

SEM {STUDENTNEWS}

An official publication
of the **Society for
Ethnomusicology**

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cover image created from this issue with [wordclouds.com](#)

Letter from the SEM President



Hello from Malang, East Java, Indonesia. Davin, thank you for asking me to write a greeting for the summer 2017 issue of *SEM Student News*. Your newsletter is simply brilliant, and I have been enlightened and inspired by

rereading past issues. I write with a few reflections on “fieldwork,” riffing a bit more personally on some of the themes from my last “President’s Column” for the *SEM Newsletter*: “Notes from the Field ~ The Ethnomusicologist’s Rite of Return” (Rasmussen 2017).

Malang, historically encompassed in the Kanjuruhan and Singhasari Kingdoms, beginning in the 8th century, and later subsumed by the Majapahit Kingdom and then by the Mataram Sultanate, eventually came under control of the East India

Company (VOC) and Dutch colonists, eager to enjoy the cool climate and productive agriculture of the area. Located in East Java, Malang is now a bustling city of 40 universities. It lies two hours south of the metropolis, Surabaya, one of the busiest port cities on the Marine Silk Road, and about two hours east is the horseshoe of coastal East Java towns that I also want to visit. Malang is surrounded by mountains, the most well-known of which are Bromo and Semero. (I have been told that the city has also been a repository for convicts and ne’er-do-wells due to the difficulty of mountain travel to and from the destination, and thus has a character of multiculturalism and independent resistance.) One might compare Malang to Boston, for its universities, to Australia for its legacy of prisoner exile, and to New England or Washington for its hillside orchards. I compare

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Letter from the SEM President

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Malang to Jakarta, where I conducted extensive research when I lived there for two years in the 1990s with my family. Jakarta regularly sucks me back into its polluted, congested, sometimes dangerous, but nevertheless “happening” vortex. I am here in Malang for just a few weeks to process and pursue the end of six months of ethnographic fieldwork supported by a Fulbright fellowship. And, as President of the Society for Ethnomusicology, I reflect daily on the blurry boundaries between work and life.

Since my arrival here in January 2017, I have used my time to revisit a great many of the colleagues and collaborators who invited my participation during earlier stages of my work in Indonesia, research that began in 1996 and continued during my first Fulbright grant in 1999, and with several follow up trips in the early 2000s. The interest in my project and its academic and musical “products” has led to more invitations to share, through presentation, workshops, and musical performance, than I ever would have imagined. Such invitations from Indonesian colleagues have helped me to reinforce my commitment to a research process that is collaborative.

I move back and forth between the sharp academics of the educated elite who speak “my language,” and the seemingly more un-self-reflexive *hoi polloi*—many of them committed, through the context of the *pondok pesantren* (Islamic boarding

schools) and other institutions of Islamic education and production, to the rhythms of religious piety and learning that demand the praxis of repetition and dedicated commitment to time-consuming rituals and exacting rules. These are the kinds of categories that we are trained, as ethnographers, to identify and analyze. They are also the kinds of categories that perform the colonial, classist, first-world-now-globalized frameworks that we as ethnomusicologists inevitably resist and embrace.

This year, I travel alone, and as such am more vulnerable to prying eyes and invasive questions. The young man cooking me an egg in the breakfast room, a policeman on the street, a stranger in line at the airport all ask me, without prelude, “*Sendirian?*”—“Are you alone?” This question, like many other ice-breakers, comes with its subtext, “Why are you alone?” Other such uninvited ice-breakers include, “*Sudah lama di Indonesia?*” (“How long have you been in Indonesia?”) And, “*Wah, bisa Bahasa Indonesia!?*” (“Wow, you can speak Indonesian!?”) Any kind of focused gathering that I attend includes a spectacular cadenza of photography with a paparazzi of cell phones and a chorus of “*minta selfie?*” requests. I think I have had my picture taken a thousand and one times since January. Usually, I am thrilled to document the event we have just shared together, and I will miss this ritual when I return to the US.

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Group photo following a workshop on Arab music at the National Arts Institute in Surakarta, Central Java, Indonesia (Institut Seni Indonesia, ISI Solo). My children, Hansen Millison, on darabukkah, and Luther Millison, violin, both lived in Indonesia when they were very young and when we were here as a family. It was a blast to introduce them—or re-introduce them—to some of my musical and academic colleagues in Jakarta, Solo, and Malang when they visited for 10 days in May. (May 17, 2017.)

Photo courtesy of Anne K. Rasmussen ©



Letter from the SEM President

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Several train stations in Java have organized live music next to the platforms. Since it was Sunday and we couldn't organize a performance on campus at the National University in Malang, Leo Tanimaju, a faculty member, musical collaborator, and research assistant, suggested we play a couple of sets at the train station. From left to right: Mas Lukki (looks on), Luther Millison (violin), Mas Antok (guitar), Anne ('ud), Mas Kucing (bass), Mas Leo (djembe), Hansen Millison (darabukkah). (May 14, 2017.)

Photo courtesy of Anne K. Rasmussen ©

But sometimes acquiescing to requests for a *foto* or fielding seemingly nosey questions is my *only* interaction with a stranger. I am the “native on display” (Corbey 1993). This is part of my colonial privilege, shameful in its basic, naïve simplicity; but it's also a station that allows me access and surprising entree to many of the worlds here that truly interest me. I waver between being an honored guest, who has committed a great deal of my professional career to studying, writing, teaching, and sharing the good news about Indonesian Islamic performance, and being that white lady, a ghost of a colonial past.

During my brief six-month stint this semester, a wave of nativism, racism, xenophobia, populism, and hard-line Islamism has effected a socio-political tsunami in Jakarta, among the dominant culture and population of Java, and by association, throughout the rest of Indonesia. This Islamic populism, a trend that parallels populist inclinations in the US and Europe, has most recently been sparked, and then fueled, by the Javanese gubernatorial campaign, election, and runoff vote. This was combined with the accusation, trial, and conviction, resignation, and imprisonment, of the incumbent governor, Ahok, a Christian of Chinese descent, whose general demeanor and supposed irreverence toward a particular Quranic verse fueled the fires of Muslim extremism. While alarming, religious radical extremism in Indonesia (like these tendencies in the US) has been a catalyst for discussions, including

among Indonesia's prominent religious leaders, of tolerance, non-violence, the importance of sustaining and preserving local culture, and the continuous debate over what exactly is Indonesian Islam. My assignment is to engage performance, and especially musical and religious performance, as a part of this discussion. Questions about Indonesian Islam seem even more relevant today than when I lived here 17 years ago, after the fall of President Suharto in 1998 and the turbulent context of *reformasi* (reformation) politics and *crismon* (monetary crisis) economics.

I am overwhelmed daily by the privilege of “doing fieldwork.” This mandate of our profession, this rite of passage, this term of service, one that ideally provides the fodder necessary for our professional success—our proposals, conference papers, classes, dissertations, degrees, jobs, articles, and books—has given me so much more than professional recognition, promotion, and the opportunity to be involved in SEM governance. The challenge, the honor, and the license to leave my back porch to try to develop relationships through common bonds, along with the skills appropriate for survival, are experiences that have immeasurably enriched my personhood and expanded my world. Fieldwork in Indonesia, with its demand for “rites of return” (Rasmussen 2017), is the opportunity for me, as an outsider, to be close to Islam and to Muslims, coming as I do from a society where Orientalism and

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Letter from the SEM President

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Emha Ainun Nadjib (Cak Nun) and the eclectic ensemble Kiai Kanjeng have figured into my research and my life since 1999. Their leader, Cak Nun, invited me to go on tour with the group for a couple of weeks in 2004, and since I arrived in January, I have been able to sit in with the group and be a part of their multifaceted events six times in various cities in Java. Performances typically last from 9 p.m. to 3 a.m. and attract audiences numbering in the thousands! This performance took place in Malang on June 2, 2017.

Photo courtesy of Adin/Progress © Used with permission

Islamophobia are deeply inscribed in the identities and institutions in which I participate daily. It is the triumph of making a joke in Bahasa and having the crowd burst into laughter. It is the excitement of discovering that the dirt path you are following between two farms is now registered on Google Maps. It is the challenge of having to figure out what to eat, how to stay healthy, how to travel around Java and Sumatra by train, plane, van, taxi, and motorcycle, and on foot, with adventuresome spontaneity. It is the exercise of learning how to temper a desire to control time and schedule—how to balance individualness with the inevitable sociability that constitutes Indonesian life.

In addition to volunteering my time and good will in multiple acts of “micro-diplomacy,” and in addition to sharing music collaboratively, I have attended, interviewed, collected, and counted. I have made lists and taken pictures. Every day I expand a document with links to performers, political parties, and *pesantrons* to check out later. I have labeled and organized some, but not nearly all, of my media files.

I have transcribed many, but not all, of the pages in two, going on three, precious notebooks, certainly indecipherable to anyone but me. Nearly every day I think, “now, there’s an article.” Or, “that’s a good video for my students.” But I am also fully conscious that the full significance of my experience will not make it into my class or into my article. This significance includes the most human moments: the collaborative venture of music making as a fundamental modality of expression and as a basic human right; the continuous personal transformation that being away and alone affords; and the days where the frustration of being the “native on display” becomes the euphoric groove of a rhythm that is “in the pocket.” Such knowledge, created collaboratively with people in context, necessarily resists translation and commodification into the valued products of Western academia.

Since I assumed the SEM Presidency in January 2015, I have taken seriously the thunderous appeal from students to radically reassess our orientation

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Letter from the SEM President

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to the field. I have encouraged the Society to think forward toward alternatives for ethnomusicologists within, alongside, and outside the academy (see Rasmussen 2016). To that end, our 2016 meeting in Washington DC was explicitly focused on expanding the imagination and application of ethnomusicology as a public humanity with abundant representation of public ethnomusicology and multiple workshops and roundtables on varied aspects of professional development. At the same time, we as a Society have critiqued, lobbied, and offered constructive resistance to the academic and political structures that challenge some of the fundamental goals and values of SEM, while also being mindful of our complicity in the colonialist legacies that undergird our field. One example is our advocacy for academic ethnomusicology at NASM, the National Association of Schools of Music; other examples include the statements issued by the Society, its members, and the SEM Board this year in reaction to the alarming policies and discourse of a new political administration and its ripple effects throughout our communities.

My sense is that you, the student readership of *SEM Student News*, both grads and undergrads, have questions about the pursuit of ethnomusicology.

And if you don't, surely your families and friends do! I hope to assure you that, even as the pure professoriate—with its ideal balance of teaching, research, and governance—shrinks, and particularly as we move ethnomusicology toward the public humanities, you *are* doing the right thing. Being an ethnomusicologist in Indonesia (among other contexts) has sculpted my life as woman, wife, mother, musician, professor, and human being. The call to perform ethnographic fieldwork, with all of the problematic baggage that that term carries, has made me a smarter and humbler ethnomusicologist. Without it, I don't think I could even begin to ascribe to the ranks of global citizenship that now every university portends to offer its students, both as a “learning goal” and an item included on the *menu fixe* of a 4-year college experience. I wish all of you the best of luck and reason as you follow your paths in and out of our “field” and look forward to meeting you again at SEM 2017 in Denver or wherever and whenever our paths may intersect. □

Anne K. Rasmussen
President, Society for Ethnomusicology
Malang, East Java, Indonesia

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- . 2017. “Notes from the Field ~ The Ethnomusicologist’s Rite of Return.” *SEM Newsletter* 51 (2): 3–4, 6.

Check out *SEM Student News*’ page on SEM’s website to find back issues, submission guidelines, staff information, resource lists, and more:

ethnomusicology.org/group/SemStudentNews

SEM Reports

announcements, conference calls, new initiatives

By Davin Rosenberg (University of California, Davis)

This column draws attention to exciting ways you can get involved in SEM and related projects and sites of activity. From conferences to publications, this column provides updates and information on becoming more active and engaged as an ethnomusicologist. If you have announcements, calls, or new programs that should be included in an upcoming issue, contact us at semstudentnews@gmail.com.

SEM Launches Music and Social Justice Resources

The Society for Ethnomusicology is pleased to announce the [Music and Social Justice Resources Project](#)—an SEM website repository of material on how people worldwide are currently using music to address issues of social conflict, exclusion/inclusion, and justice. They welcome notices on public events (e.g., rallies, performances, conferences) and other general news; proposals/reports on projects involving community engagement, activism, or advocacy; syllabi, lesson plans, and other educational material; information on activist organizations; and research articles.

Please submit through the [online form](#): 1) Word or PDF files, or 2) website links. Include a one-sentence description for each item sent.

Points of contact for suggestions and questions: [Stephen Stuempfle](#) (Website Editor); and the [SEM Program Specialist](#).

Send your items now and help SEM build a forum for the exchange of information on the power of music in today's world! A submission will take less than five minutes of your time and will be of value to the thousands of people who visit the SEM website!

Disciplinary Intervention for a Practice of Ethnomusicology

You are invited to sign a statement, written by a subcommittee appointed by the SEM Council, intended to initiate renewed conversation and meaningful action toward inclusivity in the practice of ethnomusicology. The statement, along with current signatures, is now published on the [Sound Matters blog](#), and builds on disciplinary concerns that music and sound scholars past and present have identified. It affirms the need to move beyond narrative debates and toward structural change in music institutions, toward enacting justice. The primary authors of this statement intend it to be a living document that cultivates discussion and stimulates proposals of concrete measures that can redress institutionalized inequities.

You can read more about the statement on the [Sound Matters blog](#), and take the opportunity to sign your name using [this online form](#). You may provide your name and institution if you are comfortable doing so, or your initials or “Anonymous” with no institutional affiliation. The signatory list is updated daily. Response essays are also welcome for consideration for publication by *Sound Matters*.

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SEM Reports

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SEM Position Statement in Response to the 2016 U.S. Presidential Election

The following statement was approved by the SEM Board and SEM Council in January 2017.

The original statement posting can be found at https://ethnomusicology.site-ym.com/page/PS_Election.

The 61st Annual Meeting of the Society for Ethnomusicology occurred in Washington DC, beginning on the day after the U.S. presidential election, an event that stunned our gathering and prompted many of us to deliberately reframe our presentations with affirmations of our commitment to globally engaged dialogue and scholarship, and to reject the statements of xenophobia, Islamophobia, anti-Semitism, misogyny, and homophobia that were unleashed in the course of the campaign. As is typical of our meetings, ethnomusicologists presented their work on the role and power of sound and music within a diverse human community. Papers, panels, and presenters themselves—representing, among others, Muslims, Jews, African Americans, Latinx Americans, Native North Americans and Indigenous peoples of the world, women, LGBTQIA communities, and migrants and refugees—affirmed the Society’s commitment to inclusivity both in terms of our discipline and among our colleagues, students, teachers, and consultants in the myriad contexts in which we work. Political activism, community engagement, proactive pedagogies, race relations, repatriation, class consciousness, power dynamics, violent conflict, disability, spirituality, health, memory, and social justice are just some of the issues that concerned more than 1,000 conference participants, reflecting an orientation to music that privileges the human experience in any context or condition. Meanwhile, an unprecedented number of workshops, panels, and fieldtrips in and around Washington DC focused on professional development and public ethnomusicology, underscoring our recognition of a changing academia and the importance for our work in the public sphere.

In the weeks following our conference it has become clear that our work is more important now than ever. The uncertain future of this new era, where powerful words and their aftershocks have put vulnerable groups at risk both symbolically and, in some cases, visibly, within our own communities, is a mandate for us to publicly reaffirm our long held values of inclusivity and tolerance; to disseminate our research, teaching, and activism in ways that are more public and more political; to share best practices; and to offer our voices and our commitment to the communities in which we live and work, local and global, wherever and whenever possible.

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SEM Reports

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Ethnomusicology Translations

Ethnomusicology Translations is a peer-reviewed, open-access online series operated by SEM for the publication of ethnomusicological literature translated into English. Articles and other literature in any language other than English will be considered for editorial review, translation, and publication. Preference will be given to individual articles published in scholarly journals or books during the past 20 years. As a central online resource, *Ethnomusicology Translations* aims to increase access to the global scope of recent music scholarship and advance ethnomusicology as an international field of research and communication.

