

President's Report

A Multivocal Response to the College Music Society Task Force on “Transforming Music Study from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors”

Introduction

Beverley Diamond, SEM President,
Memorial University

Many SEM members have studied the recent CMS task force report, engaging in discussions at our last conference, in SEM Committees and Board Meetings, or in their own departments. I asked five individuals to prepare written responses for the SEM Newsletter, not to represent an SEM perspective but rather to reflect on the recommendations from the varying vantage points of different types of institutions and roles (faculty, student advisors, department chairs, deans, or senior administrators) that they occupy or have occupied in the course of their careers. I add a few personal reflections in this introduction.

I sense that SEM members are, in general, extremely grateful to the CMS for this daring proposal for fundamental change in the way we teach, practice, and study music in the North American academy. Not surprisingly given our own commitment to diverse culturally embedded sonic practices, I also sense strong consensus that the fundamental pillars and principles of the proposal—creativity, diversity, and integration—are relevant and indeed essential bases for music study in the 21st century. The report's emphases on the need to create opportunity to retrain faculty and to contemplate new curricular pathways are truly exciting elements.

Because of her catalyzing role in commissioning the report, we are fortunate to read what Patricia Campbell writes about the process and response thus far. She voices enthusiasm for the “robust dialogue” that is unfolding in its wake. The dialogue itself—both enthusiasm and resistance—is obviously key to achieving change. Campbell commissioned the report with David Myers

(music educator, administrator, and organist) chairing the committee, Ed Sarath (jazz musician, theorist, and educator) serving as the lead author, and senior ethnomusicologists, Tim Rice and Vicki Levine joining a team of co-authors.

Other responses below offer new layers to that robust dialogue. Joanna Bosse, for instance, reminds us of the diversity among programs, observing that some interdisciplinary and non-NASM undergraduate-only programs have already moved in directions advocated by the report. Her cogent analysis should lead us to discuss in SEM where our orthodoxies impede change, particularly perhaps at the level of graduate training. Hayes, on the other hand, as a member of a NASM-accredited institution, discusses the instrumentality of administrative actions that have ensued since the report appeared. Decisions relating both to accreditation and to resource allocation are already referencing the report in attempts to “encourage” change. My colleagues' comments raise the difficult issue of inter-institutional politics and inter-generic value systems. Since I moved to Atlantic Canada—a region renowned for Anglo-Irish and Acadian traditional musics—I am more tangibly aware of how regional hierarchies play out in the micro-exchanges among music schools. In subtle ways, schools in larger urban-Canadian centres sometimes deny the region's modernity by ignoring the top-tier classical music performance, growing jazz scenes, renowned song writers, eclectic pop performers, and distinctive Aboriginal and immigrant musics, implicitly suggesting that a focus on older “traditions” should be what we on the east coast should do. I completely support any institution's right to push back against subtle ghettoization.

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The Society for Ethnomusicology, *SEM Newsletter*

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The *SEM Newsletter* is a vehicle for the exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor. See the guidelines for contributions on this page.

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CMS: A Multivocal Response *[continued from page 1]*

Gordon Thompson identifies “the real creative task” as “how to foster a will to transform,” recognizing the divergent points of view that ensemble directors, applied study teachers, theorists and a variety of “ologists” will each hold dear. Gage Averill provides compelling personal evidence as a former Dean of how hard the task of transforming a deeply entrenched education model really is when allies are most often “temporary and issue based.” As respectful ethnographers, ethnomusicologists are well positioned to document divergent opinions and mediate discussions.

Fieldwork prepares us well to think creatively about how best to mobilize discussion about contentious issues. One fruitful approach might be to focus on localizing the report, attune to its spirit rather than its specifics. The implicit critique of Eurocentrism might, for instance, be reformulated as a discussion about responsibility toward the local and non-local, the culturally distinctive and the mixed. Most recognize our divergent responsibilities to engage in local communities while also opening unfamiliar worlds for our students, enabling respect for different artistic modes and models. Of course, individual students are positioned differently: for some, European classical music or jazz is their “local” while for others the same musical practices may be their new world. Recognizing their differences relates to the task force’s focus on inductive learning: it will be important for us all to recognize and learn from the varieties of culture-bound and cosmopolitan experience of our students and community colleagues.

The report argues strongly for improvisation and composition as fundamentals. A place for interpreting the spirit while extending the issues in the task force report might be to expand the discussion of “interpretive performance.” This is the authors’ descriptor for the performance of standard (European classical) repertoire though of course reinterpretations of well-loved repertoire are significant in most music practices. The report strategically emphasizes the historical particularity of current classical practice as well as the difference from, for instance, 18th-century practice where the same individual would compose, improvise and perform. This suggests how important it will be to look at the historical particularity of other musical practices, including the impact that the structures of academic institutions have had on reshaping those traditions. Hayes alludes briefly to jazz scholars who have observed that the institutionalization of jazz has enhanced the emphasis on canonicity, theory, and imitation, i.e., the facets that would align jazz more closely with classical music.

Yet a different discussion might relate interpretive performance to socially significant issues. One of these might be memory: how invested is each music program in sonic memory as human healing and well being; the curation of sonic memory in the creation of national, ethnic, and other group imaginaries; technological change and its reshaping of the way memory is configured, to name only a few. A related issue is listening, a subject that has garnered extensive attention in our field recently. Listening varies

with cultural practice and perspective; what pedagogies of listening are the most active and vitalizing?

Gage Averill suggests that we move from training akin to car manufacturing toward training akin to cultivating fine wines. I smiled at this suggestion since I had also been contemplating useful gastronomic analogies. I had written that we might reflect on the work of chefs who learn established techniques, know ingredients and taste profiles in depth with a view to innovating, recombining, and experimenting while also, at times, replicating “classics.” How do we teach the *terroir* of music? In my view, the goal of such discussion would not be to achieve “genuine global artistic identity” (p. 19)—a phrase that could be misinterpreted to instantiate a new “unmarked” culture in America—but rather to understand the specificity of local and non-local musical histories and practices, their interactions, and the responsibilities of enabling participation in musical worlds that are not within the “culture bound” purviews of our students.

