2014 Annual Meeting, Pittsburgh, PA

J. Martin Daughtry, Program Chair

On behalf of the 2014 Program Committee, I am pleased to invite you to the 59th Annual Meeting of the Society for Ethnomusicology, hosted by the University of Pittsburgh Department of Music, which will take place from November 13th through 16th at the Wyndham Grand Pittsburgh Downtown Hotel. This year’s meeting will comprise roughly 500 presentations, roundtables, films, concerts, workshops, excursions, parties—and, perhaps most importantly, untold numbers of informal, collegial conversations in the hallways. Together, these events will represent the creative and intellectual labor of scholars from over 180 universities in 18 countries—and provide a snapshot of the current state of ethnomusicology as it is practiced in the Anglophone world.

As in previous years, a pre-conference symposium will be held in conjunction with the Annual Meeting. Organized by Adriana Helbig, Gavin Steingo, and Andrew Weintraub, this year’s symposium is an exploration of the intersection of music and labor. The symposium will take place on November 12th in a day-long plenary session. We encourage you to attend this important event in addition to the Annual Meeting that follows it.

Highlights of the 2014 Annual Meeting will include:

- Wesleyan ethnomusicologist Mark Slobin’s Seeger Lecture, titled "Improvising a Musical Metropolis: Detroit, 1940s-1960s."
- A President’s Roundtable exploring “Expressive Culture, Alternative Justice, and Conflict Resolution.” Chaired by SEM President Beverley Diamond (Memorial University of Newfoundland), the roundtable features presentations by Samuel Araujo (Universidade Federal do Rio de Janeiro), Linda Barwick (University of Sydney), Jessica Schwartz (UCLA), Ben Brinner (UC Berkeley), Sylvia Nanyonga-Tamusuza (Makerere University, Uganda), and Barry Shank (The Ohio State University).
- A Public Policy session, sponsored by the SEM Board, on “Intangible Cultural Heritage and Its Effects on and in the Field.” Chaired by Anne Rasmussen (William and Mary), this session features a keynote address by Richard Kurin (Smithsonian Institution), and contributions from Anthony Seeger (UCLA, Smithsonian Institution), Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa, ICTM President), Keith Howard (SOAS, University of London), and Lisa Gilman (University of Oregon). [Continued on page 4]
The Society for Ethnomusicology, SEM Newsletter

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.

Student (full-time only) (one year) ................................$40
Individual/Emeritus (one year)
• income $25,000 or less ............................................$60
• income $25,000-$40,000 .........................................$75
• income $40,000-$60,000 .........................................$85
• income $60,000-$80,000 .........................................$95
• income $80,000 and above .................................. $105
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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) 812-855-6672; (email) sem@indiana.edu. ISSN 0036-1291
Ethnomusicology Globally: Part 2
Beverley Diamond, SEM President

In the March 2014 issue of this Newsletter, I discussed some of the initiatives that SEM is undertaking in order to ensure that scholarship in other languages is better known by our members. In particular, I gave a shout out to the new Ethnomusicology Translations series (General Editor, Richard Wolf). In this issue, I want to continue ruminating about Ethnomusicology Globally with particular attention to an exciting and unprecedented event: the joint SEM-ICTM Forum on Transforming Ethnomusico logical Praxis through Activism and Community Engagement that will take place at the University of Limerick, September 13-16, 2014. We are grateful to Colin Quigley and Aileen Dillane at the University of Limerick for agreeing to host this meeting. This event will bring about 60 people together from the two largest organizations in our discipline for four days of intensive presentation and discussion. In addition, some delegates to the European Seminar for Ethnomusicology, which convenes in Limerick September 17-20, will join the SEM-ICTM Forum for one overlapping day on September 16. Outgoing ESEM President Dan Lundberg and incoming President Britta Sweers have both responded enthusiastically to the possibility of bringing the three important organizations together to hear some featured speakers and to enjoy an evening concert on the final day of our Forum and at the beginning of their conference. Of course, this may hopefully enable some SEM members to stay a little longer for the ESEM meeting.

For the SEM-ICTM Forum, a small number of distinguished participants (academics, policy makers, rights activists, etc.) will be invited but the majority of presenters will be selected on the basis of abstracts submitted in response to the Call for Proposals (circulated digitally a few weeks ago and reproduced in this Newsletter). We hope that scholars at all career stages will submit abstracts. Note the deadline for submission: November 1, 2014. This event is named a Forum to signal a new type of meeting in the history of both SEM and ICTM. In actual fact, it will borrow from each organization: in some ways it will resemble the deep-delving, single-topic explorations of SEM’s pre-conference symposia characterized by exciting cross-sector exchanges, and in other ways, it resembles the intensive multiple-day colloquia of ICTM. By theorizing practice and discussing how we practice theory, in particular by thinking through various forms of community engagement and collaboration, this international gathering could help us find better ways to have an impact on issues of global import.

Forum planning has raised questions for me about how each of these organizations is international. While I currently head the former, I readily admit to loving both organizations because of what I perceive as their differences – even though a sizeable segment of the membership in each is shared and both have international members from well over a hundred different countries. But what are those differences? I can only offer personal impressions.

The first difference, as I see it, is normalization. Since the majority of SEM members are English-speaking North Americans, the English language as well as shared knowledge of academic structures in the US and Canada are normalized, consciously and unconsciously. As in any village, SEM’s shared frames of professional experience enable easy exchanges, frequent collaborations, and annual renewals of friendship. Common knowledge allows us to develop and to value a certain kind of nuance in our work. Most SEM presenters, for instance, aspire to offer sophisticated interpretations and artful representations. Because there is a lot of pre-interviewing about hiring within the North American market at SEM conferences, there is naturally a further aspiration to impress, to make one’s mark as an innovative thinker. At ICTM, on the other hand, no single language or national tradition of research is in the majority if you look at meetings over a period of time. At specific meetings, the host country is usually very well represented but by moving all over the world, the style and substance of each meeting varies enormously. Further, although ICTM members also strive to offer sophisticated interpretation and artful representation in the English language (alas the best common ground we can find at the moment), I sense that one of the highest priorities for ICTMers is to develop the skill to communicate across languages. At meetings where some presentations are in a local language, local organizers try to provide translation assistance and presenters may use PowerPoint to translate key concepts into English. Knowing that most of the audience will be struggling to understand English as their second, third, or fourth language, leads me to write more directly, to ensure there are no convoluted sentences or unnecessary abstractions that don’t translate very well, or to use visual aids that help “translate” or reinforce key concepts. So ultimately, I sense a tendency for participants to use the English language for different purposes in the two societies.

