Ruth M. Stone is Associate Vice Provost for Research and Laura Boulton Professor of Ethnomusicology in the Department of Folklore and Ethnomusicology at Indiana University. She is the author or editor of numerous books and articles, including Let the Inside Be Sweet: The Interpretation of Music Event among the Kpelle of Liberia (1982, 2010), Dried Millet Breaking: Time, Words, and Song in the Woi Epic of the Kpelle (1988), the Africa volume of the Garland Encyclopedia of World Music (1998), and Theory in Ethnomusicology (2007; Chinese edition, 2010).

At Indiana University, Stone has served as the Director of the Ethnomusicology Institute, Head of the Department of Folklore and Ethnomusicology, and Director of the Archives of Traditional Music. She has also been President of the Liberian Studies Association and has held several positions on the Board of the Society for Ethnomusicology, including that of SEM President. From 1988 to 2001 she served as a key consultant for the development of the Ethnomusicology Program at the Zimbabwe College of Music and has worked with other programs in both Africa and the Middle East to help foster the growth of ethnomusicology around the world.

Ruth M. Stone Interviewed by Harris M. Berger

HMB: What initially attracted you to the field of ethnomusicology?

RMS: Of course, I had grown up in Liberia and lived in Africa. I knew that I was interested in music and got a B.A. in music education at the University of Northern Iowa. But when I discovered that there was such a thing as ethnomusicology, I thought, “Wow, this is incredible. This allows me to study music and also to work in a part of the world that I am really interested in.” I had no idea that there was such a field till I saw an advertisement for a course on African music that Rose Brandel was teaching at Hunter College. That was like a light bulb going off in my head and was the beginning of my entrance into our discipline.

HMB: What was it like to study with Brandel?

RMS: She was an interesting person. She was someone who had never been to Africa, so her knowledge of ethnography was limited. But she was an absolutely caring and a very analytic person. She had an incredible ear, and so I learned a lot about the analysis of music. And that was totally the opposite of my next phase of training at Indiana University with Alan Merriam. For me, it was the best of both worlds to study and develop skills in both of those areas.

HMB: How have the theoretical and methodological foundations of the field changed since the 1970s? From your perspective, what have been ethnomusicology’s most productive intellectual developments?

RMS: A whole lot has changed. When I came into the field and started studying with Merriam, structural functionalism was in its heyday—a systems approach, a religious system and a musical system interacting with one another, and everyone in a society being more or less uniform in their beliefs and practices. In some ways it was a very static vision of social life. If we move to the present, we have this incredible attention to variation, to individual behavior, to the social construction of reality. So what I have seen over the years is so much more attention to individual nuance and individual agency, but without ever losing the cultural context. Its a very big change. [Continued on page 4]
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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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.
Maps and Musings about Ethnomusicology

Beverley Diamond, SEM President

In the ocean of information available by means of digital technologies, we all struggle with what to access and what to ignore. In our organization’s attempt to be accessed and not ignored, SEM must necessarily rethink the best ways to publish research information, reports, news, and points of view, given the proliferation of media formats. We also must rethink how we “signpost”—how best to help people navigate the information ocean, even if ours is but one small “bight” (a bay in Newfoundland and some other parts of the world). Like cognate disciplines, SEM is taking steps to use digital opportunities more effectively with the establishment of our blog (James Cowdery, Editor) last year, the recent appointment of a podcast editor (Trevor Harvey), and the inauguration of Ethnomusicology Translations (Richard Wolf, General Editor). New media encourage some contemplation about older ones: especially print. Will Ethnomusicology begin to change as a result of online multi-sensory formats for publication? What part of the current membership’s interests and research does our flagship publication currently represent? Do we package research in a way that enhances access and interest by those who speak languages other than English, or who work in other fields but have an inkling that the Society for Ethnomusicology might be producing insightful work about which they need to know?

On the language issue, our recent editors have encouraged authors to translate (or work with others to create translations of) their abstracts into languages relevant to the subject matter. We do want those with whom we work to know what we are writing about and this is a small but significant gesture in that direction. Not very many authors have availed themselves of the opportunity to create a bilingual abstract as yet. If you plan to submit a manuscript to the journal, however, I encourage you to take this extra step to translate your abstract if it would allow better access for relevant readers.

On the matter of packaging, recent editors have advised that, in a society as large and diverse as SEM, it is best to let the membership’s interests emerge democratically and organically, not to delimit submissions with predefined themes. Themes of widespread importance, engaged from different perspectives, have emerged, however, in the shorter Call and Response sections: “Ethnomusicology and Empiricism” (Judith Becker and respondents, 53/3 and 54/2); “Disciplining Ethnomusicology” (Tim Rice et al, 54/2); and most recently “Music and Power” (Harris Berger and colleagues, 58/2); as well as in subsequent responses (e.g., Solis in 56/3 or “Consilience Revisited” in 56/1). SEM’s strategy in this regard differs from those of cognate societies in which thematic issues have become more common. Ethnomusicology Forum has produced several recent thematic issues: Ethnomusicology and the Music Industries; The Ethnomusicology of Western Art Music; Ethnomusicology, Archives and Communities; and Guitar Ethnographies. So too has MusiCultures with recent volumes on Indigenous Modernities, as well as Atlantic Roots and Routes and a forthcoming issue on Music and Labour; and the Yearbook for Traditional Music with a recent subsection on “Music and Poverty.”

I would argue that Ethnomusicology produces the equivalent of thematic issues across multiple issues but suggest that a road map could be useful. Of course, our ten-year indices (the most recent in 2006) are a kind of road map, but I decided to play in this short article with the identifying thematic groupings emergent in more than 200 articles published in our flagship publication since 2000. One might argue that digital indices have, to some extent, circumvented the problem of finding thematic groups but in case you missed them, here are some rudimentary maps to significant subjects for SEM authors in the past fourteen years. Compiling such lists is useful for grad seminars both as a source of cutting edge research and as a means of encouraging your students to explore Ethnomusicology. Use the ones that follow and create your own thematic issues with legal downloads from JStor!

Not surprisingly, transnationalism and the related issues of migration and exile in some cases have been extensively represented in Ethnomusicology. Alajaji (57/2) explores a popular music genre that emerged and was redefined among Armenian exiles in Lebanon and California; Ballantine makes important connections between gender and migrancy in South Africa (44/3) and Perullo (52/2) studies the more economically motivated situation of Congolese in Tanzania. Of course the theme of mobility has also emerged in studies of musicians on tour (Rees 46/3), on pilgrimage (Greene 47/2), or of musicians within transnational production networks (Ragland 47/3, L. Allen 47/2, Hutchinson 50/1), or in studies of transnational genre crossing (Phillips 57/3, Ciantar 57/1, Kaminsky 58/2). Related are other studies of the politics of cosmopolitan musicianship (e.g., Rommen 51/3).