The Task Force History and Response

Patricia Shehan Campbell
University of Washington

One month into my term as president of The College Music Society, in February 2013, we were assembling a small group of forward-thinking music colleagues with a commitment to the progressive reform of the undergraduate music major program in colleges, conservatories, and universities. There were performers and music scholars in the group of eight, as well as colleagues who self-identified as hybrids of academic and applied music dimensions. We were not representative of every specialization, nor were we that perfect balance of individuals by race, gender, and class. Ironically, three of the eight individuals were by training, experience, and commitment all (or part) ethnomusicologist, and we had among us five book authors, three who performed regularly as soloists and in chamber groups, and all with responsibilities for teaching undergraduate courses in music history, music theory and musicianship, world music cultures, pedagogy and/or applied lessons and performance ensembles.

The CMS Task Force on the Undergraduate Music Major met online and in-person for eighteen months to hammer out thoughts of a more relevant education for music majors who will work in our North American society and its schools, and in our changing communities and cultures. From the outset, it seemed reasonable that the group would develop a set of working principles that might serve as the launch to dialogue about music inside and outside the academy, and in programs that feature sophisticated levels of performance with rigorous considerations of music’s historical, theoretical, and cultural dimensions—all the while attending also to matters of a musician’s health and well-being, social responsibility, and efforts to actively

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engage the community in “participatory musicking.” Because The College Music Society identifies as an agent of change with interests in the concerns that face music in higher education, the charge for this Task Force seemed well within the scope of the organization. It was certainly prime time for me, a 30-year veteran teacher of music at the tertiary level, to want to work through the question of relevant content and method for the next generation of musicians.

The manifesto is a necessary examination of the conventional model of music study that involves fixed rather than flexible improvisatory practices, is solidly grounded in the repertoire of Western European Art Music, and consists of separate silos of specialized study rather than interdisciplinary experiences that integrate styles, periods, processes, and goals. Deficiencies of traditional music study are addressed by the manifesto, including the interpretive performance of older works (to the exclusion of creative musicking ventures), the ethnocentrism in assertions of “the West-is-the-Best” approaches to study, and the fragmentation of ideas into separate courses that stand alone, disconnected, and unaware of the natural overlaps among them. The manifesto lands on three core pillars as vital for ensuring the relevance of the undergraduate music program: Creativity, diversity, and integration. Attention is also given to oral-aural processes by which music is frequently learned, the sociality of sound, and the embodied nature of music and its linkage to dance, poetry, pageantry, and play. The manifesto was drawn up so that conversations could be launched among colleagues to consider various approaches to paradigmatic change.

Members of the Task Force are watching and waiting, and sharing a sense that we’ve opened channels to respectful argument about fundamentals in the education of twenty-first century musicians. The 62-page manifesto was distributed in late October 2014, and is now the subject of multiple discussions by various faculties across North America and elsewhere in the world, and among professional groups that include the National Association of Schools of Music, the Society for Music Theory, the Society for Music Teacher Education, and symposia in the U.S., Europe, Australia, Mexico, China and Hong Kong. There is considerable enthusiasm for the report’s recommendations, even as there is resistance from those who hold firmly to long-standing Eurocentric approaches to the education of music majors. From all indications, the intent of the manifesto is coming clearly into place: To catalyze robust conversations, to encourage curricular innovations, and to serve our students well in growing their musical skills, understandings, and values in ways that embrace cultural diversity, interdisciplinary perspectives, social justice, and ecological and cultural sustainability.

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Beyond NASM

Joanna Bosse
Michigan State University

While it might be tempting to take issue with the particularities of the TFUMM proposal, as a whole it testifies to the frustration many music faculty have experienced in light of our collective shortcomings in the preparation of undergraduate music students for rich musical lives and viable careers after graduation. It also aptly names the distressing fact that academically trained musicians do not hold leadership positions within the prevalent music industries thriving today: we are not the sought-after, relevant voices on the topic of music for American society at large.

The TFUMM proposal suggests a number of strategies designed to enact change in NASM and NASM-accredited institutions in the US. This is important work, and it is necessary for ethnomusicologists to seek even more opportunities to serve in the leadership of Schools of Music and NASM. However, I also suggest that one important strategy might also be to look beyond the hegemonic purview of NASM-accredited conservatory models. Change can happen from inside NASM, but, as the TFUMM report suggests, we also need to seek support outside this system. My experience suggests that there is support and inspiration to be found in directions not mentioned in the report.

First, I would urge those of us who are interested in pursuing the changes inspired by this proposal to remember that the kind of innovative curricula and course design described in the report is already underway by faculty working in smaller, undergraduate-centered music departments. These music faculty are released from NASM expectations and conservatory conventions to create programs that respond more nimbly to the needs of their students. For instance, while at Bowdoin College a decade ago my colleagues and I spent a summer revising our curriculum around areas of student need and inquiry rather than conservatory conventions, completely reimagining courses employing problem- and performance-based models. These programs are where some of the most innovative undergraduate educational initiatives are taking place, and I urge faculty of doctoral programs (most of which are housed in Schools of Music and in need of greater reflection of the prejudices inscribed by them) to explore these programs, draw upon them for models, and to encourage your best graduate students to take positions in them.

Similar to undergraduate music departments, interdisciplinary programs have the potential to provide alternative pedagogical opportunities for ethnomusicologists. Not bound by the conventional silos of the music sub-disciplines, courses in these programs enjoy the flexibility to provide interdisciplinary perspectives the TFUMM recommends. In my current appointment as one of two tenured

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music faculty at the Residential College in the Arts and Humanities at Michigan State University (RCAH), an undergraduate interdisciplinary program specializing in the arts and humanities for the common good, I offer courses that employ performance-based pedagogies fusing music, dance, reading and writing in the kind of integrated, creative-based, cross-cultural model the TFUMM report advocates. My interests in music as it relates to dance, whiteness, amateur performance, and cognition, while an uneasy fit in the silos of a conservatory, find easy expression in an interdisciplinary curriculum. Ethnomusicology thrives in contexts that encourage interdisciplinary perspectives and such programs can encourage this approach in our teaching and research.

Finally, another direction in which ethnomusicologists might look is to our colleagues beyond music. The model proposed in the TFUMM report advocates for a direction that would bring music curricula in greater alignment with majors across the university campus—faculties with whom ethnomusicologists already have a great deal in common. We can look to other disciplines for models on how to approach our topic as a phenomenon worthy of comprehensive, impartial study rather than one of a subjective, generically bound preference that preserves white privilege. These colleagues have proven to be extraordinary allies, their influence powerful leverage in advancing our individual initiatives and careers. For instance, the Dean of the RCAH, a philosopher by training, advocated for the inclusion of ethnomusicology in the RCAH program, and remains one of ethnomusicology's staunchest supporters on MSU's campus.

