

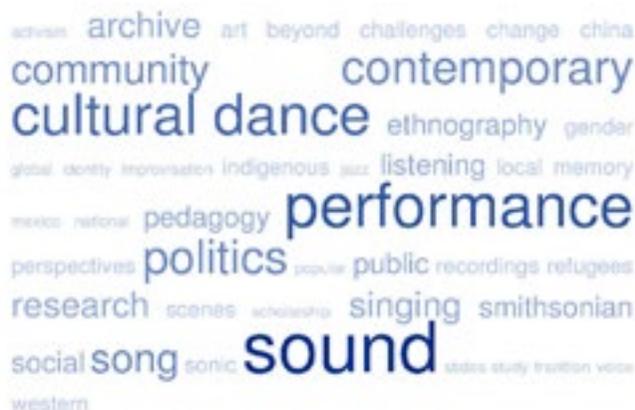
## The Society for Ethnomusicology's Sixty-first Annual Meeting Washington, D.C. 10-13 November 2016 Janet L. Sturman, Program Chair

On behalf of the 2016 Program Committee, I am pleased to invite you to the 61st Annual Meeting of the Society for Ethnomusicology hosted by Smithsonian Folkways Recordings and The George Washington University, to take place 10-13 November at the Omni Shoreham Hotel in Washington, D.C. Our program includes 524 presenters appearing in 46 paper sessions, 46 organized panels, 11 workshops, 25 roundtables, 2 film presentations, and 2 lecture performances, as well as numerous concerts, receptions, meetings, and the most valuable of all, the chance to visit and talk with colleagues and friends in SEM. Scheduled presenters represent 230 different colleges and universities from 30 different countries. Participation balances an impressive number of emerging scholars appearing alongside recognized leaders in the field, making this meeting one of our strongest to date for engaging diverse voices and perspectives.

As has long been the custom of SEM, a special pre-conference symposium will be offered to attendees on the day preceding the meetings. This year's pre-conference symposium is sponsored by the SEM Local Arrangements Committee, the American Folklife Center, and the Library of Congress. Entitled "Soundings: Public Sector Ethnomusicology in the 21st Century," the symposium will take place from 8:30 a.m. to 5:30 p.m. on Wednesday, 9 November, at the Library of Congress, James Madison Building.

The annual meeting provides an opportunity to gauge the health and direction of the Society for Ethnomusicology. While 27% of SEM's membership, which is increasingly diverse, is based outside of the US, 80% of the presenters come from institutions in the US, 5% from Canada, 4% from UK, 2% from Germany, 1% from Australia, and half a percent from France and New Zealand (each with 3 presenters). The remaining individual presence is marked by one or two presenters coming from programs based in each of these nations: Austria, Belgium, Brazil, Chile, China, Colombia, Ghana, Guam, Hong Kong, India, Indonesia, Ireland, Israel, Mexico, Norway, Portugal, Slovenia, S. Korea, South Africa, Turkey, United Arab Emirates. The University of Chicago and UCLA tie this year for providing the most program presenters, 12 each, followed by University of Maryland and Columbia University with 9 apiece. While academic representation continues to

dominate our program, representation from public institutions is particularly evident this year. With the location of our meeting in Washington, D.C. and with Smithsonian Folkways as a co-sponsor, this meeting also offers a unique opportunity to consider our disciplinary connection to museums, archives, and broadcast units.



Speaking of sponsors, the sponsorship of sessions has grown increasingly prominent and may account for the relatively higher proportion of organized sessions appearing on the program compared to individual presenters.

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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.

The Society for Ethnomusicology publishes the *SEM Newsletter* four times annually in January, March, June, and September, and distributes issues free to members of the Society.

Back issues, 1981 to present [volumes 14-18 (1981-1984), 3 times a year; vols. 19-32 (1985-1998), 4 times a year] are available and may be ordered at \$2 each. Add \$2.50/order for postage.

Address changes, orders for back issues of the *SEM Newsletter*, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405-3657; 812-855-6672; [sem@indiana.edu](mailto:sem@indiana.edu).

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### SEM Membership

The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world's peoples. The Society, incorporated in the United States, has an international membership.

Members receive free copies of the journal and the newsletter and have the right to vote and participate in the activities of the Society.

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Student (full-time only) (one year) .....	\$40
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• Income \$25,000 or less .....	\$60
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### Guidelines for Contributors

Email articles and shorter entries for consideration to the [SEM Newsletter Editor](#).

*Copy deadlines:* Summer Issue (15 May)  
Winter Issue (15 Dec.) Fall Issue (15 Aug.)  
Spring Issue (15 Feb.)

### Advertising Rates

The *Newsletter* accepts digital files (e.g., jpg) for advertising.

Full page: \$200                      1/3 page: \$60  
2/3 page: \$145                      1/6 page: \$40  
1/2 page: \$110

### *Ethnomusicology*: Back Issues

*Ethnomusicology*, the Society's journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405-3657; 812-855-6672; [sem@indiana.edu](mailto:sem@indiana.edu).

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# SEM 2016 Annual Meeting Local Arrangements

Jonathan Dueck and Terry Liu

Co-Chairs, Local Arrangements Committee

The week after the United States presidential election, SEM will meet in Washington, D.C., which will be humming and jumping with the news of whoever the new President will be, and the last months of the Obama administration. Starting with the Pre-Conference Symposium on 9 November at the Library of Congress, the SEM Annual Meeting will continue on 10-13 November at the Omni Shoreham Hotel located in the Woodley Park neighborhood of northwest Washington. A 5-minute walk from the hotel is the Woodley Park/Adams Morgan Metro (subway) station, as well as The Circulator bus stop, with transportation that runs from 7:00 a.m. to Adams Morgan (an important Hispanic immigrant community) and the U Street Corridor until 12:00 a.m. on Sunday through Thursday, and until 3:00 a.m. on Friday and Saturday. Woodley Park is a historic residential district bordered today by Embassy Row to the south, Adams Morgan via the Calvert Street Bridge that spans Rock Creek, the Smithsonian National Zoological Park a 10-minute walk to the northeast, and the National Cathedral to the northwest. These are neighborhoods that draw a cross-section of greater D.C. residents to eat, drink, seek entertainment, and network until the wee hours of the morning.

The three airports that serve the D.C. area are Baltimore Washington International (BWI), Dulles International (IAD) in Virginia, and Washington National (DCA). The nearest is DCA, which has a Metro station connected to the Woodley Park station for a fare of about \$3.00. A taxi from DCA will cost around \$25.00.

Airfare prices might make you consider flying from your location to BWI and IAD. From BWI, a Super Shuttle (800-258-3826) shared ride will cost about \$40, and Amtrak and the Maryland (MARC) train services connect the airport to Union Station, which is connected to the Woodley Park station. MARC is available Monday to Friday and AMTRAK is available daily. Ticket prices vary but can be as low as \$6.00 for MARC and \$1.75 for Metro.

From IAD the Super Shuttle (800-258-3826) costs about \$30.00, and a taxi would cost at least \$60. There is an Express Bus (around \$8.00) to the Metro Silver Line for a fare of about \$4.00 during non-rush hour or about \$6.00 during rush hour; this line connects to the Woodley Park station.

If you are driving, Omni Shoreham Hotel parking is \$50 per day. Parking in D.C. other than hotel is likely to be very hard to find, especially during the post-election Veterans Day (Friday, November 11) "long-weekend."

The Metro system is improving the safety and reliability of its tracks. Metro Orange or Silver Lines from Northern Virginia (especially if you are using them from IAD between 3 and 11 November) will have delays (up to 15 minutes from what locals are used to), and crowded cars. From 12 November to 6 December, work on the Green

Line between College Park and Greenbelt will cause delays for travelers coming from the University of Maryland area. No other lines will be undergoing work during SEM 2016.

Washington, D.C. (including DCA and IAD airports) is also served by Uber and Lyft, which offer competitive prices to taxi services. For local transportation, one can rent from Capitol Bikeshare one of 3,000 bicycles, which are available all the time at over 350 stations. A 3-day membership can be purchased at any station kiosk with a credit card.

Zip Car Washington, D.C. is available for a \$7/month membership; \$8/10 hours. Three cars can be reserved within 5-minute walk from the hotel and must be returned to the same spot on time. Cars are also parked in locations throughout Greater Washington. Enterprise Car Rental rates are hourly from \$7 and daily from \$63. Three cars can be reserved by members from spots on 29th Street, a 10-minute walk from hotel. These must be returned to the same spot on time. Cars are also parked in locations throughout Greater Washington.

Some say that the fall is the best time to visit D.C. because the weather is mild and the fall colors are beautiful. Fall daytime temperatures in Washington can range from the 50s to the 60s Fahrenheit, and can drop to the 40s Fahrenheit at night. We want to get you out at night (see below) so bring a jacket, sweater, or coat.

