

Doing Ethnomusicology vs. Being Ethnomusicology

Gregory Barz, SEM President

The title of my first column as SEM President might seem overly theoretical at best, detached and irrelevant at worst. *Being* ethnomusicology (or, by extension, *being* an ethnomusicologist) is all too frequently conflated with *doing* ethnomusicology, engaging in the practice of our profession and trade: ethnography, fieldwork, research design, and so on. But conversations that occur outside the normative “doing” spaces at our annual SEM meetings—paper panels, roundtables, SIGs, Seeger Lecture, Council and Board meetings—continue to challenge me to consider the ways I consume, listen, react, and respond to how others participate in the *production* of ethnomusicological knowledge. The circulation of ideas that occurs in the corridors, hotel rooms, elevators, concert venues, and local watering holes during our conferences underscores the many passions that we as ethnomusicologists espouse, passions that reflect not only on the products of our praxis (papers, books, articles), but, perhaps more interestingly, on the development of ethnomusicological thought, or even an evolution of ideas that contributes to an understanding of who we are as a disciplined community.

A few months ago, at the SEM Annual Meeting in Boulder, I approached a group of undergraduates attending our conference for the first time (I’ll hold off on commenting on the value of the undergraduate presence at our meetings for a future column): “So, Mr. President, since I registered at this conference and got a name tag, does that mean I’m now an ethnomusicologist?” To which a graduate student at the same institution as the undergraduate hastily interjected, “No, you have to *do* stuff. You first have to take courses, you have to take doctoral exams, and then you have to do fieldwork and write a dissertation. *Then* you be-

come an ethnomusicologist.” I stood back and watched our discipline performed and regenerated from one generation to the next as a processual development—one can *be* ethnomusicology only by first *doing* ethnomusicology (see Nettl 2005: 197 and 423 for further elaboration on *doing* ethnomusicology).



Some might rightly argue, however, that who we are as ethnomusicologists (what we represent to other people, other disciplines, other institutions) frequently has nothing to do with *doing* ethnomusicology. Owing, espousing, and *being* what we practice has had everything to do, however, with what we value and pass along as received knowledge in our discipline. I was reminded last week of an ongoing source of amusement typically experienced by my departmental colleagues when we serve on university-wide committees in which we are frequently presented with arguments framed by colleagues that are prefaced with a peculiar phrase with which I am sure most are familiar: “As an historian...” The amused glances that my colleagues and I shoot across the meeting rooms at

each other are grounded in the assumption of disciplined identities frequently adopted by our colleagues; one can *speak* as an historian, one can *be* an historian. *Being* an ethnomusicologist? (British Forum for Ethnomusicology colleagues openly discussed such issues in a recent 2010 conference titled *Doing Ethnomusicology*, hosted by the Institute for Music Research at the University of London.)

Ethnomusicologists are more and more frequently collaborators and partners with individuals, institutions, communities, and colleagues. And it is only in this collaborative aspect of the SEM online statement “[What is Ethnomusicology?](#)” does the ethnomusicologist [\[continued on page 6\]](#)

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The Society for Ethnomusicology, *SEM Newsletter*

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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, April, July, 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. 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.

Student (full-time only) (one year)	\$40
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• Income \$25,000 or less	\$60
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• Income \$80,000 and above	\$105
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Email articles and shorter entries for consideration to the [SEM Newsletter Editor](#).

Copy deadlines: Summer Issue (15 June)
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Spring Issue (15 Mar.)

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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.

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SEM 2017 Honorary Members

Stephen Blum

In *Autobiography of Red*, the Canadian poet Anne Carson writes: “adjectives seem fairly innocent additions, but look again. These small imported mechanisms are in charge of attaching everything in the world to its place in particularity. They are the latches of being.” In honoring Stephen Blum today, allow me to explore the following two adjectives: learned and generous.

