SYMPOSIUM ON ETHNOMUSICOCOLOGY AND THE HUMANITIES

CO-SPONSORED BY
SOCIETY FOR ETHNOMUSICOCOLOGY AND
DEPARTMENT OF FOLKLORE AND
ETHNOMUSICOCOLOGY

FRIDAY, MARCH 31, 2017
9:00 AM - 5:30 PM

INDIANA MEMORIAL UNION - OAK ROOM

INDIANA UNIVERSITY BLOOMINGTON
This symposium aims to inspire critical reflection on current and potential contributions of ethnomusicology to humanities scholarship, education, and public service. Over the past several decades, ethnomusicology has grown as an interdisciplinary field for the study of music as central to human expression and experience across both contemporary and historical settings. In exploring music in diverse cultural contexts and configurations of power, ethnomusicologists work at the intersections of such fields as musicology, dance studies, linguistics, folkloristics, literary studies, visual studies, anthropology, and history. However, the majority are employed in schools or departments of music (with IU as a prominent exception), and other humanities and social science specialists often have limited awareness of their research and teaching. In addition, many ethnomusicologists, in both academic and other institutions, address social problems through applied projects but frequently encounter difficulties in obtaining recognition or resources for these initiatives. Participants in today’s roundtables will assess both the achievements and challenges of ethnomusicology in the contemporary academy and broader public sphere. Symposium attendees are encouraged to actively engage in the discussions.

**PROGRAM**

**WELCOME REMARKS (9:00 am)**
Stephen Stuempfle, Executive Director, Society for Ethnomusicology
John H. McDowell, Chair, IU Department of Folklore and Ethnomusicology

**Roundtable 1 (9:00 am – 10:30 am): Ethnomusicology and the Humanities: Guiding Principles**
How can ethnomusicologists more fully articulate the relevance of their core perspectives to current debates on theory and practice in the humanities?
Gregory F. Barz, Chair (Vanderbilt University); David A. McDonald (Indiana University); Travis A. Jackson (University of Chicago); Ruth M. Stone (Indiana University); Anne K. Rasmussen (College of William and Mary)

**Roundtable 2 (11:00 am – 12:30 pm): Ethnomusicology and Humanities Scholarship**
What opportunities and constraints currently shape ethnomusicologists’ scholarly engagement with other humanistic fields?
Travis A. Jackson, Chair (University of Chicago); Daniel B. Reed (Indiana University); Gregory F. Barz (Vanderbilt University); Elizabeth Tolbert (Johns Hopkins University); Donna Lee Kwon (University of Kentucky)
4-Symposium on Ethnomusicology and the Humanities

WELCOME REMARKS (2:00 pm)
David A. McDonald, Director, IU Ethnomusicology Institute

Roundtable 3 (2:00 pm – 3:30 pm): Ethnomusicology and Humanities Education
How can ethnomusicologists more effectively demonstrate to undergraduate students and institutional administrators the value of their courses to a liberal arts education?
Fernando Orejuela, Chair (Indiana University); Mellonee Burnim (Indiana University); Anne K. Rasmussen (College of William and Mary); Maria Mendonça (Kenyon College); Sarah Weiss (Yale NUS College)

Roundtable 4 (4:00 pm – 5:30 pm): Ethnomusicology and Public Humanities
How can ethnomusicologists increase the public impact of their work in such areas as cultural heritage, education, social conflict resolution, health, and environmental sustainability?
Maria Mendonça, Chair (Kenyon College); Sue Tuohy (Indiana University); Alan R. Burdette (Indiana University); Jennie Gubner (Indiana University); Alisha Lola Jones (Indiana University)

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ROUNDTABLE PARTICIPANTS

Gregory F. Barz is an ethnomusicologist who has engaged in field research in Uganda, Rwanda, Kenya, South Africa, Tanzania, and Israel. He received the Ph.D. from Brown University and the M.A. from the University of Chicago. His current research project is on global drag traditions, with a focus on Israeli Drag. A former opera singer, Barz is professor of ethnomusicology and Associate Dean for Academic Initiatives at Vanderbilt University, where he was recently named the Alexander Heard Distinguished Professor. His latest co-edited book, Queering the Field: Sounding Out Ethnomusicology, will be published by Oxford University Press. In addition, he co-edited The Culture of AIDS in Africa: Hope and Healing in Music and the Arts and two editions of Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology, all with Oxford. His monograph, Singing for Life: HIV/AIDS and Music in Uganda, applies the central tenets of medical ethnomusicology to a study of HIV prevention in East Africa. He has produced four CDs and a documentary film and received a GRAMMY nomination as producer of the Smithsonian Folkways CD Singing for Life: Songs of Hope, Healing, and HIV/AIDS in Uganda. He is currently President-Elect of the Society for Ethnomusicology.