The Local Arrangements Committee (LAC) is very excited for you to encounter local culture and outcomes of ethnomusicologists working in D.C. institutions. On Wednesday, 9 November, the Pre-Conference Symposium, "Soundings: Public Sector Ethnomusicology in the 21st Century," sets the tone for SEM 2016's local approach and is sponsored by the American Folklife Center and the LAC. This day-long program of presentations and informal discussions will highlight and celebrate diverse career paths successfully pursued by ethnomusicologists outside the academy. Please join colleagues who work in policy-making, music promoting, presenting, preserving, and performing in the private and public sectors, in D.C., across the U.S., and internationally. The event will be held from 8:30 a.m. to 5:30 p.m. in the Mumford Room on the 6th Floor of the James Madison Building of the Library of Congress, 101 Independence Ave., SE. The Capitol South Metro station is right next to the James Madison Building. Lunch is available for purchase in the Library of Congress cafeteria and in the immediate vicinity. Please register for the Pre-Conference Symposium through online registration for the SEM Annual Meeting. Nancy Gross, Judith Gray, and Betsy Peterson have been hard at work organizing this outstanding symposium.

[\[continued on next page\]](#)

## SEM 2016 Local Arrangements *[continued from previous page]*

After the Pre-Conference, join us from 7:30 to 9:00 p.m. on Wednesday, 9 November, for the symposium “Islam and the Performing Arts in Indonesia” at the beautiful Corcoran School of the Arts and Design (GWU), Hammer Auditorium, located a short walk from the White House at 500 17th St., NW. This event is co-presented by the Smithsonian Freer and Sackler Galleries, the Embassy of the Republic of Indonesia, George Washington University, and the LAC. Religion and culture are intrinsically linked. As they travel around the world, they create transcultural practices and perspectives manifested in both spiritual and artistic domains. Oftentimes, cultural performances serve as major venues for this blending of beliefs and practices. This symposium examines discourses of transculturalism, ritual practices, the performing arts, and Islam in Indonesia, the nation with the largest Muslim population in the world. Indonesia’s long process of Islamization has given rise to rich variations in the content and context of cultural performances. Along with addressing the history and diversity of Indonesian Muslim expression, the symposium unpacks the country’s modern sociocultural and religious development. Speakers include David Harnish (University of San Diego), Chiara Formichi (Cornell University), Ako Machino (Tokyo University of Arts), Laksmi Pamuntjak (a novelist from Jakarta), Hajjah Maria Ulfah, (a Quranic reciter and educator from Indonesia), and moderator Andrew McGraw (University of Richmond). The LAC is grateful to Michael Wilpers (Smithsonian Freer/Sackler Manager of Performing Arts) for coordinating this event with SEM 2016.

This year there will be an SEM Annual Meeting Opening Ceremony on Thursday, 10 November, at 12:30 p.m. in the hotel. Maria Ulfah will offer an Indonesian Quranic recitation, Dr. Dawn Avery (Montgomery College) will offer a Native American song, and Joseph J. Palackal will offer an Aramaic (Syriac) chant. There will be two lunchtime roundtables at 12:30-1:30 p.m., one where you will engage in conversation with ethnomusicologists working in D.C.-based institutions, including the National Endowment for the Arts, the National Endowment for the Humanities, and the National Science Foundation; the other coordinated by Theresa Allison who will bring specialists from the National Institute on Aging, National Institute of Health, and the National Intrepid Center of Excellence to talk about music and healing. On Thursday, 11 November, at 7:30 p.m. you can return to the Corcoran School of the Arts and Design, Atrium, for a performance of the Javanese Shadow-Play “Bima’s Quest for Enlightenment.” This event is also co-presented by the Smithsonian Institution Freer and Sackler Galleries, the Embassy of the Republic of Indonesia, George Washington University, and the LAC.

Besides a new President, Washington, D.C., is also excited about the opening of the Smithsonian Institution National Museum of African American History and Culture. The NMAAHC will offer SEM members a guided tour on Friday, 12 November, at 12:30-1:30 p.m. We also hope that those who are interested will make time at 4:00-5:00 p.m. on Friday to visit the Embassy of the Republic of Indonesia for a Gamelan Workshop. Please see the SEM 2016 conference website or program book for transportation options for these events.

At 7:00 p.m. on Friday, there will be a Church of God and Saints of Christ Beginning of the Sabbath Service and Meet

& Greet with Pastor Parker and Rabbi Marcus Carr at First Tabernacle Beth El, 401 New York Avenue. The Church of God and Saints of Christ was founded by African-Americans in the late nineteenth-century in Virginia and is practiced in a small number of tabernacles in the United States, Jamaica, and Africa. The liturgy includes recitation of Jewish prayers in English, sung in call and response with multipart harmony. LAC member Kip Lornell coordinated this event and will facilitate understanding between the church and SEM members. From 10:00 p.m. on Friday, the LAC will be offering visits to D.C. Gogo, punk, and hardcore performances and sites; and, at 8:30 a.m. Saturday morning, you can shake off that late evening by joining a D.C. gogo band and Dr. Alisha Jones for breakfast at 8:30-9:30 a.m. at the hotel! Please see the SEM 2016 conference website or program book for transportation options for these events.

Also on Friday, at 7:30 p.m., is the Maryland Traditions Heritage Awards and Concert to honor the state’s individuals, groups, places, and living traditions, this year including two National Endowment for the Arts National Heritage Fellows—Irish accordion player Billy McComiskey and Cambodian master traditional musician Chum Ngek. The awards presentation will be followed by the music of Billy McComiskey & Friends and a post-show reception. The event is free and shuttle service will be provided from the Omni Shoreham to the Montgomery College Cultural Arts Center in Silver Spring. The shuttle, with room for 50 passengers, will leave the hotel at 5:45 p.m. and return after the reception.

At 6:00-7:00 p.m. on Saturday there will be a “Beat Ya Feet Hip Hop Fusion Workshop” at the hotel, led by Queen P The Brand and sponsored by the Dance, Movement, and Gesture Section with the LAC. At 9:00-11:00 p.m. Smithsonian Folkways Recordings and the LAC will present at the hotel a Smithsonian Folkways Hip Hop Anthology Preview. Huib Schippers and staff from Smithsonian Folkways will talk about the soon-to-be-released anthology and play selections. Please see the SEM 2016 conference website or program book for more information.

Throughout the Annual Meeting, the Montgomery College Arts Institute’s World Arts Festival and the LAC will be presenting “pop-up concerts” during morning, lunchtime, and afternoon breaks. Stop, listen, and engage local tradition bearers who have been carefully chosen and coordinated for you by Dawn Avery (Montgomery College). The featured artists include Amadou Kouyate singing and playing kora and djembe in his family’s 150-generation lineage of Manding music, Persian tar prodigy Behfar Bahadoran, and performers of Serbian music, Latin jazz, and the Montgomery College World Ensemble.

As SEM 2016 LAC Co-Chairs, we are grateful for the work of the LAC members and other local consultants, including Harold Anderson, Dawn Avery, Luvenia George, Judith Gray, Nancy Groce, Ben Harbert, Eileen Hayes, Kip Lornell, Cliff Murphy, Vin Novara, Anne Rasmussen, Gregory Robinson, Kendra Salois, Daniel Sheehy, Atesh Sonneborn, Elizabeth Tolbert, J. Lawrence Witzleben, and Volunteer Coordinator Nathaniel L Gailey-Schiltz. §

# Activism, Advocacy, and Community Engagement:

## Gearing Up for SEM 2016 and Beyond

Anne Rasmussen, SEM President

### Greetings SEM Colleagues!

As we gear up for the upcoming meeting in Washington D.C., the Society is already looking ahead to our next meeting in Denver, October 26-29, 2017, and to the future of the Society, its members, and the place of our discipline in the academy and in the world.

### SEM's Next Strategic Plan

I am pleased to announce that the process for SEM's next strategic plan has launched. Andrew Weintraub, Strategic Planning Committee chair, has convened the committee with the following SEM-board appointed members: Virginia Danielson (New York University, Abu Dhabi), Joanna Bosse (Michigan State University), Michael Birenbaum Quintero (Boston University), Maria Mendonca (Kenyon College), Sylvia Nannyonga-Tamusuza (Makarere University, Kampala, Uganda), Gage Averill (University of British Columbia), and myself and SEM Executive Director, Stephen Stuempfle, as ex-officio members of the committee.



### SEM 2017

I am pleased to report that Sarah Morelli (University of Denver) is chairing our Local Arrangements Committee for SEM 2017 with a committee that includes Denver-area colleagues Brenda M. Romero, Jay Keister, and Austin Okigbo (University of Colorado, Boulder), Victoria Levine (Colorado College), Joice Gibson (Metropolitan State University of Denver), and Aaron Paige (University of Denver). We expect that the Denver meeting, with its pre-conference on Native American music, will provide opportunities for us to explore and engage this spectacular Rocky Mountain city and I want to thank Sarah Morelli and her committee for the work they are already doing to prepare for our arrival. Our

### SEM's last strategic plan for 2010-2015 advanced four overarching objectives:

1. Create greater awareness and understanding in the academy and public sphere of ethnomusicological perspectives;
2. Increase ethnomusicology's contribution to civic life and public policymaking;
3. Facilitate international communication and collaboration in ethnomusicology;
4. Strengthen K-12, undergraduate, and graduate education in ethnomusicology.