Learned. To read through Stephen Blum’s vitae is a humbling experience. Doing so is a tour de force in which, line after line, it is possible to browse a phenomenal archive of knowledge built by a genuine interest in knowing. He has a tireless drive to learn. Those of us who know Stephen Blum can attest that it is rare to see him at any talk or presentation without a notebook and a pen in his hands. Learning is a passion, a quest, a love. And his is a creative knowledge. It suffices to think of how he is able to interweave Tolstoy’s story of *Haji Murad* to make a compelling argument about the centrality of the voice and the power of song in his *Hearing the Music of the Middle East*. For someone like me, a product of a Montessori education, his way of knowing has been inspirational for more than two decades now.

The second adjective is *generous*. Stephen Blum’s knowledge doesn’t collect dust, and his archive is not a passive storehouse. Those of us who have had the privilege of being his students and participating in his seminars—which spanned such wide-ranging topics as maqam, musical relations of African Americans and Euro-Americans, and music and mysticism in Iran and West Asia—know about his intellectual generosity. The exhaustive bibliography he provided for each class, the handouts he so carefully prepared for each meeting, the musical examples he so thoughtfully chose to accompany the whirlwind of rhythms, sounds, ideas and challenges he brought to class discussions left us dizzy, but also hungry for more; they reflected his unselfish commitment to us. But I have also experienced another type of generosity, private and discreet, a generosity that brought me here despite having gone through two significant losses during my doctoral years.

In Arabic, Persian, and Turkish literary and poetic traditions, the figure of Ḥātīm al-Ṭā’i represents the epitome of generosity. As we honor you here today, Professor Blum, allow me to say that you are more generous than Ḥātīm!

Alessandra Ciucci



Photo by Alan R. Burdette

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Suzanne Cusick



Anne K. Rasmussen, Tes Slominski, and Suzanne Cusick. Photo by Alan R. Burdette.

We say that we are here at SEM because of music and sound, but really, I think most of us are here because of people—because of the musicians, scholars, mentors, and friends who inspire us, guide us, and sustain us through our intellectual lives. Today I am delighted to celebrate Suzanne Cusick for work that does exactly what the field of ethnomusicology was founded to do—to explore the vast number of ways people engage with and through music and sound. Suzanne has invited a dizzying array of interlocutors and methodologies into her work, from dead Italian composers like Francesca Caccini to living soldiers and detainees in the global war on terror. In her scholarship, she gives voice to performers, composers, listeners, scholars, and students—and her gift for amplifying the experiences of those whose relationships with power are complicated by gender, race, class, or sexuality furthers ethnomusicology’s commitment to embracing and celebrating difference.

In considering Suzanne’s contributions to ethnomusicology, we might first think of her recent ethnographic work on music and sound as torture. But she also centers people in her historical and theoretical work, as in her 1994 article “Feminist Theory, Music Theory, and the Mind/Body Problem.” She begins by establishing the importance of relationships. Suzanne writes, “...each of us speaks from a situation that is partly defined by our listeners or readers: every communication is the acting out of a relationship, in which our identity of the mo-

ment is partly determined by the relationship we have or seek to have with others”. Suzanne focuses on people in relation to sound—and to each other—whether in the pages of her work or in the institutions that shape music and sound studies.

Suzanne brings musicology and ethnomusicology closer at a time when threats to the integrity of education demand that we unite. Indeed, her scholarship, teaching, and institutional work have always quietly but forcefully challenged the disciplinary boundaries that so many institutions are now rethinking. Moreover, her commitments to social justice emerge in her scholarship and in her public work toward equity and inclusivity through the Feminist Theory & Music conferences (which she co-founded with Lydia Hamessley)—and now as incoming president of the American Musicological Society. But just as vital are her quieter interventions—particularly her tireless mentoring of ethnomusicologists and musicologists at all career stages, including many scholars marginalized by race, gender, sexuality, and social class. So today, we honor Suzanne for her scholarship, mentorship, service, and activism—and for the ways she inspires us each to strive toward an ever more responsive, responsible, ethical, and equitable presence in our profession and in our world.