Equally impressionistic and even more controversial (I suspect) is my sense that home and away are often configured differently by SEM and ICTM scholars. I hasten to acknowledge that home and away are complexly intertwined in the individual lives, families, [continued on page 8]
A roundtable commemorating the 50th anniversary of two classic texts: Bruno Nettl’s "Theory and Method in Ethnomusicology" and Alan Merriam’s "The Anthropology of Music." Chaired by Tim Rice (UCLA) and sponsored by the Local Arrangements Committee, this session will include reminiscences and analyses by Stephen Blum (CUNY), Ruth Stone (Indiana University), Daniel Neuman (UCLA), Anthony Seeger (UCLA), Ellen Koskoff (Eastman), Mark Slobin (Wesleyan), and Bruno Nettl himself (UIUC).

Four music workshops, on traditional Persian music (by Ann Lucas and Amir Hosein Pourjavady); Salsa dance (by Sydney Hutchinson and Janice Mahinka); Eastern Arab Maqam (by Scott Marcus); and the music and dance of Japanese Geisha (by Yuko Eguchi).

Screenings on Thursday evening of four ethnographic films: "Ed'oro’wítunwi (People Become Words): The Art of Fuji Singing" (by David O. Aina); "Tibet in Song" (by Jayendan Pillay and Ngawang Choephel); "Fretless Spirits: Ainu Tonkori Musicians" (by Kumiko Uyeda); and "Banjo Romantika" (by Lee Bidgood).

An extended soundwalk, on Friday afternoon, titled "A Sonic Environmental Survey of the SEM Annual Meeting," sponsored by the Special Interest Groups for Ecomusicology and Sound Studies.

Live streaming of selected panels. This year our global online audience will be able to watch a selection of panels representing the breadth of ethnomusicology’s concerns, including: area studies (in the form of panels dealing with Mexico and Asia); conflict resolution; disciplinary history; cyberspace; sound studies; ethics; ethnomusicological theory; indigeneity; intangible cultural heritage; gender studies; musical analysis; sonic materiality; and capital.

Numerous concerts and other events sponsored by the Local Arrangements Committee, which will expose attendees to a wide variety of sounds (ranging from the Dangdut Cowboys to the Pitt African Music and Dance Ensemble), sights (from the University of Pittsburgh to the Andy Warhol Museum) and modes of socializing (in the form of a "Social," cosponsored with the Gender and Sexualities Taskforce, that will last, I am told, until 2 a.m. on Sunday morning!).

Before concluding this short description of the upcoming meeting, I would like to share a few insights that I’ve gained over the past several months of staring at this year’s program on my computer screen. Let me say first that, as an ethnomusicologist, I am acutely aware of the limitations of quantitative data derived from small samples in an ad hoc manner and presented out of context. Nonetheless, I want to share a few statistics with you, secure in the knowledge that you will accept them not as hard evidence of the state of the discipline, but simply as fuel for conversation and food for thought.

First, the wordcloud at the top of this article is a distillation of the most frequently used terms in this year’s program. [NB: Before creating the cloud I removed the words “music,” “ethnomusicology,” and their variants, as they, unsurprisingly, are the most common words used in this and, I would imagine, every year’s program. Also, the wordcloud generator automatically removes words like “the” “and” and so on.] The size of the words is scaled to the frequency with which they occur. Take a good look at it, and then compare it to the cloud on this page, which is derived from the 1989 program, 25 years ago.

What do you notice? Most striking, perhaps, is the emergence of “sound” as a meaningful category of analysis. “Cantometrics” (which was the topic of a special panel in 1989) is, unsurprisingly, absent from the conference this year. “Voice” has eclipsed “song” as an object of study. “Gender” and “violence” appear to be more prominent topics now than they were 25 years ago, and the categories of “folk” and “ritual” have shrunk in size over the past quarter century. Perhaps more interesting than the differences, however, are the continuities, which bespeak the ongoing salience of “politics,” “performance,” “culture,” and “identity” in our work, and may also point to the persistent challenges we face in understanding these issues and their complexities.

Next let’s take a look at some statistics pulled from this year’s program. Make of them what you will. Please remember, though, that the abstract submission process is blind: the committee ranks the abstracts on their merit without knowing the identity of—or any information about—the submitters. With that in mind, and in the hopes you find this as interesting as I do, here is a demographic breakdown of the way this year’s meeting turned out: [Continued on page 6]
Diamond: Ethnomusicology Globally [Continued from page 3]

and/or fieldwork relationships of most SEM members. But as an academic organization, in SEM, we continue to find that minority groups are under-represented and we struggle to understand why. Could it be that the privilege that comes with relatively stable and wealthy nation states, a privilege that enables North American scholars to study the world, encourages many to pay less attention to enabling diversity at home? Could it be that the assumed entitlement of settler colonialism continues to inflect the academy, making us less inclined to dismantle the cultural myths that sustain inequality at home? Will the historically slow but recently accelerating growth in the number of Indigenous ethnomusicologists in SEM finally change our awareness and our sense of responsibility? ICTM is more complex in this regard. A greater number of scholars study music from their own countries – although this is changing – and they have an ongoing responsibility to their own communities, teachers, colleagues, etc. Obviously, there are scholars working in nations that overtly discriminate on grounds of race, gender, sexual orientation and ethnicity. Diversity within—economic, ethnic, racial, religious—clearly causes much of the violence in the contemporary world and scholars like others may hold and express deeply divergent views on such matters at ICTM conferences. Women have had, at times, to find new ways to mobilize as patriarchy remains in different guises in different places. GLBTQ scholars from different nation states may not be able to speak freely if they are to be granted the visas they require to travel abroad. At ICTM, it is necessary to listen respectfully to divergent attitudes toward issues of inequality, environmental development or the very definition of health and wellbeing. The conditions of knowledge vary enormously. It is that variation in the questions asked, the assumptions made, and the nature of acceptable evidence that I hear at ICTM meetings. I learn from the silences as well as from the words.

On the other hand, my life would be so impoverished without the buzz, the intensity, and the sharp thinking that I find regularly in SEM. Rarely has there been a conference at which I didn’t encounter innovative styles of representation and new intellectual insights. Perhaps because SEMers are so cosmopolitan, they are key to the analysis of processes of globalization, doing the multi-sited ethnographic work that George Marcus identified a decade ago as a means of exploring transnational systems. I have often been told by family or friends that when I return from an SEM meeting I am energized and refreshed with a new glint in my eye.