These objectives inspired initiatives in fund-raising, advocacy, and programming that were implemented by the SEM Board, its many committees, and its membership, and which are now reflected in the varied tributaries of the Society, from our annual meeting, to our many publications, to our various programs that support and subsidize member participation in SEM. You may read a progress report that describes and evaluates the 2010-2015 plan under the [Sound Future](#) tab of our website:

This progress report now serves as a point of departure for our new committee, which over the summer has been considering SEM's current projects, goals, and potential new directions. As was the case with the last plan, the planning process is meant to be broadly consultative, incorporating input from the SEM Council, various other

constituencies, and individual members. Stay tuned for a call from our Strategic Planning Committee to contribute your ideas and, if you are anxious to be heard right now, do not hesitate to get in touch with one of us.

Program Committee for SEM 2017 will be chaired by Lei Ouyang Bryant. This year's PC, capably chaired by Janet Sturman, saw a record number of submissions of both panels and papers and so I am delighted that Lei Ouyang Bryant has agreed to help us out in yet one more leadership position that is absolutely crucial to the life of SEM.

Our Seeger Lecture for 2017 will be presented by Professor Scheherazade Qassim Hassan, an Iraqi ethnomusicologist who specializes in the music of the Arab world. Formerly a professor at the University of Baghdad, she founded and directed the first Centre for Traditional Music in Baghdad and created a sound archive based on extensive fieldwork in Iraq. Currently a Research Associate at SOAS, University of London, she has been based in Paris for some twenty years, where she has taught at the University of Paris VIII-St. Denis and the University of Paris X-Nanterre. Dr. Hassan's lived experience of a displaced career and her perspective on issues of global power, forced migration, and the destruction of cultural institutions resonate among our membership and its engagement with the dynamics of diaspora, including the collateral damage to cultures and peoples that result from political and economic turmoil and war.

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## SEM 2016 Program *[continued from page 1]*

The 2016 program includes 48 events sponsored or co-sponsored by SEM committees, sections, task forces, or special interest groups. The majority of the 69 organized sessions selected for presentation were sponsored. Although that sponsorship only becomes evident in the final stages of program preparation, the higher proportion of organized sessions to individual submissions selected for inclusion (roughly 65% of those submitted, as opposed to 34% of the individual submissions) suggests that the collaboration and exchange promoted by sponsorship lends strength to many proposals.

Like recent PC chairs, I generated a word cloud from the titles of presentations on this year's program and, although this tool has well-documented limitations, the resulting content tags ring true for this year's program, offering interesting points of comparison. As in the past two years, the prominence of the word "sound" reflects the growing academic attention to the study of sound as both a specific and all-embracing unit of investigation. This focus is underscored by this year's Anthropology of Sound Forum resulting from a special partnership of the SEM with the Music and Sound Interest Group of the American Anthropological Association. The collaboration resulted in two roundtables and two keynote addresses, integrated into our program on Friday. Other sessions on the program also grapple with sound studies, including three different sessions sponsored by the SEM Sound Studies Special Interest Group. Pedagogy, dance, archives, community, and song are topics that figure larger than in years past, seeming to demonstrate new attention by ethnomusicologists to these concerns. For example, there are 11 instances where archives are addressed on the 2016 program, indicating new attention to data management and analysis, as well as insights regarding their potential as sites for conducting music ethnography and assessing legacies. Meanwhile, the terms performance, cultural, contemporary, and politics, retain emphasis in this program, as in years past.

### Other Program Highlights

First-Time Attendees and New Members Reception (5:30-6:30 p.m.) and Welcome Reception (5:30-7:30 p.m.) on Thursday evening.

The President's Roundtable at 10:45 a.m. on Saturday will address the timely issue of Ethnomusicological Responses to the Contemporary Dynamics of Migrants and Refugees, chaired by SEM President Anne K. Rasmussen, College of William and Mary.

Music Matters: The Public Sphere, chaired by Sean Williams and sponsored by the SEM Board of Directors, earlier on Saturday morning, will also address public policy, using the context of public institutions and recording media. The opening presentation by Dwandalyn R. Reece, Curator of Music and Performing Arts, Smithsonian National Museum of African American History and

Culture will be followed by responses from Ken Moore of the Metropolitan Museum of Art, and Jacob Edgar from Cuchambamba, Putomayo and Music Voyager Recordings.

The 2016 Charles Seeger Lecture will be delivered by Dr. Ellen Koskoff, Professor of Ethnomusicology at the Eastman School of Music. Her talk, "My Music," will begin at 4:15 p.m. on Saturday, following an introduction by Eileen Hayes, Towson University, and after the conclusion of the General Membership Meeting.

Career and mentoring sessions occur on each day of the meeting. Roundtables co-sponsored by the SEM Board and Local Arrangements Committee are scheduled for Thursday at lunchtime and on Friday evening. A speed mentoring session and reception will be co-sponsored by the sections on the Status of Women and Gender & Sexualities Taskforce on Friday evening. The roundtable Navigating a Path Toward Tenure, chaired by Brenda Romero and sponsored by the Crossroads Section, will be offered on Saturday morning, and a Saturday lunchtime workshop on portfolios will be offered by Meryl Krieger. The session International Students in Ethnomusicology and Professional Acclimation to the United States, chaired by Ana-Maria Alarcón-Jiménez, Universidade Nova de Lisboa, will take place on Sunday morning.

Concerts, performances, and workshops appear at all hours, some included as regular program sessions—such as the lecture performances on Turkish and Pakistani art song on Friday afternoon—but also offered as a diverse set of special options, many arranged by the enthusiastic and well-connected Local Arrangements Committee, ranging from Javanese Shadow Puppetry at the Corcoran School of the Arts and Design to Beat Ya Feet Hip Hop Fusion.

### A Few Individual Reflections

The sessions on the 2016 program resulted from the joint rankings of the review committee and hence no single person's preferences held sway. Still, I find it encouraging to see so many sessions exploring the connections between our work and big topics of public concern. How can ethnomusicology contribute to finding answers to problems of trauma, refugee relocation, migration, social injustice, prejudice, environmental sustainability, health, or physical and mental capacity? What can our discipline contribute to understanding human potential, individually and socially? What does our work offer to scientists? What are our responsibilities as educators beyond the academy? Some answers may come from several events expressly concerned with education or the three dedicated to examining new pedagogies. In addition to the pre-conference symposium, and the SEM Board session on Public Policy, there are eight others tackling the interface between scholarship, performance, and public policy.

*[continued on next page]*

## **SEM 2016 Program** *[continued from previous page]*

Other sessions examine specific issues that promise to expand upon our understandings of applied ethnomusicology, such as Thursday's session on accommodating disability and difference, Sunday's session on communication and cognition, or the three sessions addressing ecological concerns. The energies of the Civil Rights era may have fueled the acceptance and growth of our discipline in American universities in the twentieth century, but we have reached another turning point where we must again clarify and demonstrate what we have to offer other disciplines and to society at large. Our 2016 meeting promises to shine a spotlight on new pathways while maintaining recognition of our important strengths.

### **Appreciation and Acknowledgements**

The task of putting together the program for the annual meeting is not for the faint of heart, and I was most fortunate to benefit from the collaborative acumen, energies, and insights of a wonderful program committee: Christina Sunardi (University of Washington); Ursula Hemetek (Institute for Folk Music Research and Ethnomusicology, Vienna); Kaley R. Mason (Lewis & Clark College); Max Katz (College of William and Mary); Olabode F. Omojola (Mount Holyoke College). Together they reviewed and ranked 449 individual abstract submissions—along with 106 organized sessions, each with internal abstracts—resulting in a grand total of 905 abstracts altogether. While that Herculean task would seem sufficient, that was not the end of their labors. The Program Committee also assisted with reviewing travel grant requests, room assignments, and proof-reading drafts of the program in various stages. We all owe them warm thanks for their tireless dedication that made possible such an exciting program for our 2016 meeting.

The Local Arrangements Committee has given us special access to many D.C. treasures, including the Smithsonian Institution's museums and galleries, the archives in the Library of Congress, and to the resources of the Embassy of the Republic of Indonesia, The George Washington University, Montgomery College, and the University of Maryland. Working with the SEM Local Arrangements committee, led by Jonathan Dueck and Terry Liu, has been a pleasure and I can't wait to sample their offerings.

None of this would be possible without the administrative brilliance of SEM Executive Director Stephen Stuempe. I can't thank him enough. He makes operations look easy but few of us realize how much he juggles to keep our Society functioning smoothly. While assisting with the annual meeting, he is arranging the next two in advance, and this summer he also managed a move of the SEM executive office and hired a new program specialist. Marysol Quevedo jumped right into her new job, and I'm grateful for her help with the final stages of program and meeting preparation. We are also lucky to have the reliable and good-natured assistance of Melissa Kocias and Drew Norris from the Indiana University Conferences team. It was a great pleasure working with them all.