My own career has been shaped by the liberty I have been afforded as faculty in non-NASM accredited music departments and interdisciplinary programs. While every curriculum has limitations and each represents a compromise of values and needs, my experience suggests that these kinds of programs offer fertile soil for ethnomusicologists seeking the kind of curricular framework described in the TFUMM proposal and may serve to provide additional pressure on our collective body to engender positive change in music higher education.

Creativity, Improvisation, and Diversity: Oh My!

Eileen M. Hayes
Towson University

Our department's work toward curriculum reform is influenced by our NASM visitors' report, the CMS Taskforce Report, and our departmental and university mission. If "manifesto" is too ambitious a term to describe a venture that has been in the making over a period of several decades, then implementation of curricular reform along the lines described in the Taskforce Report is an even larger project. At this point, it is not apparent (to me) that we, as stakeholders in music in higher education can

succeed, but it is very evident that we must. Most schools and departments of music are experiencing decreased enrolments at the undergraduate level and engage a student body that seeks assurance that their educations in music will result not in increased knowledge but in market value.

By the end of December 2014, our faculty approved the integration of a world music ensemble and/or an organized, upper-division "global perspectives music class" into the professional and music education degree plans, thus meeting the NASM standard. In my capacity as Chair of the Department, and because we had chatted after his presentation at the NASM conference the previous year, I invited Dr. Ed Sarath, jazz trumpeter and scholar of improvisation—and one of the authors of the Report—to our department for a day-long faculty retreat in January 2015 to discuss curriculum reform. Faculty seemed to appreciate the opportunity for a structured conversation about an undergraduate music curriculum for the 21st century focused on creativity, improvisation, and diversity. Lots of good food helped make the toughest realizations more palatable. Predictably, some voiced concern about faculty workloads and worried aloud about the primacy of the canonical large ensembles within the music curriculum: choir, symphonic band, and symphony orchestra. Faculty seemed to voice the most concern about the implications of adopting a curriculum that is less interpretation centered than one that incorporates improvisation and creativity to a greater extent. After reading the Report's suggestion that "African-derived musics, including jazz, offer unparalleled, and mostly missed, opportunities to fashion the identity of the improviser-composer-performer," a respected professor in our department suggested that because we offer an undergraduate degree in jazz, our curriculum is already Afrocentric and hence, no further curricular changes are necessary. This, I countered, was an interesting perspective, but I had to respectfully disagree. Notwithstanding the characterization of jazz as African-derived (a gloss which might elide its foundation in African American source material and experience) I concur with the Report's admonition that:

... although TFUMM has directed much of its critique implicitly and explicitly toward the European-based emphasis in academic music studies, the conservative horizons of much of conventional jazz education—as a result of which the broader connections that might be harnessed from the idiom have been compromised—have not escaped its purview. Indeed, the veering of jazz education from the creative foundations of the jazz tradition parallels, and is arguably inherited from, the veering of European classical music studies from the creative foundations of the European tradition.

Observing that it has been easier for the department to "add and stir" in regard to curricular innovation, than to examine, in a civil manner, the musical, cultural, and philosophical values that underlie our current curriculum, our Provost has said that he is most interested in the revision of our existing degree programs. I have to say that I

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share his sentiment. Senior members of the administration have suggested stronger intervention, including withholding approvals for the replacement of select tenure-track lines until our curriculum is “exciting and appealing.” The department has responded admirably to our ventures in curriculum reform: streamlining an overblown music education degree, initiating a proposed music therapy undergraduate degree, developing a new minor program in music technology, and expanding offerings for the non-major.

Since January 2015, our curriculum committee has been vetting proposals concerning the music core with a great deal of time and energy devoted to the number of credits devoted to music theory, musicianship, music history and culture courses. Curiously, however, the credits for applied music study have remained almost unchanged. In the fall, we will return to faculty discussions of the three pillars of the Taskforce Report as we attempt to finalize a common foundation for all of the undergraduate degree programs.

Arranging the Deck Chairs

Gordon R. Thompson
Skidmore College

The CMS TFUMM presents us with a warning: adapt or become irrelevant. The music culture of higher education in the west has established and has perpetuated itself by devaluing and marginalizing cultural diversity and creativity. (Consider Nettl’s *Heartland Excursions*.) Given that the core of the western music curriculum has been built around musics patronized by the aristocracy, the church, and the middleclass of eighteenth and nineteenth-century Europe (and their legacies), its longevity and tenacity should be expected. Nevertheless, like the crew on the unsinkable Titanic, a significant portion of the educational music establishment today probably fails to see any impending reason to change course (or courses). They lament the diminished interest that students hold for their classes (classes based on the very mid-twentieth-century educational models that shaped the teachers), while failing to understand how many aspects of their syllabi are irrelevant in their students’ musical worlds. Nevertheless, the ship lumbers onward confident that icebergs will move aside.

The social reality of a music department sees faculty members developing areas of specialization that the institution relies upon for curricular continuity. Predictability proves an advantage when planning the next semester and begins with departments employing their tenured faculty: administrators schedule classes for the professors and lecturers on their roster. Consequently, at the semester-to-semester level, models that build on the skills and orientations of existing faculty dominate. But, just as a meteorologist locked into the task of predicting today’s weather can fail to fathom large-scale climate change,

institutions maintaining the curricular status quo can easily ignore our world’s adaptation to globalization and a continued scrutiny of education’s social structure.

The Task Force notes, “Despite repeated calls for change to assure the relevance of curricular content and skill development to music outside the academy, the academy has remained isolated, resistant to change, and too frequently regressive rather than progressive in its approach to undergraduate education” (2). The CMS Taskforce calls upon departments and schools to strategically reimagine both what we deliver in our courses and how we deliver them. In particular, the manifesto calls upon institutions to place a stronger emphasis on creativity and improvisation, not to mention diversity, and to de-emphasize the role of interpretive performance based in rote repetition. In particular, the report calls upon music education to be relevant to the contemporary world. Of course, improvisation begins by learning a repertoire and internalizing its grammar and vocabulary; but our educational models situate this process at the fringes of our curricula, not the center. A charge to change can represent a formidable barrier to senior faculty whose skill sets lie outside of these parameters and who see little reason to invest energy into upending something they believe they have been doing successfully. For the system to evolve smoothly, institutions need to find ways to make change attractive to these senior faculty members and to help them to adapt. Moreover, the collective wisdom of these faculty members should not be under-appreciated.