Alan R. Burdette is Director of the Archives of Traditional Music at Indiana University, which holds over 100,000 recordings from all over the world. He was part of the task force that resulted in Indiana University’s Media Digitization and Preservation Initiative (MDPI) in 2013. The MDPI will digitally preserve 350,000 audio and video recordings on the IU Bloomington campus by 2020, making IU the first university in the United States to complete a media preservation project of this size and scope. Dr. Burdette is currently co-principal investigator of an NEH-funded project to digitally preserve the 7,000 wax cylinders held at ATM, recorded between 1893 and 1939. He also serves as the Director of the EVIA Digital Archive Project, an effort started in 2001 for the preservation and annotation of ethnographic field video. Prior to becoming Director of the Archives of Traditional Music, he served as the Executive Director of the Society for Ethnomusicology and as an Associate Director of IU’s Institute for Digital Arts and Humanities. He has a Ph.D. in Folklore and Ethnomusicology and teaches courses in American vernacular musics.
Mellonee Burnim is Professor Emerita of Folklore and Ethnomusicology and Director of the Archives of African American Music & Culture (AAAMC) at Indiana University Bloomington. For several decades, her research has focused on African American religious music and aesthetics. She is the author of many publications and co-editor of *African American Music: An Introduction*, second edition (Routledge, 2015); and *Issues in African American Music: Power, Gender, Race, Representation* (Routledge, 2017). As Director of the AAAMC, Dr. Burnim oversees extensive post-World War II collections encompassing oral histories, photographs, musical and print manuscripts, audio and video recordings, educational broadcast programs, and personal and organizational papers. In addition, Dr. Burnim has served on the SEM Council, as 2nd Vice President, and as Chair of the Local Arrangements Committee for the 2013 Annual Meeting in Indianapolis.

Jennie Gubner is a Visiting Lecturer in Ethnomusicology in the Department of Folklore and Ethnomusicology at Indiana University Bloomington. She received her Ph.D. in Ethnomusicology from UCLA in 2014. Her research interests involve visual and sensory approaches to ethnography through multimodal scholarship and filmmaking with a focus on neighborhood tango scenes in Argentina. Her most recent research involves an applied pedagogical project where students prepare individualized music playlists for elders with Alzheimer's and Dementia and teaches them to document these encounters through filmed ethnographies. Beyond filmmaking, violin performance plays a central role in her approach to experiential ethnography and in her teaching. At IU she also currently teaches a Making American Roots Music ensemble/seminar.

Travis A. Jackson is Associate Professor of Music and the Humanities at the University of Chicago. He is the author of *Blowin’ the Blues Away: Performance and Meaning on the New York Jazz Scene* (University of California Press, 2012). His other writings include essays on jazz history and historiography, intersections between jazz and poetry, Duke Ellington’s “travel suites” and world music, the politics of punk, and popular music and recording technology. He is currently conducting research for a monograph on post-punk music, graphic design, discourses of branding, and their relation to questions of race and empire in the United Kingdom between 1977 and 1984. In addition, he serves as 1st Vice President of the Society for Ethnomusicology.

Alisha Lola Jones is Assistant Professor of Ethnomusicology in the Department of Folklore and Ethnomusicology at Indiana University Bloomington. Dr. Jones specializes in musics of the African diaspora and the performance of gender and sexuality in music. In the 2016-2017 school year, she received support and acclaim for her research and public engagement. Dr. Jones was named an innovator in community organization by the Harvard Divinity School initiative in ministry innovation. She received an IU College Arts & Humanities Institute grant to expand upon research on music of the African diaspora to the #BlackLivesMatter and #SayHerName movements in the U.S. territory of Guam. On March 30, 2017, Dr. Jones will be inducted into the Rev. Dr. Martin Luther King, Jr. Collegium of Scholars at Morehouse College. Her research interests include musics in the African diaspora, gender and sexuality, men’s studies, public sector arts administration, and emerging research on gastronomusicology in partnership with the Institute for the Future in Silicon Valley, California. Dr. Jones is a member of the Society for Ethnomusicology Council and the SEM liaison to the American Academy of Religion. She is a graduate of the University of Chicago (Ph.D.), Yale Divinity School (M.Div.), Yale Institute of Sacred Music, and Oberlin Conservatory (B.M.).