While I have offered a very personal perspective on the two organizations, I do know that many others sense differences between SEM and ICTM. It may be the right time to discuss openly our perceptions of the strengths and limitations of each society as actors in a globalized world. So what might be the potential of bringing people together in this joint SEM-ICTM Forum? We will speak of methodology but with the knowledge that there is nothing more practical than a good theory. We may learn about the affordances of different forms of governance, of different systems of health or law or ecological change. We may debate how (and where and why) expressive culture so often functions, as many have argued, simultaneously to reinforce oppression and combat it, to distract society from much needed redress but also to articulate urgent needs. There will be opportunity to learn from policy makers how we might better have a voice in discussions about urgent global issues. There will be a chance to compare notes about how to be effective activists without perpetuating old hegemonies. In short, we anticipate that this meeting will enable new international and cross-sectoral alliances that could contribute to the transformation of our praxis. It will be a unique collaboration, focusing in fact on collaboration. The optimistic view that I just articulated will be realized if we can respect what shapes engaged work on musical praxis and what counts as socially aware citizenship in these two organizations. §
2014 Annual Meeting [Continued from page 4]

Total number of presenters (excluding chairs): 443  
Gender of presenters: Male 51%; Female 49%

While SEM does not collect data on presenters’ nationalities or ethnicities, here is a list of the nations whose universities are represented at the Meeting: Total # of presentations = 443. Universities outside the 50 American states = 93. UK (30), Canada (26), Australia (7), Puerto Rico (5), Brazil (4), Germany (4), New Zealand (4), France (3), South Africa (2), Ghana (1), Iran (1), Ireland (1), Israel (1), Netherlands (1), Nigeria (1), Norway (1), and Uganda (1).

I speak only for myself here, but I find this list quite sobering. How are we to explain the relative dearth of international participation? Does it have to do with the way the Society is perceived abroad, the way we circulate the call for proposals, or the way we evaluate abstracts? Or is it the result of the high cost of international air travel and the complex of logistical obstacles and small indignities suffered by people crossing our borders? In any event, my hope is that we use these data to give fresh energy to the Society’s ongoing conversations on diversity, inclusion, and outreach to underrepresented scholars.

Moving on: here is a list of the universities represented by five or more presenters (out of 187 universities, colleges, museums, and other institutions overall):

- University of California, Los Angeles (16), University of Chicago (10), Independent scholars (11), School of Oriental and African Studies (10), University of Pittsburgh (10), City University of New York (cumulative) (10), Wesleyan University (10), Memorial University of Newfoundland (9), University of Washington (9), Duke University (8), Harvard University (8), University of Illinois, Urbana-Champaign (8), Boston University (7), Columbia University (7), Florida State University (7), New York University (7), King’s College, London (6), Royal Holloway (6), University of California, Santa Barbara (6), University of Minnesota (6), University of North Carolina, Chapel Hill (6), Brown University (5), Indiana University (5), Ohio State University (5), University of Pennsylvania (5), Syracuse University (5), University of Colorado, Boulder (5), University of Hawaii (5).

The total number of presenters from colleges that are part of the University of London (SOAS, King’s College, Royal Holloway) is 22, making University of London the most represented university at the meeting. However, the total number of presenters in the University of California system is 37, so if you think of the UC system as a single entity, it becomes the most represented university at the meeting. (Also, as a New Yorker, I feel obligated to mention that the total number of presenters living in the New York metro area is 30, making it the most heavily represented city at the meeting.)

A large number of panels this year were sponsored by organizations within the Society. What follows is a list of sponsoring organizations, along with the number of panels each sponsored. Perhaps this list will inspire more Special Interest Groups to sponsor panels in the coming year:

African Music Section (6), South Asian Performing Arts Section (6), Latin American and Caribbean Section (5), Student Union Section (3), Ecomusicology Special Interest Group [SIG] (2), Popular Music Section (2), Anatolian Ecumene SIG (2), Gender and Sexualities Taskforce (2), Historical Ethnomusicology SIG (2), Indigenous Music Section (2), Section on the Status of Women (2), Society for Asian Music (2), Music and Violence SIG (2), Sound Studies SIG (2), SIG for Voice Studies (2), SIG for Cognitive Ethnomusicology (1), SIG for Archiving (1), Religion, Music, and Sound Section (1), SEM Board (1), SIG for Medical Ethnomusicology (1), Analysis of World Music SIG (1), European Music SIG (1), Association for Chinese Music Research (1), Applied Ethnomusicology Section (1), SIG for Music of Iran and Central Asia (1), SIG for Jewish Music (1).

Finally, by my count, paper titles range in length from 25 words—i.e., titles that require that you take a breath in the middle—down to a tantalizingly terse two words! When I encountered Kati Szego’s delightful “Ukulele Materialities,” I was sure she had taken the prize for shortest title. Then I discovered Ana Maria Ochoa’s “Possible Silences,” which is a full four syllables shorter. “Surely,” you are thinking, “this the most pithy title possible.” I thought so too, until I ran into “Cajun Pride,” by David Novak! Congratulations, David, for being the winner in a contest you didn’t know you had entered; see me in the hotel lobby on Thursday morning for your prize. (FYI, when I pass on my chairship to the estimable Judah Cohen at the end of this year’s meeting, I am going to suggest that he offer a prize for the best monosyllabic title to make it into the conference in 2015.)

In closing, I would like to thank my indefatigable comrades on the program committee, whose hard work and creativity have resulted in what I hope will be an excellent and thought-provoking meeting. Michael Bakan (Florida State University) Dominique O. Cyrille (Repriz-Center for Traditional Music and Dance, Guadeloupe) Meliu Ho (University of Michigan) Sylvia Nannya-Tamusuza (Makerere University, Uganda) Susan Taffe Reed (Bowdoin College) and Ricardo D. Trimillos (University of Hawai‘i at Manoa) have been an amazing team throughout the process. And it goes without saying that we would all be aimlessly wandering around in the Pittsburgh airport parking lot if it weren’t for the Herculean efforts of SEM Executive Director Steve Stuempfle, and Melissa Kocias and Drew Norris at Indiana University Conferences. I don’t know if the latter two will make it to the meeting, but you will definitely run into Steve in the hallways of the hotel, and when you do, I encourage you to give him a heartfelt fist-bump. The Annual Meeting is held together in large measure by his institutional memory and core competence, and he deserves all the thanks we can give him.

Thanks lastly to the Board for bestowing the honor and burden of the chairship upon me. I have had a wonderful time, I have been humbled by the powerful scholarship you are all producing, and I am greatly looking forward to seeing you all in Pittsburgh.
South Asian Performing Arts Section (SAPA): A Brief History of a Young Section

Margaret Walker, Anna Schultz, Rumya Putcha, and Peter Kvetko

During an informal dinner at a 2005 workshop in Amsterdam called “Music and the Art of Seduction,” a small group of South Asianists began thinking about forming an organization for scholars of South Asian music and dance. The conversation continued at the 50th anniversary meeting of SEM in Atlanta, where South Asia provided the focus for several retrospective roundtables and papers. The number and diversity of papers at the meeting reinforced the need to organize this ever-expanding group of scholars for the purpose of sharing research ideas, collaborating on performances, and working to prevent clashes between South Asia-focused panels at annual meetings. While chatting with Dan Neuman, Margaret Walker came up with the idea: South Asian Performing Arts—SAPA—which encompasses both music and dance to align with the South Asian concept of sangit. Plus, its acronym references the Sa (tonic) and Pa (fifth note) of the Indian solfège system! Duly impressed, Dan said: “You thought up the name – so now you organize it!”

