further information please visit the website or contact Alexis Kallio.

• "Memory, Power, and Knowledge in African Music and Beyond," organized by the Center for World Music (CWM), University of Hildesheim (Germany), Department of Music & Dance, University of Cape Coast (Ghana), Department of Education, University of Maiduguri (Nigeria) and African Music Archives (AMA), Department of Anthropology and African Studies, Johannes Gutenberg University Mainz (Germany) at the University of Cape Coast, Ghana, 3-6 September 2014. Submissions until January 15, 2014.

• "Rhythm Changes: Jazz Beyond Borders." Conservatory of Amsterdam, 4-7 September 2014. Abstracts and proposals to Professor Walter van de Leur by 1 March 2014.


• The Transnationalization of Religion through Music, organized by the Laboratoire de musicologie comparée et d’anthropologie de la musique de l’Observatoire interdisciplinaire de création et de recherche en musique. Faculté de musique, Université de Montréal, Montreal, Quebec, 16-18 October 2014.

• The American Musicological Society, 2014 Annual Meetings, Milwaukee, Wisconsin, 6-9 November 2014.


• The Society for American Music invites proposals for seminar topics for its annual conference in Sacramento, CA, 4-8 March 2015.
The Society for Ethnomusicology

Fifty-ninth Annual Meeting

Pittsburgh, Pennsylvania

13-16 November 2014

The Society for Ethnomusicology will hold its 59th Annual Meeting on 13-16 November 2014, at the Wyndham Grand Pittsburgh Downtown, hosted by the University of Pittsburgh.

The University of Pittsburgh will present a Pre-Conference Symposium, “Music and Labor,” on 12 November 2014.

The online deadline for submission of all proposals is 5:00 pm EST, 17 February 2014.