You could equally download an issue on “nationalization”—a concept distinct from “nationalism” in that it signals the widespread shift toward social process rather than objectified phenomena. Robinson (57/3) examines this concept in Chilean Patagonia’s adoption of Argentinian popular music; Rios (54/2) explores the localization of bolero and panpipe traditions in Bolivia as nation building; both these studies bear comparison with Pennanen’s article (48/1) on Ottoman music in Greece; J. Hill (53/1) explores the recasting of Finnish folk music in institutional guises as well as the space for creative innovation; Sanga (52/1) focuses on space and choral performance in national projects in Tanzania; R. Moore (47/1) writes about changes in the political mobilization of Cuban nueva trova in the late 20th century. Guy (46/1) and Daughtry (47/1) have produced remarkable explorations of the social life of national anthems.

[continued on page 5]
Stone by Berger [Continued from page 1]

RMS (continued): And yet, if we go back to the roots of ethnomusicology in German comparative musicology, we see a foundation in phenomenology, with its attention to the individual subject. So I think that what has happened is not a transformation but a shift of foreground and background, a swing of the pendulum.

HMB: In terms of theory, method, and overall intellectual program, where do you see the field going in the next five to ten years? What do you think might be the most productive directions for the field?

RMS: It will be interesting to see. With new work in the study of music and medicine, we are seeing something that is going to drive some parts of the field. Music and informatics, music and big data: people are going to start searching the huge data caches that we have and discover things that we haven’t been able to see. And one thing that will encourage this research is increased funding for these areas. In addition, organizations like USAID [United States Agency for International Development] are paying to learn about things like music and violence. Some of the growth of research in these topics will be driven by funding, but in some ways it’s a natural for ethnomusicologists.

HMB: Where would you like to see the field go?

RMS: My own research is turning toward music and violence in post-conflict areas. I am also interested in ethnomusicology and history, and looking back at some of the archival sources that we have. I think that we haven’t explored the primary materials in our field—things like the original field notes of George Herzog or Erich Moritz von Hornbostel, or the collections of instruments that they put together. Such research could make a huge contributions our field.

HMB: From your long-standing editorial work with the journal Africa Today to your engagements with folkloristics and with temporality studies, interdisciplinarity has been an essential part of your research. Clearly, the two disciplines that had the greatest impact on the formation of American ethnomusicology were musicology and anthropology, but other fields have also played a role. What do you see as the most significant interdisciplinary linkages in ethnomusicology’s history, and what kinds of new interdisciplinary engagements would be productive for the field today?

RMS: Certainly in Europe areas like psychology and philosophy were perhaps more important than they have been in American ethnomusicology. But I would think that some of the areas I mentioned earlier—medicine, informatics, psychology—are all going to come back. Some of it may return in new ways. In psychology, we may not necessarily see a return of psychoanalytic studies but rather new quantitative research on music and the brain. In addition, creative work in music and the contemplation of what it means to be an artist will continue to be important. Both the social scientific side of our field and the side that is closer to the arts and humanities will continue to develop. Interdisciplinary research is huge right now in terms of funding agencies; the more that ethnomusicologists can be clear about their interest in and ability to be interdisciplinary, the more success we will have. We are a natural to lead the academy in this trend because interdisciplinarity has always been part of our field. It’s not difficult for us to do. And of course, we have always been able to work in various world areas. We are not only able to do research in North America; we move around the world and converse with various cultures. This is critical at this moment in the academy.

HMB: In a related vein, what do you see as the most significant contributions that our field has made to the transdisciplinary dialog in the humanities and social sciences? To music studies? To discourses outside the academy?

RMS: I think that we are really able to look at the micro-level of human behavior. We understand behavior at that second-to-second, or even fraction-of-a-second level. It’s very natural for us. As far as our contribution to music studies, it’s our ethnographic focus. Basing our work on face-to-face observation, not just documentary evidence, has allowed us to make important discoveries. In terms of our influence outside the academy, I think that if there is one thing that is really important for us to do, it is to get across to funding agencies why we can provide key data on pressing social issues, such as violence, war, or disease. When many of these agencies are putting out calls for funding, they don’t think about ethnomusicology. They see music as soft, insignificant. We can make a real contribution here.

HMB: Ethnomusicologists can shed light on elements of social life that aren’t expressed in other kinds of discourse.

RMS: Exactly. In repressive societies, it’s often the case that people can’t talk about certain subjects, but there is license to explore them in music. Without attention to music, a whole layer of everyday life is lost.

HMB: How has your teaching changed over the years? What do you see as the challenges and opportunities for teaching ethnomusicology today?

RMS: In some ways, my teaching hasn’t changed a lot. My teaching is still face-to-face in classrooms—sometimes huge classrooms, sometimes very small classes, sometimes mentoring one-on-one. But the big change has come with technology. There are huge opportunities for drawing on video recordings, video analysis of music events, using the Internet. Often when I give a small graduate class, students are taking notes on their laptops; as I am talking, they are almost co-creating the lecture because they have looked up something interesting on the Internet. Or after class they send something interesting that they have found to the whole class. Sometimes this can be disruptive, but it’s the teacher’s job to make sure that the use of technology in educational settings is productive.

HMB: You have spent a large part of your career in institution building. On a disciplinary or institutional level, what challenges and opportunities do you see for our field in the next five to ten years? [Continued on page 6]
Diamond: Ethnomusicology Globally  [Continued from page 3]

SEM authors have been attuned to the emotional weight that music bears in the turmoil of late modernity. Ethnomusicologists have been prominent among those who work on collective memory (Ciucci 56/3), on the emotional utility of song’s “referential opacity” (Pilzer 47/1) or who nuance concepts such as nostalgia (Wolf 45/3; Emoff 46/2); E. Gray 51/1; Omojola (53/2).

Post-colonial critique is another emerging theme (see Simonett on respect for indigenous “cosmovision” in 58/1; studies of the complex meanings that Christian hymnody assumes in the lives of contemporary indigenous singers as discussed by Lassiter (45/2) and, Sherinian (51/2) in very different contexts. While the critique of settler colonialism that is taking place in indigenous studies is not as prominent yet in the pages of Ethnomusicology, there are exceptions such as Tucker’s exploration of “permitted Indians” in Peru (55/3). The study of music as resistance within democratization contexts (K. I-Y. Lee 56/2; Reed 49/3; Hemmasi 57/1) also resonates with post-colonial studies. R. Miller’s assessment (49/3) of “performing ambivalence” in relation to the Grenadian quadrille is an insightful concept to think with in relation to these diverse musical practices that reflect historical power imbalances.

Gender studies have fared quite well in Ethnomusicology in the 21st century. SEM authors have broadened the critique of social constructs of femininity and masculinity in relation to class, status, and generational change (Magrini 44/3, Tzitsishivilli 50/3, K. Hoffman 46/3), examined musicians who challenge normativity (Waxer 45/2), and focused on the learning of gendered embodiment (Downing 54/1).