Ethnomusicology Translations is now into its fifth issue and can be accessed at <https://scholarworks.iu.edu/journals/index.php/emt>. The latest publication features Sergio Bonanzinga's "Musical Mourning in Sicily," translated by Giacomo Valentini. Bonanzinga surveys various vocal and instrumental performances connected to the ritual celebration and commemoration of the dead that are still characterized in Sicily by a manifest syncretism between Christian Church rules and folk customs and beliefs. He examines these "sounds of mourning" in terms of both their musical aspects and their social and symbolic functions, with special attention to the changing dynamics between the present day and the recent past.

The editors of *Ethnomusicology Translations* are currently seeking nominations of ethnomusicological articles representing a wide range of languages and geographic areas. Ethnomusicologists are encouraged to nominate articles by sending an email to Richard K. Wolf, General Editor, at rwolf@fas.harvard.edu. See [SEM's website](#) for more details about nominations and the review process.

Ethnomusicology Today

Ethnomusicology Today is an SEM podcast series that represents a growing diversity of publications embracing digital media formats in an effort to increase accessibility and public engagement both within and beyond the field of ethnomusicology. Currently available episodes feature short interviews with ethnomusicologists recently published in the journal, *Ethnomusicology*.

Recently, episode 6 featured a discussion with Juan Diego Diaz Meneses (University of Essex) regarding his article, "Listening with the Body: An Aesthetics of Spirit Possession Outside the Terreiro," which can be found in the Winter 2016 issue of *Ethnomusicology*. In his investigation of the aesthetics of spiritual possession, Diaz Meneses compares the ritualistic practices of Candomblé and the musical performances of Orkestra Rumpilezz to highlight the similarities and differences between spiritual possessions in the context of Afro-Bahian music. Forthcoming episodes will continue to feature interviews and stories aimed at engaging a broad audience interested in contemporary issues in global music studies.

Listen to the podcast via streaming on the SEM website: http://www.ethnomusicology.org/members/group_content_view.asp?group=156353&id=534562.

Subscribe to *Ethnomusicology Today* via iTunes: <https://itunes.apple.com/us/podcast/ethnomusicology-today/id1042087712?mt=2>.

To submit feedback or suggestions for future episodes, please contact Trevor Harvey at trevor-harvey@uiowa.edu.

Keep an eye out for **SEM Student News Reports** to stay informed on SEM calls, activities, and events of interest to students. *SN Reports* is periodically released via our social media pages, separate from our Fall/Winter and Spring/Summer issues.

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SEM Reports

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Sound Matters

Sound Matters (soundmattersthesemblog.wordpress.com) is a forum offering content on a variety of subjects related to music, sound, and ethnomusicology. *Sound Matters* seeks lively and accessible posts that provide stimulating reading for both specialists and general readers, and encourages authors to consider this an opportunity to transcend the boundaries of traditional print with brief writings that may integrate hyperlinks and multimedia examples.

Posts may follow any recognized editorial standards. Specific guidelines for posts are as follows:

- Posts may be up to 1000 words, in English.
- Post titles should indicate content as succinctly as possible.
- Submissions previously published only on the author's personal blog will be considered.
- Visual illustrations, including musical examples, must be jpg files; sound illustrations must be mp3 files.
- Video illustrations must be mp4 files or videos hosted online with embedding codes (e.g., those on YouTube).
- Suggestions for tags are welcome; these should be general categories, not personal names or other more specific information. Tags serve two purposes: linking posts on related topics and adding keywords not already in the text.

Manuscripts should be submitted to the Editor, Eliot Bates, at oudplayer@gmail.com as email attachments in Microsoft Word; please include an abstract in the email text.

For more information and editorial guidelines, see the [SEM website](#).

SEM 2017 Annual Meeting in Denver, Colorado

The Society for Ethnomusicology will hold its 62nd Annual Meeting from October 26–29, 2017, at the Denver Marriott City Center Hotel, co-hosted by the University of Denver, the University of Colorado Boulder, and Colorado College. For information about the meeting, online registration, and hotel accommodations, please visit the conference website at:

<http://www.indiana.edu/~semhome/2017/>

In conjunction with the SEM Annual Meeting, Colorado College and the SEM Indigenous Music Section will present a pre-conference symposium, “Sound Alliances: A Celebration of Indigenous Musics and Cultures,” on October 25 in Colorado Springs.

A preliminary program for the SEM 2017 Annual Meeting will be posted in early August.

SEM offers several types of travel support for its Annual Meeting:

- Annual Meeting Travel Fund – International Awards (conference presenters only). **Deadline: July 3, 2017.** You can find more information here: http://www.ethnomusicology.org/?Prizes_AnMeetTrav
- Annual Meeting Travel Fund – North American Awards (conference presenters only). **Deadline: July 3, 2017.** You can find more information here: http://www.ethnomusicology.org/?Prizes_AnMeetTravNoA
- Diversity Action Program Annual Meeting Subvention Awards. **Deadline: July 15, 2017.** You can find more information here: <https://ethnomusicology.site-ym.com/general/custom.asp?page=ResDiversityAM>

SEM will post Annual Meeting updates on the conference website on an ongoing basis. We hope that you will join us in Denver, Colorado, and recommend that you make your travel arrangements soon!

SEM Regional Chapter Updates

from student representatives

By Davin Rosenberg (UC Davis) and Eugenia Siegel Conte (UC Santa Barbara)

The Society for Ethnomusicology's regional chapters support the work of ethnomusicologists in regions across North America by organizing annual regional conferences in the spring that complement SEM's annual meeting each fall. Likewise, they encourage networking and the exchange of information throughout the year.

For this issue we reached out to student representatives of various SEM regional chapters to ask for summaries of their respective 2017 meetings. Below you will hear from student representatives of the Northern California, Northeast, Midwest, Southwest, and Mid-Atlantic chapters of the society. You can find a list of all of SEM's regional chapters, along with links to further information for each, at ethnomusicology.org. Additionally, you can hear some of the many opportunities SEM chapter meetings have to offer in Jessica C. Hajek's article [on page 34](#) of this issue.

Northern California Chapter (NCCSEM)



LISA BEEBE (University of California, Santa Cruz): The annual Northern California Chapter of the Society for Ethnomusicology meeting was held on Saturday, February 25, at Stanford University and hosted by

the Department of Music in the Braun Music Center. A significant number of SEM student members presented their research at the conference, including: Joseph Cadagin, Jeremiah Lockwood, Victoria Saenz, and Max Suechting from Stanford University; Nour El Rayes and Andrew Snyder from UC Berkeley; Luis Chávez, Gillian Irwin, and David Roby from UC Davis; Jay M. Arms, Madison Heying, Nelson Hutchison, Jiyeon Jung, and Mélodie Michel from UC Santa Cruz. During a fruitful lunchtime roundtable, students discussed issues concerning graduate school, academia, and the future of the discipline with faculty panelists Jayson Beaster-Jones of UC Merced, Francesa Rivera of the University of San Francisco, Nicol Hammond of UC Santa Cruz, and Henry Spiller of UC Davis.

The chapter awarded the Marnie Dilling prize for best student presentation to Luis Chávez for his work, "The Figure of Santo Santiago: Memory and Sound in Mexican Danza." Other meeting highlights included a screening of the documentary *Music of Yarsan: A Living Tradition* (2015) by Partow Hooshmandrad (California State University, Fresno); a performance by the Stanford Middle East Ensemble; and a performance by "The Book of J" featuring Jewlia Eisenberg and Jeremiah Lockwood. At the business meeting, members elected Hannah Adamy of UC

Davis as the next NCCSEM student representative (2018–2019). Other chapter news includes a Northern California Graduate Music Colloquium that took place on Saturday, June 3, hosted by Stanford University. The colloquium featured a series of roundtable discussions, workshops, and breakout sessions for graduate students to share ideas, research, and resources. For more details, please visit: stanfordmusicologycolloquium.wordpress.com.

Northeast Chapter (NECSEM)



PADDY LEAGUE (Harvard University): The Northeast Chapter of the Society for Ethnomusicology held its annual meeting on Friday, March 17, and Saturday, March 18, at Middlebury College in

Middlebury, Vermont. Local arrangements chair Damascus Kafumbe and outgoing Chapter President Corinna Campbell hosted a successful conference that focused on a wide variety of musical traditions from all over the world. Veena and Devesh Chandra opened the meeting with a concert of Hindustani music at Robison Hall in Middlebury's Mahaney Center for the Arts. The conference proper featured fifteen papers by undergraduates, graduate students, and professors representing ten different institutions. William Cheng, Assistant Professor of Music at Dartmouth College, delivered the keynote address, "I, Spy: Violence, Voice, and Queer-Crip Ethics in Online Game Fieldwork," to a crowd that included many community members in addition to

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SEM Regional Chapter Updates

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conference attendees. NECSEM awarded two prizes for outstanding papers read at this year's conference: Sayeed Joseph from Skidmore College received the Lise Waxer Prize for Outstanding Undergraduate Student Paper for his presentation entitled "'We Gon' Be Alright': Mental Health and the Blues in Kendrick Lamar's *To Pimp a Butterfly*"; and Rujing Huang from Harvard University received the James T. Koetting Prize for Outstanding Graduate Student Paper for her presentation "'We've Got Harmony, Too!': Reclaiming Music Theory, Performing Chinese-ness." The meeting also saw the election of new chapter officers who will serve two-year terms: Damascus Kafumbe, President; Sarah Politz, Secretary; Susan Asai, Treasurer; and Payam Yusefi, Student Representative. Next year's meeting will be held at Wellesley College in Wellesley, Massachusetts.

Midwest Chapter (MIDSEM)



JESSICA C. HAJEK (University of Illinois at Urbana-Champaign):

This year's MIDSEM chapter meeting was held at Oberlin College in Oberlin, Ohio, from March 24–26. The meeting featured five

paper sessions, various workshops, and a roundtable discussion on a range of forward-looking topics within the field of ethnomusicology, including "Popular Music and Social Change," "Activism and Public Ethnomusicology," and "National and Ethnic Diplomacy." Particular highlights of the event included the interactive workshop "YAHOO—Yet Another Hornbostel Organology Oeuvre," led by the distinguished Dr. Roderic Knight. With students and recent graduates in mind, the faculty offered a particularly timely workshop on applying to and working at Liberal Arts Colleges.

This year's keynote lecture was "Ways of Hearing: Decolonizing the Ethnomusicological Archive," by Dr. Aaron Fox of Columbia University. His talk focused on three different examples from his own work among the collections of field recordings held at Columbia University. Dr. Fox addressed ethical considerations, the (re)circulation of recorded sound,

and the changing concepts of intellectual property rights.

A special thanks to Dr. Jenny Fraser (Oberlin College), who arranged the event, and the program committee for organizing such an intellectually stimulating discussion about the current state of the field. In total, the event was attended by 20 faculty, 20 students, three independent scholars, and one non-profit affiliate. Aliah Ajamoughli from Indiana University was voted as the new student representative for MIDSEM. The JaFran Jones Student Paper Prize was awarded to Jessica Hajek (University of Illinois at Urbana-Champaign) for her paper, "The Capital of Carnival: Advocating for Alibaba and the Implications for Cultural Policy in Santo Domingo." Congratulations to all for a very successful meeting! Next year's meeting will be April 19–21, 2018, at Indiana University, held jointly with the annual section meeting of Central States Anthropological Society (CSAS). See you in Bloomington!

Southwest Chapter (SEMSW)



MEGAN QUILLIAM (University of Colorado, Boulder):

The annual meeting of the Southwest Chapter of the Society for Ethnomusicology was held on April 7 and 8 at the University of Utah in Salt Lake City alongside

the regional meetings of both the Society for Music Theory (SMT) and the American Musicological Society (AMS). Attendees of the SEMSW meeting enjoyed a program that ranged from punk rock to the use of African musics in Hollywood films. There were a total of 14 presentations, including a lecture-recital by Dr. Brenda M. Romero from University of Colorado, Boulder. In this notable session, Dr. Romero discussed and performed a series of New Mexican *inditas* based on her own research. Dr. Michael Klein of Temple University gave the Keynote Address, entitled "Bodies in Motion: Musical Affect and the Pleasure of Excess," to a combined audience of SEM, SMT, and AMS members. The Joann W. Kealiinohomoku Award For Excellence was awarded

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SEM Regional Chapter Updates

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to Sean Peters (University of North Texas) for his paper entitled “Speaking Through Noise: Punks in the Studio and the Importance of the Experiential.” Our next regional conference will be held at the University of Colorado in the spring of 2018.

Mid-Atlantic Chapter (MACSEM)



KYLE CHATTELETON (University of Virginia): In light of recent events, members of the Mid-Atlantic Chapter of the Society for Ethnomusicology met for their annual conference to discuss the relationship between

politics and music. The gathering, held at Cornell University from March 11–12, featured enlightening presentations ranging from the affective dimension of music to the use of music media and venues in constituting communities. The Hewitt Pantaleoni Prize for best student paper was awarded to Patricia Vergara (University of Maryland at College Park) for her paper, “Listening to ‘Corridos’ and the Politics of Remembering in Times of War and Multiculturalism

in Columbia.” While the original planned keynote was unfortunately cancelled due to unforeseen circumstances, a lively discussion on the role of the academic in society, led by Professors Catherine Appert, Ben Harbert, and Kendra Salois, took place instead.

The business meeting saw the creation of two new awards, one for undergraduate research presented at MACSEM conferences, and the other a book prize. The first award was named after Professor Lorna McDaniel, founding President of MACSEM, who recently passed away. Professor Barbara Hampton generously offered to help create the book award. Additionally, members suggested allowing different presentation formats for the annual conference that reflected the various stages of undergraduate and graduate scholarship and professional development. These proposals will be instituted at the next annual meeting, the location of which is yet to be confirmed.

Overall, the conference was a success thanks in large part to the faculty and students at Cornell University, in addition to the illuminating scholarship presented. □

SEM Student News Archives

SEM holds an archive of past *SEM Student News* issues. We have covered many topics, including decolonization, the job market, publishing, health, diaspora, interdisciplinarity, funding, and more.

You can check them all out, along with submission guidelines and resource lists, by visiting our [SEM Student News page](#) on the SEM website.



Student Voices

a student union column

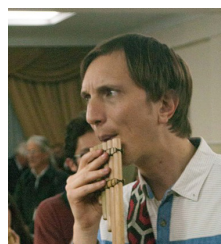
By Ana-María Alarcón-Jiménez (Instituto de Etnomusicología-Música e Dança (INET); Universidade Nova de Lisboa, Portugal)

With contributors and co-editors Joshua Katz-Rosene (City University of New York) and Patricia Vergara (University of Maryland, College Park)

"Student Voices" aims to provide a space for ethnomusicology students to voice their thoughts and concerns in relation to *SEM Student News*' general topic. The makers of this space, Jessica Getman, Justin R. Hunter, and José Torres (former members of the SEM Student Union's Executive Committee), have worked hard to push this initiative forward. As the author of this column, my role is to find effective ways to open this space to ethnomusicology students' diverse voices. This column also aims to link *Student News* with the Student Union (SU). Together, we are striving to collectively construct the SU as an open, available, and caring resource for students. On behalf of all the passionate and hardworking volunteers who make up the SU's five different committees, I want to invite ethnomusicology students to participate in our Student Union. We want to hear about your needs and concerns and to look for new projects that tackle issues important to you.



Patricia Vergara is finishing her PhD in Ethnomusicology at the University of Maryland, College Park. She was born in Rio de Janeiro, Brazil, and currently lives in Washington, DC. Her dissertation examines the recontextualizations of Mexican musical styles in Colombia since the 1930s, particularly the contemporary live music scenes of corridos prohibidos and música norteña colombiana. Her work focuses on how production, circulation, consumption, and discourses of Mexican-inspired musical practices in Colombia have been impacted by elite discourses about class, race, region, nation, and music.