I want to close by thanking the SEM Board of Directors, President Anne Rasmussen, and Past-President Beverley Diamond for appointing me as Program Chair. Having served on the SEM Board, I know how much time and effort they devote to advancing our professional organization and of course the annual meeting. The opportunity to serve as 2016 Program Chair has been an honor and it has further enriched my appreciation for the depth and breadth of our discipline and for our wonderful colleagues who give it meaning. I look forward to seeing you in Washington, D.C. this November. §

## **SEM 2016 Special Events**

### **Soundings:**

#### **Public Sector Ethnomusicology in the 21st Century Judith Gray and Nancy Groce**

This year, the SEM pre-conference symposium takes place on Wednesday, 9 November, at the Library of Congress (LOC). Organized and presented in cooperation with the LOC's American Folklife Center, the day-long symposium features presentations by more than 30 ethnomusicologists, highlighting the diverse career paths they have successfully pursued outside the academy. Hear colleagues involved in cultural policy-making, music promoting, media, philanthropy, and various aspects of music-related presenting, preserving, and performing in the private and public sectors discuss their experiences as well as the challenges and rewards of public sector ethnomusicology. Space is finite, so pre-registration for the pre-conference symposium is strongly recommended. For the complete program and registration information, please visit the [Special Events page on the conference website](#).

### **Anthropology of Sound Forum**

#### **Daniel Fisher, Lila Ellen Gray, Amanda Minks, and David Novak**

The Society for Ethnomusicology, in collaboration with the Music and Sound Interest Group in the American Anthropological Association (AAA), has organized a one-day forum on the anthropology of sound, to be held on Friday, 11 November 2016, in conjunction with the SEM Annual Meeting at the Omni Shoreham Hotel in Washington, D.C. The forum aims to advance dialogue in the anthropology of sound and music, encourage interdisciplinary perspectives on sound studies, and build stronger institutional relationships between SEM and AAA by fostering interaction between anthropologists and ethnomusicologists. Bringing together sound researchers from diverse geographic and disciplinary locations, the forum will encourage participants to consider how sound informs questions of method, analysis, knowledge, and representation. At the same time, it will encourage anthropology's engagement with ethnomusicology's rich history of ethnographically attending to practices of embodied performance and listening.

*[continued on page 9]*

## Activism, Advocacy, and Community Engagement [\[continued from page 5\]](#)

Although she is very active in our profession in the international arena, this will be her first visit to SEM and our first Seeger Lecturer for some time from beyond North America.

### SEM 2016 and The President's Roundtable

Finally, I want to offer a preview of the President's Roundtable for the Washington meeting this November and to thank panel participants in advance for contributing their energies toward a discussion of "Ethnomusicological Responses to the Contemporary Dynamics of Migrants and Refugees." The potential of and for music in the various scenarios created by the current flow of populations out of conflict zones has always been a concern of ethnomusicology. In this realm, ethnomusicologists' advocacy and activism have implications that resound far beyond the classroom, the faculty meeting, or the number of words written in a day, and our growing interest in such work is demonstrated, in fact, by several papers at SEM 2016 that are dedicated to some aspect of this topic.

For the President's Roundtable I have asked Angela Impey (School of African and Oriental Studies, London) to frame the discussion. Impey's work on forced migration in southern Africa and with refugees from South Sudan (both in East Africa and in the UK) reminds us that the current "crisis" is perhaps only named as such because it is in Europe. Her research on music as historical memory and public testimonial has sought to highlight local responses to the globalized, neoliberal conservation agenda in Africa, and to transitional justice and post-conflict social integration. She explores new epistemological pathways and methodological approaches to re-center the needs, interests, and agencies of affected people. An innovator of advocacy/activist ethnomusicology and participatory action research, she has developed a graduate degree at SOAS that explores cross-sectoral applications for ethnomusicological research, focusing on the contribution that critical performative knowledge (communicative action) can bring to public policy design and implementation, with particular regard to—among other issues—forced migration, violence and conflict resolution, social exclusion, and environmental justice. For our panel, Impey invites "critical scrutiny of the role of performance ethnography in social and public policies related to forced migration. Drawing on research based on a *longue durée* and wide-angle view of the geography of migration from and within Africa, which has been largely overlooked by foreign observers and the media, she proposes new epistemological and operational frameworks for activist ethnomusicology."

Denise Gill (Washington University in St. Louis) has advocated strongly in the SEM Council for ways to gather and share information that maps developments among migrants and refugees, and the intersections where ethnomusicologists and other humanists might be involved. Beginning in her undergraduate years, and culminating in her forthcoming book, *Melancholic Modalities: Affect, Islam, and Turkish Classical Musicians* (2017, Oxford), Gill's research and fieldwork has been centered in Turkey

and the Ottoman sound world. She has most recently written for a general readership on emergent and conflicting structures of listening in the context of Turkey's attempted coup in July 2016. Her current project examines these distinct modalities of listening in Turkey, a country that finds itself simultaneously host and passage for Syrian refugees. For our panel, Gill explicates an epistemological crisis that requires ethnomusicologists to adjust reliance on region and nation as categories of analysis with three case studies that illuminate emergent listening structures in the wake of current geopolitical movements: 1) sounds emanating from multiethnic graveyards in Istanbul; 2) Turkish cultural and artistic responses in entertainment venues that seek to reclaim the Mediterranean and Aegean seas as sites of pleasure as opposed to sites of perilous crossing; and 3) the collapse of previous neo-Ottoman fantasies—musical and otherwise—of contemporary Turkey's political reach across the former Ottoman Arab lands and seas.

Rachel Beckles Willson (Royal Holloway, University of London) is a colleague whose work spans the gamut from Europe to the Arab world and Middle East region, from colonialism to neo-liberalism, and from historiography to ethnography. She is a scholar who explores the intersections of history, politics, performance, and listening and memory. Her innovative project, *Oud Migrations*, studies the way instruments move around with their makers and players in some surprising trajectories. Beckles-Willson's interests also extend to the dynamics of migrants, refugees, asylum-seekers, detainees, and stateless people in France, Hungary, Palestine, and the UK. Most recently, she worked with refugees in Hungary and in Calais, France, where the infamous Calais Jungle has become the home to thousands of restless people from many nations and many walks of life, most of them anxious to make the passage across the channel to asylum in Great Britain. This is a complicated story that our SEM membership probably knows too little about. Beckles Willson has also worked with asylum seekers and detainees at home in London as well, having recently established a poet-in-residence at Royal Holloway for a series of events looking at poetry and asylum. For our panel, she comments on the "range of vocabulary we use for movement (deportation, defection, displacement, exile, forced migration, population transfer, trafficking) and the categories in which we place people who move (asylum-seeker, detainee, illegal person, immigrant, refugee) and the impact of this discourse on how we think and act as (usually settled) ethnomusicologists."

Ozan Aksoy (Hunter College, City University of New York) speaks from his own experience and engagement with communities of migrant Kurds and Alevis within Turkey and their diasporas in Germany. For his Ph.D. research, Aksoy developed an interest in the multi-ethnic musical traditions of Turkey, in part, through his participation in the Boğaziçi University Folklore Club.

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## Activism, Advocacy, and Community Engagement

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From 1995 to 2002, he was a performer and arranger in the band Kardeş Türküler (Ballads of Fraternity), which has given concerts all around Europe and Turkey performing the local music of Anatolia, the Balkans, and the Caucasus. He also recorded five albums with two Kurdish diaspora musicians (Ali Baran and Şexo). As a forced migrant and musician, Ozan Aksoy brings a unique perspective that illuminates comparative understandings of the potential for music to activate communities, to represent these communities in new homelands, and to articulate collective sentiment and desire. For our panel, he addresses the intricacies of dealing with immigrant and minority communities in their second or third homelands. Combining his own immigrant music making experience in the US as well his research in Germany and Turkey, Aksoy engages an ethnomusicology of migration.

Finally, Michael Frishkopf (University of Alberta) offers models for activist musical engagement with migrants and refugees based on two projects, one with Liberian refugees in Ghana, and the other with Syrian refugees in Canada. A noted scholar of the Arab and Islamicate worlds as well as West Africa, and also a multi-instrumentalist and director since 2004 of the University of Alberta's MENAME (The Middle Eastern and North African Music Ensemble), Frishkopf has used his expertise, his intuition, and his musical activism to support refugees abroad, in Africa, and close to home, in Canada. He describes music as the "social technology" that facilitates "microtransformations" in the integration process of an immigrant or refugee group victimized by the breakdown of civil society. Frishkopf outlines a methodology of participatory action research "involving a heterogeneous, open network of refugees, NGO workers, students, academics, and community members, all collaborating on an equal footing through 'resonant' musical interactions to help rebuild civil society, foster social integration, and conduct evaluative research to help guide the project forward." His inspirational work, close to home, offers a model that, I believe, may be adopted and adapted by colleagues working in other contexts. Frishkopf contends that "while music-based social micro-transformations may not be as materially dramatic as the construction of new housing units, or as economically substantial as creation of jobs, such changes in attitude are arguably even more important in the long term, towards supporting a stable and harmonious civil society."

I believe the work of these five panelists exemplifies the kind of activism and community engagement that demonstrates that ethnomusicology matters. While the time limits of our roundtable necessarily curtail the extent of our panelists' comments, I thank them for their input thus far and offer this preview as an introduction to their fine work and one of the trajectories of and for ethnomusicology now and in the foreseeable future. I invite you to the President's Roundtable to hear our colleagues and to contribute your own ideas and experiences. See you in November!