Some other thematic groupings might include:

1. new approaches to music and place, in articles by Gibson/Dunbar-Hall (44/1), Solomon (44/2), Wrazen (51/2), Jacobsen (53/3), Sakakeeny (54/1), Racconelli (58/2).

2. the analysis of rhythm and concepts of time, as discussed by Tang (52/1), Bar-Yosef 45/2), Benadon (50/1), Gerischer (50/1), Kvithe (51/1), and Rockwell (55/1).

3. copyright and diverse ownership concepts explored by McCann (45/1), Dor (48/1), Solis 48/3), Manuel (54/1), and Berge/Johanssen (58/1).

4. digital media and virtuality studied by Cheng (56/1), Fiol (54/1), K. Miller (51/3), Keegan-Phipps (57/1), Lange (45/1).

5. music and conflict about which Kartomi (54/3) and O’Connell (55/1) provide overviews of issues and literature, while Avorgbedor (45/2), McDonald (53/1), and J. Dueck (55/2), offer compelling case studies.

6. medical ethnomusicology (Koen, 49/2; Bakan and colleagues, 52/2; K. van Buren, 54/2).

7. sound and environment, discussed by Ramnarine (53/2), Guy (53/2), Sakakeeny (54/1), and Simonett (58/1).

Furthermore, some authors offer significant insight into the interconnections in late modernity among many of these themes; consider, for instance, Rachel Harris’ study of Uyghur song (56/3) in Kazakhstan and London where virtual mediation is a nationalization strategy and a vehicle for emotion that is integral to the transnational modernity of this group, or Tony Perman’s connection of resistance and emotion in his study of Zimbabwean muchongoyo (54/3) or Eun Young Jung’s (58/1) exploration of transnationalism and “youtube sensations” in the lives of Koreans abroad.

Of course, there are myriad ways to make thematic cuts and I have identified only a few of the many possible “assemblages” of subjects and approaches in our journal. Nor do I suggest that articles with unique subject matter are less central to the discipline’s development than those that may (or may not) be part of emergent themes.

Conclusion

My weekend survey also alerted me to some surprising absences in the journal. There has been very little about fieldwork in the last decade, not many articles centring on dance (although many refer to dance in performance ethnography), few dealing with film or video, and only a handful that examine education or pedagogy. Very few offer social theory as an abstract overarching intellectual project, but, of course, many engage such theory in ethnographic case studies. Most striking was the fact that few public sector ethnomusicologists contribute to the journal and when they do, they usually write about research that is independent of their public sector work. It is likely that the journal should continue to be the academic research vehicle of the society but many themes about which academics write (nationalization, media, embodied learning, de- and re-contextualization to name only a few) are issues that public sector colleagues think deeply about and engage with on a daily basis. As many observe, the dichotomy between the academy and the public sector has always been a problematic construction, but never more tenuous than at present. If not the journal, in which publication venue(s) can more cross-talk take place? §
RMS: One of the great opportunities we have is the enormous interest in the preservation of sound. Here at Indiana, for example, I have spent the last five years getting a huge preservation project up and running. And it’s not just here. I was recently in Qatar and people were talking about cylinder recordings from Saudi Arabia and how they could be made available to the world. In the fall, I am going to a conference in Cape Coast, Ghana. What is the topic? The preservation of music. This trend is being precipitated by the rapid degradation of recordings. Our videos are disappearing, our discs are delaminating, and so you have a race against time. Because of computers, we have a great opportunity, though it is not without complications. Digitization is complex and the migration of data is needed continually, but there is a great opportunity here. In the past, there wasn’t an enormous interest in preservation, but now there is.

One of the challenges for the field of ethnomusicology is institutionalization. In the past, we have missed a lot of opportunities for institutionalizing our discipline. Many ethnomusicologists have not been interested in administrative positions. That is starting to change, but it may be too late. When a cellist retires, their school hires another cellist. But when ethnomusicologists retire, we are sometimes not replaced. That is a huge threat, because there is going to be a lot of shrinking in graduate education. I think that undergraduate education in small liberal arts schools is quite safe. But in large research universities with shrinking research dollars, a huge contraction is about to take place. The positive side is that students are clamoring for our classes. At a time when students are dropping other courses, schools see our classes as a way of bolstering enrollments. So it’s a mixed bag.

HMB: From your first publication in Ethnomusicology in 1981 through your continuing work on the EVIA Digital Archive Project, technology has been a central theme in your intellectual and disciplinary work. How have changing technologies impacted our field? What do you see as the central issues that technology brings to music making and music research today?

RMS: I have already touched on some of this. One of the key topics is the ability, such as in the EVIA project, to much more carefully link your field notes with your video recording and to retrieve what you have found in ways that weren’t possible before. When you have a huge amount of data, there are all kinds of things that you can recover in terms of the analysis—timbre, pitch—and then recall in very precise detail. Now are these details significant? That depends to some extent on the people that you are studying. But the technology gives you the capacity to look at certain kinds of data in interesting ways and to make linkages between multiple channels of communication. Ethnomusicologists who study dance find that very attractive.

HMB: Throughout your career, you have been based at Indiana but have had significant relationships with institutions abroad. How have the relationships among national academies shaped our field? How might we foster greater ethnomusicological dialog across national and linguistic boundaries?

RMS: Many ethnomusicologists have had relationships with schools and other organizations in the countries where they have done research, so they are quite comfortable making those kinds of connections. I am not sure, though, that we have institutionalized those relationships sufficiently. I think that there are lots of opportunities there for establishing arrangements or projects, such as preserving sound recordings or student exchange programs. Schools sometimes develop these kinds of programs on a limited basis, but if we as a discipline could work more to institutionalize them, it would be extremely beneficial. §
Report from the Executive Director:  
The Organization of the SEM Annual Meeting  
Stephen Stuempfle

Every fall the SEM Annual Meeting brings together ethnomusicologists and colleagues from across the U.S. and around the world for an exhilarating four days of learning, music-making, and collegiality. Though the conference is the highlight of the Society’s yearly calendar, it also poses substantial financial hardships for many attendees and a variety of administrative challenges for the organization as a whole. Given the many questions that the Annual Meeting continues to generate, I believe that it is worthwhile to outline some of the strategies that the Society is currently employing to increase the event’s value and affordability for members and other participants.

The fundamental challenge of the Annual Meeting is one of scale. While attendance averaged 500 during the late 1990s, it now frequently surpasses 900 and includes at least 10 concurrent program sessions, as well as numerous group meetings and special events. A conference of this size generally requires the use of big-city convention hotels, which are constructed to provide extensive meeting room space; hundreds of guest rooms; and the lobby space, food and beverage services, and other amenities expected by large gatherings of people.