Joshua Katz-Rosene is finishing his PhD in Ethnomusicology at the City University of New York's Graduate Center. A Canadian who grew up in San José, Costa Rica, he now lives in Queens. His dissertation documents the development and evolution of "protest song" in Colombia and investigates how and why the term "social song" came to replace the former term in the 1990s.

For many of us, doing fieldwork is one of the most exciting parts of developing an ethnomusicological research project. We prepare for fieldwork by framing it in research proposals, outlining questionnaires for different types of interviews, learning languages, making preliminary contacts, plotting the logistics of traveling, and reading, listening, and watching relevant material. Nevertheless, being in "the field" almost always means reshaping, reframing, and adapting to day-to-day sociomusical relationships and circumstances. How have students dealt with these issues, and what impact has this had on their research?

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Student Voices

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To approach these questions, we've prepared a two-fold text developed collectively in both English and Spanish languages (published in two separate parts, one in this bulletin and one on the [SEM Student Union blog](#)). In looking for different ways of presenting the students' voices, to which this column is committed, we have moved away from the survey/analysis format of our last two editions, and we have chosen to hold more intimate and in-depth conversations. What you are reading here is written as a "we," for it has been shaped by the ideas of different people, including *Student News* editor Davin Rosenberg, "Student Voices" column organizer Ana-María Alarcón-Jiménez, and four doctoral students whose dissertations have included fieldwork in Colombia: Patricia Vergara, Joshua Katz-Rosene, Ian Middleton, and Juan Sebastián Rojas. Due to the space available in this bulletin, we have included here Patricia's and Josh's part of the conversation in its English language translation (the authorship, thus, reflects this decision). On the [SU blog](#), you will find the Spanish language version of this text, as well as Ian's and Juan Sebastian's contributions.

Patricia, Josh, and I (Ana-María) video-chatted together. Our conversation developed like an open-ended interview where they responded, separately but reflecting on each other's answers, to the four topics/questions I had previously proposed to them (delimiting the field, learning in the field, being in the field, and ethics in the field). We communicated via a shared document that we could all edit at any time (Ian, for instance, contributed by refining the questions of the "delimiting the field" section). Patricia, Josh, and I conversed in Spanish and English. I transcribed our conversation and then translated this text into separate English and Spanish versions to allow for smoother reading. Patricia and Josh were involved in editing at all stages of this process. Below is the English version. For the Spanish one, please go to: semstudentunion.wordpress.com/.

DELIMITING THE FIELD

ANA-MARÍA: Where is your "field"? Did your field change in the course of your fieldwork? If so, how?

PATRICIA: The way I initially conceptualized my "field" did change a lot from the moment I started fieldwork. During my preliminary research, I primarily had access to music recordings; I was able to do interviews and to participate in social situations that gave me some initial insights on what the meanings of the musics I was researching were for listeners. However, when I started the longer fieldwork period, I was able to focus much more on live performances, and this changed my initial perspective of the "field" both temporally and spatially. As I became better acquainted with the participants of my project—mainly musicians and audience members—I learned about the repertoires that were played live as well as the musical practices, personal narratives, and listening habits of the participants. Through this, I realized that the music I was researching had a much longer history than I had thought during my preliminary fieldwork. My project focuses on adaptations of Mexican musical styles in Colombia, so from the beginning it had a translocal dimension. But I initially thought I was going to study a relatively recent phenomenon. In Colombia, the discourses around this music, the so-called "*corridos prohibidos*," constructed them as something new, as a phenomenon that emerged in the late 1980s and 1990s. However, these musical practices are part of a musical continuum whose origins in Colombia date back to the 1940s, which was ignored in academic discourses, and by cultural elites and the music industry. Moreover, in these times, when the logics of multiculturalism in Colombia have a profound impact on what constitutes or does not constitute Colombian

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Student Voices

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culture, this is one of the spheres of Colombian musical activity that have been left out of what is considered Colombian popular music.

As there was no literature available on these musics, my field gradually widened as my research advanced, acquiring a much broader historical dimension. In geographical terms, the terrain also changed. At first, I imagined that I was going to do a classic ethnography as I chose to live in Villavicencio, a medium-sized city in the Colombian *Llanos* region [in eastern Colombia], a place with a large concentration of live music venues, musicians, and fans with whom I could work. However, it soon became clear to me that the music of my research had not only been moving around through ever-changing means of musical dissemination but also with groups of people constantly forced to relocate because of the multiple forms of violence experienced by Colombian people for decades. So, by including constant trips to rural towns in the Andean regions and to the outskirts of Bogotá to attend live performances and to meet the participants, my work expanded, further emphasizing its multi-sited character.

JOSH: Well, thinking a little bit in the ten minutes before we started talking, it occurred to me that perhaps for me to establish the “field,” it was more of a temporal than a geographical issue, because my project is mostly historical. It focuses on the history of protest song, and I always thought that I was going to concentrate on the ’60s and ’70s, and maybe also on the ’80s. So establishing the starting point was a challenge, or something I had to define; but when I arrived, I saw that many people were talking about “social song,” and I realized that there was a more contemporary component that I had to discuss in my written work. Practically speaking, my field was mostly in urban settings, in Bogotá especially and in Medellín as well. Another issue is that when one is dealing with a historical phenomenon and there is no longer a current movement, it’s very diffuse, isn’t it? There are people who are alive, but these people aren’t necessarily in touch anymore; they were acquaintances thirty years ago, but they haven’t talked to each other in decades. There are others who have died. So connecting those threads between people was more or less like establishing my “field.” Also, because it was a historical project, the Biblioteca Nacional and the Luis Angel Arango Library were also important parts of my field, and the library assistants at those institutions were sort of like my collaborators, since I needed their help to be able to do my research. So, that was more or less the “field” for me.

ANA-MARÍA: So those networks of people, of musicians, delimited your field?

JOSH: For me, yes, there is no doubt. And this is something I’ve wanted to do, to map the networks between people. I don’t know if you’re familiar with “6 Degrees of Kevin Bacon”—it’s a game that says that you can connect every actor to Kevin Bacon with no more than 6 people in between. So, it was obvious that these people were connected, and, in fact, part of my work was to define those connections and the meanings of those connections.

PATRICIA: For me, too, creating those networks and mapping the connections between people was fundamental. In some cases, I started to make those connections by paying attention to the repertoires chosen by the musicians and their live performance practices, and then asking them about their choices. Hence, connections developed along spatial and temporal lines that allowed me to trace the continuum of musical adaptations that led to that supposedly “new” musical manifestation in Colombia, which in the end is not so new.

ANA-MARÍA: And did violence play any kind of role in defining or delimiting your field?

PATRICIA: Well, in my case, yes. For example, in my study there were performances and repertoires reserved for specific private settings which happened among and were sponsored by drug dealers and emerald smugglers, a

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sphere of activity that also generates a lot of violence in Colombia. Those performances and even the repertoires turned out to be quite inaccessible to me, and I actually realized that that was not really the main part of the story that I wanted to tell. Highlighting the connections between the *corridos prohibidos* and the underworld and drug trafficking realms would have resultantly reinforced the discourses spread by mass media in Colombia—and in some cases also by academics—that demonize those musics and their participants based on those parallels. I found it more interesting to focus on the other side, on how significant that music is for people who suffer violence, such as peasants in certain regions of Colombia and the populations of the poorest neighborhoods of Bogotá who listen to that music and constitute a good part of the audience. The audiences are actually much broader than detractors depict them to be—they constitute a quite vibrant music scene. I was interested in asking: Why do fans like the music, and what does the music do for them? What is the relationship between the music and their experiences of violence? My project then ended up focusing on forms of structural violence, such as disenfranchisement and social stigmatization, than on more direct physical violence.

In my case, I think violence itself did not delimit either the field or the people I spoke to, but the legacy of political persecution by violent means definitely affected what people wanted to tell me.

JOSH: In my case, I think violence itself did not delimit either the field or the people I spoke to, but the legacy of political persecution by violent means definitely affected what people wanted to tell me. And later it affected how I attributed the sources for certain things that people told me in my writing, since I anonymized some parts. For example, some musicians who had written music for a guerrilla group, even though that information had already been published in a book, were still fearful that I would publish that text, so I didn't cite their names. And, well, after analyzing some protest songs from the '70s, I realized that that connection with violence in Colombia unfortunately is never far from the surface. I also realized that, in fact, that is a major characteristic of the protest song repertoire of urban militants who had not necessarily joined

the guerrillas but who were celebrating guerrilla violence. And there is a link here to Patricia's work, because some protest songs were in *ranchera* rhythm, and furthermore, some of the protest songs of the '70s came from the time of The Violence, with capital letters [*La Violencia*, a period of widespread political violence in the mid-twentieth century], during which Mexican music was played as well.

LEARNING IN THE FIELD

ANA-MARÍA: A. What did you learn about yourself in the field? Did you feel like an outsider/insider/"in-between" in the field? B. Did musical practices transform that distance, or your perception of that distance, in either direction? C. Did you have to re-position yourself politically, socially, etc., in the field?

JOSH: Regarding the first part of the question, as a "*mono*" [a word used in Bogotá to refer to people with blond hair], I did feel a bit like an outsider. This was reflected in the frequent question "so, where are you from?" or with people in the street talking to me in English right away and things like that. And, for example, do you know the app to call taxis, Tappsi? I decided to use a Hispanic name in that app for security reasons. But mainly for me the issue of being an outsider was centered in the fact that I was talking to people who lived in an era, and who participated in movements, that I did not experience, and who understood them in a way that I never would. I mean, I did not live in that era, and I did not live in Colombia. My contribution is that I can bring together the contributions of the multiple actors who participated in the protest song movement, although that won't reflect

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the experiences of specific individuals. And that connects a little with the second part of the question, which is about musical participation. Since I was studying historical cultural and artistic movements, there was no concrete project with which I could participate musically. But I did play with ensembles, a group of *zampoñas* [panpipes] in Bogotá, and a brass band in Bogotá as well. I felt that although that was not related to my specific project, it did help me to immerse myself in the musical culture of Colombia, and especially of Bogotá. This, in fact, led me to a different form of understanding. So, for instance, a lot of musicians talked about how playing at the León de Greiff Hall, at the Universidad Nacional de Colombia, was electrifying, and if the students [who were part of the audience] liked them, they could be successful. And you know, that sounded interesting, and kind of made sense. But then some of my musician friends who I was playing with and I went to a performance of *bullerengue* [a dance from the Colombian Caribbean region] at the León de Greiff Hall, and I saw the rowdy young students dancing and, you know, sucking up their culture. From that, I sort of got the feel of what my interlocutors were talking about, so it was helpful in that sense.

PATRICIA: Something I did not expect to happen in the field was that being Brazilian seemed to significantly overshadow my “researcher coming from the US” identity for my collaborators. Perhaps being Brazilian and female in a predominantly male environment made it easier for me to have candid conversations about music and life with, and gain trust from a number of, my collaborators fairly quickly. No one seemed too interested in asking about my university affiliation or the nature of my project, which I felt I had to remind people of periodically for what I believed to be my own ethical stance. I was usually introduced to others by my collaborators as *la reportera brasileira* (Spanish for “the Brazilian journalist”). It often felt like sexism, that my identity as an academic researcher was not validated. On the other hand, it was advantageous in the sense that it helped me establish rapport fairly easily. Being an active musician and accordion player also helped me tremendously with establishing rapport and opening communication. Although I ended up not performing live with any of the groups I worked with, I participated often in many exchanges of musical ideas and opinions that helped with my “accreditation” among my collaborators. What I feel gave me more of an outsider status was the perception of social class difference that a few of my collaborators made fairly explicit, for example, by not inviting me to their homes because they felt they were too humble, as they told me. Although this was the case with only a few of my collaborators, it was still hard to face that, no matter how I strived to present myself as equal, some people’s perception of the socio-economic gap between us established a distance that was difficult to overcome.

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BEING IN THE FIELD

ANA-MARÍA: What difficulties did you encounter in the field?

JOSH: Once I did start talking to people, some of the stuff happened 40 years ago, 50 years ago, and so a lot of the memories, you know, they did not remember or they did not remember completely. And when I was writing,

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I had to really cross-reference [people's memories] with what the archival documents showed. In my case, working with a lot of musicians who had been celebrities—minor celebrities in the media—they had done a lot of interviews. I prepared to do my interviews with them by watching all the interviews they had done before. Then when I went to interview them and asked my first question, they started to tell the exact same stories, like almost word for word, using the same phrases. So that seems to me like they established sort of a standard narrative on aspects of their careers and on their lives.

ANA-MARÍA: Patricia, did you have any particular difficulty as a woman in the field? I ask you because in my experience, doing fieldwork in Galicia, Spain, I decided to avoid situations where I felt that there could be a particularly high consumption of alcohol, since I was often alone in the field in contexts where I was the only woman.

PATRICIA: Yes, something similar happened to me, because in the musical realm that I investigate there is a lot of alcohol. There are situations where, in the end, many times everyone is very drunk. There were cases where I had to move away from drunken musicians, which caused me great stress because of the need to maintain professional links with these people who were key to my research. I also had problems when I was invited to play with a *corridos* group, and I could not do it because the musicians' girlfriends did not accept that a woman could play with them.

Apart from the difficulties of being a woman in my specific field, I had a difficulty similar to Josh's, which was to put together the historical part of the study, which dates back to the 1930s and the beginnings of the circulation of Mexican *norteña* music in Colombia, based on oral histories. A significant issue with doing ethnography based on oral histories in my case was that I had to rely on people's memories of things that happened up to sixty years ago. My main sources of information for this historical context were record collectors who, differently from Josh's main collaborators, were not celebrities in the past and were not used to giving interviews, so they didn't have scripted answers and narratives. On the other hand, they seemed to tell slightly different, or rather more or less (in)complete stories, each time we talked.

ETHICS IN THE FIELD

ANA-MARÍA: Was there an ethical aspect that arose, unexpectedly or not, in the field?

PATRICIA: Many of my collaborators went through traumatic experiences derived from some facet of the Colombian war. Some of them were directly involved in the war, having been members of one or more of the armed groups like the paramilitary forces, the guerrillas, or the illicit drug business in some capacity. Others have very close family members who were involved as well. Brothers, wives, fathers, daughters, sons, some in the army, some in the drug trade. Their affective experiences of the music were clearly intertwined with these experiences of violence. And as we talked about them, they told me their stories of losing loved ones, of losing themselves in the war, difficult stories to tell and to listen to. I struggled with that for a while, you know. What could I tell in public, what would I write in my dissertation? What could go into a conference paper without it being unethical, without making a spectacle out of so much suffering? I did not know how to bring myself to write the stories until I realized that they need to be told for a number of reasons. Because too many times in Colombia, violence is only represented in statistics. My collaborators knew my project and told me their stories so they can be known. One thing I did that helped ease my struggle was to ask them specifically how they felt about it. And finally, there would be no way to explain the significance of these musical practices for participants without telling the stories that they associate with them.

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JOSH: For me it was almost the opposite. I went to do the first part of my fieldwork in 2011, and this was at the end of the Uribe regime and most of the news coming out of Colombia, especially in leftist circles here in North America, was about murdered political activists, murdered union activists or human rights activists, and persecution of those people. And of course that was very real. So I thought that people would be very reluctant to talk about oppositional politics at all, and so when I did my first IRB I said that my consultants would be completely anonymous. But it was very clear after my first interviews that that was not the right way to go. People were quite open, I thought; I felt that a political space had opened somewhat, and I came to think that it was more important to cite the expertise of the people I was speaking to, because ultimately they are the authorities on the topic. So, I changed that after my first visit.