Margaret accepted the challenge and began a dialogue on the South Asian Music list (Samwale), followed by an email exchange with Katherine Schofield, Amie Maciszewski, Zoe Sherinian, and Richard Wolf. They agreed to look into forming a South Asian Performing Arts Society under the auspices of existing societies. The initial idea was to form similar groups in SEM and ICTM, but SEM was the idea that ultimately stuck. Following communications about a mandate and organization, Margaret completed the paperwork to form a Special Interest Group, and SAPA had its first meeting near the shores of Waikiki Beach at SEM 2006. The turnout was substantial and much organizational groundwork was laid. Katherine Schofield (then Brown) became secretary, Gordon Thompson expanded the Samwale list to have a SAPA subsection, and Zoe Sherinian joined Margaret as co-chair.

The next few SEM meetings saw a number of firsts for SAPA. At SEM 2007 in Columbus, Carol Babiracki organized SAPA’s first sponsored panel: “Trends and Trajectories in the Ethnomusicology of South Asia.” At SEM 2008 in Wesleyan, we voted to change from a Special Interest Group to an SEM Section, and began to explore the possibility of organizing a pre-conference at UCLA in 2010. Natalie Sarrazin volunteered to chair a committee for the potential pre-conference, and Carol Babiracki stepped in as acting co-chair since Zoe was on sabbatical. SEM 2009 in Mexico City saw the revamping of the co-chair structure to include three rotating chairs: incoming, current, and outgoing. Nilanjana Bhattacharjya was elected as incoming chair. Margaret Walker suggested that with SAPA firmly established the group could move on to even more ambitious initiatives.

SEM 2010 saw the real coming of age of the section. Entitled “Music Research and Performance in South Asia: The Life and Work of Nazir Ali Jairazbhoy,” the SAPA pre-conference featured papers about research pedagogy, and personal reflections, a keynote address by Peter Manuel, the screening of a documentary film by Amie Maciszewski, and an evening concert and reception. Close to 25 members of SAPA participated in presenting their work, and over 75 people pre-registered for the conference. Special thanks went to Natalie Sarrazin and Amy Cathlin Jairazbhoy for their efforts to make this event a resounding success. During our business meeting, Jayson Beaster-Jones and Peter Kvetko were elected to join Nilanjana as co-chairs, and the section began working on its next goals: an increased web and social media presence and increased efforts to help struggling institutions in South Asia such as the ARCE (Archives and Research Centre in Ethnomusicology) outside of New Delhi.

By the following year, SAPA had a Facebook page and, thanks to the efforts of Jayson-Beaster Jones, its first blog (sapa.tamu.edu) designed for students and faculty to share research ideas, funding sources, performance opportunities, and other relevant information. The section continued to evolve in 2012 when, at our annual meeting, we voted to approve the creation of the section’s first student paper award, named in honor of Nazir Ali Jairazbhoy.

We also revised and approved our section by-laws, which can be found on our information page of the SEM website (ethnomusicology.org). Anna Schultz joined as incoming co-chair in 2012 and, along with Peter, Jayson and a volunteer prize committee, helped initiate the annual Jairazbhoy prize, awarded first to Justin Scarambolo.

[Continued on page 8]
South Asia Performing Arts Section [Continued from page 7]

As a sign of the vitality of scholarship in our area, we noted 12 panels at the SEM meeting in New Orleans that featured work on South Asian music and dance. If only we could sponsor them all!

Finally, at the annual SEM Annual Meeting in Indianapolis, we elected Rumya Putcha as incoming co-chair for 2013 and Sonia Gaind Krishnan as incoming co-chair for 2014. Fueled by an abundance of fresh samosas at our business meeting, we made plans to increase our web presence through a collective wiki, a shared calendar of events, and a revamped website, all to be overseen by a subcommittee on communication. Meanwhile, SAPA continues to sponsor panels related to South Asian music and dance and encourages anyone with an interest in performing arts from the Indian subcontinent and its diasporas to come to our future meetings and events. We are delighted to share with you all that we have accomplished in the short history of SAPA, and it is with great enthusiasm that we look forward to the continued growth of this section. §

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, 2014. Sponsored by the University of Pittsburgh, the conference will take place at the Wyndham Grand Pittsburgh Downtown. Located within walking distance of the Cultural District, home to the Pittsburgh Symphony, the Pittsburgh Opera, local eateries, and a bustling downtown, the conference gives you a taste of a city on the rise and one whose character has changed in many ways since SEM was last here in 1997. Known as the “Steel City,” Pittsburgh has become a center of urban revival and a destination for artists who have changed the city’s image from its steelworking past to one of cultural creativity and technological innovation.

The Local Arrangements Committee wants to give you a taste of the new and the old and has a series of concerts, tour trips, and special events in store for you. The pre-conference symposium on “Music and Labor” is inspired by Pittsburgh’s long history of labor unions and class warfare, from the age of robber barons to the 21st century restructuring of the city’s economy around information, technology, and culture. The conference addresses the role of music in the history of workers, labor unions (including musicians’ unions), social justice, and human rights. Marcus Rediker, Distinguished Professor of Atlantic History at the University of Pittsburgh, will deliver the keynote lecture, titled “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.”

Concerts will feature 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, during which Balkanalia from University of Illinois (led by Donna Buchanan) and the Oberlin Conservatory Balkan Ensemble (led by Ian MacMillen) will join the Carpathian Ensemble. On Thursday, there will be a free workshop of Irish social dance, 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. On Friday afternoon, Pitt’s African Music and Dance Ensemble (led by Gavin Stein). will offer an energetic exploration of traditional drum and dance music. Later that night, the Pittsburgh-based group Dangdut Cowboys (led by Andrew Weintraub) will perform Indonesia’s distinctive dance music. 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 1964 texts in the field of ethnomusicology. 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 off an exciting day of activities, on Saturday night the Gender and Sexuality Task Force will celebrate its 10th anniversary by hosting a social night at Cruze Bar (located within walking distance of the conference hotel). [Continued on next page]
SEM 2014 Annual Meeting [Continued from previous page]

To make the conference food experience more fun and efficient, we have organized lunchtime food trucks in front of the conference hotel to offer an array of the local farm-to-table specialties for which Pittsburgh has become known. Choices of grass-fed and humanely raised meat as well as vegetarian and gluten-free options from the Franktuary truck, the Pittsburgh Taco Truck, and the Pittsburgh Pierogie Truck give you a taste of local cuisine.