SEM generally selects Annual Meeting cities at least three years in advance and considers such factors as: 1) proximity of a university ethnomusicology program willing to host the meeting; 2) availability of multiple large hotels that could accommodate the meeting and bid competitively for our contract; 3) affordability of hotel guest room rates and contractual terms and fees; 4) quality of air service and transportation infrastructure; 5) variety of nearby restaurants, music venues, and other sites of interest; and 6) geographic diversity of meeting locations over time. Given this variety of considerations, the identification of suitable meeting sites remains an ongoing struggle. As part of this effort, we continue to investigate mid-sized cities with the hope of reducing hotel costs. However, mid-sized cities sometimes have more expensive airline service than larger cities, and the smaller number of hotels in these locales means that there is less competition when we negotiate contracts.

Another perennial challenge for the Annual Meeting is the selection of dates. October and November are among the busiest months for all types of conventions, so our options are always limited. In addition, we must select a date that does not coincide with Thanksgiving or events relevant to our host institution, while also attempting to avoid conflicts with the meetings of the American Anthropological Association, American Folklore Society, American Musicological Society, College Music Society, American Studies Association, and African Studies Association. With limited hotel dates available in the fall and these other considerations, it is often very difficult to find any date that is free of all conflicts. In the case of our 2015 Annual Meeting in Austin, for example, there turned out to be only one suitable hotel (the Hilton) with one available date (December 3-6). Though the SEM Board and Local Arrangements Committee knew that this date would coincide with the end of the semester for many attendees, we elected to meet at this time, rather than abandon Austin as a conference site.

Though large conference hotels fulfill SEM’s space requirements, they also pose substantial financial obligations for the Society and its members. Hotel prices for rooms and services are high and continue to rise. In addition, hotel contracts require SEM to guarantee minimum sales of both guest room nights and catered food and beverage, in order to obtain meeting room space at no charge. This is why, each year, we strongly encourage all attendees to stay in the conference hotel and why we must hold our opening night reception, banquet, and various other catered receptions within the hotel. In short, those who stay in the conference hotel, purchase banquet tickets, and organize receptions help SEM to meet its contractual obligations and contain the overall costs of the meeting.

Though SEM has been able to maintain conference registration fees for members at 2008 levels, we realize that the event remains a financial burden for many attendees, especially students. To assist students, we offer a student member registration fee that is discounted 44% and, in recent years, have been successful in negotiating substantially discounted hotel guest room rates for triple and quad occupancy. We also continue to operate a student volunteer program in which students can receive a registration fee reimbursement in return for eight hours of work at the conference. Other forms of conference attendance support include the Annual Meeting Travel Fund (International Awards and Underemployed Awards) and the Annual Meeting Subvention Program (administered by the Diversity Action Committee).

Meanwhile, our Annual Meeting video-streaming project, initiated in 2011, is intended to increase access to the conference for those unable to attend in person. Each year we provide live video-streaming in one room throughout the conference and also archive these streams via the video-streams page on the SEM website. This archive, containing numerous program sessions, is a valuable resource for teachers, students, and anyone else interested in ethnomusicology.

Though the above initiatives facilitate participation in the Annual Meeting, we continue to welcome any ideas and suggestions for further improvements. We also ask that universities with ethnomusicology programs consider hosting an Annual Meeting.

[Continued on page 8]
Executive Director’s Report [Continued from page 7]

in the future. At present, most conference logistics are handled by the SEM Business Office and Indiana University Conferences (our contracted meeting coordinator), so we require much less of host institutions and Local Arrangements Committees than we did in the past. In hosting an Annual Meeting, an institution obtains extensive publicity for its programs and the opportunity for its faculty and students to expand their contacts with ethnomusicologists throughout the world. If you are interested in discussing possibilities for a hosting arrangement, please contact me at semexec@indiana.edu or at (812) 855-8779.

The SEM Annual Meeting is a complex and expensive event, but the scope of its dialogue and creativity continues to expand each year. The Society is deeply grateful to host institutions, Local Arrangements Committees, Program Committees, student volunteers, institutional reception organizers, book exhibitors and advertisers, Indiana University Conferences, Indiana University Collaboration Technologies (video-streaming services), and all attendees for their many contributions to the success of this event. I look forward to seeing you at the SEM 2014 Annual Meeting, which will be hosted by the University of Pittsburgh at the Wyndham Grand Pittsburgh Downtown Hotel on November 13-16, 2014! §

SEM 2014 Annual Meeting
Local Arrangements Committee

The University of Pittsburgh welcomes you to the SEM’s 59th Annual Meeting in Pittsburgh, Pennsylvania, November 13-16. At the peak of our city’s revitalization, we invite you to experience Pittsburgh’s stunning skyline, 446 bridges (more than any other city, including Venice), burgeoning food scene, and unique local cultures. In 2013, Pittsburgh was ranked America’s “most livable city” by Forbes.com and The Economist while National Geographic and Today named it a top world destination. Pittsburgh also benefits from a long history of cultural philanthropy, which has nurtured a number of parks and green spaces, striking neogothic architecture, and a robust music and art infrastructure.

Sponsored by the University of Pittsburgh, the conference will take place at the Wyndham Grand Pittsburgh Downtown, in the heart of a city with a long and storied past. In the mid-19th century, European immigrants labored in steel, iron, glass, and other factories along the city’s three rivers. They built the city’s ethnic neighborhoods: the Irish North Side, the Polish South Side, the Italian Bloomfield, as well as other immigrant enclaves in towns in the surrounding areas. Pittsburgh’s Hill District has great importance for the history of music in America as a thriving center for jazz and African American social life from the 1920s to the mid 1960s. Pittsburgh has a rich and diverse musical history and has given birth to prominent performers and groups on the national scene including George Benson, Christina Aguilera, Rusted Root, Wiz Khalifa, Girl Talk, and Sharon Needles, among others. Pittsburghers are proud of their pierogies, Primanti Brothers sandwiches (meat, French fries, and cole slaw between two pieces of Italian bread), and Pittsburghese, a dialect of American English spoken by many locals (otherwise known as Yinzers). The last five years has also seen the explosion of a new culinary scene, with many new farm-to-table restaurants, artisanal bakeries, and cocktail bars. Each night, the Cultural District, 14 square blocks along Penn and Liberty Avenues, buzzes with theatergoers and diners. You can watch Broadway, ballet, opera, contemporary theater, and the internationally acclaimed Pittsburgh Symphony Orchestra. The city is home to pow-erhouse professional sports teams, including the Steelers, Penguins, and Pirates, and dozens of unique attractions including the Andy Warhol Museum, the Mattress Factory, the Phipps Conservatory & Botanical Gardens, and the National Aviary.