A BRIDGE TO MORE “FIELDS”

Josh and Patricia, on this *Student News* end of the “Student Voices” column, and [Ian and Juan Sebastián, on the SU blog](#)’s end of the same, highlight the importance of flexibility and adaptability in the field. Furthermore, as students of ethnomusicology, doing fieldwork demands from us the ability to listen to people listening—to music, to memories, to other people—in the field. I want to invite you now to listen to our other two contributors for this “Student Voices” column, Ian Middleton and Juan Sebastián Rojas, on the [Student Union blog](#). In this bridged-blog post, you can also find Josh’s and Patricia’s Spanish-language version of the conversation printed here. Finally, if you want to be a part of this conversation, you can contribute with your comments at the end of the post. We, the Student Union blog and *Student News*, encourage you to make time and be part of the conversation. □

SEM Student Union Blog

The SEM Student Union (SU) is composed of the society’s student membership and serves as a resource and voice for students in the society. We are an intrepid group at different stages in our education, and all ridiculously excited about ethnomusicology. In this blog, we share our experiences of music, education, and life.

Please join us and share your musical stories at semstudentunion.wordpress.com, and email us at semsublog@gmail.com.

The SU blog also features a variety of series, including:

- [Ethnomusicology and Parenthood](#)
- [In Discipline: Talks from the European Side](#)
- [From the Field](#)
- [Textbook Review](#)
- [Ethnomusicology Student Groups](#)

Thoughts from the Field

student impressions, perspectives, and experiences

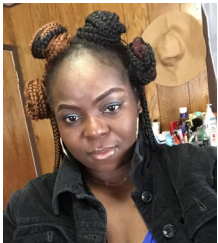
By Sara Hong-Yeung Pun (Memorial University of Newfoundland)

For this installment of “Thoughts from the Field,” I asked contributors to respond to questions concerning pluralism, diversity, and globalization since these themes are all prevalent political topics in today’s media. *How can ethnomusicologists promote pluralism, diversity, and understanding? How can we use our work to promote social justice and support minority groups? How can music be used to bring people together while still acknowledging our differences and perhaps even celebrating them?* These are all tough questions politicians and citizens attempt to navigate daily in this increasingly globalized and interconnected world.

The three contributors below take a deeper look at some of their own experiences regarding what it is like navigating this complex landscape of self, other, and community. In “Identity Controversy in Music: A Stranger at Home!”, Ruth Opara explores her dual role as both an insider and an outsider in her own community and how this widens her perspective. In “Hearing My Chineseness: Listening for Identity through Improvisation,” Jing Xia explores the contradiction of how improvising in music making can both point out difference and be a unifying experience. And in “‘What More Can We Do?’ The Ethnomusicologist’s Role in Advocating for Communities,” Jon Bullock discusses his personal involvement with the Kurdish community and advocates on their behalf.

Although these pieces are disparate in content, they all share the theme of relationship. This relationship is between our work, the communities we work with, ourselves, and others. How will we interact? Do we, as ethnomusicologists, have an ethical and moral responsibility to share our work with a broader audience? Besides documenting musical traditions, should we be doing more? In a world with increasing tensions and conflicts over shared and limited resources, can we find a “third way”?

Identity Controversy in Music: A Stranger at Home!



RUTH OPARA (University of Colorado, Boulder): I was born in Amakohia Uratta, Owerri North, about thirty-five miles away from Ihiagwa in Owerri West Local Government Area, Imo State, Nigeria. Obiwuruotu

Women’s Dance Group, also from this area, is a group of married women musicians whose primary aim is to make music to support both themselves and their community. Their music was played on the radio in the 1980s, when I was growing up, and as a result became very popular in the state. We are all from the Igbo ethnic group, and we speak the same Owerri dialect with subtle differences. I am a fan and have loved and appreciated their music since I was a child. When I began my music journey, I performed some of their songs in ensembles and private music groups I belonged to. I made friends with some of them and kept their contacts when I came to the United States to further my studies in 2010.

Going back home to Imo State, Nigeria, for fieldwork in the summer of 2016 opened up a new experience for me. I had called some of the

Obiwuruotu members prior to my fieldwork and informed them I was coming. When I got there, I had become a stranger to them. These women, who mostly did not understand Western education, started telling me stories from the book *Things Fall Apart* by renowned Nigerian author Chinua Achebe. They lectured me on how “White” people exploited them in colonial Africa. They further educated me on how the colonial masters and missionaries disrupted the Igbo culture and stole Igbo cultural values to make money in the West. I patiently listened while feeling astonished. After their long lecture, I thanked them and asked when I would be able to do the *omenaala*—a ritual involving a list of things someone presents to the group before asking them to perform or do anything. They gave me the list and asked me to pay a handsome fee before I could start my research. Their reason for asking such an extravagant fee was that since I now study in the White man’s land, I too was seen as someone who would exploit them. I could not afford the amount they quoted me. I tried negotiating the price down but to no avail. Although I look like them and speak the same language, I became a total stranger to them. I drove back home in the night and told my dad. He suggested I go again with some

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Thoughts from the Field

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elders and people who are familiar with my research. Since most of the musicians are Catholics by faith, I decided to go with a Catholic priest along with other elders. Eventually, my supportive community convinced them of my good intentions, and they agreed to collect a smaller fee for the *omenaala*.

On the one hand, not giving me “easy” access to the group after studying in the United States can be considered an act of discrimination. This is because I have been considered a “White” person since I have gone to the “White land” to study. Therefore, it seemed right to tag me as a stranger and discriminate against me. On the other hand, although most members of Obiwuruotu Women’s Dance Group are not exposed to Western education, they are aware of colonialism, slavery, and cultural hegemony that characterizes Africa’s contact with the West (i.e., White people). This is their primary reason for trying “to protect their culture.” I did not feel bad about the situation, I just had to convince them that I am still a “daughter of the soil” who is in the same business of “protecting” our culture.

Hearing My Chineseness: Listening for Identity through Improvisation



JING XIA (Memorial University of Newfoundland): Moving from my native China to St. John’s, Newfoundland, I also moved into strange new musical territory. Instead of playing traditional repertoire on the

guzheng (a 21-string long zither), I began to improvise with musicians from a variety of backgrounds (Indonesian, Iranian, Indo-Canadian, Chinese-Canadian). I now find myself listening for identity through improvisation. As an academically trained *guzheng* player in China, I was nevertheless required to learn Western notation. I experienced both the current dominance of Western music in China and the uneven power dynamics of collaborating across Chinese and Western traditions. In St. John’s I am exotic, one of the only *guzheng* players, but I am also a new improviser. Improvising in a multicultural Canadian context has paradoxically made me hear my Chineseness for the first time. This is a feeling

complicated by asymmetries in experience, position, and culture that I encounter in specific musical contexts.

When I improvise, I touch my instrument before I make a sound, and I let my body lead the music; at the same time, I learn to communicate by observing my collaborators’ bodily enactments through the musical flow. In my opinion, the embodied interactions of improvisational musicking in multicultural contexts can throw cultural difference into relief.

From the first time I heard my Chineseness, I started listening to the power dynamics that happened during the process of improvisation. Gradually, I found that there are always shifting power relations that exist in a delicate balance, in which musicians have different strengths and power to give off and give up. Through this balance, I forget my exotic Chinese identity when I improvise with Canadian musicians, and I find a sense of belonging through improvising in local communities. It is an interesting and paradoxical process of negotiation between myself and other musicians. Compared to traditional compositions, improvised music gives me a more open, free, and innovative space to communicate with people from different social backgrounds.

“What More Can We Do?” The Ethnomusicologist’s Role in Advocating for Communities



JON BULLOCK (University of Chicago): On March 16, 1988, under orders from then-president Saddam Hussein, the Iraqi military began dropping chemical bombs on the Kurdish village of Halabja, killing as many as 5,000

people in the ensuing attack. On March 16, 2017, on the 29th anniversary of the Halabja genocide, the Kurdish Cultural Center of Illinois hosted a commemoration event in Chicago in memory of all those who died in Saddam’s Anfal campaign. One of the gentlemen in attendance shared that he had lost his father in the Halabja attack. Another attendee

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Thoughts from the Field

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related the Anfal campaign to contemporary military operations in Turkey and Syria. Frustrated, one of the event's organizers asked, "What more can we do to get people around the world to realize what's happening?" Her question was enough to remind me that we as ethnomusicologists have always had the ethical responsibility to do more than just document the musical activities of a particular community. Especially now, in the age of President Trump, we must also advocate for communities, not because they cannot do it for themselves, but because adding one more voice just might be enough to finally allow others to hear.

On a practical level, opportunities for me to advocate for the broader Kurdish community have involved three different forms of advocacy, forms that I believe are available to any ethnomusicologist interested in getting involved in this type of work. The first is digital advocacy, which might include actions as simple as liking, following, or sharing information posted by various individuals or organizations on social media platforms. In my own work, I have also used social media to credit and promote the work of Nashville-based Kurdish composer Akram Roj, many of whose compositions are available for purchase on iTunes. Secondly, we

might look for ways to support and get involved in local communities. For example, most recently, the Kurdish Cultural Center here in Chicago hosted a documentary screening about the Halabja genocide, sponsored a *Newroz* (Kurdish New Year) celebration at a local restaurant, and began offering Kurdish *govend* dance lessons. Attending each of these events has allowed me to meet more people in the local Kurdish community and to discover new ways of offering support. Representatives from the Kurdish Cultural Center have also graciously agreed to allow me to organize an interactive workshop dedicated to highlighting the role of music and musicians in Kurdish advocacy efforts. Finally, we should attempt to stay aware of broader issues affecting local communities. This awareness recently led me to join an organization that pairs volunteer English tutors with Syrian refugee children, many of whom are displaced Kurds.

In conclusion, I realize that not every ethnomusicologist will be presented with the same opportunities to advocate for the communities they study. Nevertheless, I believe that each of us has some role to play in promoting diversity and social justice, and I believe that together our voices really can—and must—make a difference. □

The Student Union blog is pleased to announce *Responding*, a new series initiated by Liza Munk (University of California, Santa Barbara). This series focuses on students' thoughts and reactions to papers and panels they attended at the annual SEM conferences. If you heard a paper that moved you to think or to action, or if you presented a paper that sparked a lively debate, and would like to participate in this series, please contact the SU blog at semsublog@gmail.com.

You can read the [inaugural entry written by Heather Strohschein](#) (University of Hawai'i at Mānoa) where she reflects on SEM 2016 and two papers, Trevor Reed's "On the Generativity of Letting Culture Die" and Kimberly Marshall's "Asdzáán Halnè'e: Singing Female Pastors in Navajo Neo-Pentecostalism."

Dear SEM,

With this issue's open-ended theme of "ethnomusicology now," we took the opportunity to invite professional scholars to reflect on ethnomusicology's and ethnomusicologists' responsibilities amidst our present political climate. Though we did not offer any specific prompt, we did ask the following individuals to reflect on SEM's recent statement of inclusivity ([see page 7](#)) and, in particular, consider how students may put it into practice in the classroom, the field, and scholarship.

Our hope is that the following thoughtful contributions will serve as inspiration and/or direct models for students and working scholars alike as we all mindfully engage with the people whom we encounter day to day, year to year, throughout our careers as students, musicians, and scholars. As with any significant discussion, this is one that should not end here. We encourage any and all of our readers to continue offering their thoughts on these, and future, issues.

World Music Ensembles as a Safe Place: To Build Inclusive Classroom Spaces, Keep Making Music



ELIZABETH A. CLENDINNING:

Being an ethnomusicologist is an inherently political act. Particularly in teaching, the subjects, methodology, and theoretical perspectives that we include constitute core

lenses through which our students will view musics and parts of the world that may have previously been entirely foreign to them. In the context of a liberal arts institution like mine, the introductory world music survey may, in fact, provide most of my students' only such encounter. Though always important, these choices are particularly fraught within our current polarized political climate. How does one encourage inquiry, prompt lively debates, and nurture individual growth in a classroom when some students feel they cannot speak up in any public space on campus, even in class, for fear of being targeted later for their viewpoints?

One solution: when spoken or written dialogue becomes too tough, do not overlook opportunities to make music instead. The essays in *Performing Ethnomusicology* (Solís 2004) are a great starting point to consider how to build a mindful ensemble experience, whether as a full course or within the context of a seminar or lecture. An experiential

music-making activity can not only reinforce musical and cultural concepts; it also allows students to focus on a physical skill, to live in the moment within art. It can reorganize the regular classroom dynamic, encourage students to take risks, and see themselves, their classmates, and their material of study in a new light.

The day of the 2016 US presidential election, I taught *kecak* in my undergraduate world music survey class. Some of my colleagues in ethnomusicology might critique this choice. Removed from the global social issues that provide more timely and contentious points of debate within musical contexts, Balinese vocal gamelan is more chameleon-esque; it can become whatever students need it to be. On that day, students needed a refuge, and they left the tension that had plagued our divided campus for weeks outside the door with their shoes. Suddenly forced to collaborate by chanting and waving their arms, they were temporarily spirited away from their concerns. They even laughed and shouted "helpful" suggestions as I turned a portion of the *Ramayana* narrative into a one-woman show. I had not heard them laugh like that in a long time.

The tensions I had felt at the beginning of class that day on campus exploded while I was away at the SEM conference in Washington, DC. That night, students ran through dormitory hallways yelling racial slurs. As a result, other students fled to the campus theater and the LGTBQ center, knowing they

A response column by Davin Rosenberg and Eugenia Siegel Conte, with respondents: Elizabeth A. Clendinning (Wake Forest University) and Timothy J. Cooley (University of California, Santa Barbara).

At *SEM Student News*, we try to address the most pressing issues and diverse research fields for our student body and broader readership. Want to get advice from our network of peers, colleagues, and mentors? Email your questions to semstudentnews@gmail.com.

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Dear SEM,

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would be safe there. Amidst this chaos, I received an email from a student. She thanked me, stating that as a student of color, my class was one of the few places on campus where she felt included and safe.

In ten years' time, I realize that most of my students will have long forgotten the differences between *raga* and *maqam*. However, they will remember how my class made them feel. I encourage us to remember that when the going gets tough, the tough make music.

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Respectful Ethnography in Divisive Times



TIMOTHY J. COOLEY: What an interesting moment for ethnomusicologists and for SEM. Like many of you, I experienced our post-election conference in DC as a cathartic opportunity to mourn the

sudden shift in national attitude brought on by the election earlier that week. When among fellow SEM members, most of us are comfortable speaking out against the xenophobic, homophobic, and misogynistic statements and actions of President Trump and his staff. But how do we engage our research collaborators in the field? SEM has a legacy of championing the cause of the dispossessed, the unheralded, the forgotten—demographics that in many cases supported Trump in the USA, supported Brexit in the UK, and were sympathetic to other shifts to the political right around the world in recent months. Of course many of our members also work closely with the very communities slandered and actively maltreated by the rise of extreme right politics. As ethnomusicologists, we are well versed at working with diversity, but the divisiveness of recent global politics increases the need for the SEM membership to, as Anne K. Rasmussen wrote in her Post-Election Position Statement, “publicly reaffirm our long-held values of inclusivity and tolerance.”