Conference goers will also receive local maps of Pittsburgh to facilitate visits to different parts of town. As Pittsburgh cabs cannot be hailed on the street (reserved via phone or online), we recommend using the app-based Lyft rideshare system that has been recently introduced to Pittsburgh.

With so much in store for you, we echo the writings on Pittsburgh buses and say “¡Bienvenidos! Willkommen! Witamy! Welcome to Pittsburgh!”

SEM-ICTM Forum: Call for Proposals
Transforming Ethnomusicological Praxis through Activism and Community Engagement
September 13-16, 2015

We are inviting proposals for an international forum sponsored jointly by the Society for Ethnomusicology and the International Council for Traditional Music. Proposals should be 200-300 words in length and must be submitted to by 1 November 2014.

This first collaboration between the two largest academic organizations for ethnomusicology endeavours to bring some of the finest thinkers and social activists within the global academy of music scholars together with public sector actors/advocates/activists who understand the relevance of sound and movement studies in addressing social, political and environmental issues of urgent importance.

The forum will focus on ethnomusicological praxis and collaborative strategies in different international contexts and political situations. While there is now a long history in ethnomusicology of initiatives that have sought to address problems of inequality, conflict and oppression, and a shorter history pertaining to such matters as health and environmental change, the symposium will focus, not on the problems per se, but on the methodologies that could best enable our work to have greater social impact. We are interested in critically assessing and finding strategies and best practices of collaboration, communication and policy formulation. Ethnomusicologists have collaborated as cultural enablers, as contributors to polysemic and multilingual texts, as builders of global networks and alliances, as mobilizers for repatriation, and as co-creators of new narratives through audio-visual, print, and other communication modes. Some have struggled to create alternative modes and frameworks for training in music, ones that are more dialogic and process-oriented, challenging earlier object-oriented approaches in music research. Many have focused on the privileging of non-western epistemologies. The forum seeks to explore what strategies, in which local, national, and international, and global political arenas have failed or flourished. Instead of focusing on a specific area of social contestation, we hope to accept the challenges, discuss the collaborative ethnographic practices, and, in particular, embrace the multiple epistemologies that can provide ethnomusicologists with a way forward.

The impetus for this symposium is, of course, the complex array of emerging global challenges that have emerged in relation to conflict and violence, persistent racialized and hetero-normative social imaginaries and policies, vast economic inequity, environmental devastation, and the unprecedented mobility of individuals and communities caused by processes and conditions related to deterritorialization, global tourism, urban planning, and human health, and so on. Music making has been recognized as a means toward mobilizing human and environmental resources as well as a platform for generating communication, agreement and dispute in response to such phenomena and conditions. The forum will strive to understand the potential uses of research and the roles that ethnomusicologists are playing and can play as activists and community collaborators.

In addition to selecting papers proposed in response to this CFP, the program committee will invite a number of internationally renowned social and political thinkers whose work has recognized a role for expressive culture in various projects of social transformation. The SEM-ICTM Forum will be a rare opportunity to have a conversation with participants in government, law, cultural policy formation, NGO work, and community activism about ethnomusicology’s blind spots as well as our potential to contribute to human well-being.

Salwa El Shawan Castelo-Branco, ICTM President
Beverley Diamond, SEM President

Joint SEM-ICTM Program Committee: Samuel Araujo, Gage Averill, Jayson Beaster-Jones, Salwa El Shawan Castelo-Branco, Beverley Diamond, Svanibor Pettan, Anne Rasmussen, Tan Sooi Beng

LOCAL ARRANGEMENTS
The SEM-ICTM Forum will take place September 13-16, 2015, hosted by the Irish World Academy in Limerick under the capable leadership of Colin Quigley and Aileen Dillane.

VENUE
Limerick City (see the University of Limerick App for maps and information on the university).
TRAVELING TO LIMERICK

Limerick City is close to Shannon International Airport (20 minutes). Shannon is serviced by a number of routes from the UK, Europe, and North America. It is also connected internationally by short flights from London Heathrow, London Gatwick, and London Stanstead, as well as other major and regional UK and European Airports. A second airport that services the province is Cork Airport with similar UK and European connections. Cork is a 1.5 hour drive from Limerick.

There are many more direct international flights to Dublin International Airport. Dublin is about a 2.5 hour drive from Limerick and car hire is available at the airport. Dublin Airport is served by a very comfortable coach (Dublin Coach, known as ‘the green bus’) which drops passengers off at the University of Limerick with minimum stops on the way (and just one quick change at the Red Cow Roundabout in Dublin). This service costs 10 euros each way from Dublin city Centre (near the gates of Trinity College), and 15 euros each way from the airport, and can be purchased on the day or online. See http://dublincoach.ie/timetables/M7-bus-ennis-limerick-to-dublin-city.php.

Limerick Train station and bus centre (Colbert Station) is well serviced by regular trains and bus links from across the island, including from the main cities of Dublin, Cork, and Galway, and Belfast. See http://www.irishrail.ie for a full listing of train services to and from Limerick and see http://www.buseireann.ie for a full listing of bus services to and from Limerick.

A taxi from the station to UL costs around 7-8 euros depending on time of day and traffic.

ACCOMMODATION

Limerick City and suburbs offer lots of good and reasonably priced accommodation options. For a full list, check out www.limerick.ie or download the LIMERICK LIVE APP. Hotels in Castletroy (by the university)

Just outside the gates of the University is the four-star Castletroy Park Hotel.

A little further away from the University but still within walking distance of the university is the Kilmurray Lodge Hotel.

Hotels in Limerick City Centre include The Raddison Blu, the Limerick City Hotel, The George Boutique Hotel, the Absolute Hotel, and a number of other hotels within a five minute drive. To find out more about Limerick – places to stay and things to do – see www.limerick.ie

SEM-ICTM [Continued from page 9]

The papers and panel presentations will take place in the Irish World Academy of Music and Dance.

The main part of the conference will take place on campus at the University of Limerick www.ul.ie on the outskirts of Luncbes and the conference dinner will take place in The Pavilion, located directly across from The Irish World Academy building. There are also a number of other cafes and dining options across the campus.

The Religion, Music, and Sound Section (RMSS) of the Society for Ethnomusicology will award up to two travel grants in the amount of $100 to graduate students and/or independent/unwaged scholars presenting a paper in the ethnomusicology of religion (broadly defined) at the SEM’s 2014 annual meeting in Pittsburgh. Applicants do not need to be dues-paying members of the RMSS to be eligible for these grants.

To apply, please download the application form at the link below, and submit the completed form to rmss.sem@gmail.com. Applications are due by September 30, 2014, and applicants will be notified of the results by October 15.