The greater Pittsburgh area is home to over 60 colleges, universities, and research facilities, the most well known of which are the University of Pittsburgh, Carnegie Mellon University, and Duquesne University. Established in 1787, the University of Pittsburgh (Pitt) is one of the oldest and most distinguished comprehensive universities for learning and research in the arts, sciences, humanities, professions, and the health sciences. Pitt has been placed among the top public universities in the United States in both domestic and international rankings, and has been listed as a “best value” in higher education by multiple publications. The main Pitt campus is located in the neighborhood of Oakland, which is also home to the Carnegie Museum of Art, the Carnegie Museum of Natural History, Carnegie Music Hall, and the 42-story Cathedral of Learning and its 29 Nationality Rooms depicting the architecture and material culture that exemplifies the country each room represents. Students can experience performances of classical music, opera, ballet, and theater performances through Pitt Arts, a program that connects students to Pittsburgh’s vibrant arts community.

The Department of Music at Pitt is home to one of the nation’s oldest and most distinguished ethnomusicology programs. Building on the legacy established by eminent faculty members J.H. Kwabena Nketia, Bell Yung, and Akin Euba, we continue to prepare graduate students to become educators in the field of ethnomusicology and active professionals in the public sector. We look forward to welcoming back to Pittsburgh our alumni, who hold key advocacy positions in educational, government, and nonprofit organizations throughout the world.

In addition to the main conference, we will provide a number of exciting events and activities for conference participants. The pre-conference symposium on “Music and Labor” is inspired by [Continued on next page]
SEM 2014 Annual Meeting [Continued from previous page]

Pittsburgh’s long history of labor unions and class warfare, from the age of robber barons to the twenty-first century restructuring of the economy around information, technology, and culture. The conference addresses the role of music in the history of workers, labor unions (including musician’s unions), social justice, and human rights. Marcus Rediker, Distinguished Professor of Atlantic History at the University of Pittsburgh, will deliver the keynote lecture entitled “Sonic History from Below: Reflections on the Music and the Sea.” With illustrations drawn from his work on sailors, slaves, tall ships, and port cities, Rediker will show how music fits into a “history from below.” The symposium has already generated a great deal of enthusiasm and promises to be both timely and important.

We plan to draw on local history and expertise during the conference meeting with a number of concerts featuring music from Eastern Europe, Africa, Indonesia, and Ireland. Pitt’s Carpathian Ensemble (led by Adriana Helbig) will set the mood during the opening reception with folk and popular tunes from Eastern Europe. The reception will then extend into a Balkan and East European Dance Party, in which Balkanalia from University of Illinois (led by Donna Buchanan) will join the Carpathian Ensemble. On Thursday there will be a free workshop of Irish social dance, Ceili, with live music and on-the-floor dance instruction. The event will be held in association with the Pittsburgh Ceili Club and the Shovlin Academy of Irish Dance. Everyone is welcome to join in and experience the warmth of the local Irish community. On Friday afternoon, we invite you to join Pitt’s African Music and Dance Ensemble for an energetic exploration of traditional drum and dance music, directed by Gavin Steingo. Later that night, the Pittsburgh-based group Dangdut Cowboys (led by Andrew Weintraub) will perform Indonesia’s distinctive dance music dangdut. Dangdut Cowboys mixes classic dangdut songs with country, blues, rock, and reggae. On Saturday afternoon, Indra Ridwan will lead the University of Pittsburgh Gamelan in a performance of Sundanese music of West Java, Indonesia. Later that evening, the hotel Ballroom will come alive when ethnomusicologists join local musicians for a performance featuring popular music from around the African continent.

In addition to the above musical performance events, there will be a special 50th anniversary roundtable celebrating two key texts in the field of ethnomusicology from 1964. In this roundtable, “Reflections on Two Classic Works on their Fiftieth Anniversary: Bruno Nettl’s Theory and Method in Ethnomusicology and Alan Merriam’s The Anthropology of Music,” second and third generation scholars of ethnomusicology will reflect on these two significant works and assess the current state of the field.

Finally, we have organized three events outside the main conference hotel. On Saturday, participants can choose between a tour of the University of Pittsburgh’s Cathedral of Learning or the Andy Warhol Museum (see the main conference registration for details about these tours). The historic Cathedral of Learning, a late-Gothic Revival skyscraper, is the tallest educational building in the Western hemisphere. We invite you to visit the Cathedral’s 29 Nationality Rooms – classrooms with museum-quality art and architecture donated by the cultural and ethnic communities of Pittsburgh—and the beautiful Heinz Memorial Chapel next door, whose stonework and stained glass combine secular and religious themes. Alternatively, shuttle buses will transport interested participants to the Andy Warhol Museum, the largest museum in the nation devoted to a single artist. To round of an exciting day of activities, on Saturday night the Gender and Sexuality Task Force will celebrate its tenth anniversary by hosting a social night at Cruze Bar (located within walking distance of the conference hotel). We look forward to seeing you in Pittsburgh for a fun and intellectually exciting conference! §
Preamble: Numerous colleagues from among the SEM membership serve as liaisons to academic societies with whom we share a comment interest. Below are four short reports of the recent conferences and activities of allied organizations from our SEM liaisons. The meeting for SEM liaisons will be held on Fri, Nov 14, at 12:30-1:30 pm in the Heinz Room. All liaisons and others interested in cooperative relationships between SEM and other academic societies are invited. For a mostly up-to-date list of SEM liaisons, check the SEM website or contact Anne Rasmussen (akrasm@wm.edu).

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The 43rd annual meeting of the American Musical Instrument Society (AMIS) was held in May 2014 the Sawmill Creek Resort in Huron, Ohio and included visits to Oberlin College and the Rock 'n' Roll Hall of Fame in Cleveland. Next year’s conference will be held in Boston, Massachusetts in conjunction with the Museum of Fine Art. This year’s conference featured many events of particular interest to members of SEM including an hour-long paper by Lisa Nielson on Early Islamic Music Discourse from the 9th and 10th centuries. There was also a performance of accordion music, “A Journey from Buenos Aires to New Orleans: Rhythm, Bellows, Song” which included many musical styles of Latin America and Michael Ward-Bergeman’s “hyper-accordion” replete with foot pedals and digital signal processing.

AMIS leadership would like members of SEM to know of the various opportunities for students interested in the study of musical instruments. In particular, the William E. Gibbon Award for students defrays the cost of conference attendance by paying for accommodation and airfare. The Frederick R. Selch Award for the best student paper at the conference includes $250 and a certificate. AMIS also offers a $750 grant toward publishing articles in the AMIS journal. Members of SEM interested in musical instruments should take note of these funding opportunities and participate in AMIS.

Allen Roda
Jane and Morgan Whitney Research Fellow
The Metropolitan Museum of Art

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The Third Symposium of the ICTM Study Group on the Performing Arts of Southeast Asia (PASEA) took place at Institut Seni Indonesia (Institution of the Arts, or ISI) Denpasar, Bali, from June 14-20, 2014. The meeting brought together international and local scholars and performers who presented their work in English and Indonesian to an audience that included a cadre of local students, professors, and artists.