The challenge for any major curricular proposal lies in faculty members seeing themselves in that new paradigm. We should anticipate that many teachers will be resistant to the idea of upending a system that they helped to build, who lament the adaptations that have been entering music curricula in recent decades, and who call for a return to models of the past. Here, the real creative task is how to foster a will to transform.

Therapy for a Former Music Dean

Gage Averill
University of British Columbia

I had many therapeutic moments in reading the TFUMM Report. As a self-proclaimed “revolutionary” chair of a music department, appointed to be dean of Canada’s leading School of Music in 2004, I brought with me a conceptual framework very similar to the critique based in the TFUMM report. However, I took over an apparatus 90% of which was devoted to the reproduction of highly talented performers of the western tradition, and I was viscerally confronted with the dilemma of how to transform such a hoary, resistant, and inertial institution.

I built community outreach programs in which only a small number of students showed much interest; I helped to grow the jazz and ethnomusicology programs,

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but the amount of cross-fertilization was still alarmingly low; I emphasized real-world job skills and career preparation, but three years later, these were little more than 4th year electives. Near the end of my 3-year tenure (before becoming a Dean of Arts and Science), I embarked on a campaign to raise money for pianos, and I realized I'd become something akin to the European Socialist mayors who, instead of upending the class system, make the trains run on time.

Who were my allies? Certainly the Provost, but within the School, my allies were temporary and issue-based, and even students were often opposed to programs that departed from the narrow training they had been educated to expect. Why? I realized that we recruited heavily from the top regional arts schools, all of which adjusted their curricula to produce students who were maximally prepared for our own traditional curriculum! Was there any escape from such a feedback loop?

I also found that I couldn't escape the "additive" thinking that the authors of the report deride. I had many ideas for new courses, new specializations, and new training, but I couldn't articulate how to cut the current curriculum without seeming to undermine the rigorous training of students for the preponderance of programs in my own School!

The report doesn't address learning outcomes, but many of the questions it poses in Strategy 1 are essentially guideposts to learning outcomes. Learning outcomes, if implemented with all constituencies contributing, can be a revolutionary force in forcing music educators to ask "What is it that we want our students to know and experience in order to graduate into the 21st century world of

Conference Report: Society for American Music, March 2015

David B. Pruett,
University of Massachusetts at Boston
SEM Liaison to the Society for American Music

The 41st annual meeting for the Society for American Music (SAM) convened in March 2015 in Sacramento, California, and celebrated a wide variety of presentation formats whose topics covered a broad spectrum of folk, art, and popular musics found throughout the Americas. The conference included twelve regular sessions, each with four or five paper presentations; seven panels sponsored by special interest groups, a pre-conference symposium, two lecture recitals, and a cultural diversity committee special event. Friday afternoon excursions are a staple at SAM meetings, and this year's offerings included guided tours of the Clarksburg Wine Company as well as walking tours of Old Sacramento in downtown.

Of particular interest to SEM members were sessions dedicated to the music of Latin America and the Caribbean, popular music, gospel, country music, mass media and commercialization, gender and identity, American folk music, race, music and children, jazz, radio,

music education, performance and study? What skills, dispositions, and abilities should they have?" This kind of questioning, in and of itself, should move postsecondary music enterprises significantly along the road to the changes envisioned in the Report.

The notion of expanded student options for study is in line with the increasing modularity and unbundling of higher education and also with the drift to a variety of ways of recognizing student progress (certificates, badges, combinations of majors and minors with other specializations and proficiencies). Over time, the "production" of students will necessarily come to resemble less the mass production of automobiles and more the niche production of wines!

In summary, I'm grateful that the TFUMM has confronted the conceptual baggage of the late 19th century, which has absolutely straight-jacketed music learning and teaching in the West ever since. Decades of educational research confirms that students learn better when confronted with real-world challenges and problems, when they are involved in their curriculum development, and when they are engaged in experiential inquiry. Music should be the ideal place to make this all happen! As a dean of Arts (social sciences, humanities, and the creative and performing arts), I have already sent it along to my School of Music to see what they make of it!

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sacred music, war, Afromodernism, music and place, rock and roll, music of Native Americans, and dance. To complement the intellectual stimulation of paper sessions and lecture recitals, the conference program included a variety of now-annual social (re)treats such as the Sacred Harp sign-a-long, the Friday night "SAM Jam" session, a Friday night concert, and a well-attended Saturday banquet. SAM continues to impress with substantial financial and collegial support for its respective membership in the form of honors and awards, having distributed at the March 2015 conference two subventions, two conference paper awards, five fellowships, a dissertation award, two publication awards, and two service awards. Especially noteworthy was a remembrance of Judy McCulloh—scholar, folklorist, editor, and folk arts advocate—whose work touched the lives of many SEM members and in honor of whom SAM recently established a research scholarship.

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SEM Diversity Action Program Awards – New Guidelines

The Society for Ethnomusicology is pleased to announce streamlined procedures for its Diversity Action Programs for 2015. For both the Annual Meeting Subvention Awards and the Book Subvention Award, the Society requests an email of application or an email of nomination, plus a copy of the candidate's CV.

Please consider nominating eligible candidates for these awards! If you are an eligible candidate, SEM strongly encourages you to apply or to ask someone else to nominate you! The strength of SEM's voice in the academy and public sphere on issues of social import ties directly to the diversity of perspectives that we share through our annual conferences and other communications. Make sure your voice is heard.

Please note the following information about the awards:

Annual Meeting Subvention Awards. To provide Annual Meeting travel support to students from groups that have experienced discrimination. Preference will be given to graduate students and to individuals who are delivering a

presentation at the meeting. Each award includes \$750 for travel expenses plus an optional \$50 for a mentoring lunch. SEM expects to make up to 6 awards for 2015.

Application deadline: 1 July 2015.

Book Subvention Award. To provide funds for a faculty member or postdoctoral fellow from a group that has experienced discrimination to publish his/her first book. Monies must be used for publication-related expenses, such as inclusion of images or multimedia, indexing, and copyediting. One award of up to \$2,000.

Application deadline: 1 July 2015.

Thank you for your support of SEM's Diversity Action Programs!