I was reminded of Rasmussen's wise words in early April when the British Sociological Association and BBC Radio 4 announced the winner of the annual Thinking Allowed Ethnography Award. The 2017 award went to Hilary Pilkington for her book, *Loud and Proud: Passion and Politics in the English Defense League*. Based on three years of participant-observation among the English Defense League, a far-right group often dismissed as Islamophobic and racist, Pilkington was praised for her ability to help readers understand EDL activists as human individuals. Even when Pilkington disagrees with and dislikes her human subjects, she represents them as people with real lives that deserve contemplation. While most of us do not deliberately choose to embark on musical ethnographies of groups precisely because we disagree with their politics, many of us nonetheless find ourselves facing research consultants who want to engage us on topics that we find offensive, harmful, and even hateful. At least this has been my experience in doing fieldwork in Europe and North America. These were people I sought out for their wisdom, knowledge, and experience, and individuals that I grew to respect and even love. What was I to do when they said something I heard as racist, anti-Semitic, sexist, or...? Of course, the response will depend on the context—and ethnomusicologists are nothing if not good at being contextual. Encouraged by Anne K. Rasmussen's Position Statement, my resolve is to respond to such situations with love, disagreeing respectfully while humbly acknowledging that I too harbor beliefs and behaviors that—perhaps unbeknownst to me—are misinformed, mistaken, and harmful to others. I pair this with a parallel resolve to use my privileged position as a scholar, teacher, citizen, and person to seek out and correct these misunderstandings while working actively for justice. As Rasmussen notes, our work as ethnomusicologists is more important now than ever. □

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A Response to “Decolonizing Ethnomusicology”

By Sunaina Keonaona Kale
(University of California, Santa Barbara)



SEM Student News' special issue on “[Decolonizing Ethnomusicology](#)” expands the way in which decolonization is typically approached in ethnomusicology. The notion of decolonization comes from postcolonial critique and has gained traction in indigenous studies and indigeneity in ethnomusicology in the last five to ten years. It is particularly associated with activism inside and outside the academy. Eve Tuck and K. Wayne Yang argue that decolonization requires actual, structural action, specifically the repatriation of land and transfer of power from settlers to indigenous people and the other minorities that settlers oppress. Tuck and Yang contend that settlers often deploy the term “as a metaphor”; in other words, to ease “settler guilt” by appearing to be anticolonial while not actually changing settler structures (2012, 3). For instance, they argue that white people in the United States sometimes deflect a settler identity by claiming an American Indian grandmother. However, this is only a rhetorical move that reinscribes the precedence of blood quantum: these white people can claim an American Indian ancestor but remain white and continue to reap the benefits of its privilege (ibid., 11).

The articles in “Decolonizing Ethnomusicology” echo such calls for actual shifts in power but move them beyond indigeneity and into the realm of ethnomusicology at large. Most of the contributions, especially Solmaz ShakeriFard, Elizabeth Mackinlay, Simran Singh, Luis Chávez and Russell Skelchy, and Aaron Fox call for and actually enact such wide-ranging, structural shifts in methodologies and pedagogy. Liz Przybylski and Brendan Kibbee recall the ethical intents of Pauline Oliveros’s “deep listening” through advocating listening/orality/aurality as a decolonial mode of research, something that ethnomusicology could contribute to the wider decolonization movement.

Gene Lai and Paula Fourie, on the other hand, express an ambivalence toward decolonization, suggesting that it sometimes leaves out subjectivities or cultures that are not resistant to colonialism. I think that this is because decolonization, and its parent discipline indigenous studies, are fundamentally about activism. Activism requires strategic essentialism—erecting borders that define groups of people in order to justify their legal protection, do repatriation, and resist erasure. However, moves in the academy, and in indigenous studies particularly, to consider subjects multiple, both within and among themselves, seem to contradict strategic essentialism. In my own area, Hawaiian music, studies such as Revell Carr’s investigation of the multidirectional relations of Hawaiian popular music, sea chanteys, and minstrelsy, John Troutman’s tracking of the circulation of the steel guitar and its fundamental effects on country music on the mainland, and Jim Tranquada and John King’s history of the ‘ukulele in circulation exemplify this shift to multiplicity. At the same time, these sorts of studies are actually decolonial. They eschew discourses of purity that derive from eugenicist, anthropological predictions that indigenous people and culture are ever vanishing (Teves, Smith, and Raheja 2015, 234). They also foreground indigenous ways of being and knowing, which Pacific Island studies has spearheaded in the past fifteen years or so. Traditional Pacific ontologies or senses of self are multiple, based upon thousands of years of migration history throughout the region (Teaiwa 2001, 343; Lyons and Tengan 2015, 3). Hawaiian notions of

The articles in “Decolonizing Ethnomusicology” echo such calls for actual shifts in power but move them beyond indigeneity and into the realm of ethnomusicology at large. Most of the contributions ... call for and actually enact such wide-ranging, structural shifts in methodologies and pedagogy.

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A Response to “Decolonizing Ethnomusicology”

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descent, for example, recognize people as Hawaiian as long as they can trace their ancestry back to Hawaiian land. Blood quantum or whether you were even born or lived in Hawai‘i have no bearing on this.

To me, decolonization is typically about identifying and extracting the colonial from oppressed subjectivities and culture, which ultimately produces increasingly purer oppressed subjects and culture (Sailiata 2015, 301), headed toward an imagined utopic “decolonial elsewhere” (Tuck and Yang 2012, 36) where colonialism is completely eradicated. Such aspirations are necessary for political progress, but they also make it difficult for

scholars who study culture. How can you be decolonial but remain “true” to the people you research—by attempting to describe them in their actual multiplicity without reducing them to an essentialist caricature? How do you insist that the people you study are purer because they are multiple? Maybe, then, my “decolonial elsewhere” is a place in academia where you won’t have to choose one or the other in order to be not-colonial, where you describe people and music as they *are* or it *is* instead of insisting that they *be* anything (Arvin 2015, 126). Decolonial activists can continue erecting borders in order to achieve the necessary goal of repatriating land and power, while others (who can also be decolonial activists themselves) can also consider the wide range of musics and subjectivities that will always be inflected with colonialism. □

Maybe, then, my “decolonial elsewhere” is a place in academia where you won’t have to choose one or the other in order to be not-colonial, where you describe people and music as they *are* or it *is* instead of insisting that they *be* anything.

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If you would like to write an article in response to this or a previous issue of *SEM Student News*, or something else in the world of ethnomusicology, please contact the editor at semstudentnews@gmail.com to discuss your ideas.

Ethnomusicology, Islam, and Political Dialogue

By **Brendan Kibbee**
(City University of New York)

"Intolerance is not a thing of the past, it is very much a thing of the future."

Karen Stenner,
The Authoritarian Dynamic (2005)

"Yeah, but what about when the call to prayer rings out in the middle of the 9/11 ceremony." It was 2010, in a beer garden just across the Hudson from downtown Manhattan, and a conversation with my then-friend was heading south. A proposed Islamic community center at Park Place and Broadway, three-hundred yards from where the Twin Towers had stood, was bringing daily protests—men and women holding placards with the word "SHARIA" written in a bloody font. Conservative talk radio was clearly having an impact; why else would people think that the community center, a sort of YMCA with a Muslim angle, would broadcast a call to prayer over the neighborhood? "Move it two blocks north" was Bill O'Reilly's comparatively moderate—for him—response, citing the disapproval of 9/11 victims' families, but why would 400 yards be a better "no Muslim spaces" zone than 300 yards?

O'Reilly was wrong that people were simply reacting to the "insensitivity" of the center's placement. Still this year, similar protests accompanied a proposed Mosque in Bayonne, New Jersey, much further from the site of the attacks. In addition, the "Trump effect" has brought violence against Muslims to levels unseen

in the last fifteen years. But O'Reilly was right about another thing. The project lacked the capital to be realized in one of the world's most expensive districts. The most disappointing thing about the episode was that it failed to provoke any meaningful debate. For me, it was an early lesson in the difficulties of having conversations across political lines. Was 2010 really too soon after 9/11 to address tolerance towards Muslims? Why has it seemingly gotten worse since then?

The progressive-conservative confrontation, dubbed "the culture wars," has shaped face-to-face interactions and political media for much of the past three decades. This premise has also shaped the development of ethnomusicology.

The progressive-conservative confrontation, dubbed "the culture wars," has shaped face-to-face interactions and political media for much of the past three decades. This premise has also shaped the development of ethnomusicology. As academic interest in multicultural perspectives began to draw fire from the right, ethnomusicologists increasingly

found themselves in alignment with fields like ethnic studies and postcolonial studies. In addition to broadening the musical canon of college curricula, ethnomusicologists began investigating the musical dynamics of power, especially as they operate through the social organization of differences in race, gender, religion, and class. In her article, "Ethnomusicology and Difference," Deborah Wong (2005) emphasizes the struggle adopted by a generation of ethnomusicologists who embraced social critique as part of the discipline. She writes that her introduction to cultural studies in 1991 was "like discovering guerilla warfare" (ibid., 263); she describes "battles" that took place in music departments where young educators "in the foxholes" fought to gain acceptance for critical theory and critical pedagogy (ibid., 266). While some music departments shared conservative skepticism about the changes taking place in the academy (see Rothstein 1991), the culture wars became a part of our DNA.

Critical studies of power and difference now have a greater visibility within ethnomusicology, and students are eager to address social justice issues through musical scholarship. For example, we might hope to counter the Islamophobic tide that helped to bring us President Donald Trump by teaching how uneven

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colonial encounters shaped perceptions of Islam, and by emphasizing the musical plurality of mostly-peaceful Muslim societies throughout the globe and throughout history. But at a time when increasing demands for justice and tolerance within universities are so clearly *not* accepted throughout so much of the country, it is worth asking where and why our efforts are falling on deaf ears.

In regard to Islam, it is clear that terrorism, the threat of terrorism, and the latter's amplification by the media certainly account for a great deal of the current animus. Beyond fear, however, some recent literature suggests that the current trajectory toward greater intolerance is closely linked to the way people perceive difference as a threat to their moral worlds. To the extent that ethnomusicologists can influence the narrative on Islam—especially through our teaching, but also through our advocacy of multiculturalism more generally—we may benefit from a better understanding of how ideas of morality contribute to the intolerance in our midst. Political psychologist Jonathan Haidt (2016) explains that while liberal democracy theoretically produces citizens with an orientation toward fairness, individual freedom, and respect for difference, these *moral foundations* exist within a larger “moral matrix” alongside other less-inherently democratic values like

loyalty, authority, and sanctity. These latter values often conflict with the moral foundations of the left, for whom the value of universal justice is paramount. Yet the other values remain deeply integral to most people's moral and social worlds. “America First,” for example, while potentially dangerous, is valued by many as an expression of loyalty; and perhaps it should be recognized as such, not only as part of an analysis of our present politics, but especially in classroom settings where we might seek to encourage dialogue amongst a politically heterogeneous student body. Students need to be made comfortable in sharing unpopular opinions, and those of us leading discussions need to be able to show understanding while encouraging critical thought.

Haidt argues that intolerance is not an innate moral orientation, but rather a *psychological predisposition* that occurs when one's basic moral foundations are threatened. As Karen Stenner explains in *The Authoritarian Dynamic*, “the experience or perception of disobedience to group authorities ... nonconformity to group norms ... lack of consensus in group values and beliefs and, in general, diversity and freedom ‘run amok’ should activate the predisposition [towards intolerance]” (2005, 17). In other words, authoritarian tendencies flare up when the changing composition of communities comes as a perceived threat to a

stable moral order. In a troubling statement for ethnomusicologists, Stenner concludes that “all the available evidence indicates that exposure to difference, talking about difference, and applauding difference—the hallmarks of liberal democracy—are the surest ways ... to guarantee the increased expression of their [authoritarians'] predispositions in manifestly intolerant attitudes and behaviors” (ibid., 330). From this perspective, the global purview of a field like ethnomusicology and its orientation toward social critique will tend to aggravate the same intolerant attitudes that we seek to pacify.

From this perspective, the global purview of a field like ethnomusicology and its orientation toward social critique will tend to aggravate the same intolerant attitudes that we seek to pacify.

Haidt (2016) claims that, as Muslims have changed the composition of communities throughout the US and Europe, they have also brought perceived threats (beyond violent extremism) to the normative order. He writes, “Islam asks adherents to live in ways that can

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make assimilation into secular egalitarian Western societies more difficult compared to other groups” (ibid., 51), concluding that the left should insist on a more restricted and assimilationist approach to immigration in order to win over peers with conservative moral foundations. There are some noteworthy flaws in this conclusion from Haidt. He is best known for his advocacy of “viewpoint diversity” in an academic context that lacks conservative perspectives, arguing that universities are isolating themselves from much of the country by ignoring moral foundations that do not align with a progressive agenda. But when Haidt advocates for greater assimilationist demands for American Muslims, he strangely seems to problematize that same value of viewpoint diversity within American communities. And while his beliefs about Muslim dispositions may be reflected in certain anecdotal situations (e.g., Swedish Muslims’ requests for gender-separated swimming pool hours), social science literature problematizes his Muslim non-assimilation narrative. As with any immigrant group, anecdotes of assimilation and non-assimilation abound, but in the large-scale metrics, Muslim assimilation is fairly consistent with overall immigrant trends dating back to the early 20th century (see Saunders 2012). Finally, in making a declaration that “Islam asks adherents” to act in certain ways, Haidt unwittingly

reiterates a mistaken perception of Islam as a mechanical practice relatively closed to reflection and debate. Talal Asad (2009) and Charles Hirschkind (2006) have convincingly shown that Muslim ethics emerge not from passive adherence to archaic rules, but from an active engagement with the “discursive tradition” of the *Qu’ran* and the *Hadiths*—a process which produces moral orientations as distinct as Christianity’s liberation and prosperity theologies.

Given the rampant misinformation in the national dialogue about Islam, backing away from a commitment to “exposure to difference” in the academy hardly seems like a viable option, even if it is proven to provoke authoritarian tendencies. There is value, however, in keeping in mind the different “moral foundations” outlined by Haidt. When ethnomusicologists are acting as advocates of tolerance and diversity, we can do so while appealing not only to the moral foundation of “justice,” but by

When ethnomusicologists are acting as advocates of tolerance and diversity, we can do so while appealing not only to the moral foundation of “justice,” but by normalizing Islam within broader value systems as well.

normalizing Islam within broader value systems as well. The important thing is not just that people learn to accept diversity, but that they understand how Muslim values throughout the globe are coherent with their own. While it is tempting to contextualize a classroom discussion on Islam through current debates—the “Ground Zero Mosque,” the “Muslim Ban,” etc.—finding useful points of comparison might be a better way to broach these challenging conversations. For example, I have recently spoken about my experiences in the Muslim majority country of Senegal in relation to an American phenomenon that conservative analyst Arthur Brooks (2017) calls the “dignity deficit,” in which the scarcity of decent jobs, coupled with a lack of responsibility in family and community life, leaves many American men increasingly prone to drug abuse and suicide. By showing how young men in Senegal face the same pressures (to be productively employed in a precarious environment), but mitigate social marginalization by finding important roles within musically-oriented Muslim associations, I stress how important it is to *be needed*, leading into a conversation about how valorizing musical and civic engagement in all forms could be part of our approach to the emerging crisis.

The hard fought efforts of the previous generation of

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ethnomusicologists to open music scholarship to cultural difference and languages of cultural critique resonate strongly with the current generation of students. Students are at the center of new forms of activism taking place on college campuses, and we find ourselves in an environment where many undergraduates in our lectures show a strong desire to learn about other cultures.

As the political psychology literature shows us, however, difference presented for the sake of showing difference can sometimes obstruct goals of encouraging attitudes rooted in social justice. Even while critical approaches showing how difference operates in systems of injustice are fundamental to our work, in many circumstances, our critiques will struggle to be

heard by the people who need to hear them the most. With regards to Islam, we have to be able to speak to people with diverse moral foundations, starting with recognition of similar practices, motivations, and values, and building slowly towards more substantial recognition and acceptance of difference and diversity. □

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SEM Student News has a wide readership from around the globe. As such, we value insight from students both inside and outside of the United States and the varied views that come with international participation. We encourage students interested in publishing with us to submit during calls for submission, regardless of their first language.

Additionally, we welcome and encourage submissions in a variety of formats, written and otherwise. If you are interested in contributing an innovative written, photographic, or alternative media article to *SEM Student News*, please contact the editor at semstudentnews@gmail.com.