A post-symposium trip to neighboring island of Lombok followed on June 21-23 to visit sites and performances of the Sasak community. Organized by David Harnish, Mohn Anis Md Nor and Made Mantle Hood, the tour included performances by a leading troupe headed by dancer/administrator Endah Setyorini of the core forms of Lombok: gendang beleq (“large” drum dynamic ensemble), rudat (music/dance of “Arab” soldiers), and gandrung (social dance), along with wayang Sasak, the Lombok variant of wayang shadow-puppet theatre. The group also visited a Lingsar temple (the site of much of Harnish’s work), as well as Sasak villages.

The current PASEA Executive Board includes Program Chair Tan Sooi Beng, Chairperson Patricia Matusky, and the Local Arrangements Co-chairs (Mohd Anis Md Nor and Made Mantle Hood). ISI-Director Dr. I Gede Arya Sugiartasha was our local host. PASEA symposia are held in alternating years with the ICTM International Symposium and have been organized previously in Kuala Lumpur and Manila in 2010 and 2012, respectively. PASEA consists of scholars and performers—both in Asia and throughout the world—who present research on music, dance, and/or theatre of the Southeast Asian region or its diaspora.

David Harnish
Chair, Department of Music
University of San Diego

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The Music Library Association met in Atlanta this year for its annual meeting, from February 26 to March 2, 2014. Among the many internal committees and round-tables that make up the Association, representing the various activities and interests of music librarians, is the World Music Round Table. Round tables in MLA have open membership, are appointed by the President and renewed periodically through request by the members, and generally meet every year at the annual conference, occasionally sponsoring sessions. This year the Round Table jointly sponsored a session jointly with the Resource Sharing and Collection Development Committee devoted to acquiring music for library collections from China, Japan, and Korea. This was the first of a planned series of presentations, growing out of the work done in compiling recordings of world music for the forthcoming edition of A Basic Music Library (American Library Association), a reference work highlighting essential books, scores, and recordings for library music collections. While the forthcoming edition of this book will provide detailed discographies and sources for acquiring recordings, the conference session consisted of brief presentations on general musical characteristics of the areas covered, along with genres, well-known performers, vendors of recordings, etc. China and Taiwan were covered by Alec McLane, Wesleyan University, Japan by Joe Clark, Kent State University, and Korea by Mi-Hye Chyun, Rider University. Next year we hope to include a similar presentation on collecting Latin American music.

In addition to the session presentation, the Round Table had its regular membership meeting, during which Aaron Bittel of UCLA handed over coordinating responsibilities to Sean Luyk of the University of Alberta. We reported 15 members attending the meeting, and an audience of 60 at our joint presentation. The decision to propose a Latin America session for [Continued on next page]
Liaison Reports [Continued from previous page]

next year was adopted, along with the names of several members who could be called on to present. Additional topics raised at the meeting included the presence of musical instrument collections in libraries, and a discussion of form and genre terms for world music used in cataloging. The latter topic was raised by visitors to the meeting from the Library of Congress, including Music Cataloger Laura Yust, in hopes of finding reliable sources for relevant terms and their standardized spellings. *The Garland Encyclopedia of World Music* was offered as a good source, along with Murdoch’s *Outline of World Cultures* as a helpful, although dated, source for names of cultural groups. Also mentioned was the *Ethnographic Thesaurus Project* of the American Folklore Society, as a means of deriving a controlled vocabulary to be used by library catalogers.

Alec McLane
Scores & Recordings/World Music Archives, Olin Library Wesleyan University

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On May 21-23, 2014, the Canadian Society for Traditional Music / Société canadienne pour les traditions musicales (CSTM/SCTM) met jointly with the Folklore Studies Association of Canada / l’Association canadienne d’ethnologie et de folklore (FSAC/ACEF) at the University of Sudbury in Sudbury, Ontario. Organized around the theme of “Meeting through Performance,” interdisciplinary conference sessions examined cultural encounter and exchange, activism through performance, and performativity, proposing new readings of space and expressive cultural practice. Workshops and discussion panels also engaged the conference theme, with CSTM’s Student Initiatives Committee hosting a panel that explored work, research, and interdisciplinary, and other performer-presenters contextualizing specific repertoires through performance and storytelling.

Another highlight of this year’s meeting was the open mic session, held on Thursday evening at Fromagerie Elgin, a food and art venue in Sudbury’s downtown. The event was hosted by the Centre franco-ontarien de folklore which lent the richness of Franco-Ontarian storytelling to the fiddlers, ballad singers, bandura player and others who took the stage. The event provided opportunity for presenters, performers, and other conference goers to meet informally and to tangibly explore expressive culture through performance (and food!).

The AGM was held on the final day of the conference. Initiatives regarding bilingual vitality, thoughtful social media engagement, and long-term goals that serve the interests of CSTM’s diverse membership were foregrounded. Likewise, CSTM’s two publications (*MUSIcultures*, the peer-reviewed journal, and *Canadian Folk Music/Musique folklorique canadienne*, the Society magazine) were recognized for their imperative role in connecting members across geographic and disciplinary space and with the wider ethnomusicological community.

We thank conference organizer Marcel Bénéteau and his team of volunteers at the University of Sudbury for a fabulous meeting. The CSTM will meet at Cape Breton University in Sydney, Nova Scotia, in 2015, and we welcome all to join us!

Judith Klassen

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the society for ethnomusicology

Upcoming SEM Prize Deadlines

**Annual Meeting Travel Fund – International Awards.** To provide four annual awards of travel support to SEM Annual Meeting presenters who live permanently in countries other than the U.S. and Canada. These awards are intended to increase and facilitate international participation in the meeting. The Travel Fund Award Committee selects awardees on the basis of the quality of their presentation abstracts. The final pool of four awardees is also intended to represent presenters from diverse geographic regions.


**Annual Meeting Travel Fund – Underemployed Awards.** To provide two annual awards of travel support to SEM Annual Meeting presenters who are underemployed and live in North America (Canada, US, Mexico, Central America, Caribbean). “Underemployed” refers to individuals who are: 1) working part-time but are seeking full-time employment, or 2) working in a temporary position of under one year in duration but are seeking permanent employment.

Deadline for Annual Meeting presenters: 1 July 2014.

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One of the initiatives of the SEM Board during the 2013-14 year was to plan a meeting of and for Program Directors to occur annually at the SEM conference. Our inaugural meeting, held last year in Indianapolis, was productive and well attended and we hope to generate even more interest for our meeting at the upcoming conference in Pittsburgh, scheduled for Thursday, November 13, 7:30-9:00 pm in the Ft. Pitt Room.

This fall’s meeting is open to anyone, but is meant as a forum for colleagues involved in heading, directing, or shaping the programs at the undergraduate and graduate levels, within schools of music, or in institutions in the public sector to network and to share best practices, current issues, and overarching concerns. Last year, group leaders from four types of institutions described the state of affairs at their institutions and outlined their priorities and challenges. Following four brief introductory presentations cohort leaders led break out sessions for all participants in room. During the last half hour we all re-grouped to hear a summary of the discussions.