Sincerely,

Beverley Diamond
SEM President

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Ethnomusicology Translations: Call for Article Nominations

The editors of *Ethnomusicology Translations* are currently seeking nominations of ethnomusicological articles representing a wide range of languages and geographic areas. Any previously published article in a language other than English is eligible for nomination. Ethnomusicologists are encouraged to nominate articles by sending an email to [Richard Wolf](#), General Editor. Email messages should briefly outline how an article meets the following three criteria:

- 1) Includes a clear statement of research questions, goals, and results.
- 2) Presents unique musical and ethnographic information and/or addresses significant theoretical issues.
- 3) Represents an approach to scholarship that complements or contrasts that generally contained in English-language publications.

Once received, article nominations will be processed as follows: 1) preliminary review by the General Editor and Advisory Editors; 2) assignment to a Manuscript Editor (language specialist) for additional review; 3) assignment to a Translator; 4) evaluation of translation by the Manuscript Editor and a Peer Reviewer; 5) final approval by the General Editor; 6) publication online as a single-article issue of *Ethnomusicology Translations*.

Important Note: At present, SEM is collaborating with the University of Illinois Press to publish a book titled *Studies in Latin American Music*, which will include 17 articles translated from Spanish and Portuguese. Given this existing project, the editors of *Ethnomusicology Translations* are not currently seeking nominations of articles concerning Latin American music.

General Editor: [Richard K. Wolf](#) (Harvard University)

Advisory Editors: Stephen Blum (City University of New York), Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa), Tong Soon Lee (Chinese University of Hong Kong)

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SEM 2015 Annual Meeting, Austin, TX

Veit Erlmann, Chair, Local Arrangements Committee

The Society for Ethnomusicology will hold its 60th annual meeting in Austin, Texas, December 3-5, 2015. In lieu of a theme, the program will aim to reflect the rich state of ethnomusicology: its timely ideas, new areas of research, and continuing core discussions. There will also be a pre-conference symposium hosted by the Local Arrangements Committee on December 2 on "Music, Property and Law." The primary location of the meeting is the downtown Hilton Austin, with the symposium and a concert by the UT gamelan taking place on the University of Texas at Austin campus.

The nearest major airport to the Hilton is Austin Bergstrom International Airport. It is approximately 8 miles from the airport to the hotel. There are numerous companies that offer ground transportation services from the airport to the Hilton. Taxi service between the airport and the hotel is approximately \$14.00 one way. Taxi service is available at the curb on the lower level of the terminal just outside Baggage Claim. Bus service from the airport to downtown is available with the MetroAirport bus. A \$1.50 premium fare takes you between the airport and downtown every 30 minutes on the hour and half hour. From the downtown bus stop it is only a few blocks to the Hilton Austin.

Austin in early December has excellent weather, with daytime highs in the mid 70s, and cool but temperate nights. The Hilton is located on 4th Street, only steps away from the famous 6th Street with numerous bars and music venues, the Warehouse District with countless eateries both affordable and more upscale. Other popular neighborhoods within easy reach are Rainey St. with countless bars and restaurants and South Congress Avenue, a haven for lovers

of food trucks, boots, margaritas and everything in between. Lady Bird Lake is a short walk away, offering 10 miles of hike and bike trails. Bike and boat rentals are also available. Situated on the northern shore of the lake is the Emma S. Barrientos Mexican American Cultural Center featuring the works of local, regional and national Latino/a artists as well as educational events. Another sight not to be missed are the 1.5 million Mexican Free-Tailed Bats that emerge from underneath the Congress Bridge every day at dusk, devouring some 20,000 pounds of insects and pests during their flight. A little further afield but still in walking distance lies Zilker Park with Barton Springs Pool, a wonderful fresh-water swimming pool featuring year-round temperatures of 70°F.



The UT campus is situated to the north of the Hilton and can be reached by bus or a short cab ride. The campus boasts a vast array of resources open to the public such as the Blanton Museum of Art, the Dolph Briscoe Center for American History, the LBJ Presidential Library, and the Harry Ransom Center.

The Local Arrangements Committee is sponsoring a number of special events to accompany the scholarly program, including a performance by the UT gamelan at the Butler School of Music, a concert by Santa Cecilia and Yuna at Bass Concert Hall and a concert by Austin-based conjunto Los Pinkys. There will also be an exhibit of selected materials from the John A. Lomax Family Papers of the Dolph Briscoe Center for American History. Additional activities include the possibility of a sound art installation created by UT and Texas A&M faculty.

The LAC, the UT Butler School of Music and the Ethnomusicology Program look forward to welcoming you to Austin.

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Public Ethnomusicology: Gigging Outside the Tower

Kathryn Metz, Ph.D., Ethnomusicology, The University of Texas at Austin 2010

Head Education Instructor, [The Rock and Roll Hall of Fame and Museum](#), Cleveland, Ohio

Ethnomusicology is a far more versatile and flexible field than we may appreciate or understand. Most ethnomusicologists are loosely trained to pursue tenure track positions, which—as we all are well aware—have changed dramatically in the last decade. We have also, however, developed skills and talents that are applicable to careers outside of the academy. Many of us are ethnographers, which requires fieldwork, interpersonal communications, interviewing, writing, editing, networking and even marketing abilities. Many of us are also archivists, requiring careful research, organization and creativity. We

are often musicians, too, with diligence, patience, creativity and listening skills. Many of us are invested in social justice, which involves compassion, activism and sensitivity. None of these is mutually exclusive; we employ all of these skills and more regularly. This column is meant to serve as an introduction to professional careers wherein we can flex these muscles, integrate ethnomusicology into non-academic spaces and ultimately pursue alternative employment while maintaining engaged, inspired learning, research, activism and teaching.

Jason Lee Oakes

Ph.D., Ethnomusicology, Columbia 2004

Editor at [RILM](#), New York City, New York

As the Internet conspires to transform all knowledge, opinion, and documentation into digital artifact form—flattened into an unending stream of “information”—the task of labeling and filtering this information, and making this information searchable, takes on greater and greater importance. As such, it appears there will be an increasing demand for information technology workers in academia as the century progresses. Already, one can see the trend toward the posting of one’s scholarly output—either in strictly bibliographic form and/or with writings reproduced in their entirety—on sites such as [academia.edu](#). Such sites compile not only publications in the form of monographs and articles, but also conference papers, postings to online journals and other Internet portals, and in some cases work that hasn’t previously been presented in a public forum. This trend, along with the exponential growth of new journals—both physical and digital—and the stagnation (or shrinkage) or available full-time academic positions, could potentially turn information management into one of the few growth areas in ethnomusicology.