The “Pre-Postmodern” Ethnomusicology of Zora Neale Hurston

By Kyle DeCoste (Columbia University)

Zora Neale Hurston’s voice crackles and swoops: “Mama don’t want no peas, no rice / No coconut oil, no coconut oil / All she want is whiskey brandy all the time” (1939). The song, Hurston informs us, is from Nassau, in the Bahama Islands, where she conducted fieldwork in the fall of 1929. The recording was made ten years later in Jacksonville, Florida, as part of the Federal Music Project and is one of about two dozen recordings held at the Library of Congress in which Hurston appears as a performer. Hurston also appears in the Library of Congress’s holdings on the other side of the microphone as a recordist. She has simultaneously been a performer and documenter of “folk cultures,” putting her in an unusual position in the academic music disciplines, which have drawn distinctions between the modern and the primitive and between the researcher and the researched. Like folklore and anthropology, these distinctions were mapped onto comparative musicology and, subsequently, ethnomusicology. Following the work of Irma McClaurin (2012), bell hooks (2014), A. Lynn Bolles (2001), and Graciela Hernández (1993, 1995), who position Hurston as a progenitor of black studies, folklore, experimental ethnography, and anthropology, I’d like to position Hurston as the first black woman to do ethnomusicology before pointing to some of the things she can teach us about ethnomusicology today.

Hurston’s relationship to ethnomusicology isn’t straight forward. Though she wasn’t part of the institution-building of ethnomusicology, she surely had some intellectual effect on the discipline in its early days. Her mentorship of Alan Lomax, who was twenty-some years her junior, provides one such throughline. Hurston and Lomax carried out several collecting trips together in which Hurston acted as a cultural broker, introducing Lomax to many of the people she had previously worked with in the American South, Haiti, and the Bahamas. Lomax admired the depth of her research practices, objecting to dismissals of her research by those who claimed it lacked “objectivity” (Szwed 2010, 78). To Lomax, “she was no reserved scientist but a raconteur, a singer and dancer who could bring the culture of her

people vividly to life. For she opened the way, with sure taste and a scientist’s love of fact into the whole world of Negro folk lore” (ibid.). Lomax seemed to admire Hurston’s literary acuity and the depth of her fieldwork, two traits that may have influenced his work with Lead Belly (Lomax 1993) and Jelly Roll Morton (Lomax 1950), for example.

Hurston first appears in *Ethnomusicology* in 1968 in the ongoing “Current Bibliography and Discography” section of the journal (Hickerson and Rosenberg 1968). Her 1933 essay “Spirituals and Neo-Spirituals” was included after being published in a volume of essays the previous year (Patterson 1967). Her inclusion in the bibliography comes over eight years after her death at a politically tumultuous moment in the US that, to me, seems much like the present. Martin Luther King Jr. had just been assassinated and the Vietnam War and protests countering it had both reached a fever pitch. Unlike the present, civil rights had at least some governmental clout with the president’s administration, evidenced by Lyndon Johnson’s signing of the Fair Housing Act, which sought to end housing discrimination. In that issue of *Ethnomusicology*, editor Frank J. Gillis (1968) indicated that terms like “primitive,” “native,” and “tribal” are pejorative, insisting that ethnomusicologists carefully consider their terminology to better converse across disciplines. Though not framed in explicitly political terms, this terminological discussion signaled a shifting terrain of debate in ethnomusicology, and it seems like no small coincidence that Hurston, a powerful black writer and thinker, first appears in the journal at this moment. For much of her career, Hurston was viewed by her anthropological contemporaries “on the one hand, [as] a reporter on ‘exotic’ cultural practices and, on the other, [as] a living example of the exotic primitive herself” (Kaplan 2002, 50). Hurston was included in the ethnomusicological bibliography just as notions of the primitive were being questioned in ethnomusicology. In later issues of the journal, Hurston appears in the “Current Bibliography,” but only as a recordist who furnishes material for study.

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The “Pre-Postmodern” Ethnomusicology of Zora Neale Hurston

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However tokenistic her initial mention in 1968 (she isn't cited in any actual articles in the journal), it's interesting to think about this surface level inclusion and the lack of uptake of her scholarship within ethnomusicology.

In the 1960s, ethnomusicology was largely characterized as the study of “non-Western” musics (Merriam 1977). In comparative musicology, all musics were rendered commensurable with “Western” art music, which was perceived as the universal, de-provincialized music. In a discipline of mostly white, Euro-American men studying “non-Western” musics, the de facto role of the ethnomusicologist was that of the outsider. In *Theory and Methods in Ethnomusicology*, for example, Bruno Nettl (1964) made no distinction between the categories of “insider” and “non-Western.” Furthermore, as “native” ethnomusicologists became more commonplace in the 1960s, Nettl noted the trend, framing it as a problem of cross-cultural objectivity that some wouldn't consider ethnomusicology at all (Nettl isn't precise about *whom*):

Field work in which the field is part of the workers [*sic*] regular and more or less constant environment is involved in a study of the investigator's own culture. Little has been done in this newest branch of ethnomusicology, and many would surely deny that investigation of one's own culture is ethnomusicology at all, since the idea of comparing other cultures and styles with one's own, and the principle that one can be more objective about other cultures than about one's own, are important fundamentals of our field. (ibid., 69)

Given the precarious position of “native” ethnomusicologists, it's little wonder that Hurston, who wrote her first ethnography about her hometown of Eatonville, Florida, wasn't brought into the academic fold of ethnomusicology. Though she isn't

part of the history of the discipline strictly defined, this is in part a consequence of how we frame disciplines and the normativizing and regulatory effects they have on our thought. As Foucault argued, “disciplines characterize, classify, specialize; they distribute along a scale, around a norm, hierarchize individuals in relation to one another and, if necessary, disqualify and invalidate” (1977, 223). Hurston is on the margins of the discipline as we generally understand it, but that doesn't change the

fact that she was doing some form of ethnomusicology before the term even appeared.

In the past two decades, scholars have turned to Hurston as a foremother of black feminist anthropology (Hernández 1995; McClaurin 2001; Geller and Stockett 2006; hooks 2014). In this literature, her autoethnography, which spans literary genres, “marks the beginning of reflexive and dialogic ethnographic forms in the discipline” (McClaurin 2001). bell hooks (2014) even

argues for her inclusion in *Writing Culture: The Poetics and Politics of Ethnography* (Clifford and Marcus 1986), one of the books that signaled anthropology's postmodern turn. It's not much of a stretch to think of her body of work in relation to our disciplinary equivalent, *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology* (Barz and Cooley 2008).

While a run-down of Hurston's work is beyond the scope of this already-too-long editorial, there are a couple lessons that I think Hurston and her work can provide for ethnomusicology today. Firstly, Hurston can teach us of the perils of maintaining strict disciplinary boundaries. Hurston was fiercely independent in her thinking and unafraid to challenge her contemporaries across folkloric, anthropological, and literary worlds. Throughout her wide-ranging opinions on social issues, the one thing that provides a consistent throughline is her

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The “Pre-Postmodern” Ethnomusicology of Zora Neale Hurston

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refusal to be boxed in by genres in both her writing and social category. In an essay entitled “How It Feels to Be Colored Me,” she bucked any sort of categorical imposition, describing herself on good days as being “cosmic Zora” and declaring that she “belong[s] to no race or time” (1928). I position Hurston in relation to ethnomusicology not to place another label on her, but rather to point to someone outside the discipline whose work could have had a significant effect on the trajectory of the discipline had she been brought into the conversation. Perhaps her work can still have an effect today. Secondly, Hurston teaches us that we should avoid inclusion that exists only at a surface

level. Hurston wasn’t only a collector of data, but also a visionary in her presentation of it, weaving close-to-the-ground ethnographies that expanded the genre through fiction. What would the discipline look like today had her work been embraced and not dismissed as “native” ethnomusicology that lacked the desired “objectivity”? More importantly, what would it mean to embrace this critique of tokenistic inclusion in the present day with other marginalized scholars in and around the discipline? Given the insights that Hurston and her work provide, I think it is due time we shake the epistemological grounding of ethnomusicology and question the canons we take for granted. □

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SEM Chapter Meetings

or, why that six-hour drive really is worth it

By Jessica C. Hajek (University of Illinois at Urbana-Champaign)



It goes without saying that the Annual Meeting of the Society for Ethnomusicology is the highlight for many within the field of ethnomusicology. Each year, the caliber of presentations, workshops, and performances grows in response to new theoretical and musical paths being forged within our discipline. While I look forward to this opportunity, I often have greater anticipation for my annual SEM chapter meeting. Yet, chapter meetings regularly fly under the radar of many local scholars who are not directly involved in planning or presenting at these events. However, this need not necessarily be the case. In fact, I have

found chapter meetings to be equally enriching and rewarding as both an attendee, presenter, and student representative.

Regional chapter meetings offer an excellent forum for master's and doctoral students to present papers. More so than the annual meetings, chapter meetings often provide more flexibility in terms of presenting one's work. Yet, this is neither the only nor the most important benefit that these meetings offer to student scholars. In this brief editorial, I offer some of my own experiences and observations in attending various chapter meetings over the past several years. I attended my first MIDSEM (Midwest) chapter meeting in the spring of 2010 at DePaul University—a mere three-hour drive from the University of Illinois where I was studying. I decided to attend this first meeting somewhat on a whim. My impressions of the meeting were such that I have now attended a total of four MIDSEM chapter meetings, even when they were not being held as close by. I also attended the 2012 SECSEM (Southeast and Caribbean) chapter meeting that was rather fortuitously held in Santo Domingo, the Dominican Republic, where I do my field research. As my time as a student at the University of Illinois comes to an end, I hope to encourage a new generation of student scholars to reconsider the importance of contributing to and attending these meetings. One caveat is that, while not every aspect listed below will be the case for all chapter meetings or all students, what follows are a few of the general trends I've noticed over the years:

- **Brass tacks and the bottom line:** There are many things about SEM chapter meetings that make them particularly attractive for student members. One, chapter meetings are typically scheduled over the course of a single weekend. This has made it easier on my schedule, meaning I neither had to skip my own classes nor find a sub for the classes that I taught. Two, meetings are fairly cost-effective and student-budget friendly. The meetings themselves offer a no-cost to low-cost registration fee for students. Travel and lodging costs can also be kept to a minimum by carpooling, homestays, or splitting an Airbnb. Three, meetings often offer primetime workshops and roundtables geared toward students. For instance, this year's MIDSEM meeting offered a Sunday morning workshop on the process of applying to Liberal Arts Colleges. While it is true that there are student-centric activities planned at the annual conference, several of these kinds of events that I attended in the past took place during the lunch hour or were scheduled at the same time as other activities.

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SEM Chapter Meetings

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- The paradox of choice:** When planning ahead for the national SEM conference, one requisite activity is scanning the program and planning out which panels to attend—do I choose based on my area of the world, the theoretical approach, or who’s presenting? I have found, for better or worse, that I am compelled to see papers that deal with Latin America. Not surprisingly, when I have also been fortunate enough to present at the national conference in the past, I have found many in my audience are familiar faces of colleagues who also share an interest in Latin America. This is the conundrum of the annual conference—too many good papers to choose from and a lot of simultaneous panels competing for your attention. Although “less choice” at a chapter meeting is often perceived as a detraction to attending, I beg to differ. With fewer panels to choose from (perhaps two concurrent sessions, though often only one), I have attended a range of excellent papers by students, professors, and independent scholars focusing on parts of the world or theoretical approaches that may have otherwise not attracted my attention. I have also found that those who attend my paper presentations have offered great perspectives to consider and different angles from which to approach my work. For students facing choice overload at the national conference, chapter meetings can be a great way to expose yourself to a broader view of current ethnomusicological research.
- Geography-based networking:** While it is expected that one will network at any conference he or she attends, I have sometimes found it particularly imposing to get to know new people at the national conference and consequently revert to reunion-mode. When I do network, in my experience, it has been analogous to the IT concept of a “star network,” where I may try to snag five minutes to chat with someone—only to discover that I am not the only one vying for time. Alternatively, my experiences at chapter meetings have lain the groundwork for a much more fully connected network between myself and other students and scholars in my area. In particular, as a graduate student, I have found this to be an invaluable way to really get to know scholars within the Midwest on a more personal level than may be possible at the annual conference. For instance, at the most recent MIDSEM meeting hosted at Oberlin College this past March, there was a 1:1 faculty to student attendance ratio. In looking ahead, as we may find ourselves on a campus interview or undergoing the external review process for tenure, having colleagues outside of our home institution—and even outside of our area of specialty—is essential.

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These ruminations are not exhaustive; in fact, I could probably go on and on, extolling the perhaps overlooked value of SEM chapter meetings among student ethnomusicologists. Bonding with graduate and undergraduate students outside of my university, the Sunday morning professional development workshops (in the case of MIDSEM), familiarizing myself with the music departments of nearby universities, and showing my interest in and enthusiasm for our discipline—all of these and more are reason enough that if you have not yet attended your local chapter meeting, you probably should. □

You can find more information about SEM’s various regional chapters here:
http://www.ethnomusicology.org/?page=Groups_Chapters

The Ten Tracks Project

By Heather Strohschein (University of Hawai'i at Mānoa)

Several months ago, Ana-María Alarcón-Jiménez proposed an idea called the [Ten Tracks Project for the Student Union blog](#). In her words, "The Ten Tracks Project is an invitation to both listen to and visualize ethnomusicology students' research projects. Limited to ten sound and/or audiovisual files, Ten Tracks Project participants are challenged to create a playlist to introduce their listeners to a glimpse of the sounds, performers, audiences, dances, and/or performing spaces that they are writing, thinking, and learning about." One of the main goals of the SU blog is to bring ethnomusicology students together by sharing ideas, resources, and experiences. This seemed like a wonderful opportunity to emphasize sound and movement as well as musical issues and theories.

I was keen to participate in this project but, in hashing out the ideas with Ana, ran into a number of difficulties. Originally, we had thought to ask participants to submit field recordings that we (the SU blog) could upload to playlists on our YouTube channel. We quickly realized the numerous potential ethical and legal ramifications of this course of action and decided, instead, to ask participants to share links to YouTube videos already posted by other people. In this somewhat surreptitious way, we hoped to move forward with the idea of sharing music, dance, and sound performances. (The issues of legality and copyright are not always completely avoidable, however. This may, in and of itself, spark some interesting conversation and debate.) Participants could share links to official music videos, recordings uploaded by musicians and others in the field, tourist videos, etc.

In putting together my own list, which would have consisted of performances by two Javanese gamelan community groups outside of Indonesia, I also ran into several problems. Problem #1: one

gamelan group that I work with does not want their performances posted on YouTube. There are several videos of them on the site (not put there by me) despite their wishes, and I did not want to go against their policy by directing new viewers to those videos. Problem #2: the time, energy, and emails necessary for getting permission from everyone in the other gamelan group I work with to post videos of their performances on YouTube, and then hours of breaking down and editing fieldwork videos into separate songs and pieces. While this is a meaningful project that I would love to do for my friends and teachers in this gamelan someday, it was out of the scope of possibility for my Ten Tracks Project.

Because of these difficulties, my contribution to the Ten Tracks Project is a little different. Instead of sharing audio and video clips from my dissertation fieldwork, I focus on music and visual clips I have consistently returned to when teaching online and face-to-face world music classes. My colleagues and I regularly scour YouTube for songs and clips that demonstrate certain musical characteristics, represent different music cultures, and facilitate thoughtful discussions for our students. The following ten videos are currently available on YouTube.¹

¹ I realize I have focused almost exclusively on clips that encourage discussion on musical issues, ethics, music-as-culture, etc., and left out many that demonstrate specific musical characteristics. This is a consequence both of how I teach and the purpose of the classes themselves. All of my world music classes are for non-music major undergraduates. So while I do emphasize the importance of listening for specific musical features that can identify different musics around the world, my favorite clips are those that get students thinking and talking about what music is and what it can do.

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Connect with the SEM Student Union on [Facebook](#) and the [Student Union Blog](#).