Representing Ethnomusicology Programs within Schools of Music and the Arts were Dan Neuman (Department of Ethnomusicology at UCLA) and Ellen Waterman (School of Music, Memorial University, Newfoundland, Canada).

Representing Graduate Programs in Ethnomusicology in the Liberal Arts, Social Sciences, and Humanities were Salwa El-Shawan Castelo Branco (Instituto de Ethnomusicologia, Universidad Nova de Lisboa, Sociais E Humanas, Lisbon, Portugal) and Jane Sugarman (CUNY Graduate Center in New York).

Undergraduate Programs in Ethnomusicology were represented by Jenny Fraser (Oberlin College), Gordon Thompson (Skidmore College), and Margaret Walker (Queens University, School of Music, Ontario, Canada).

Public Sector Programs involving Ethnomusicologists were represented by Jeff Titon (Brown University), Kathryn Metz (Rock and Roll Hall of Fame) and both Dan Sheehy and Atesh Sonneborn (Smithsonian Institution Center for Folklife and Cultural Heritage and Smithsonian Folkways Recordings).

We invite additional feedback from last year’s participants as well as the involvement of all SEM members with programmatic responsibilities and interests at our upcoming meeting in Pittsburgh.

Two times makes a tradition?

Ethnomusicology Academic and Public Programs Meeting
Thursday, 13 November 2014
7:30-9:00 pm in the Ft. Pitt Room

University of Pittsburgh, African Music and Dance Ensemble
The 2014 Charles Seeger Lecture: Mark Slobin

Judith Becker

Over the course of his long career, Mark Slobin has been president of the Society for Ethnomusicology (1989-91), president of the Society for Asian Music (1987-89), a professor at Wesleyan University for over forty years, and the author and/or editor of twenty books.

His first three books, written in 1969, 1975, and 1976, Kirgiz Instrumental Music, Central Asian Music, and Music in the Culture of Northern Afghanistan documented a part of the world practically unknown in the US at the time.

His contributions to Jewish studies in 80s and 90s include Tenement Songs: The Popular Music of the Jewish Immigrants (1982), which won the first of his ASCAP-Deems Taylor awards, Old Jewish Folk Music: The Collections and Writings of Moshe Beregovski (1982), which Slobin translated from Russian and edited, Chosen Voices: The Story of the American Cantorate (1989), and Yiddish Theater in America: David’s Violin (1897) and Shloyme Gorgl (189-) (Nineteenth-Century American Musical Theater, Vol. 11) (1994).

In 1993, Slobin wrote one of the classics of our discipline, Subcultural Sounds: Micromusics of the West, and developed his quest for a way to talk about layered and constantly evolving musical systems. In this work, he discusses how people live at the intersection of three types of cultures: the superculture, the subculture, and the interculture, which involve the overlaps, intersections, and nestings of all three.

In 1996, Slobin edited the volume Retuning Culture: Musical Changes in Central and Eastern Europe in which he develops the idea of a layered musical consciousness consisting of three strata, all of which occur simultaneously in the present.

1. Current music, in the forefront of attention
2. Recent music, the seedbed of the current
3. Long-term, operating at another level of memory, but just as immediate as the others. “Music history is reborn everyday as a clustering of available sound resources.” (p.11)

In the 2000s, Slobin wrote four more books relating to Jewish musical traditions, including Fiddler on the Move: Exploring the Klezmer World, which won his second ASCAP-Deems Taylor book award, and American Klezmer: Its Roots and Offshoots (2002).

His scholarship has also included collaboratively editing and translating Beregovski’s Jewish Instrumental Folk Music (2001) and A Treasury of Yiddish Folksongs from the Ruth Rubin Archive (2007) (with Chana Mlotek).

The last publication I will mention is his contribution to the Oxford University Press series, Folk Music: A Very Short Introduction, 2011.

“But don’t look for a chronology . . . Things loop back, spiral out, and sometimes even repeat themselves. No musician can step in the same cultural flow twice. Yet that musician might travel up or downstream, stand on the rocks in the middle, or jump across them in daring ways. This restless creativity perhaps best defines folk music. Even natural “folk,” like the humpback whales, change their favorite songs from year to year.” (3)

Like his musical subjects from Central Asia, Eastern Europe, New York City, and beyond, Slobin “loops back, spirals out, and sometimes even repeats himself.” “Restless creativity” defines not only musicians, but Mark Slobin himself.

The 2014 Charles Seeger Lecture
“Improvising a Musical Metropolis: Detroit, 1940s-1960s”

This will be an interim report on recently-started research on my hometown in its heyday.

Detroit, a major world city known for its meteoric rise and fall (1910-1970), social turbulence, racism, and short-sighted, single-industry capitalism, also produced a multifaceted, multiracial/ethnic music culture of great significance locally, nationally, and internationally through the African American, diverse subcultural, and classical music artists it nurtured and sent out.

Beyond the relatively well-known story of Motown Records lie the histories of musical individuals and institutions, particularly the public schools, families, and organizations that improvised social niches, incomes, and aesthetics in a city that was coping uncertainly with massive waves of migration and immigration from the American South and Europe in a remarkably compressed time period.

The talk, still as molten as the subject matter, will touch on separated yet overlapping sectors of urban musical activity, and is informed by personal experience and my earlier work on superculture/subculture patterns of interaction.
Member News

**Wendy Hsu** was appointed an **ACLS 2013 Public Fellow** and is serving as Arts Manager, Los Angeles Department of Cultural Affairs.

**Carol Muller** delivered an address, titled “West Philly Music: Re-imagining Humanities Pedagogy through Civic Engagement,” at the 2014 Annual Meeting of the National Humanities Alliance in Washington, DC, on 10 March 2014.

**Bruno Nettl** delivered the **Haskins Prize Lecture** at the 2014 Annual Meeting of the American Council of Learned Societies in Philadelphia on 9 May 2014.

**Deborah Schwartz-Kates** (University of Miami) was awarded a 2014 NEH Summer Stipend for work on her forthcoming book, *Revealing Screens: The Film Music of Alberto Ginastera* (Oxford University Press, 2016). She also received a Research Fellowship from the Center for the Humanities at her home institution in support of this project.

**Ruth M. Stone** was awarded the Provost’s Medal upon the occasion of stepping down from her seven-year tenure as Associate Vice Provost for Research on the Bloomington campus of Indiana University on 17 June 2014. Provost Lauren Robel presented the medal and accompanying plaque, the highest honor presented on the Bloomington campus, for “distinguished service to the University and to the community.”

SEM Chapter and Section News

The **Southeast-Caribbean Chapter** at their March 2014 annual meeting in Gainesville recognized Elizabeth Clendinning as the winner of the 2013 Dale A. Olsen Student Paper Prize for her submission, “Changing Karawitan: The Political and Economic Legacy of International Higher Education in the Arts of Bali, Indonesia.”