Whether or not this turns out to be the case, I have found it to be a viable, if somewhat unexpected, post-graduate career path. I began working at RILM (Répertoire International de Littérature Musicale) Abstracts 15 years ago—at first to provide a necessary sup-

plement to my graduate student stipend—and am today the editor in charge of popular music scholarship. RILM is an online bibliographic database (available to most academic libraries through the EBSCO portal) that aspires to compile music scholarship, criticism, and, in some cases, primary sources, from around the world and make these sources searchable through the abstracting and indexing of each individual entry. The Sisyphean nature of this task has assured me that, given ample support, information management is a likely growth area in the discipline. What’s more, my training in ethnomusicology did prepare me for this job in a number of crucial ways. First, the wide reach of ethnomusicology—both in the music studied and in terms of analytic methodologies—is well-suited to the all-inclusive nature of informational database work. Second, my training in fieldwork has been applied to the seeking out of overlooked areas of (and forums for) music research, and the reaching out to new communities, such as ‘zine publishers most recently, in attempts to expand RILM’s coverage. And finally, the methodological construct of participant-observation has provided a useful lens through which to approach the simultaneous observation of, and engagement in, music scholarship.

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Editor’s Note:

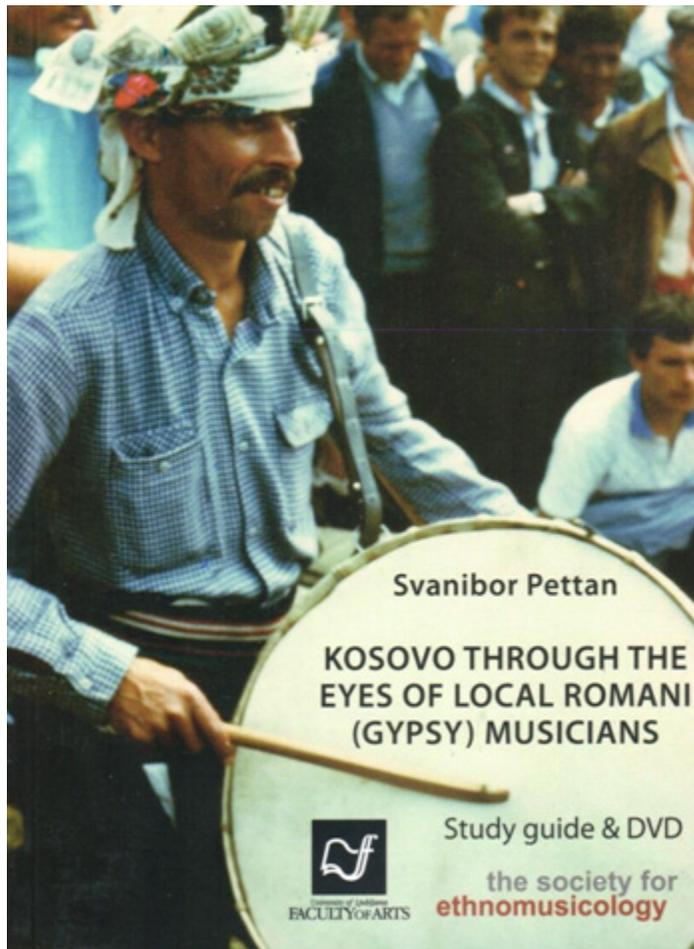
In the interest of broadening the subject matter of the *SEM Newsletter*, this entry introduces ethnomusicologists working either outside of academia or in ancillary roles. Kathryn Metz has agreed to serve as our guide, introducing us to ethnomusicologists applying their skills in a variety of occupations.

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SEM Audio-Visual Series Number 3

Pettan, Svanibor. 2015. *Kosovo through the Eyes of the Local Romani (Gypsy) Musicians*. DVD with Study Guide. **Members/non-members:** \$18.80 (\$16.30 + \$2.50 shipping). U.S. and Canada orders. For orders in other countries, please visit www.amazon.co.uk.

Kosovo through the Eyes of Local Romani (Gypsy) Musicians provides an alternative view of the Balkan region of Kosovo from the usual media coverage that is typically limited to examinations of the mutually conflicting interests of ethnic Albanians and ethnic Serbs. Because Romani musicians are able and willing to perform music of various origins and styles, they enjoyed the status of superior specialists in Kosovo until the 1990s. They successfully adapted to the multiethnic, multireligious, and multilingual reality of Kosovo and served various audiences in both rural and urban settings. The documentary film that this study guide accompanies presents five characteristic types of Romani ensembles in Kosovo, four



sources of the musical repertoire of a single semi-nomadic Romani community, creative localization of a selected tune of foreign origin ("Lambada") by various Kosovo

Romani ensembles, and the response of Romani musicians to the challenge of increasing political tensions in Kosovo in the early 1990s. The footage was filmed by Svanibor Pettan, Ph.D. in the course of his fieldwork in the period between 1984 to 1991. Professor and Chair of the ethnomusicology program at the University of Ljubljana, Slovenia, Dr. Pettan is the author of many contributions dedicated to the legacy of Romani musicians in Kosovo, including books, articles, a CD-ROM, and a picture exhibition.

Co-published by the University of Ljubljana, Faculty of Arts and the Society for Ethnomusicology.

SEM thanks the following for their work on this project: Svanibor Pettan, D. A. Sonneborn, Rebecca S. Miller, Cynthia Schmidt, Ursula Hemetek, and Carol Silverman.

Member News

Beverly Diamond has been awarded the 2014 Gold Medal by the Social Science and Humanities Research Council (SSHRC) of Canada. SSHRC's highest research honour, the Gold Medal is awarded annually to a single scholar "whose sustained leadership, dedication and originality of thought have inspired students and colleagues alike."

Colin P. McGuire (York University–YCAR) has completed his doctorate with a dissertation entitled, "Music of the Martial Arts: Rhythm, Movement, and Meaning in a Chinese Canadian Kung Fu Club." He graduates in June 2015, and his SSHRC-supported thesis has been nominated for York University's Dissertation Prize.

Lewis Peterman (Center for World Music) reports that the National Endowment for the Arts (NEA) has announced that it will grant a \$55,000 award to the [Center for World Music](#) to implement world music and dance instruction in K-12 San Diego schools during the 2015-16 academic year.