Donna Lee Kwon is Associate Professor of Ethnomusicology at the University of Kentucky. She holds a Ph.D. from the University of California, Berkeley (Ethnomusicology), an M.A. in World Music/ Ethnomusicology from Wesleyan University, and a B.A./B.M. (Women’s Studies/Piano Performance) from Oberlin College. She is the author of *Music in Korea: Experiencing Music, Expressing Culture* (2011), published as part of the Global Music Series at Oxford University Press. Her research interests include North and South Korean music, East Asian and Asian American popular and creative music, gender and the body, issues of space and place, and ecomusicology. Many of these interests are addressed in her second book in progress that stems from her dissertation research, entitled *Stepping in the Madang: Embodying Space and Place in Korean Drumming and Dance*. She is the recipient of multiple research grants and fellowships, including most recently from the American Council of Learned Societies (2015-2016). Dr. Kwon has served as President of the Association for Korean Music Research as well as on the Society for Ethnomusicology Council. She is currently Treasurer of SEM.
David A. McDonald is Associate Professor and Director of the Ethnomusicology Institute at Indiana University Bloomington. Since 2002 he has worked closely with Palestinian refugee communities in Israel, Jordan, and the West Bank on issues of violence, music, activism, and forced migration. He is author of *My Voice is My Weapon* (Duke University Press, 2013) and co-editor of *Palestinian Music and Song* (Indiana University Press, 2013). Currently, he is writing an activist ethnography on the prosecution and incarceration of the Holy Land Foundation 5 and the larger role of folklore in the American “War on Terror.”

Maria Mendonça is an ethnomusicologist who teaches in the music and anthropology departments at Kenyon College, Ohio. Her research interests include Indonesian music (particularly gamelan traditions of Java and Bali), circulation of culture, music and prisons, film, and ethnomusicology and the public sector. She worked as an ethnomusicologist in a variety of settings in Britain and the U.S., including Ethnomusicology Editor for *The New Grove Dictionary of Music and Musicians*, and as a gamelan project facilitator for Southbank Centre, Hallé Orchestra, St David’s Hall, Cardiff, and other arts organizations. Her publications include articles in *Ethnomusicology, Asian Music*, and the *Journal of Applied Arts and Health*. She is currently completing a manuscript on the development of gamelan performance in Britain, and is also finishing the post-production of her first ethnographic film, *Gamelan Encounters*. In addition, she serves as SEM Board Member-at-Large for Prizes.

Fernando Orejuela, Ph.D., is Senior Lecturer and the Director of Undergraduate Studies in the Department of Folklore and Ethnomusicology at Indiana University Bloomington. Dr. Orejuela teaches courses on hip hop culture, subcultures and youth music scenes, children’s folklore and service learning, critical race theory and music, and play, gaming, and sports. He is the author of *Rap Music and Hip Hop Culture* (Oxford University Press, 2015) and is currently co-editing a volume with fellow ethnomusicologist Stephanie Shonekan on the Black Lives Movement and Music to be released this fall with Indiana University Press.

Anne K. Rasmussen is professor of music and ethnomusicology, the Bickers Professor of Middle Eastern Studies, and director of the W&M Middle Eastern Music Ensemble at the College of William and Mary. Rasmussen’s research interests include music of the Arab and Islamicate world; music and multiculturalism in the United States; music patronage and politics; issues of orientalism, nationalism, and gender in music; fieldwork and ethnography; music performance; and activist ethnomusicology. She is author of *Women, the Recited Qur’an and Islamic Music in Indonesia* (University of California Press, 2010); co-editor with David Harnish of *Divine Inspirations: Music and Islam in Indonesia* (Oxford University Press, 2011); co-editor with Kip Lornell of *The Music of Multicultural America* (University Press of Mississippi, 1997, revised edition, 2016); and editor of a special issue of *The World of Music* on “The Music of Oman” (2012). Dr. Rasmussen’s new research interests in the Arab/Persian Gulf region began with a Sultan Qaboos Cultural Center research fellowship in 2010 and have continued to the present, with annual research, and study and performance tours involving students. Her work extends to the Indian Ocean again with a return to Indonesia in Spring 2017, supported by a Fulbright grant. Dr. Rasmussen currently serves as President of the Society for Ethnomusicology.

Daniel B. Reed is Laura Boulton Professor of Ethnomusicology and Associate Professor in the Department of Folklore and Ethnomusicology at Indiana University Bloomington. Reed’s publications on the subjects of West African music and mask performance include the CD-ROM *Music and Culture of West Africa: The Straus Expedition* (Indiana University Press, 2002); the multimedia web resource *Mask, Music and Dance Performance in Western Côte d’Ivoire* (EVIA Digital Archive, 2009); as well as numerous book chapters, museum catalog entries, and articles in journals such as *Ethnomusicology, Africa Today*, and *The World of Music*. Dr. Reed’s first book, *Dan Ge Performance: Masks and Music in Contemporary Côte d’Ivoire* (Indiana University Press, 2003), won the Royal Anthropological Institute’s Amaury Talbot Prize, and his second book, *Abidjan USA: Music, Dance and Mobility in the Lives of Four Ivorian Immigrants*, was published by Indiana University Press in September 2016.