Other Announcements

The **American Institute of Indian Studies** announces its 2014 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The AIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2014. Applications can be downloaded from the web site. Inquiries should be directed to: Telephone: (773) 702-8638. Email: aiais@uchicago.edu.

The **Association for Recorded Sound Collections** Grants Committee is pleased to announce the recipients of the 2014 Research Grants. 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.

Josh Garrett-Davis, Ph.D. candidate in history, Princeton University, receives $900 for travel to Bloomington, Indiana and Oklahoma City, to carry out research for his doctoral dissertation “Resounding: American Indians and Audio Technology, 1890-1969.” He will consult various collections of ethnographic recordings in the Archive of Traditional Music at Indiana University, and travel to the Western History Collections of Oklahoma University, to research a radio program from 1941, “Indians for Indians,” preserved on sixteen-inch transcription discs.

Jeff McMillan for his project, “Discovering Edison’s Grand Opera Series, 1905-1907,” Jeff McMillan, Executive Administrator of the American Bach Soloists in San Francisco, California, was awarded $600 for travel to the Metropolitan Opera Archives, to research performers who recorded for Edison.

Daniel Margolies for a projected history and discography, Daniel Margolies, Professor of History, Virginia Wesleyan College, receives $500 for travel to the Arhoolie Archives at UCLA, to conduct research on Texas conjunto recordings and the record companies that made them. Margolies will also travel to San Antonio, Texas, a center of production for conjunto recordings, to consult the files of extant record companies.

Applications for the next grant cycle must be received by 28 February 2015. Questions about the Research Grants Program should be directed to **Suzanne Flandreau**.

[Continued on next page]
The Center for World Music is pleased to announce 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. Directors and guides: Dr. Lewis Peterman.


Andes and Beyond 2014 (12 July – 23 July): a 10-day cultural tour of Peru, meeting local performers and visiting major Incan ruin sites. Director: Dr. Holly Wissler.

For additional information, please visit the Center’s website or contact Lewis Peterman.

Summer at Eastman – World Music Institutes, Eastman School of Music, Rochester, NY, 14-25 July 2014

Introduction to the Shona Mbira, 14–18 July. This workshop introduces students to the basic playing techniques of the mbira dzavadzimu. The complex and sophisticated melodic and rhythmic nature of this music will be explored through performance of two traditional songs, Kariga Mombe and Nhnamusasa. Glenn West, director.

This workshop is intended for any individual interested in a hands-on experience with the Shona mbira from Zimbabwe. It will focus on performance of two pieces from the basic repertory, singing, hosh playing, performance practice and cultural background.

Public school teachers can also receive 15 professional development hours if the workshop is taken for credit. Private lessons are also available through the Eastman Community Music School for anyone with some experience on the mbira. Contact Glen West for more information.

Gamelan Ensemble Workshop, 14–18 July. In the Gamelan Workshop students are exposed to the gamelan gong kebyar, an ensemble of about twenty instruments that are used in ceremonial and concert settings in Bali. Caroline Reyes, director.

South Indian Percussion—Beginner & Intermediate Levels, 21-25 July. An exciting, weeklong course in South Indian percussion for teachers, collegiate and high school students, and community members. The institute will provide an overview of Carnatic music, an ancient form of classical music from South India, and will explore techniques and approaches of the Carnatic percussive tradition, considered one of the world’s most complex. Rohan Krishnamurthy, director.

African Drumming, July 21–25. A long-time member of Les Ballets Africains and Percussion of Guinea, instructor Fana Bangoura, of the National Ensemble of Guinea, introduces students to the dynamic drumming traditions of Guinea, including the rhythms of the Susu, Malinke, and Baga language groups. Kerfala Fana Bangoura, director.

Asia Pacific Dance Festival, 14-27 July 2015.

Performances and classes by select groups from Asia, Hawai‘i, and elsewhere in the Pacific. Studio and lecture classes may be taken for university credit, and a limited number of scholarships may be available. Collaboratively sponsored by the University of Hawai‘i’s Outreach College and the East-West Center’s Arts Program, with credit courses offered through the University of Hawai‘i. Information: csinfo@hawaii.edu.

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Conference Calendar, 2014

- Sixth International Doctoral Workshop in Ethnomusicology, 25-29 June 2014, Hildesheim/Hanover.
- “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), African Music Archives (AMA), and the Department of Anthropology and African Studies, Johannes Gutenberg University, Mainz (Germany) at the University of Cape Coast, Ghana, 3-6 September 2014.
- “Rhythm Changes: Jazz Beyond Borders.” Conservatory of Amsterdam, 4-7 September 2014.
- “Perspectives on Musical Improvisation II,” Faculty of Music, University of Oxford, 9-12 September 2014.
- New York Conference on Asian Studies, NYCAS 2014, joint conference with the Mid-Atlantic Association for Asian Studies (MAR/AAS), Hofstra University, 18-20 September 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.
- “Theatres of the Crimean War: Sound, Affect and Media in the Production of Wartime,” King’s College London, 17-18 October 2014.
- “One Century of Record Labels – Mapping Places, Stories and Communities of Sound,” International Centre for Music Studies, Newcastle University, Newcastle-upon-Tyne, 6-7 November 2014.
- Society for Christian Scholarship in Music, Annual Meeting, Emory University, Atlanta, GA, 12-14 February 2015.
- The Society for American Music invites proposals for seminar topics for its annual conference in Sacramento, CA, 4-8 March 2015.
Ethnomusicology Internet Resources

The SEM Website

**SEM-L and SEMNotices-L Electronic Mailing Lists.** Moderated by Hope Munro Smith, Assistant Professor, Department of Music, CSU Chico, 400 West First Street, Chico, CA 95929-0805, Phone: 530-898-6128, Email: hmsmith@csuchico.edu

Ethnomusicology Websites

American Folklife Center
Association for Chinese Music Research
British Forum for Ethnomusicology
British Library, World and Traditional Music
Canadian Society for Traditional Music / Société canadienne pour les traditions musicales
Christian Musicological Society
Comparative Musicology
Ethnomusicology OnLine (EOL), (home site)
Ethnomusicology Review
Mediterranean Music Studies—ICTM Study Group
International Council for Traditional Music
Iranian Musicology Group
Music & Anthropology
Smithsonian Institution: Folkways, Festivals, & Folklife
Society for American Music
Society for Asian Music
UCLA Ethnomusicology Archive
University of Washington Ethnomusicology Archive
Fondazione Casa di Oriani, Ravenna

SEM Chapter Websites

Mid-Atlantic Chapter
Midwest Chapter
Niagara Chapter
Northeast Chapter
Northern California Chapter
Northwest Chapter
Southeast-Caribbean Chapter
Southern California & Hawai`i Chapter
Southern Plains Chapter
Southwest Chapter

SEM Section Websites

Applied Ethnomusicology Section
Education Section
Gender and Sexualities Taskforce
Popular Music Section
South Asia Performing Arts Section

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.