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## SEM 2016 Special Events

### Anthropology of Sound Forum [continued from page 7]

Sound studies has grown tremendously as an interest in ethnomusicology over the past decade (not least via the Sound Studies Interest Group); there have been similar examples of this vibrant interdisciplinary conversation in anthropology. *Annual Review of Anthropology* articles in 2010, 2012, and 2014 have tracked the rising interest in music and sound for anthropologists (Samuels et al. 2010; Faudree 2012; Weidman 2014). The rapid growth of the AAA Music and Sound Interest Group since its founding in 2009 also attests to the increasing recognition of aurality and sonic mediation as cultural phenomena. The international Listening In, Feeding Back conference held at Columbia University in 2009, the 2013 Hearing Modernity Sawyer Seminar at Harvard University, the formation of the European Sound Studies Association, and several recent edited volumes and journals have further solidified sound as a generative field of study for anthropologists. To date, however, the venues for shared anthropological and ethnomusicological conversations around this emerging scholarship have been few, as scholars in anthropology and ethnomusicology have brought projects to fruition in relative isolation from one another.

This forum aims to bring these relatively dispersed projects into a sustained dialogue with broader institutional organizations and ongoing scholarly conversations about sound at the Society for Ethnomusicology meetings and in the AAA Music and Sound Interest Group. We aim to surmount the institutional and disciplinary limitations to the sharing of scholarship in discipline-specific conferences. Building this conversation in the context of the Society for Ethnomusicology promises to draw the attention of anthropologists and ethnomusicologists to a shared forum around sound and to a connection between two disciplines that share deep, albeit uneven, historical roots. The anthropology of sound, then, has a multi-disciplinary foundation, but shares a special kinship with ethnomusicology, a discipline encompassing cultural studies of music that were most often based in anthropology departments before the 1950s. Despite these roots, postwar anthropology tended to neglect sonic mediations in favor of visual and textual materials, segments of anthropology and ethnomusicology developed parallel tracks of research on sound with occasional intersections in the 1980s ethnography of performance and the 1990s attention to global media. Putting current research on sound into closer dialogue across these disciplinary divisions will help push forward the ethnographic and theoretical contributions that sound studies can make in anthropology and commits anthropologists to decentering hegemonic paradigms of knowledge production that privilege visibility and writing.

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## SEM 2016 Special Events

### Anthropology of Sound Forum

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The forum aims to draw together a new generation of anthropological and musicological scholars with an eye to the future. We hope to create conditions for future discussion and institutional linkages around music in hopes both of expanding cross-participation and membership between the organizations, and in collaborative projects that further highlight and develop their intersections. We have involved graduate students during the planning and realizing the conference, and will invite feedback from participants and observers in open discussions throughout.

For the complete program and abstracts, please visit the [Special Events page on the conference website](#).

### NMAAHC

The new [National Museum of African American History and Culture \(NMAAHC\)](#) is now open on the mall in Washington, D.C.—just in time for the upcoming SEM Annual Meeting. Please plan to attend the SEM Board-sponsored session on Ethnomusicology and Public Policy featuring Dr. Dwandalyn Reece, Curator of Music and the Performing Arts for NMAAHC. She will present a keynote lecture entitled “Music Matters: The Public Sphere,” Saturday morning, 12 November, from 8:30 to 10:30. §

## SEM News

### SEM Ice Cream Social at BFE 2016 Annual Conference Stephen Stuempfle, SEM Executive Director



SEM Ice Cream Social at BFE 2016 Annual Conference, School of Music and Fine Art, University of Kent. Left-right: Stephen Stuempfle (SEM Executive Director), Anne K. Rasmussen (SEM President), Barley Norton (BFE Chair).  
Photo by Ruth Hellier-Tinoco.

For the past several years, the British Forum for Ethnomusicology has held a High Tea on late Friday afternoon at the SEM Annual Meeting. With its warm beverages, scones, and other confections, this event has proven to be immensely popular with meeting attendees, weary from a long day of paper presentations. Moreover, it has provided an opportunity to learn more about the range of programs at BFE, such as the journal *Ethnomu-*

*sicology Forum*, the Annual Conference, One-Day Conferences, and various academic awards. Given the success of this gathering, BFE past chair Amanda Villepastour and current chair Barley Norton invited SEM to organize a parallel event for the BFE 2016 Annual Conference (14-17 April) at the Chatham Historic Dockyard Campus of the University of Kent. Thus began a discussion of an appropriate culinary representation of our U.S.-based organization. Perhaps a barbecue? No—such foods are strongly associated with Australia and would not appeal to the substantial number of vegetarian ethnomusicologists. How about an ice cream social? Our British colleagues were intrigued. So, we initiated the process of translating this American tradition of community conviviality, with its tubs of diverse flavors and optional toppings, into an afternoon conference break at the beautiful early nineteenth-century Dockyard Church. Special thanks are due in this regard to Barley, Amanda, Kevin Dawe (Head of the School of Music and Fine Art at Kent), Liam Barnard (conference coordinator), and the Kent catering office, which speculated that such events might even catch on as an alternative to cocktail parties.

The SEM Ice Cream Social was enthusiastically attended by conference registrants, who explored the offerings with dainty cups and spoons (a local innovation), while the SEM President and Executive Director outlined current Society activities through short addresses and a PowerPoint show. Indeed, there were informal discussions of shared concerns in ethnomusicology during social gatherings throughout the four days of the conference. These interactions complemented a rich program of panel presentations on such topics as “Rethinking ‘Place’ and ‘Space’ in Ethnomusicology,” “Balancing Theories and Documenting Lives,” “Performance and Spectacle,” “Cuban Trade Winds,” “Echoes of the Middle East,” and “Rap, Song, Politics.” Other highlights were a panel and wine reception in honor of David W. Hughes for his many years of research, teaching at SOAS (University of London), and service to BFE; and a keynote address by Jonathan P.J. Stock (University College Cork): “Sounding the Bromance? The Chopstick Brothers’ ‘Little Apple’ Music Video and Its Intercultural Currents.” Attendees departed the Chatham Dockyard inspired by the innovative work presented at the conference, while SEM and BFE vowed to pursue further transatlantic exchanges!

## SEM Chapter News

### NECSEM Elections

The Northeast Chapter for the Society of Ethnomusicology recently elected the following officials to the board: Karl Haas as Vice President, Suan Asai as Treasurer and Andrea Douglass as Member-at-Large. §

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## 2016 Charles Seeger Lecture: Ellen Koskoff

Eileen M. Hayes, Towson University

The 2016 Charles Seeger Lecture, “My Music,” will be delivered by Ellen Koskoff, Professor of Ethnomusicology at the University of Rochester’s Eastman School of Music, where she is Director of Ethnomusicology Programs. Koskoff is Editor of *Ethnomusicology* and General Editor of the Eastman/Rochester Series in Ethnomusicology. She received a Ph.D. in musicology/ethnomusicology from the University of Pittsburgh, initiating the study that would eventually emerge as *Music in Lubavitcher Life* (2000). Her M.A. in vocal and piano pedagogy from Columbia University was preceded by a bachelor’s degree in the same from Boston University. In addition to numerous articles and book chapters, Koskoff is the author of *Music in the United States: An Introduction* (2005), and the editor of *The United States and Canada*, volume 3 of the *Garland Encyclopedia of World Music* (2001).

Ellen Koskoff is well known to the SEM membership; her influence has been widely felt throughout the Society and is remarkable for its breadth. Over the arc of her career she has served the Society in many ways, preceding and following her tenure as SEM President from 1999 to 2001. The imprint of her influence has reverberated in her role on the SEM Board as Secretary and as the chair of the Niagara Chapter, the 1986 Local Arrangements Committee, the 1997 Program Committee, the Mentoring Committee, the Publications Advisory Committee, and several other committees.

In her landmark edited volume, *Women and Music in Cross-Cultural Perspective* (1988), Koskoff invites a coterie of scholars to consider gender difference in music performance beyond the western music canon. Referred to with respect as “the Koskoff,” *Women and Music* is one of the most significant works on gender and music in ethnomusicology and a foundational text in the field. While today’s students encounter the volume’s essays in graduate seminars on the history of ethnomusicology, the ripple effect of her intervention should not be underestimated. Writing in the mid-1980s, confronting established modes of ethnomusicological investigation, and negotiating institutional biases that privileged historical musicology and other subfields in music, Koskoff carved out an intellectual space for the study of gender and music in the academy, an area of musicological investigation writ large that continues to grow.

It is to our good fortune that representative essays, new work, and previously published book chapters culminate in *A Feminist Ethnomusicology* (2014), an intellectual memoir with a foreword by Suzanne Cusick. Here, the author problematizes fieldwork, feminism, and ethnomusicology, deftly considering their intersections. One of Koskoff’s strengths is her ability to consider several paths of inquiry simultaneously, a practice that her most recent book addresses in its focus on music and gender, but

also, on music and its discourses in Lubavitcher communities, generational instantiations of feminism, and the tensions between and blind spots tolerated by ethnomusicology, historical musicology, and anthropology.

Through her writings, fierce determination to engage the world through ethnographic fieldwork, and, lastly, through her way of being, Ellen Koskoff has helped to foster a more receptive social field for the study of gender, feminism, and music. Through her activism within and beyond SEM, she has garnered greater respect for women and individuals who identify as feminists, while accruing the admiration of those who would seek to understand the distinction. In an address in which she will reflect on her engagement of the music and music communities she loves, Koskoff is sure to delight as much as she instructs. You will not want to miss it!