The Ten Tracks Project

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#1 “Rosie” and #2 “Hey Mama”

I begin with a pair of songs because they work well to initiate conversations on the complex layers involved with musical borrowing and sampling. “Rosie” is a field holler recorded by Alan Lomax in the 1940s, and “Hey Mama” is a song released in 2015 by French DJ and producer David Guetta, featuring Nicki Minaj and Bebe Rexha. “Hey Mama” samples and loops the first line of “Rosie.” This was actually brought to my attention by one of my former students who was struck by the latter’s use in the former, as we had just been learning about field hollers and prison work songs. This sparked a great deal of debate in the class regarding whether “Rosie” was appropriate to use in the context of “Hey Mama,” whether modern artists and producers of popular music actually know the sources of their samples, the relationship of modern popular music to older forms (there are also elements of dancehall in “Hey Mama”), and so on. In later classes, listening to/watching these clips led to an examination of the positive and negative implications of Alan Lomax’s work as well.

#3 John Cage’s 4’33”

This is YouTuber Edo Animus’ death metal cover of John Cage’s 4’33”. I think this rendition of 4’33” works on several levels. It depicts a musician from a very stereotyped genre of music approaching the work of an avant-garde, twentieth-century American composer with both attentiveness and humor. His comment that his version was “a little bit faster than the original tempo” speaks to the fact that he only “played” for one minute and nineteen seconds (perhaps a double-time version of the second movement which is 2:40 long?). This example has been a really good catalyst to get students talking and thinking about what music is and what it can do.

#4 Oli for Bishop Museum Hawaiian Hall Re-Opening

This track is an *oli* (chant) performed by Marques Marzan, an artist and current Cultural Resource Specialist at the Bishop Museum in Honolulu, HI. The oli was written specifically for the Bishop Museum as well as for all of the “guests and friends that come and be a part of our amazing tribute to Hawai‘i and its culture” (Marzan). The Bishop Museum holds an astounding amount of artifacts from all over the Pacific. It is the object of both affection by those who appreciate its work in collecting and preserving elements of Polynesian culture for the future and wariness by those who feel that the museum’s vast holdings were only made possible by the plundering of Polynesian culture. The performance of this oli (which I unfortunately do not have a translation for) demonstrates how this particular musical art form remains vitally important to contemporary Hawaiian culture.

#5 MNX @ Ft Hall 2010 Women’s Back Up

This track is from a powwow in Fort Hall, Oregon. While the performing group, MNX, takes “center stage,” the clip highlights something that does not often garner a great deal of attention: women’s roles as singers during powwows. In his book, *Intertribal Native American Music in the United States*, John-Carlos Perea (2013) describes the “four circles” of a powwow and explains how women stand to encircle the sitting male drummers. This is not meant to be a slight to women but rather to emphasize their roles as mothers and protectors. This clip demonstrates the power of female powwow singers as well as the practical musical elements that they add to a song.

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#6 “Facebook Drama” by Northern Cree

Another Native American song I include is “Facebook Drama,” a contemporary round dance song by the group Northern Cree. This powwow music group was founded in 1982, and husband/wife team Shane and Twila Dion wrote this song which was released in 2012 on the album *Dancerz Groove*. This is another song discussed by John-Carlos Perea (2013) that clearly demonstrates the meeting of Native American powwow music conventions with contemporary issues: sung in traditional style and accompanied by a communally played drum, “Facebook Drama” relates the ubiquity of Facebook and how it has become a medium of both pleasure and contention for people living in the twenty-first century.

This has been a very valuable song for my classes because, in my experience, students tend to romanticize Native American music and culture. The association of Native American drums and flutes with the New Age movement has led to many over-generalizations and misconceptions among my students. “Facebook Drama” starts out the way they expect Native American music to sound. When the singers begin singing in English, however, expectation is confounded. When students realize the singers are singing of a girl/boy posting on Facebook about their infidelity and their significant other reading the post, most of their misconstrued romanticism is baffled, and they are ready to explore Native American culture in a more nuanced and sophisticated way.

#7 BaAka Song: Hip Deep Scholar Michelle Kisliuk Teaches Vocal Ensemble

This clip features ethnomusicologist Michelle Kisliuk teaching a mixed group of adult students the BaAka song “Makala.” She briefly explains what the song is about and then very clearly breaks down the vocal lines, the 2 against 3 rhythmic feel, and the improvisatory aesthetic as well as how to yodel. In class and online discussions, my students have commented on how this clip helps them understand what is going on in the rich vocal soundscape that is BaAka singing. These comments help remind me that students who are not used to listening to this kind of music may find it very difficult (if not impossible sometimes) to understand what they are listening to. Thus this clip provides good teaching moments for both students and teacher. It also makes a nice companion clip to Jeff Todd Titon’s (2017) *Worlds of Music* textbook. David Locke wrote the chapter on African musics, but he includes a section on the BaAka and the song “Makala” in both the full and shortened editions.

#8 Gamelatron Zaman Tembaga performing Suara Tembaga

and #9 “Ricik-Ricik” Played with Gamelan iLands iPhone/iPad App

I return again to a pair of clips: Aaron Taylor Kuffner’s Gamelatron and the Japanese gamelan ensemble Lambangsari playing “Ricik-Ricik” using mobile application software on their iPhones and iPads. The Gamelatron was invented by Kuffner to be “the world’s first fully robotic gamelan orchestra.” Lambangsari performs “Ricik-Ricik” using the iLands gamelan app which allows users to purchase individual virtual gamelan instruments. These instruments can be played by either tapping the screen or shaking the device. You can also re-tune the instruments, not only between *pelog* and *slendro* but also to evoke “different moods” within *pelog* and *slendro*.

Both of these clips demonstrate the distance Javanese gamelan has traveled and the different ways people (re)interpret the instruments and the music. I usually play these clips for students after introducing Javanese gamelan in its more traditional roles. We discuss the implications and practicalities of a gamelan that plays itself and of gamelan apps, which ensure you can play gamelan wherever you are. Most students find and download other gamelan apps which give them access to the full suite of instruments. They often express mixed feelings

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The Ten Tracks Project

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in loving being able to play the instruments on their phones but questioning their role in the consumption of culture.

#10 Girl Talk on the Process of Remixing Culture

My final video is a compilation of clips from a 2007 documentary called *Good Copy Bad Copy* (full documentary here: https://www.youtube.com/watch?v=WEKl5l_Q044). Since we rarely have time to watch a full hour-long video in my class, this 8-minute edited compilation works rather well. The editing is a little slapdash (which may be interpreted and discussed as a meta commentary on sampling in and of itself), but in the compilation, the mashup artist Girl Talk highlights and explains his own motivations for sampling music that he credits but does not pay for. He also discusses the “nostalgia of music consumption” as well as the current generation’s changing perceptions of art and musical creation.

I have found this to be a good way for students to see how one mashup artist works musically. The majority of Girl Talk’s samples are from American popular artists, but he does mention using some Brazilian remixes of Gnarls Barkley tunes. In my class, I use this as a jumping off point for discussions on sampling and borrowing from non-Western music sources. Students are often willing to give Girl Talk a pass but are less forgiving of bands like Enigma, who sampled a Taiwanese Ami recording. The conversations often turn to international copyright laws, ethics, and double-standards. □

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This article is written as a companion to Ana-María Alarcón-Jiménez’s Ten Tracks Project article posted on the [Student Union blog](#). We encourage all ethnomusicology students to interact with both *Student News* and the SU blog in sharing your own ten tracks. If you are interested in this project, please contact the Student Union blog editors at semsublog@gmail.com and visit the blog at semstudentunion.wordpress.com.

"Shadow in the Field"?

doing medical ethnomusicology in Croatia

By Andreja Vrekalić (Josip Juraj Strossmayer University of Osijek, Croatia)



Doing medical ethnomusicology research in Croatia is quite challenging work. Uncommon in the global scientific community, medical ethnomusicology is even rarer in Croatia. This rarity brings continuous questions regarding

the need for medical ethnomusicology and its purpose and meaning for Croatian ethnomusicology more generally.

During the 2013–2014 academic year, I enrolled in an elective course on the basic principles of music therapy at the Academy of Music, University of Zagreb. The year-long course introduced me to music therapy, and I especially appreciated its practicum

in music therapy workshops in a Zagreb hospital. At the same time, in a course on ethnomusicology, I was learning about current trends in the field. I discovered the subfield of medical ethnomusicology and the Society for Ethnomusicology's special interest group, the latter of which provides "an opportunity and common ground for interdisciplinary work to happen, and intends to accommodate

ethnomusicological interests that are associated with medicine and the health and benefit of humanity" (Chiang 2008, 59). My research guided me toward *The Oxford Handbook of Medical Ethnomusicology* (Koen 2008), wherein Koen, Barz, and Brummel-Smith define medical ethnomusicology as a

new field of integrative research and applied practice that explores holistically the roles of music and sound phenomena and related praxes in any cultural and clinical context of health and healing. Broadly, these roles and praxes are viewed as being intimately related to and intertwined with the biological, psychological, social, emotional, and spiritual domains of life. (2008, 3–4)

During my time in Zagreb (2013–2015) I also attended lectures run by the Croatian Music Therapy Association (CMTA), which represents a non-institutional framework through its lectures on the

"Application of music therapy in working with people with developmental disabilities" (Hrvatska udruga muzikoterapeuta [HUM] 2017). I discovered that the Association presents ideas and practices of music therapy differently from those at the Academy of Music in Zagreb.

In Croatia, music and therapeutic experts question the efficacy of using music in specifically medical environments (for examples, see Kiš 2010; Breitenfeld and Majsec Vrbanić 2011). This skepticism persists because music therapy did not officially exist as an independent study program at Croatian universities until 2017. Working against this skepticism, CMTA gathers experts from both musical and therapeutic disciplines—musicians (music

educators), therapists, psychologists, and speech therapists—aiming to develop and spread theoretical and practical knowledge of music therapy and to develop a professional identity for music therapists in Croatia. By opposing the discourses on the boundaries of music and therapeutic disciplines, CMTA's visibility and viability popularizes and legitimizes the therapeutic impacts of music, not

only in media spaces but also in academia where there is a prevalent perception that practicing music therapy does not require any specific or additional skills (Rojko 2002, in Katušić) or that music therapy is a part of regular music education (Svalina 2009). By relying on environmental and ecological understandings, recognizing the social and cultural factors of clients' health, striving toward social equality, and considering cultural contexts, CMTA creates an awareness that allows this work to be understood and effective.

The Down Syndrome Association (DSA) provided my first research encounter with music therapy and its effects outside the Academy and CMTA. Central to the DSA's public and communal activities are music workshops where children and adults with Down syndrome compose and make

In Croatia, music and therapeutic experts question the efficacy of using music in specifically medical environments.

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"Shadow in the Field"?

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music together through singing, dancing, and playing musical instruments. School children without disabilities and local community members are also invited to participate in these workshops.

Unlike my previous fieldwork experiences, the DSA workshops provided a new challenge wherein I was exposed to trust-building processes, not only with people with Down syndrome, but with other members of the DSA (mostly parents). I was expected to be volunteer, supporter, helper, friend, and fellow member. Personal fear and doubt preceded my fieldwork, particularly the possibility that my research interests and desire to conduct participant-observation in music therapy sessions would not be accepted. However, during this period of mutual familiarization and trust-building, I outgrew these concerns and broke boundaries in considering the delicacy and exceptionality of the music therapy field.

Members of the DSA are children and adults with different possibilities in physical, verbal, and music communication. On the one hand, my ethnomusicological insight was mostly focused on observing, which allowed me to query how music helps through these workshops. On the other hand, participation could include spontaneous, mutual musicking and mirroring. Even if the event was strictly planned, each experience depended on the group's momentary state of cohesion and mood. Furthermore, conducting in-depth interviews with workshop participants and DSA-related individuals was not entirely feasible. I could only deeply and regularly speak with parents and music therapists, as they were the closest to the children and adults/clients in the workshops.

Underpinning my research was my subconscious desire to help bring medical ethnomusicology to Croatia, yet in my fieldwork I had limited discourse with those around me. Reflecting on my involvement with the DSA, which is two years past, I now realize how the challenges of pursuing ethnomusicological research in music therapy contexts in Croatia lie in

the uniqueness of the field, its participants/clients/informants, and general ethnomusicological interest in music therapy contexts. Because I was not a music therapist who could actively participate, I felt that my inability to contribute directly to music therapy was the main obstacle to me understanding the meaning of my research. In light of this, and the discrepancies between the CTMA and academia, I asked myself: Can research within the domain of medical

Because I was not a music therapist who could actively participate, I felt that my inability to contribute directly to music therapy was the main obstacle to me understanding the meaning of my research.

ethnomusicology actually be set in Croatia? Is my vision of ethnomusicological interest and involvement in music therapy contexts possible in my country? What needs to happen to make this research a reality?

Music therapy, as a globalized field of practice, maintains an ambivalent perspective toward medical ethnomusicology. This may be for two main reasons. First, the field of global medical

ethnomusicology exhibits some inconsistencies, primarily in terminology, although "health ethnomusicology" or "the musicology of localized health practices" (Stige 2008, 165) are acceptable terms. Second, with fieldwork comes questions of ethics. Ethics are of central importance when it comes to music therapy contexts, and studies characterized by experimentation and openness can disturb these typically strict and predictable settings as well as the privacy of patients and their medical treatments. For these reasons, research needs to include transparent communication, with no experimentation during the research process. Yet, as Koen, Barz, and Brummel-Smith assert, there

are rich data and illuminating ethnographic research, that when combined, demonstrate the need for continued rigorous scientific experimentation and creative, open-minded reflection and discourse. The strength of medical ethnomusicology will surely lie in its imaginative responses to health, hope, and healing through the arts. (2008, 15)

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"Shadow in the Field"?

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In Croatia, if the terminological dichotomy and ethics of medical ethnomusicology can be unwrapped and the strict boundaries between ethnomusicology and music therapy can be blurred, ethnomusicology "could help in developing a better understanding of how music therapy actually works" (Stige 2008, 169). Music therapy could contribute toward creating the epistemic community as a methodological tool

of "a collective of people—including, for instance, ethnomusicologists, musicians, community members or people from other disciplines—who work together toward solving and analyzing a particular problem or issue area whose terms are epistemologically defined" (Harrison 2012, 506). From this perspective, I believe that medical ethnomusicology is realizable and of practical value in Croatia. □

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Conducting Cross-Cultural Interviews

By Maria Stankova (New York University)

Many fieldworkers have described insider-outsider challenges and problems in conducting interviews (for examples, see Herndon 1993; Barz and Cooley 1996; Nettl 2005). Most of the literature concerning the insider-outsider issue is based on realistic presumptions about culture and contact, specifically the way that culture and contact are perceived as a nexus for

interviewing. This realistic perspective is defined by the idea that social matter is transparent in people's actions and words. If you adhere to certain rules for interviewing, you are supposed to have access to data manifesting this matter. Likewise, the data is considered kept in reserve and autonomous from the interviewer-interviewee link. The interviewer's objective is, with the

help of the interviewee, to obtain cultural information. A large part of writing on interviewing is informed by this perception, and interviewing methodology aims at conquering the obstacles in communication arising from cultural differences. From this perspective, the realistic problems of interviewing are problems of interaction.

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Conducting Cross-Cultural Interviews

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When I was doing research in both Bulgaria and the United States, I realized that I, as the interviewer, had to establish a connection fast so that conversation would go beyond respectful talk. I had to create an environment in which the interviewee felt at home and safe to share his/her emotions and life stories. As interviewers, our capability to create an atmosphere of understanding makes information gathering easier. It is desirable that we be honest and open with the individuals and communities we study and that we take part in their activities while preserving their autonomy by staying away from arguments and quarrels.

Often times, if our research requires in-depth interviews, its success depends upon us creating connections that will help us gain access to an interviewee's views. This is usually a difficult task that is challenging to achieve in a timely manner. Understanding is the result of communication and established through ongoing daily participation, especially when it

comes to cross-cultural contexts. If we and our interviewees understand each other well, interviewees are more likely to collaborate with and trust us to transmit information that may be personal and delicate.

Understanding is the result of communication and established through ongoing daily participation, especially when it comes to cross-cultural contexts.