The Book Subvention Program is one of several Diversity Action Programs recently instituted by the SEM Board of Directors. This initiative provides funds for a faculty member from a group that has historically experienced discrimination to publish his/her first book. The book subvention award is for an amount up to $2,000.

Application deadline: October 1, 2014

Diversity Action Committee: Deborah Wong (chair), Kevin Fellezs, Victoria Levine, Sarah Morelli (Section on the Status of Women representative), Sister Marie Agatha Ozah (Crossroads Committee representative), Tes Słominski (Gender and Sexualities Task Force representative), Tim Taylor.

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News

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Member News

Caroline Bithell (University of Manchester) is the author of A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song (Oxford University Press).

Caroline Bithell (University of Manchester) and Juniper Hill (University College Cork) are co-editors of The Oxford Handbook of Music Revival (Oxford University Press).

Catherine Grant (University of Newcastle, Australia) is the author of Music Endangerment: How Language Maintenance Can Help (Oxford University Press).

Michael G. Kaloyanides, Chair of the Division of Performing Arts, delivered the 2013 Last Lecture, titled “Don’t Forget the Bliss that Brought You Here,” at the University of New Haven, West Haven, CT on May 7, 2013.

Tracey E. W. Laird is the author of Austin City Limits: A History (Oxford University Press).
In Memoriam: Judith McCulloh (1935-2014)

Judith McCulloh (she actually preferred “Judy”) was a most exceptional member of the ethnomusicological profession, which would not have developed as it has without her. She didn’t have a conventional teaching position, and her publications—solid scholarship—were modest in number and never widely known; but, if I had to count on my fingers the people who have been most influential in determining the direction of our field in the last fifty years, Judy would have to be among them. She was responsible for a great deal of what was published and how—content, approach, style, emphasis—and provided direction, advice, and strategy. She was a constant presence at SEM meetings—and also at meetings of the American Folklife Society, the American Musicological Society, and the Society for American Music—where she spoke to authors young and old, advising them about ways to turn a dissertation into a book, to balance unity and diversity in an edited collection, to summarize a lifetime of scholarship. I’ll say a bit more about her accomplishments, but they have also been described on the pages of this Newsletter in 2006, in the brilliant encomium written by Kay Kaufman Shelemay on occasion of Judy’s election as an honorary member of SEM, and so, I hope I may be permitted to provide some personal reminiscences.

Judy was very much a Midwesterner. Born in Spring Valley, Illinois, she went to college in Ohio—undergrad Ohio Wesleyan University, and graduate work at Ohio State—and in Indiana (PhD in folklore at IU, 1970), and spent most of her life, from 1962 on, in Urbana, Illinois, where she moved because her husband Leon had been appointed to the University of Illinois Mathematics faculty, and where she eventually became editor and later Assistant Director and Executive Editor at the University of Illinois Press.

In 1964, when I moved to the University of Illinois, I quickly looked up an old acquaintance, Archie Green, who asked, “Do you know Judy McCulloh? You must meet her; she’s terrific.” I did, and she and Archie introduced me to the Campus Folksong Club, which, in the absence of a university ethnomusicology program, was sponsoring concerts, lectures and workshops, and producing records. Judy, rather self-effacing, actually did most of the administrative work. And so she and Leon became friends of my wife Wanda and myself for a half-century. In 1964 Judy was finishing her rather voluminous dissertation about the song “In the Pines” under the guidance of George List, transcribing tunes and looking at the distribution of traits in the music and the verbal texts. But her most important influence in Illinois was Dr. Green, who combined solid scholarship with an urgency for activism and progress.

And so, following Archie, Judy McCulloh, who would have struck most people as a quiet, calm, perhaps even retiring person who rarely raised her voice, became a mover and a shaker with great energy. She did not speechify or write exhortations; the transformations she effected seemed to take place behind the scenes.

And yet, in addition to her work as an editor, she played significant roles in many organizations—in SEM of course (which she joined in 1962, and in which she held many offices including that of Treasurer), in AFS (of which she was president), in the Society for American Music (which she helped found), in the Association of Recorded Sound Collections, and in AMS (in whose development of the MUSA series she participated); and also in organizations somewhat outside the academic realm such as the International Bluegrass Music Association and the International Country Music Conference; and further, in the U.S government, where she played a major role in governing the American Folklife Center in the Library of Congress, and in persuading the NEH to take folk music and folklore seriously.

She sat on boards, consulted, advised, and she arranged countless book exhibits at conferences, and served as speaker and panelist on publishing and editing on dozens of occasions.

Judy spent almost all of her life in the Midwest, but she did get around, spending a year studying Finnish language in Helsinki, and another in Brussels on philology.
McCulloh [Continued from page 11]

She and Leon enjoyed a couple of years in Hawaii where he was a visiting professor; and they went, almost annually, to England, and Germany to conferences, and to visit friends of long standing. Judy—whose maiden name was Binkele (pronounced Binkley in America)—occasionally visited a valley in Switzerland from which her father’s family hailed. She felt very much at home as a world-traveler.

But in Illinois, she found time for gardening and quilting and for frequent visits to her parents (and later to their home) near Peoria. Musically, her heart was in the vernacular music of the southern Midwest and Judy and Leon were a constant presence at the Bluegrass festivals at Bean Blossom in Brown County, Indiana. Among my favorite memories is her loyalty to a club in downtown Urbana called the Rose Bowl (named perhaps as a gesture of wishful thinking for the Fighting Illini), known for its country music band led by Sonny Norman, a musician famed for his enormous repertory of songs. Judy and Leon went there religiously every Friday when in town, until Mr. Norman’s death, and they listened respectfully, getting up to dance old-style every other song or so, and occasionally chatting with the musicians. Wanda and I sometimes joined them, and she introduced some of our graduate students in ethnomusicology to this interesting nightspot.

Judy McCulloh also had a career as an active scholar with over two dozen publications centered on country music and its relationship to folk traditions. They extend from the classic co-edited Stars of Country Music (1975) to “The Problem of Identity in Lyric Folksongs” (in a Festschrift for B. H. Bronson, 1983), and back to the extensive early work, “Hillbilly Records and Tune Transcriptions” (Western Folklore 1967). Principally, however, she was the person who helped, who enabled, others to get published. This too is the contribution of many of her own publications, as she provided annotations, transcriptions, introductions to the work of others, staying in the background while enhancing, supplementing, and improving.

In her work in the publishing world, Judy was an imaginative innovator. Most noteworthy was her championing of research in American music, especially her creation and direction of the series “Music in American Life” which, in well over a 150 volumes, established scholarship in American music of all sorts, from folk and country to film music and Charles Ives, as a respectable, unified field. Her role in fostering work on music hitherto seen as unworthy of academic treatment, such as country music or urban ethnomusicology—things we now take for granted—derived from her willingness to take chances.