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## Liasion Conference Reports

### ICTM Study Group on Music and Gender

#### Beverley Diamond, Memorial University of Newfoundland

The ICTM Study Group on Music and Gender met in Bern, Switzerland, 13-16 July 2016 for their first conference in over a decade. Under the capable leadership of Chairperson Barbara Hampton (who also served as one of the first co-chairs of the study group), Program Committee Chair Anna Hoefnagels, and Local Arrangements Chair Britta Sweers, this was a memorable milestone in the reinvigoration of the group.

Often challenging gender binaries, the speakers addressed such topics as the gendering of “world music” festivals and media, GLBTQ activism, gender in challenging religious contexts, and the gendering of labor in both fieldwork and academic settings, among others. We enjoyed hearing about local musical practices, including the role of Alpine female tradition-bearers in sustaining musical continuity. An inspiring keynote was delivered by Pirkko Moisala on “Cross-cultural Encounters: Deleuze and the Musicking Bodies of Tamu Women (Nepal),” based on her work within a multi-year, interdisciplinary project on Deleuze in Finland. We also had opportunities to participate in a yodelling workshop, hear eclectic multi-instrumentalists Duo Sybe, and accompany our host, Britta Sweers, on a sound-scape-oriented tour of the old city of Bern, complete with its magnificent fountains, arcades, enticing chocolate and cheese shops, and (of course) amazing clocks.

At the end of the conference we spent a magnificent half-day at Lake Thun in the Interlaken region, cruising in the midst of iconic Alpine mountain peaks and climbing to the caves high in the hillsides. We were all grateful to the organizers for this superbly organized and intellectually exciting event.

### ICTM Study Group on Music and Minorities

#### Adelaida Reyes, New Jersey City University

The ICTM Study Group on Music and Minorities, hosted by the University of Rennes 2, the Centre for Breton and Celtic Research, held its biennial meeting on 4-8 July 2016, in Brittany, France. The Program was built around three themes: 1) Local languages and music (particularly apt in view of Brittany’s rich linguistic and musical

traditions); 2) Minorities within minorities, a rapidly growing global phenomenon; and 3) New research. Yves de France, Guy Christopher Coppel, and their team of volunteers facilitated all activities and complemented the scholarly presentations with performances of music and dance on campus, and with social and civic activities in downtown Rennes.

An excursion that began in the early morning and lasted late into the night brought the Group to centuries-old villages and places of interest in different parts of Brittany. Visits to the Musée Breton (a historic ethnographic museum), to a folk music instrument maker, to Douarnenez, Quimper, Pont-Aven, and Redon made for a rich and highly informative itinerary. By design or coincidence, the inclusion of Breton music and dance materials at the workshops during the meeting turned out to be a double enhancement: to the learning of local traditions, and to the joy of participation in a real live situation. In one of the sites visited, local residents came to join the Study Group for dinner, which quickly became an occasion for singing and dancing. Study Group members, having become familiar with a number of the songs and dances, easily joined in to the delight of all.

At the Business Meeting, it was announced that Ursula Hemetek will become Secretary-General of ICTM in 2017 and will thus no longer be able to serve as president of the Study Group for Music and Minorities. All members of the Study Group were urged to attend the ICTM meeting in Limerick, Ireland (July 2017) and to take part in an election of officers for the Study Group that will take place at that meeting. Also at the Business Meeting, SEM President (and Study Group member) Anne Rasmussen extended a cordial invitation to the upcoming SEM Annual Meeting in November in Washington, D.C.

The next meeting of the Study Group on Music and Minorities is scheduled for 2018 and will take place in Vienna, Austria.

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## Institutional News

### Natural History of Song

Samuel Mehr, Director, Manvir Singh, Co-Director, and Luke Glowacki, Co-Director, announced the public launch of their project the “Natural History of Song.” The project (which has already generated lively discussion on the SEM list-serv!) focuses on “the systematic investigation of the world’s vocal music.” Additional information about the project can be found on the [Natural History of Song website](#).

### RILM

The Répertoire International de Littérature Musicale, Inc. (RILM) Abstracts of Music Literature with Full Text™ (RAFT) from EBSCO Information Services (EBSCO) is now available [on-line](#). This extensive collection provides a rich and comprehensive source of global music research to scholars in musicology, ethnomusicology, theory, performance, and pedagogy.

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# Historical Ethnomusicology Alive and Well!

Jonathan McCollum, Washington College and Revell Carr, University of North Carolina, Greensboro

It is with great pleasure that we write to celebrate that the Historical Ethnomusicology Section is now formally established as an official section of the Society for Ethnomusicology. In 2005, Ann Lucas, then a UCLA graduate student and now an Assistant Professor of Music at Boston College, convened the very first meeting of the Historical Ethnomusicology Special Interest Group at the SEM 50th Annual Meeting in Atlanta, GA. That meeting's theme was the history of SEM, and so with several panels dedicated to the topic of the history of the discipline, the emergence of this new SIG drew a lot of attention. This momentum led to a host of history-related events at the next Annual Meeting in Honolulu, HI in 2006, and the sponsorship of numerous panels and roundtables at subsequent SEM conferences. As membership in the section has expanded, so have the group's activities, including not only an increasingly robust presence within SEM, but also representation within other learned societies, such as sponsored panels at the British Forum for Ethnomusicology and the International Council for Traditional Music.

As ethnomusicologists continue to grapple with the musical legacy of centuries of colonialism and imperialism, more of us are finding historical research to be a crucial tool for understanding the post-colonial world, and for excavating alternative histories that complicate the received understanding of the past inscribed by prior generations of scholars. For many of us, the values and priorities of historical ethnomusicology grow out of the values of ethnomusicology at large, focusing on music making as a cultural practice, embracing a transnational, multiethnic network of music makers who are professional, amateur, and everything in between. Historical ethnomusicologists use historical research to bring to the surface the underground or hidden histories of marginalized people and the meanings embedded in their musics. This work often requires approaches to historical research that emphasize the ephemeral over the monumental, the transient over the stable, and the subaltern over the elite. Furthermore, historical ethnomusicology calls for a reevaluation of "the field" as a historicized space, in which our "informants," living and dead, are constantly reinventing and reinterpreting the past as they look for resonances in the present. Topics in historical ethnomusicology have ranged from the theory and methodology of historiography within and about the field of ethnomusicology, to the interpretation of the specific histories of music cultures and subcultures.

As the section has grown we have also seen a number of important books published that approach historical research in ethnomusicology from a variety of perspectives. Several of our members recently published the book, *Theory and Method in Historical Ethnomusicology*,

edited by Jonathan McCollum and David G. Hebert (Lexington Books, 2014), a peer-reviewed collection of essays born out of the special interest group's efforts to reconsider past approaches to historical ethnomusicology and broaden its scope into the twenty-first century. Another collection, *A Cambridge History of World Music*, edited by Philip Bohlman (Cambridge University Press, 2014), which won the Bruno Nettl award last year, underscores the increasing interest in global music histories. Also last year, the Alan Merriam Prize for Outstanding Monograph in Ethnomusicology was awarded to two books of historical ethnomusicology, Anna Maria Ochoa Gautier's *Aurality: Listening and Knowledge in Nineteenth-Century Colombia* (Duke University Press, 2014), and current Section chair James Revell Carr's *Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels* (University of Illinois Press, 2014), signaling a significant "sea" change in the way the Society has considered historical research. Historical ethnomusicology has also found strong support from scholars working in subfields like ecomusicology, archiving, gender and women's studies, and sound studies. For example, in 2012, members of the Section started a dialog with Archeologists studying sound at a Cornell University conference entitled "Sounds from Silence: Methods and Approaches to Re-Sounding the Past."

In 2015, under the former Section chair, Jonathan McCollum, the Historical Ethnomusicology Section created and gave its first student prize, which recognizes the most distinguished student paper presented at the SEM Annual Meeting that employs the use of historical methodologies and theoretical perspectives, focuses on a particular historical musical tradition, or is historiographic in approach and includes research based on primary sources. At that 2015 meeting over seventy-five papers and roundtables were presented that dealt with topics like history, historiography, nostalgia, memory, and cultural preservation. With over 400 members now active, we hope to continue to attract broad interest across many different areas of historical research within ethnomusicology. Future goals for the section include: continued sponsorship of panels and roundtables at SEM and other scholarly conferences, the compilation of a historical ethnomusicology bibliography, and more edited volumes and/or special issues of ethnomusicology journals. We hope to continue providing a forum for ethnomusicologists to meet, discuss, and argue the pitfalls and potentials for historical research in the field of ethnomusicology. If interested, come and join our discussion on our [facebook page](#).