Liz Przybylski has accepted the position of Assistant Professor of Ethnomusicology at the University of California, Riverside. A hip-hop scholar who works in Indigenous North American music, she completed her PhD at Northwestern University.

Kay K. Shelemay will hold a Marta Sutton Weeks Fellowship at the Stanford University Humanities Center for the 2015-2016 academic year.

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The First Joint SEM-ICTM Forum

Transforming Ethnomusicology Praxis through Activism and Community Engagement

University of Limerick, September 13-16, 2015

This year ICTM and SEM will come together for a milestone meeting: their first-ever joint Forum which takes place from the 13th-16th September, at the University of Limerick located on the outskirts of Limerick City, in the midwest of Ireland. This exciting event dovetails with the annual European Seminar in Ethnomusicology meeting from the 16th-20th of September in the same venue, and so there are lots of opportunities for scholars and practitioners of music, song and dance from across the world to exchange ideas and enjoy each other's company.

This Forum, sponsored jointly by the two largest academic organizations for ethnomusicology, promises to be a landmark in our discipline both for its thematic emphasis and for the collaboration it inaugurates. In response to the Call for Papers last fall, a joint SEM-ICTM Program Committee co-chaired by Presidents Salwa El Shawan Castelo Branco (ICTM) and Beverley Diamond (SEM) reviewed over 100 abstracts and selected fifty of them for the program. In addition eight invited speakers—from within the academy and without—have been invited to do special plenary presentations. Unlike the large conferences of both SEM and ICTM, this event will be small enough to allow for more extended discussion and exchange. It will be a place to be deeply reflexive, smartly engaged in critical thinking, and safely vulnerable.

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

Our special invitees include leaders in Indigenous communities who are artists, thinkers, and policy advisors: Amos Key (Haudenosaunee, Head of Language Programs at the Woodland Cultural Centre, Canada), Harald Gaski (Sámi; Comparative Literature Professor, Norway, and author on Sámi Perspectives on Globalization), Rhoda Roberts (Burlung, Founding Director of the Dreaming Festival, Aboriginal Advisor at the Sydney Opera House, Australia). Other notable invitees are the elders of the recent Applied Ethnomusicology movement: Svanibor Pettan and Jeff Titon, who will reflect on the history and offer challenges for the future of Applied Ethnomusicology. Yet other plenary speakers are some of the keenest thinkers about methodology, activism, and collaboration in Ethnomusicology and Anthropology: Angela Impey on the

arts of transitional justice; Anthony Seeger on changing praxis and ethical practice in Applied Anthropology; Eric Luke Lassiter on recent developments and opportunities for collaborative ethnography; and Deborah Wong on witnessing as methodology.

Other panels address wide-ranging topics including: Collaborative Media Production, Decolonizing Education, Environmental Issues, Sustainability Praxis and Research, Engagement with Poverty and Other Urban Problems, Recovering from Conflict and Violence, Power and the Limits of Real-World Intervention, Museums and public memory, Participatory Action Research, Health and Well-being and Policy Challenges in Relation to Ethnomusicological Praxis. We await the challenges and look forward to the transformation that we hope this special SEM-ICTM Forum will bring.

Local Arrangements

The host city of Limerick is a compact and accessible city with lots on offer for visitors. Built on the banks of the majestic river Shannon, Limerick's origins date from at least the 812 Viking settlement. In the twelfth century, the city was redesigned by the Normans and this architecture is represented in St. John's Castle which is a major tourist attraction in the city today. In medieval times, Limerick was it was the seat of the Kingdom of Thomond, which gives its name to the city's rugby stadium, home to the internationally successful Munster team. Limerick City played an important role in a variety of colonial incursions and wars from the seventeenth centuries onward. The Treaty Stone marks the spot where two treaties were signed in 1691 to ending the siege of Limerick. In the eighteenth Century it became a Georgian city and much of that architecture shapes the city's current-day appearance, particularly in the area known as "The Old Crescent." During the Irish War of Independence, Limerick was a self-declared soviet for 12 days in April of 1919. In the past two decades the city's demographic has changed quite dramatically with immigrations arriving from all over the world, bringing new cultural influences and transforming the city. Nowadays there are lots of places to dine and enjoy a night out in the city, with a wide variety of cuisines, from Asian fusion, Polish, French and Indian, to more traditional Irish. Different musics can be found across the city including, of course, Irish traditional music, pop, country, rock, jazz, classical and a variety of ethnic musics, to name a few. A good place to read up about the city—what to do, where to stay—can be found at www.limerick.ie. Particular highlights includes the Hunt Museum, the Milk Market, and St. John's Castle, but there are many other places of interest and the city itself is so compact that it's easy to walk around and simply explore for yourself.

The ICTM-SEM forum itself takes place in the Irish World Academy of Music and Dance at the University of Limerick. The building is located right on the banks of the River Shannon in a scenic

[Continued on next page]

and environmentally friendly campus (www.ul.ie and www.irishworldacademy.ie). The Academy recently celebrated its twentieth anniversary and is home to a variety of undergraduate and postgraduate courses that relate to the study and practice of music, song, and dance in a variety of scholarly, applied, educational, arts practice, festive arts and clinical contexts. The venues for the forum events include the cylindrical “Tower” theatre and the main theatre, “Theatre 1.” The Academy building features a beautiful mosaic, which tells the story of the River Shannon and there is a comfortable café onsite (as well as a variety of other eateries within easy reach). Throughout the week there will be various performances of different genres of music, song, and dance to entertain attendees, as well as opportunities to relax and have more informal discussion in project rooms and in the comfortable Pavilion complex next door to the Academy building.

If you are planning to attend the forum, there is a wide variety of hotels, bed and breakfasts and other places to stay (check out www.limerick.ie for full listings). If you want to stay near the university, you can book a room at the Castletroy Park Hotel. Email Charlene and quote the code 1532652 to receive a discount (85E for a single room and 95E for a double room bed and breakfast). You can also try the Kilmurray Lodge Hotel. Faye will be happy to offer discounted rates (59E for a single and 75E for double or twin B&B) for the 13th-16th September quoting 211009 and from the 16th-20th quoting 222010, if you plan to stay around for ESEM. Booking is limited and on a first come first serve basis.

Registration for the SEM-ICTM Forum will be 65E.