In all this, she was a principled person of enormous integrity. She encouraged young authors and the unconventional inclinations of older ones, but she insisted on the authority of academic press procedures and on taking seriously the recommendations that anonymous readers provided. In my own experience, while she was willing to go along with some experimental approaches to writing ethnomusicology, she also turned down two of my manu-

scripts; but she didn’t permit this to get in the way of our personal friendship. It was her insistence on academic standards that made possible her success as an innovator.

This attitude was also responsible for the degree to which Judy was esteemed by the public institutions with which she was associated. Her many citations from the NEH, the American Folklife Center (which named her the first “Trustee Emerita” in 2004), her receipt of the Bess Lomax Hawes National Heritage Fellowship from the NEH in 2010, and the Distinguished Service Award from the ARSC, among others, all testify to the respect accorded her. People came to recognize her pivotal role as a person who devoted herself to helping others get things done. In all of this, she proudly saw herself, so she often told me, as an educator, one as essential as those who taught in the classroom.

After many months of suffering a serious illness, which she tried to brush aside until the last few weeks, Judy passed away in the early morning of July 13, 2014, aged seventy-eight; a few hours later, Leon called to tell us. Wanda answered the phone, and I just heard her say, over and over, “oh, I’m so sorry.” She too, like many members of the Champaign-Urban community, had lost an old friend with whom she had shared many interests. Within an hour, I had posted the sad news on Facebook, and in a short time had received over sixty brief expressions of grief, testimonials to Judy’s importance. I’d like to close this remembrance by quoting a sampling from some of our senior members:

Tim Rice: “Judith was such a lovely person, devoted not only to American music but to all the scholars, students, and organizations that studied it. The Society for Ethnomusicology will always be in her debt.”

Gage Averill: “Judy told me to write a book on barbershop quartets, and so I did. And though the book eventually didn’t go to her press, she was always generous with advice and support for it. What a class act, thoughtful, deep “Margaret Sarkissian: “I, too, am saddened to hear this news. Judy was one of the best mentors to so many of us.”

Daniel Neuman: “A real loss for all of us. Judy was special in a way that makes the word special totally inadequate. She will be long remembered and missed.”

Deborah Wong: “This is literally the end of an era—the Judy McCulloh era. Few have made such a difference for ethnomusicology and folklore. I wish I had known she was making the journey so I could thank her.”

Indeed, the end of an era. I too will very much miss my friend and colleague of fifty years and her wisdom, integrity, generosity, and kindness.

Bruno Nettl, University of Illinois

§
In Memoriam: Amnon Shiloah (1928–2014)

May God aid you, O brother, to understand the meanings (ishārāt) of these discreet mystical signs and of these hidden secrets.

May God so do that you may read them, you, we and all our brothers, everywhere they may be and in all the countries where they may live.

God is compassionate to his servants.
—The Epistle on Music of the Ikhwān al-Ṣāfā’

The elegiac lines that close Amnon Shiloah’s poetic translation of the tenth-century Rasā’il, or Epistle on Music, by the Basra religious brotherhood known as the Ikhwān al-Ṣāfā’ (Brothers of Purity) might well provide the epithet for his own life of rich contributions to our understanding of the ways the human enters into being with music. Amnon Shiloah searched for these meanings across centuries of writing about music in the Abrahamic faiths, above all in Islam, and in the ethnomusicographic work that took him across cultures and continents, especially to the diasporic lands in which Jews sojourned throughout the centuries-long journey to Israel. In his own abundant repertory of writings and translations, and in the recordings and transcriptions of widely diverse religious communities, he revealed the many ways in which music revealed the sacred, transforming the mystical so it could be legible to all humans “in all the countries where they may live.” Travel, encounter, and the journey in search of Arab and Jewish music in the past and present guided Amnon Shiloah through his long career as one of the most important ethnomusicologists of our day. That journey came to its close on July 10, 2014, with his passing in Jerusalem.

Born on September 28, 1928 to a family of Syrian-Jewish immigrants in Argentina, Amnon Shiloah embarked on his lifetime journey in search of Arab and Jewish music from an early age. In 1931, he returned with his family to Syria, remaining there for ten years before immigrating to mandatory Palestine, where he would begin his music studies already before Israeli statehood in 1948. He initially embarked on study for a career as a concert flautist, which took him also to Paris for formal study at the Paris Conservatoire and established his long musical and intellectual connections to France. Already while playing as a member of the Israel Broadcasting Symphony Orchestra in the late 1950s, he began MA studies at the Hebrew University, before pursuing his doctoral studies in musicology and Middle Eastern studies in Paris (Sorbonne, Ph.D. 1963; published as La perfection des connaissances musicales 1972). Upon returning to Jerusalem he headed the folklore department at the Israel Broadcasting Authority from 1965 to 1969, after which he began his teaching career in the Musicology Department of the Hebrew University, where he remained throughout his remaining teaching career, becoming professor emeritus in 1997. Amnon Shiloah’s retirement was remarkably fruitful. His productivity remained unabated until his death, the counterpoint formed by his diverse research interests becoming richer and more complex than ever.

Amnon Shiloah’s career as a teacher and mentor formed around journeys equally as diverse and international as his research. He held guest professorships at several American universities (University of Illinois at Urbana-Champaign in 1968 and 1974; University of Louisville, 1979–80), and his remarkable command of languages led to invitations to lecture throughout the world. His presence at the Hebrew University, too, was marked by his academic and administrative positions, among them Head of the Institute of Languages, Literatures and the Arts (1980–84) and Provost of the Rothberg School for Overseas Students (1985–89). It was in such positions that he taught and advised students from throughout the world, myself among them during the two years of my Ph.D. fieldwork in Israel during 1980–82.

It is almost impossible to summarize the breadth and depth of the research and writing Amnon Shiloah contributed to modern ethnomusicology. His books and articles have appeared in several languages, depending on subject matter, approach, and readership. For his major reference works, for example, Caractéristiques de l’art vocale arabe au Moyen-Age (1963) and the two-volume The Theory of Music in Arabic Writings (c. 900–1900) (RISM, 1979 and 2003), he worked primarily in French and English. His ethnomusicographic and repertory studies of music in Jewish communities from North Africa, the Mediterranean, and the Middle East, as well as Sephardic and Eastern Jewish communities, often appears in the Hebrew-language publications of research institutions serving those communities.