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## Member News

- **Sydney Hutchinson** was named [Judith Greenberg Seinfeld Distinguished Faculty Fellow](#) at Syracuse University and also won the 10th edition of the [Samuel Claro Valdés Prize](#). The Seinfeld fellowship recognizes “passion for excellence, creativity, and originality in academic or artistic fields” among faculty in any field, while the Claro Valdés award is given by the University of Chile every two years for the best unpublished article on music and musicians in Latin America.
- In Spring 2016, numerous friends and scholars came together to celebrate **Mark Slobin’s** illustrious career and retirement from Wesleyan University’s Music Department. Videos of talks and a concert presented as part of “Ideas on the Move: A Conference in Honor of Mark Slobin” can be found at the [conference website](#).
- **Jeff Todd Titon**, Professor Emeritus of Music, Brown University, will give the Keynote Lecture entitled “Toward a Sound Ecology” at the Fall 2016 Conference of the American Musicological Society—Southwest Chapter on Saturday, 1 October 2016. For the complete conference program and additional information, please visit the [conference website](#). §

## In Memoriam

### Dr. Samuel A. Floyd, Jr. (1937-2016)

Samuel A. Floyd, Jr., Director Emeritus for the Center for Black Music Research at Columbia College, passed away on 11 July 2016 after a long illness. Born in Tallahassee, Florida in 1937, Dr. Floyd earned his bachelor’s degree from Florida A&M University and his master’s and Ph.D. from Southern Illinois University at Carbondale. He began his career as a band director, and later served as faculty at Southern Illinois University and Fisk University before moving to Columbia College Chicago where he founded the Center for Black Music Research (CBMR). Dr. Floyd devoted his career to researching and publishing copious work on black music, establishing its importance for vast audiences and scholars alike. He also founded several journals, secured numerous grants, and supported multiple ensembles at CBMR, receiving multiple awards in recognition of his significant contribution to black music.

For a more detailed obituary, please visit the [CBMR website](#). §

## SEM: *Sound Matters*

Hosted on the SEM website, Sound Matters offers content on a variety of subjects related to music, sound, and ethnomusicology. We seek lively and accessible posts that provide stimulating reading for both specialists and general readers. We encourage authors to consider this an opportunity to transcend the boundaries of traditional print with brief writings that may integrate hyperlinks and multimedia examples. To submit blogs for consideration, please contact [Jim Cowdery](#).

- Evrim Hikmet Öğüt, [Soundscape of a coup d’état](#) (6 September 2016)
- [Abstracts for Ethnomusicology Vol. 60, No. 2](#) (Spring/Summer 2016) (12 May 2016)
- Thomas W. Ross, [Amir Khan and the South. II](#) (3 May 2016)
- Thomas W. Ross, [Amir Khan and the South. I](#) (28 March 2016)
- [2015 in Review](#) (30 December 2015)
- Peter Cooke, [Sound repatriation in Uganda “And...er...of course, I...we didn’t just leave it at that.” And a saga from the pre-digital archiving age.](#) Supplementary materials for Cooke’s “A response to Sylvia Nannyonga-Tamusuza and Andrew N. Weintraub’s ‘The audible future: Reimagining the role of sound archives and sound repatriation in Uganda’” (*Ethnomusicology* 69/3) (5 October 2015) §

## SEM: *Ethnomusicology Today*

Ethnomusicology Today is a podcast series that features stories and interviews aimed at engaging a broad audience of educators, scholars, musicians, and a listening public interested in contemporary issues in global music studies. Ethnomusicology Today Editor: [Trevor S. Harvey](#).

- Episode 1: [Tribute Bands and Historical Consciousness with John Paul Meyers](#).
- Episode 2: [Swedish Klezmer and Jewish Identity with David Kaminsky](#).
- Episode 3: [Copyright and Indian Popular Music with Gregory Booth](#).
- Episode 4: [Bollywood Dance Economies with Anna Morcom](#). §

## Grants and Fellowships

### ACLS

Congratulations to SEM Members who received American Council of Learned Societies (ACLS) 2016 Fellowships! Award recipients include:

Bickford, Tyler - ACLS Fellowship program  
Assistant Professor, English, University of Pittsburgh  
Tween Pop: Children's Music and the Public Sphere

Bohlman, Andrea F. - ACLS Fellowship program  
Assistant Professor, Music, University of North Carolina,  
Chapel Hill, Fragile Sound, Quiet History: Music and Unofficial Media in Communist Poland

Karnes, Kevin C. - ACLS Collaborative Research Fellowship  
Professor, Music, Emory University  
Wagner and the Subject of Redemption: Politics, Erotics, and Religion in the Music Dramas

Pasler, Jann C. - ACLS Fellowship program  
Distinguished Professor, Music, University of California,  
San Diego  
Sounding the French Empire: Colonial Ethnographies of Music and New Media, 1860-1960

Sumarsam - ACLS Fellowship program  
Professor, Music, Wesleyan University  
Expressing and Contesting Java-Islam Encounters: Performing Arts at the Crossroads

For additional information about fellowship recipients please visit the [ACLS website](#).

### NEA

This September, the National Endowment for the Arts (NEA) celebrated nine master folk and traditional artists who received a prestigious NEA National Heritage Fellowship. The award recipients, notably with five musicians, include:

Bryan Akipa (Sisseton, SD) – Dakota Flute Maker and Player

Joseph Pierre "Big Chief Monk" Bourdreaux (New Orleans, LA) — Mardi Gras Indian Craftsman and Musician

Billy McComiskey (Baltimore, MD) – Irish Button Accordionist

Artemio Posadas (San Jose, CA) — Master Huastecan Son Musician and Advocate

Clarissa Rizal (Juneau, AK) — Tlingit Ceremonial Regalia Maker

Theresa Secord (Waterville, ME) — Penobscot Nation Ash/Sweetgrass Basketmaker

Bounxeung Synanonh (Fresno, CA) — Laotian Khaen Player

Michael Vlahovich (Tacoma, WA/St. Michaels, MD) — Master Shipwright

Leona Waddell (Cecilia, KY) — White Oak Basketmaker  
For additional information about the artists with photos

and audio and video samples of their work, please visit the [NEA website](#).

### NEH

The National Endowment for the Humanities (NEH) recently funded the following organizations and individuals:

Fairfield University Outright: \$175,323  
[Institutes for School Teachers]  
Project Director: Laura Nash  
Project Title: From Harlem to Hip-hop: African-American History, Literature, and Song

Saundra Amrhein Outright: \$50,400  
[Public Scholar Program]  
Unaffiliated Independent Scholar  
Project Title: Cuba's Chords of Change: The Journey of a Mother, Son, and Piano through a Nation's Transformation

Tulane University Outright: \$159,343  
[Landmarks of American History]  
Project Director: Rebecca Snedeker  
Project Title: New Orleans: Music, Culture, and Civil Rights

Delta State University Outright: \$178,698  
[Landmarks of American History]  
Project Director: Rolando Herts  
Project Title: The Most Southern Place on Earth: Music, History, and Culture of the Mississippi Delta

World Music Productions Outright: \$175,000  
[Media Projects Production]  
Project Director: Sean Barlow  
Project Title: Afropop Worldwide's Hip Deep

Oregon State University Outright: \$182,138  
[Institutes for College and University Teachers]  
Project Director: Joseph Krause  
Project Title: Algeria, Morocco, Tunisia: The Voices of Women in Literature, Cinema, and Other Arts since Independence.

For additional information on these projects and application procedures, please visit the [NEH website](#).

### SAM

The Society for American Music (SAM) welcomes applications for the Judith McCulloh Fellowship to support research in American folk-based musical culture.

For additional information and application details, please visit the [SAM website](#).

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# Conference Calendar, October 2016 to October 2017

## 2016

- Third Annual International Conference on the Blues, Delta State University, West Cleveland, Mississippi, 2-4 October 2016. <http://www.deltastate.edu/president/international-blues-conference/>
- The 5th Symposium of the Study Group on Applied Ethnomusicology, International Council for Traditional Music, Cape Breton University, Nova Scotia, Canada, 5-9 October 2016.
- “‘It’s Still Rock and Roll to Me’: The Music and Lyrics of Billy Joel—A Public Musicology Conference,” Colorado College, 7-8, October 2016. <http://ColoradoCollege.edu/BillyJoel>
- Music Council of the Three Americas (COMTA), a regional council of the International Music Council (IMC), Decolonizing Music, Puerto Rico Conservatory of Music, San Juan, 8-10 October 2016.
- “Metal in Strange Places: Aural, Tactile, Emotional, Visual,” University of Dayton, Dayton, Ohio, 20-22 October 2016.
- “The End of the Conservatory,” College Music Society Pre-Conference Workshop, Hilton Santa Fe Historic Plaza, Santa Fe, New Mexico, 26 October 2016. [http://www.music.org/index.php?option=com\\_content&view=article&id=2270:conservatory-overview&catid=196&Itemid=2035](http://www.music.org/index.php?option=com_content&view=article&id=2270:conservatory-overview&catid=196&Itemid=2035)
- College Music Society, 2016 National Conference, Santa Fe, New Mexico, 27–29 October 2016. [http://www.music.org/index.php?option=com\\_content&view=article&id=2224:registration-fees-and-dead-lines&catid=144&Itemid=688](http://www.music.org/index.php?option=com_content&view=article&id=2224:registration-fees-and-dead-lines&catid=144&Itemid=688)
- “Times and Challenges,” Animusic Portugal, 5th International Scientific Meeting for Sound and Musical Instrument Studies, Tomar, Portugal, 28-31 October 2016. <https://sites.google.com/site/animusicpt/httpsitesgoogle-comsiteanimusicptintroduo>
- “Moving Legacies,” Cross-Cultural Dance Resources (CCDR) Board of Directors, Pre-Conference, Congress on Research in Dance and Society for Dance History Scholars Conference, Pomona College, Claremont, CA, 2 November 2016. Pegge Vissicaro ([pegge@asu.edu](mailto:pegge@asu.edu))
- 19th Annual Banjo Gathering, Charlottesville, Virginia, 3-6 November 2016. [www.banjogathering.com](http://www.banjogathering.com)
- American Musicological Society and the Society for Music Theory, Annual Meeting, Vancouver, British Columbia, 3-6 November 2016.
- “Music and Islam,” UskoMus Symposium, Cultural Centre Stoa, Helsinki, 10 November 2016. [uskomus.com](http://uskomus.com)
- Society for Ethnomusicology, 2016 Annual Meeting (61st), Washington, D.C., 10-13 November 2016.
- Anthropology of Sound Forum, Society of Ethnomusicology, 2016 Annual Meeting (61st), Omni Shoreham Hotel, Washington, D.C., 11 November 2016.
- National Women’s Studies Association, Montréal, Québec, 10-13 November 2016.
- American Anthropological Association, Annual Conference, Minneapolis, MN, 16-20 November 2016.
- “Contemporary and Future Paths in Music Performance, Composition and Analysis,” New Zealand Musicological Society Annual Conference, University of Waikato Conservatorium of Music, Hamilton, New Zealand, 19-20 November 2016. [nzmusicology2016@gmail.com](mailto:nzmusicology2016@gmail.com)
- “Out-of-Phase,” International Sound Studies Conference, NuSom—Research Centre on Sonology, São Paulo, Brazil, 22-25 November 2016. <http://www2.eca.usp.br/nusom/node/22>
- “The Punk Scene in France (1976–2016): 40 Years of History,” Organized by CESR (U. François Rabelais/ CNRS/ MCC) and THALIM (CNRS/ENS/U. Paris 3), in association with the Punk Scholars Network, Philharmonie de Paris, 25-26 November 2016.
- “Isolated Musics, Connected Musics,” IASPM-ANZ Conference, Central Queensland Conservatorium of Music, Ooralea Campus, Mackay, Australia, 7-9 December 2016.