Ruth M. Stone is Professor Emerita of Ethnomusicology and African Studies at Indiana University Bloomington. She served as President of the Society for Ethnomusicology during 1995-1997. Her research has focused on temporal dimensions of musical performances among the Kpelle of Liberia, West Africa, which she details in *Let the Inside Be Sweet* (Indiana University Press, 1982; Trickster Press, second edition, 2010) and *Dried Millet Breaking* (Indiana University Press, 1988). Following the Liberian civil war, she studied music in the post-conflict period with fieldtrips to Liberia in 2007 and 2012 to collect data and to work with innovative digital media platforms such as the Annotator’s Workbench to analyze that data. Most recently she has conducted research in Liberia about the
role of music during the Ebola crisis (2016). Among her other publications are *Music of West Africa* (Oxford University Press, 2005) and *Theory in Ethnomusicology Today* (Routledge, 2007). She is also the editor of the Africa volume of the *Garland Encyclopedia of World Music.*

Elizabeth Tolbert is Professor of Ethnomusicology at the Peabody Conservatory of the Johns Hopkins University with a joint appointment in the Department of Anthropology. She is also a Research Affiliate at the Centre for Music and Science, University of Cambridge, and was recently a Visiting Scholar at the Faculty of Music and a Visiting Fellow at Wolfson College, also at University of Cambridge. Her interdisciplinary theoretical interests and publications cover a broad range of topics, including music and evolution, feminist theory and gender, music and language ideologies, ritual, and music cognition. She has done fieldwork in Finland, Karelia, and at the Peabody Conservatory, Maryland. Tolbert has received grants from the Mellon Foundation, the National Endowment for the Humanities, the British Academy, and Fulbright. Her Society for Ethnomusicology experience includes service on the Council (1995-97; 2002-04), Co-founder and Co-chair with Deborah Wong of the Committee on the Status of Women (1996-98) (with the Wong Tolbert Student Prize named in honor of the founders), Board Nominating Committee (2001), Co-chair with Rene Lysloff of the Committee on Professional Development (2002-04), Board Member-at-Large (2007-09), SEM liaison to NASM (2010-12), Committee for Academic Labor (2014-present), and the Local Arrangements Committee for the SEM 2016 Annual Meeting in Washington, DC. Experience with SEM Chapters includes service as MACSEM President (1996-98), MACSEM Program Committee (1994), MACSEM Local Arrangements Chair (1996), MACSEM Chair of Pantaleoni Prize Committee (1998), SSCSEM Program Committee (1985-86), SSCSEM Local Arrangements Committee (1985-86), and Secretary-Treasurer of SSCSEM (1983-84). She currently serves as the 2nd Vice President for SEM.

Sue Tuohy is a faculty member in the Department of Folklore and Ethnomusicology and adjunct in the Department of East Asian Languages and Cultures at Indiana University Bloomington. She teaches courses on ethnomusicalogical and ethnographic theories and methods as well as classes such as “Cultural Diversity in China,” “Music, Community, Sustainability,” “Music in Social Movements,” “Senses of Place,” and “Cultural Heritage and Tourism.” She has conducted research on and in China for over three decades, on music and society in Northwest China, cultural preservation projects and intangible cultural heritage programs, and music in social, political, and environmental movements. Among her publications are articles such as “Reflexive Cinema: Reflecting on and Representing the Worlds of Chinese Film and Music,” “The Sonic Dimensions of Nationalism in Modern China: Musical Representation and Transformation,” “The Choices and Challenges of Local Distinction: Regional Attachments and Dialect in Chinese Music,” and “The Social Life of Genre: The Dynamics of Folksong in China.” Her most recent research focuses on landscape dramas, the connections between cultural and environmental preservation, and local cultural and artistic projects on the Qinghai-Tibetan plateau aimed at promoting environmental consciousness and sustainable practices.

Sarah Weiss is Associate Professor and Rector of Saga Residential College at Yale-NUS College in Singapore. Issues of postcoloniality, hybridity, gender, aesthetics, and sustainability resound through her writing and teaching. She has examined the international presentation and reception of Sulawesi’s epic in I La Galigo by Robert Wilson and Rahayu Supanggah and Sangar Çudamani’s Odalan Bali. She has also interrogated the role of listener expectations on the reception of world musics (*Ethnomusicology*, 2014). Her new research projects include constructions of Indonesian national identity through music in a 1930s nationalist novel by Armijn Pane, a nascent corpus study of Javanese pathet, and a study of Singaporean ethnicity, identity, and performance. Her books include *Listening to an Earlier Java: Aesthetics, Gender, and the Music of Wayang in Central Java* (KITLV, 2006) and a second work, currently in process, entitled *Ritual Soundings: Women Performers and World Religions.* In addition, she serves as SEM Board Member-at-Large for Groups.