Amnon Shiloah’s capacious vision inspired him to publish broadly across disciplinary boundaries. Seminal articles such as his “The Arabic Concept of Mode” (Journal of the American Musicological Society 34 [1981]) and “Dynamics of Change in Jewish Oriental Ethnic Music in Israel” (with Erik Cohen, Ethnomusicology 27 [1983]) provide models for the combination of philological and ethnographic methods in modern music scholarship. His writings in the journals of international societies (e.g., Acta musicologica) and encyclopedias (e.g., MGG and The New Grove) in many disciplines are complemented by his willingness to contribute to more national and local bodies of knowledge. During the final twenty-five years of his scholarly career he increasingly sought ways to synthesize such diverse levels of thought, gathering essays in a number of

The growth of modern ethnomusicology in Israel, Europe, and the United States owes a great debt to Amnon Shiloah’s service to the field. The ways in which he combined historical, philological, and ethnographic studies of music were particularly important in the 1960s and 1970s, when ethnomusicologists were finding academic footholds in universities and public research institutions where they had not previously enjoyed a presence. Expanding upon the ethnomusicological foundations in Israel established by Robert Lachmann in the 1930s and supported by the relentless fieldwork of Edit Gerson-Kiwi in the 1940s and 1950s, Amnon Shiloah engaged in an ethnomusicology of exchange and collaboration. It was crucial for the growth of ethnomusicology in Israel that he foster conversations among colleagues, for example, in his service as President of the Israel Musicological Society, also internationally in several official capacities for the International Council for Traditional Music and the International Musicological Society. His publications, too, bear witness to close collaborations with fellow ethnomusicologists, many of whom were also close friends (e.g., with Bruno Nettl, as witnessed in their co-authored “Persian Classical Music in Israel: A Preliminary Report,” *Asian Music* 17 [1986], and his chapter, “An Eighteenth-Century Critic of Taste,” in the Festschrift for Bruno Nettl, *Ethnomusicology and Modern Music History* [1991]). Such collaboration and cooperation are among the reasons that his contributions have been widely honored with Israeli and international awards, among them the Jerusalem Prize (1986), the Prix des Muses (1995), the Grand Prix de l’Académie Charles Cros (2003), and honorary membership in the European Seminar in Ethnomusicology (1995).

I last spent time with Amnon Shiloah in Jerusalem during the first semester of the 2013–14 academic year at the Hebrew University, where I was serving as Mandel Visiting Professor. Amnon remained remarkably active during his final year, even as illness was taking a noticeable toll. His spirit as a scholar remained indomitable as he dedicated himself to taking stock of his life’s work and preparing his papers and fieldwork for archiving in the Music Department of the National Library of Israel. As he returned to his life’s work this past year, he worked with an enviable ethnomusicological passion. When Amnon and I sat together last autumn, he hesitated not a second to tell me about the research projects that lay before and about the articles—I forget how many—he was in the process of completing. Dominating his research and writing at the time were several studies of music in medieval travelers’ accounts. Once again, he was following the journeys of those who had gone before and discovered the many meanings of music at moments of cultural and religious encounter; once again, he was seizing upon the narratives of the past to reimagine and reshape the future; once again, he had discovered the unexpected in the experiences that reveal so very much to all who toil in the vineyards of ethnomusicology. We are fortunate that the ethnomusicological journeys he was charting at the end of his life lead in so many ways and in such different directions toward the future of our field, where we shall travel them ourselves, together with Amnon Shiloah, again and again. May his memory be blessed.

Philip V. Bohlman, Oak Park, August 2014

§
J. H. Kwabena Nketia
Bridging Musicology and Composition
A Study in Creative Musicology (2014)

J. H. Kwabena Nketia chose music as his life’s work and has made major contributions to the arts that have yet to be fully realized. Introduced by examples of historical precedents, Professor Akin Euba focuses on Nketia the man, the scholar, and the composer. His compositions provide a bridge between musicology and composition that enter the realm of creative musicology.

Euba defines creative musicology as: the application of musicology to composition; the process of moving from analysis to synthesis; the transformational zone between research and composition; providing a vital link between researching and composing in the form of composition; involving analysis of certain types of music— the folk music of all cultures and the traditional and popular musics of Asia, Africa and Latin America.

Paperback $25.95; Kindle edition available

Resiliency and Distinction: Beliefs, Endurance and Creativity in the Musical Arts of Continental and Diasporic Africa (2013)

A Festschrift in honor of Jacqueline Cogdell DjeDje
KIMASI L. BROWNE and JEAN N. KIDULA, eds.
"Professor DjeDje's primary research has been in the United States, West Africa and Jamaica...has studied culture groups that straddle several African countries...as well as African Americans and Afro-Jamaicans...well known for her work on fiddle traditions in Africa...religious music (particularly gospel), and the unique and particular contributions of Africans and African Americans to the soundscape of their worlds...the following essays embrace and expand on her contributions" — the editors’ Introduction

Paperback $34.95

http://www.music-research-inst.org/
SEM Orchestra Sound Future Benefit Concert
SEM 2014 Annual Meeting

Friday, November 14, 2014
10:00-11:30 pm

Wyndham Grand Pittsburgh Downtown
Kings Garden 1-2

Admission: Free

Contributors to any Sound Future fund between September 1 and December 1 will be listed as a concert donor (without donation amount) on the SEM website. Contributors who give by November 1 will also be listed in the concert program.

Donate Now | Sound Future Information

Kuwait: Sea Songs of the Arabian Gulf
Hamid Bin Hussein Sea Band

RECORDINGS AND NOTES BY LISA URKEVICH

Multicultural Media, 2014
MCM-3051: digital only; audio and book sold separately. Available on both Itunes (epub) and Amazon.com (Kindle)
$9.99 Recordings
$3.99 Booklet

The Arabian Gulf is one of the most musically vibrant areas of the entire peninsula. Over the centuries, many categories of arts have flourished, but it is the songs of the sea that have had a special place in the hearts of nationals. The musical color and texture of Upper Gulf music is unique in the Arab world, as large choirs of men join voices to sing heartfelt, haunting melodies over vibrant, percussive timbres. Among the most lauded of the surviving sea bands is the Hamid Bin Hussein Band of Kuwait, who are featured on these recordings. These men, largely descendants of pearlers and seamen, are cherished in the community, as their performances are both historical representations and impassioned art. The recordings and detailed notes provide a glimpse into a precious music from this age-old culture.
Conference Calendar, 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.
- "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.
- Second International Conference on Music and Consciousness, Faculty of Music, University of Oxford, UK, 14-17 April 2015.
- Asia Pacific Dance Festival, University of Hawai‘i at Mānoa, 14-27 July 2015.
- North Atlantic Fiddle Convention, Cape Breton Island & Cape Breton University, “Celtic Colours International Festival, Trans-Atlantic Transactions,” Sydney and Baddeck, Nova Scotia, 13-17 October 13-17 2015. Deadline is November 15, 2014. Email: NAFCO2015@cbu.ca. Mail: North Atlantic Fiddle Convention, c/o The Centre for Cape Breton Studies, PO Box 5300, 1250 Grand Lake Road, Sydney, Nova Scotia B1P 6L2 CANADA
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.