## 2017

- “Music and Audio-Visual Culture (MUCA),” 4th International Congress, University of Murcia, 16-18 February 2017. [www.congresomuca.com](http://www.congresomuca.com)
- “Gimme Shelter: Popular Music and Protection,” 2017 IASPM-US Annual Conference, Case Western Reserve University, Cleveland, Ohio, Case Western Reserve University, February 23-26, 2017. [iaspmus2017@gmail.com](mailto:iaspmus2017@gmail.com)
- “The Improvising Brain III: Cultural Variation and Analytical Approaches,” Georgia State University, 26-28 February 2017. <http://www.gsucommunitymusic.com/ib/call-for-papers/>
- Society for American Music, Annual Conference, Montréal, 22-26 March 2017.
- “Digital Folk,” Pre-Conference, British Forum for Ethnomusicology Annual Conference, Department of Music, University of Sheffield, 19 April 2017. [www.digitalfolk.org](http://www.digitalfolk.org)
- British Forum for Ethnomusicology Annual Conference, Department of Music, University of Sheffield, 20-23 April 2017. <https://bfe.org.uk/>
- “Sign o’ the Times: Music and Politics,” Experience Music Project (EMP) Pop Conference, EMP Museum, Seattle, WA, 20-23 April 2017. <http://www.empmuseum.org/popconference>
- “Communicating Music Scenes: Networks, Power, Technology,” Institute of Musicology and IASPM Hungary, Research Center for Humanities, Hungarian Academy of Sciences, Budapest, Hungary, 19-20 May 2017. <https://cms2017.wordpress.com/>
- “Music—Sound—Radio: Theorizing Music Radio,” University of Copenhagen, 25-27 May 2017. <http://ramund.ikk.ku.dk/>

[continued on next page]

## Conference Calendar, October 2016 to October 2017 [continued from previous page]

### 2017

- “‘Une place dans le monde’: Musique et appartenance” (“A Place in This World’: Music and Belonging”), IASPM-Canada Annual Conference, University of Toronto, Toronto, Canada, 25-27 May 2017. <http://iaspm.ca/>
- “Music and Youth Audiences in the Era of Musimorphose,” 2nd Edition of the International Conference Musimorphoses, Faculté de Musique, Université de Montréal, 8-10 June 2017. <http://musimorphe.hypotheses.org/category/musimorphoses-2-le-colloque>
- The International Society for Metal Music Studies, University of Victoria, BC, 9-11 June 2017
- 19th Biennial IASPM Conference, University of Kassel, Germany, 26-30 June 2017.
- “Performing Indeterminacy: An International Conference,” School of Music, University of Leeds, 30 June-2 July 2017. <https://conference.cageconcert.org/>
- “Sounding the Hemisphere: Configurations of Music, Literature, and Power Relations in the Americas,” 2017 American Comparative Literature Association Annual Meeting, Utrecht University, Utrecht, the Netherlands 6-9 July, 2017. <http://www.acla.org/sounding-hemisphere-configurations-music-literature-and-power-relations-americas>
- The College Music Society, 2017 International Conference, Sydney, Australia, 9-13 July 2017.
- International Council for Traditional Music World Conference (44th), Limerick, Ireland, 13-19 July 2017. [ictmusic.org](http://ictmusic.org)
- “Local and Global Perspectives,” Christian Congregational Music 4th Biennial Conference, Ripon College Cuddesdon, Oxford, United Kingdom, 18-21 July 2017. <http://congregationalmusic.org>
- “Performance, Textuality & Orality,” Bibliography Among the Disciplines Conference, Philadelphia, PA, 12-15 October 2017. [rarebookschool.org/bibliography-conference-2017](http://rarebookschool.org/bibliography-conference-2017)
- The College Music Society, 2017 National Conference, San Antonio, TX, 26-28 October 2017. §

# the society for ethnomusicology

## Editor’s Note

Jennifer Milioto Matsue, Union College

With this issue, I now assume the responsibilities of editing the *SEM Newsletter* from Gordon Thompson, certainly no small task. Gordon served as Editor since January 2012, and, as with many editors before him, took our newsletter to the next level, in his case developing the digital content of the publication, introducing the informative Ethnomusicologists x Ethnomusicologists series of interviews, and documenting the history of our discipline with reports from various SEM Sections. No words can truly capture Gordon’s passionate commitment to our discipline, although his enthusiasm is well-known through the many positions he has assumed both within SEM and in related organizations (such as the Society of Asian Music). Perhaps even more striking is his tireless mentoring of individual scholars to ensure both the health of our discipline and, more importantly, the individuals who practice ethnomusicology—a gift I have greatly benefited from myself over the years. These are big shoes to fill and I am both humbled and honored that Gordon entrusted me with the editorship.

If the *SEM Newsletter* is to continue to serve—as Gordon envisions—as an ethnography of the society and history of the discipline, then we need regular input from our members. I hope to continue using the *SEM Newsletter* as a forum through which we expand our understanding of ethnomusicology’s growth, while exchanging ideas with other academic and public-sector organizations around the world. Please send me ([matsuej@union.edu](mailto:matsuej@union.edu)) feature articles, institutional and personal news, or simply ideas you think engaging for our broad readership. And if possible, when submitting news of a book publication, attach a .jpg of the cover. For additional information about submission guidelines and deadlines, please visit the [SEM website](#). Or feel free to come find me to share your ideas in person at the upcoming SEM Annual Meeting in Washington D.C. I look forward to working with you all to create a most enjoyable and informative newsletter!

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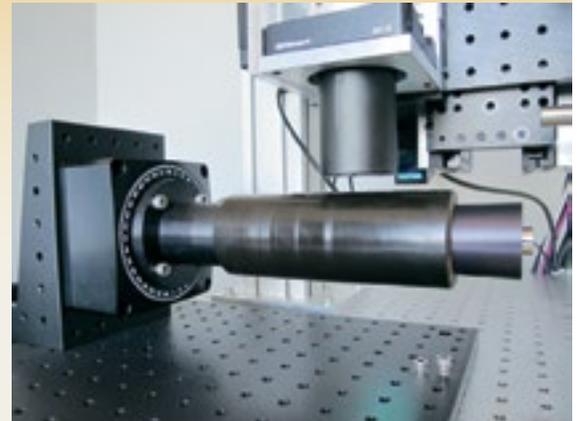
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**IRENE's 3D camera images the grooves on a wax cylinder.**

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# The Society for Ethnomusicology

## Sixty-first Annual Meeting

Washington, D.C.

10-13 November 2016

The Society for Ethnomusicology's 61st Annual Meeting

Hosted by Smithsonian Folkways Recordings &  
The George Washington University

## 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](mailto: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](#)  
[Comparative Musicology](#)  
[Ethnomusicology OnLine \(EOL\), \(home site\)](#)  
[Ethnomusicology Review](#)  
[Ethnomusicology Translations](#)  
[International Council for Traditional Music](#)  
[Iranian Musicology Group](#)  
[Smithsonian Institution: Folkways, Festivals, & Folklife](#)  
[Society for American Music](#)  
[Society for Asian Music](#)  
[UCLA Ethnomusicology Archive](#)  
[University of Washington, Ethnomusicology Archives](#)  
[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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