For instance, in an interview with one of my main informants, I wanted to ascertain whether the sudden change in her vocal placement was caused by a disease or if it was a deliberate choice. This question was rather sensitive, and I hesitated a long time before I posed it to her. It seems I picked the right moment

in the conversation, and in our researcher-subject relationship, because she did not mind my curiosity.

Becoming an insider in our respective fields may be impossible, and we cannot be welcomed as an insider in every part of a society. Furthermore, understanding and information gathering depend on power differences and local standards of exchange. Not every individual welcomes our curiosity. In addition, if understanding causes stable connections between us and our interlocutors, accompanying assumptions about exchange and cooperation between two parties can generate its own risks. For instance, some of my poorer interviewees in Bulgaria expected me to give them presents.

Finally, in order to conduct successful interviews, we have to have a certain amount of time to achieve community membership. The latter is indispensable in building rapport and trust with our interlocutors. □

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We are currently discussing plans for future issues of *SEM Student News*, including Volume 13, Number 2. If there are any topics that you want us to address in future issues, please email the editor at semstudentnews@gmail.com.

Hustle and Swag: The Individual as Hip Hop Enterprise

reflections on plenitude encountered in the field in Uganda

By Simran Singh (Royal Holloway, University of London)

This article owes itself to my field research in Uganda, which serves as the site for my PhD dissertation on hip hop. Here, I found people interacting with ideas and objects, forming tactile and emotional relationships through practices of consumption in a wider conversation with processes of capitalism. Through hip hop, these interactions involved various reflexive refashioning(s) of the individual. I was curious as to what this meant to the people I met and got to know.

I heard the word “hustle” constantly, variously used to describe the process of crafting a song, the business of getting a band to the venue, the negotiating of transport fees, and the choice of what clothes to wear to best evoke the image of oneself in one’s mind. This is because, in Uganda, the music industry is what I term the “free-for-all” market. It is disorganised, with no protection in the form of copyright and no corporate machinery to drive it; local media outlets often require payment to launch a new track or video, the only exceptions being for established superstars. Music makers must function as brands, or enterprises, shouldering the successes and failures of their endeavours. Here, preoccupations with style or “swag,” money or “hustle,” and the pop-mythology of hip hop stardom, seem apparently motivated equally by the pursuit of hedonism and gratification on one hand, and on the other, activism and social justice.

Uganda is an example of profound structural violence characterized by extreme poverty, deeply contested resources, and an HIV/AIDS epidemic. This is exacerbated through corruption and a lack of employment opportunities and basic infrastructure such as healthcare. Individuals must, out of necessity, seek alternative avenues for affirmation, empowerment, and economic sustainability, strivings which I explore through this study on hip hop. While inequality, disenfranchisement, and dominant power structures exist in the warp and weft of everyday life, music, quietly heard through headphones in the sanctity of one’s home and in the abandon of crowded nightclubs, provides a means of finding and negotiating one’s way through these obstacles. Drawing on Fredric Jameson’s conception of “the invention and projection of a global cognitive mapping on a social as well as a spatial scale” (1991, 47; cf. Lipsitz 1994, 27), George Lipsitz states that hip hop exists as a “global cultural practice.” Ephemeral yet hardy, it carries “images, ideas and icons” of significance which shape “new social movements emerging in response to the imperatives of global capital” (1994, 27). Narratives of transgression and rhetoric of emancipation are integral components of this expressive culture; in the 1990s, hip hop emerged as a successful symbolic instrument that combined and normalized both preoccupations within a global capitalist system.

In Ugandan hip hop, these concerns emerge through consumption and production, mediated and constructed through a process of branding. In practical terms, individuals function not merely as musicians here. They are enterprises; they establish and manage record labels, releasing music and garnering commercial performances from these efforts, creating and marketing their brands in the public and private spheres. These individuals function as brands and most would probably be in agreement with JAY-Z when he raps, “I’m not

While inequality, disenfranchisement, and dominant power structures exist in the warp and weft of everyday life, music, quietly heard through headphones in the sanctity of one’s home and in the abandon of crowded nightclubs, provides a means of finding and negotiating one’s way through these obstacles.

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a businessman; I'm a business, man!" (West 2005), albeit not quite on that scale. In Uganda, hip hop is often differentiated through concerns such as activism and hedonism, cognizant of those found in the genre's past and present. In practical terms, they must function as entrepreneurs, with the onus of success or failure carried solely by them. In this milieu, their brand is one they must create for themselves, as themselves, because as stated previously, the music industry is disorganized and lacks the corporate machinery that would otherwise drive their music and public image.

In Uganda, this is realized through enactments of the spectacular. For example, in the form of hip hop performances occurring under the purview of social initiatives planned by international NGOs; through representing grassroots change; or by celebrating conspicuous consumption through sponsorship from liquor and lifestyle brands.

Each of these aspects is informed by copious consumption of mediated hip hop imagery, its music, media, and mythologies. Vital to this cultural fabric of consumption are individuals and celebrities, or "stars, megastars" (Taylor 2015, 15), whose success allows them to live and represent the forms of attainment valorized in this milieu: economic gain and social justice. The branding of the individual as hip hop enterprise occurs as an emotional process similar to the branding of products, one that is dynamic in its inclusion of "anthropology, imagination, sensory experiences, and visionary approach to change" (Wheeler 2013, 6). The ability to present themselves as deserving of notice and status links these individuals-as-brands. This is a question of gaining a tangible lead, based on competitive advantage. Supported by a branded image which functions in the realm of the hyperreal, these enactments are based on adept manipulation and management of information.

... from these qualities arise a unique framing of the individual, where invocation and evocation become a site of production of self, and where imagination gives the individual tools to circumvent disaster through art and economics. Such enactments then provide us with ways to gauge how individuals grapple with spaces of marginalization.

In many ways, I found these reminiscent of Achille Mbembé's (2001) statement: "instead of the individual, there are entities, captives of magical signs, amid an enchanted and mysterious universe in which the power of invocation and evocation replaces the power of production, and in which fantasy and caprice coexist not only with the possibility of disaster but with its reality" (ibid., 4). Seeing hip hop as that enchanted and mysterious universe, I would argue against Mbembé to say that from these qualities arise a unique framing of the individual, where invocation and evocation become a site of production of self, and where imagination gives the individual tools to circumvent disaster through art and economics. Such enactments then provide us with ways to gauge how individuals grapple with spaces of marginalization.

The idea that musicians can act as brands, overriding genre and sound, is not new, and neither is the notion that brand conformity and musician recognition may outweigh genre and style (Taylor 2015). However, viewing musicians as brands allows one to draw into focus those signs and symbols deployed in the communication of meaning against a wider social and economic context. These are at once used to signal a production of value—personal and material—as plenitude, conveyed variously through "abundance, plethora, excess, surfeit" (ibid., 14). Plenitude becomes a worthwhile way to understand Uganda's hip hop scene. As stated earlier, paucity marks the structural conditions one encounters in everyday life. In stark contrast is a plenitude of recording studios, often shacks labeled as such, with equipment and sound systems for hire. There is a plenitude

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of social spaces such as nightclubs for the enjoyment of music in the form of live performances and recorded music events. And finally, there is a plenitude of digital technologies available through mobile telephony. In harnessing these capabilities, individuals create their own plenitude of sound and image, successfully representing hip hop in Uganda through flows of visual information via social media. These further convey their meaning through renditions of lifestyle and personality that serve and deserve these forms of plenitude, through an evocation of differentiated capability in a space of material paucity.

While understandings such as Taylor's and Wheeler's are drawn from spaces of advanced capitalism, I counter that they are equally relevant in my study on hip hop in Uganda. This follows from Comaroff and Comaroff (2001, 3), who refer to "the rise of new forms of enchantment" in a consideration of the forms that global capitalism takes in local contexts. Here, issues of consumption—and individual preferences and choice—challenge a "constitutive relationship of production to consumption." We also find "complex, poetically rich, culturally informed imaginings" negotiating "structural conditions and subjective perceptions" (ibid., 11). Ultimately, for those I encountered in the field, expressions in and on hip hop focused on individual subjective relationships with the genre. Located in these acts of consumption are what Douglas Holt (2004) calls an open-ended process of self creation. Local hip hop brands emerge from this process of self creation, informed by an awareness of "global discourses of development and democracy and at the same time in touch with the local dimensions of exclusion and disempowerment" (Iwilade 2013, 1058).

In *Development as Freedom*, Amartya Sen (2001, 13) elucidates a relationship between "commodities and capabilities, between our economic wealth and ability to live as we would like." Simply put, the enactments I discuss come from wanting a better life. Individuals negotiate and formulate their own spaces for gratification and satisfaction as enterprises, harnessing the imagination through branding processes. Here, we find strivings toward meaning and belonging, allowing individuals to mobilize and articulate present struggles, from which, in turn, emerge "contemporary political activisms and creative expressions" (Ramnarine 2007, 2). Such processes and practices are potent in their capacity for individual transformation. These transformations encompass the musical, social, and economic. Viewed against a backdrop of profound inequity such as in Uganda, they are imperative as they simultaneously challenge the rupture and destitution associated with such spaces, revealing instead vitality, creativity, and joy. □

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Shadows of Ethnography

a short bibliography for demystifying “the field”

By Hannah Adamy (University of California, Davis)

Ethnography is one of the basic methodologies and written genres, if not *the* research methodology and written genre, of ethnomusicology. Embarking on field research is routinely crafted as a rite of passage for ethnomusicologists, yet we often receive little to no guidance on the practicalities of conducting and writing ethnographies. Many ethnographers are thrown into the field with a “figure it out as you go” mentality, which admittedly, is part of it. Many classes on ethnography adopt a “tales from the field” approach in which students read ethnographies or recount their own fieldwork experiences. Though these are worthwhile exercises, students and teachers should consider concrete methodological outlines for conducting ethnographic research and writing. With this in mind, an important question to ask ourselves is, *what written works should be in the ethnomusicologist’s toolkit?*

I have compiled a practical resource list for the intrepid ethnographer, which includes works from ethnomusicology, anthropology, sound studies, performance studies, and communication studies. I decided not to tackle recording technology here, as many books that address the subject quickly become obsolete. This is a shorter, denser annotated bibliography in the spirit of “packing light.” In general, I gravitated toward compendiums or chapters in compendiums, but there are an increasing number of nuts-and-bolts blogs and websites that deal with ethnographic fieldwork. In that case, I recommend surfing the web for the most recent advice from specific fieldsites. This bibliography falls into three categories: general guides, and then two lists that split the ethnographic process into “conducting fieldwork” (whatever that means) and “writing and representing.” Hopefully, these are both familiar and surprising textual tools.

General Texts

- Barz, Gregory F., and Timothy J. Cooley, eds. 2008. *Shadows in the Field. New Perspectives for Fieldwork in Ethnomusicology*. 2nd ed. New York: Oxford University Press. An excellent compendium that all budding ethnomusicologists could have on their bookshelves. Covers everything from advocacy and fieldwork (A. Seeger) to virtual fieldwork (Cooley, Meizel, and Syed). Barz’s chapter on writing fieldnotes is a must-read.
- Lane, Cathy, and Angus Carlyle, eds. 2013. *In the Field: The Art of Field Recording*. London: Uniformbooks. This collection of interviews with sound artists highlights the murky divisions between Truth and Art. Steven Feld’s interview will be of particular interest to ethnomusicologists working through ethnographically-informed sound art and its representational ethics.
- Lassiter, Luke Eric. 2005. *The Chicago Guide to Collaborative Ethnography*. Chicago: University of Chicago Press. A necessary text for conducting and writing dialogic ethnography. Lassiter provides deliberate, concrete strategies for collaboration with interlocutors throughout the ethnographic process, rather than an abstract call for more collaborative ethnography. Many undergraduates, graduates, and faculty will find his advice pertinent to their own work.
- Madison, D. Soyini. 2012. *Critical Ethnography: Method, Ethics, and Performance*. 2nd ed. Thousand Oaks, CA: Sage. Though Madison is not an ethnomusicologist, her comprehensive and easy-to-read guide to ethnography will benefit the novice and the practiced fieldworker alike. Her performance-informed perspective is particularly useful for approaching the experiential dimensions of ethnography through fieldwork, writing, and publishing processes.

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Check out our collection of resource lists on SEM’s website. These include [Reading, Decolonizing, Navigating the Job Market, Music and Diaspora](#), and more.

Shadows of Ethnography

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Conducting “Fieldwork”

Cerwonka, Allaine, and Liisa H. Malkki. 2007. *Improvising Theory: Process and Temporality in Ethnographic Fieldwork*. Chicago: University of Chicago Press. Consists of the emails sent between Cerwonka and Malkki during Cerwonka’s fieldwork in Melbourne (November 1994–August 1995). This book addresses the gap between theory and empirical research by highlighting the relationship between mentor and mentee. Especially salient for new fieldworkers and those who guide them.

Faubion, James D., and George E. Marcus, eds. 2009. *Fieldwork is Not What It Used to Be: Learning Anthropology’s Method in a Time of Transition*. New York: Cornell University Press. Again, this book is ethnomusicology-adjacent, but it delves into applicable topics: IRB approval, “failed” ethnographic encounters, and a guide for teaching ethnographic fieldwork.

Jackson, Jean E. 1990. “‘I Am a Fieldnote’: Fieldnotes as a Symbol of Professional Identity.” In *Fieldnotes: The Makings of Anthropology*, edited by Roger Sanjek, 3–33. Ithaca, NY: Cornell University Press. Jackson primarily interviewed anthropologists in the Boston area, but her consideration of the intimacy of fieldnotes rings true beyond anthropology. Her study demystifies why many students do not receive explicit instruction on writing in the field.

Writing and Representing

Conquergood, Dwight. 2013. “Beyond the Text: Toward a Performative Cultural Politics.” *Cultural Struggles: Performance, Ethnography, Praxis*, edited by E. Patrick Johnson, 47–63. Ann Arbor: University of Michigan Press. Challenging the notion of written text as definitive knowledge, Conquergood calls for performance-based ethnography. Considering many ethnomusicologists have made a similar call (including Deborah Wong in *Shadows in the Field*), this is a nice cross-disciplinary balance.

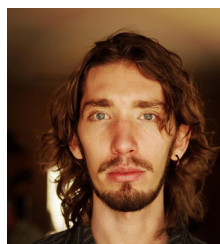
Nannyonga-Tamusuza, Sylvia, and Andrew N. Weintraub. 2012. “The Audible Future: Reimagining the Role of Sound Archives and Sound Repatriation in Uganda.” *Ethnomusicology* 56 (2): 206–33. Nannyonga-Tamusuza and Weintraub document the process of moving the Klaus Wachsmann Collection from the British Library Sound Archive to Makerere University. An excellent article on dealing with ethnomusicology’s colonial legacy, applied ethnomusicology, and the politics of sound archives.

Pollock, Della. 1998. “Performing Writing.” In *The Ends of Performance*, edited by Peggy Phelan and Jill Lane, 73–103. New York: New York University Press. A beautiful essay on performative writing for those interested in using poetic language which intertwines lived experience and reflection on that experience. An especially salient essay for reflecting on the act of writing, myths of narcissism, and autoethnography.

Rosaldo, Renato. 2013. *The Day of Shelly’s Death: The Poetry and Ethnography of Grief*. Durham, NC: Duke University Press. Another lesson in poetic writing, Rosaldo uses ethnographic methodologies to reflect on the day his wife Michelle (Shelly) fell from a cliff in Mungayang during their fieldwork in the Philippines in 1981. He calls this use of ethnographic sensibility “antropoesia,” which could be a useful technique for ethnographies that reflect on trauma, violence, or loss.

Van Maanen, John. 1988. *Tales of the Field: On Writing Ethnography*. Chicago: The University of Chicago Press. An older book in the context of this list, but still applicable. Van Maanen dissects the different voices (real, confessional, impressionist) ethnographers might use to tell a story. A good reminder that writing is just as much a part of the ethnographic process as fieldwork.

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Sara Hong-Yeung Pun, thoughts from the field columnist

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