September is generally quite a mild month in this part of Ireland. You can expect temperatures up to 18C during the day, occasionally even higher, and cooler evenings. It is always advisable to pack a light mac or small umbrella

for the local “soft” rain (the price for the forty shades of green). It’s very easy to travel from Limerick to any of the other major cities in the republic (Cork, Galway, Dublin, Kilkenny) and to Belfast in the North so do try to leave some time for sight-seeing if you can. Special local highlights include driving part of the Wild Atlantic Way, visiting Lough Gur or Killaloe village on Lough Derg, or viewing the famous Cliffs of Moher in County Clare.

The local arrangements committee in UL very much look forward to seeing you.

Salwa El Shawan Castelo Branco and Beverley Diamond,
Program co-chairs
Colin Quigley and Aileen Dillane,
Local arrangement co-chairs

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Conference Calendar, 2015-16

- [The Canadian Society for Traditional Music](#), “Exhibiting Music,” Cape Breton University, Sydney, Nova Scotia, 17-19 June 2015 and “Curating Ethnomusicology” (pre-conference Workshop), 15-16 June 2015.
- [Asia Pacific Dance Festival](#), University of Hawai‘i at Mānoa, 14-27 July 2015.
- [World Conference of the International Council for Traditional Music](#), Astana, Kazakhstan, 16-25 July 2015.
- “[Back to the Future: Popular Music and Time](#),” 18th Biennial IASPM Conference, Universidade Estadual de Campinas, São Paulo, Brazil, 29 June – 3 July 2015.
- [The Graduate Association of Musicologist and Theorists](#) is pleased to announce the third annual graduate student conference at the University of North Texas. 26 September 2015. Abstract deadline: 1 July 2015.
- British Forum for Ethnomusicology. “[Ethnomusicology and Policy](#),” the International Centre for Music Studies (ICMuS), Newcastle University, UK, 31 October 2015. Abstract Deadline: 3 July 2015, decisions communicated by 24 July 2015.
- AHEA, [American Hungarian Educators Association](#), 40th Annual Conference – Identities beyond Borders, Babeş-Bolyai University, Kolozsvár/Cluj-Napoca, Romania, 9-11 July 2015.
- [Christian Congregational Music: Local and Global Perspectives](#). 4-7 August 2015, Ripon College, Cuddesdon, Oxford, United Kingdom.
- Feminist Theory and Music 13, “[Feminism and Black Critical Praxis in the Age of Scarcity](#).” Madison, WI, 5-9 August 2015.
- [Capitalism, Culture and Media](#), University of Leeds, 7-8 September 2015.
- SEM-ICTM Forum, “[Transforming Ethnomusicological Praxis through Activism and Community Engagement](#),” Limerick, Ireland, 13-16 September 2015.
- 31st European Seminar in Ethnomusicology, “[Making a Difference: Music, Dance, and the Individual](#),” Limerick, 17-20 September 2015
- [ASAP: The Association for the Study of the Arts of the Present](#), Clemson University, Greenville, SC, 24-27 September 2015.
- [The Music of Endangered Languages](#). Foundation for Endangered Languages, Tulane University, New Orleans, 7-10 October 2015.
- North Atlantic Fiddle Convention, Cape Breton Island & Cape Breton University, “[Celtic Colours International Festival, Trans-Atlantic Transactions](#),” Sydney and Baddeck, Nova Scotia, 13-17 October 13-17 2015. Deadline is November 15, 2014. Email: NAFCO2015@cbu.ca. Mail: North Atlantic Fiddle Convention, c/o The Centre for Cape Breton Studies, PO Box 5300, 1250 Grand Lake Road, Sydney, Nova Scotia B1P 6L2 Canada.
- [Feeling Mobilities/Mobile Feelings Stream at the Affect Theory Conference](#), Millersville University’s Ware Center, Lancaster PA, 14-17 October 2015.
- [Music, Art and Spirituality in Central Asia](#), Fondazione Giorgio Cini, Venice, 29-31 October 2015.
- The Elphinstone Institute, in association with the British Forum for Ethnomusicology, “[Mouth Blown and Bellows Blown: Free Reed Instruments in their Social Contexts](#),” Aberdeen, 6 November 2015.
- [Association for the Study of the Art of Record Production](#). The 10th Art of Record Production Conference: Cultural Intersections, Drexel University, Philadelphia, PA, USA, 6-8 November 2015.
- American Musicological Society, Popular Music Study Group, [Popular Music and Social Mobility](#), Louisville, KY, 9-12 November 2015.
- American Musicological Society, [2015 Annual Meeting](#), Louisville, KY, 12-15 November 2015.
- [Teaching and Learning Popular Music](#). School of Music, Theatre, & Dance, University of Michigan, 18-21 November 2015.
- American Anthropological Association. [114th AAA Annual Meeting](#), Denver, CO, 18-22 November 2015.
- Music Museum of Nepal, [Fifth International Folk Music Film Festival](#), Katmandu, Nepal, 27-29 November 2015.
- Society for Ethnomusicology, [2015 Annual Meeting](#) (60th): Austin, Texas, 3-6 December 2015.
- [Seventh Annual Jazz Education Network Conference](#), Louisville, KY, 6-9 January 2016.
- [The Hidden Musicians Revisited](#), the Music Department, The Open University, Milton Keynes, UK. 11–12 January 2016. Abstract deadline: 14 September 2015.
- IASPM UK and Ireland, “[Working in Music: The Musicians’ Union, Musical Labour, and Musical Employment](#).” Mitchell Library, Glasgow, 14 and 15 January 2016.

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The Society for Ethnomusicology

Sixtieth Annual Meeting

Austin, Texas

3-6 December 2015

The [Society for Ethnomusicology](#) will hold its 60th Annual Meeting at the Hilton Austin, 500 East Fourth Street, Austin, Texas 78701
Hosted by the University of Texas at Austin.

Ethnomusicology Internet Resources

The SEM Website

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

Ethnomusicology Websites

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

SEM Chapter Websites

[Mid-Atlantic Chapter](#)
[Midwest Chapter](#)
[Niagara Chapter](#)
[Northeast Chapter](#)
[Northern California Chapter](#)
[Northwest Chapter](#)
[Southeast-Caribbean Chapter](#)
[Southern California & Hawai'i Chapter](#)
[Southern Plains Chapter](#)
[Southwest Chapter](#)

SEM Section Websites

[Applied Ethnomusicology Section](#)
[Education Section](#)
[Gender and Sexualities Taskforce](#)
[Popular Music Section](#)
[South Asia Performing Arts Section](#)

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