Tes Slominski

Scheherazade Hassan

This Honorary Membership recognizes the lifework of Dr. Scheherazade Hassan, a tour-de-force that enlightens readers and listeners about musical life in Baghdad, in Iraq, and in the Arabian Gulf and Peninsula, and critical issues in the study of these regions.

I have the pleasure of conversation with Scheherazade now every few weeks. But she has been instructing me, one way or another for decades. Many of us knew her first from her excellent early organological work on the musical instruments of Iraq. I encountered her first via her annotated recordings of Yusuf Omar playing Iraqi Maqam – breath-taking recordings with such clear annotations that a neophyte to the genre such as myself could follow the art. Meticulously researched, as is characteristic of her work, the notes led me into the Arabic literature on Iraqi Maqam and from there to Salima Murad, and to other female singers and their genres, about which Scheherazade has also written. Her work on Iraq manifests profound knowledge and regard for genres rooted in traditional life of working and agrarian people, recently manifest in a beautiful essay on the Prophet's Birthday celebrated by Iraqis.

I associated her thereafter with the music of Iraq and identified her as the foremost expert on Iraqi Maqam. When I moved to the Arabian Gulf, though, I found an entire second career's worth of publication, taking up Yemen, the UAE, Bahrein, and Qatar. Ranging across the eastern Arab world, she has in fact conducted 21 separate field research trips alongside multiple trips on



Scheherazade Hassan, Anne K. Rasmussen, and Virginia Danielson.
Photo by Alan R. Burdette

behalf of international agencies fostering the performance and preservation of traditional music. Her publication list extends to pages and manifests the interdisciplinarity of her work, extending into historical questions, social and anthropological issues, and documentation of local musical expression. Her speeches and papers attract attention

for their variety of venues and purposes: scholarly presentation, advocacy, the raising of interesting and essential questions about cultural policies and musical expression.

Her edited collection of essays, proceeding from a conference she organized on the influential Cairo Congress of 1932, broke new ground in understanding the nature of participation in the event from multiple perspectives. This work remains inspirational to students of music and political economy to date.

She established an archive of thousands of recording in Baghdad, documenting the diversity of musics of the peoples of Iraq and its cosmopolitan capital. Further, she devoted years of

her life to work with UNESCO, in aid of other archives and the preservation of local traditions in Doha, North and South Yemen, and elsewhere.

At present, we look forward not only to her Seeger Lecture this afternoon, but to reading her forthcoming book on Iraqi Maqam. We honor her copious publications, her continuous presence at our scholarly meetings globally, and her patience with us as we try to catch up with all that she already knows. I ask you to join me today in honoring Dr. Scheherazade.

Virginia Danielson

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Doing Ethnomusicology vs. Being Ethnomusicology [continued from page 1]

become a processual human, one who *is* ethnomusicology. But these are not new and certainly not ground-breaking observations. Work in applied (or engaged) ethnomusicology has argued for (re-)stabilizing models for *real* ethnomusicology (Dirksen 2012), and perhaps more importantly for the social responsibility inherent in *being* an applied ethnomusicologist (see the Introduction to Titon and Pettan 2015). As disciplined individuals, we have long grappled with what it means to *not* be ethnomusicology, *not* be ethnomusicologists. At the core of our disciplinary history is a desire to approach being musically-in-the-world with other people, and our models have historically drawn on sibling disciplines for the development of positionality (as Rice's reflections on models attest [1987], and the responses to Rice, Shelemay in particular, confirm [1987]). But perhaps this is a symptom of historic disciplinary inferiority, of not feeling as important, not ready for the prime-time utterance "as an ethnomusicologist..."

To address this head on I suggest that we consider expanding the parameters of what it means to be ethnomusicology and begin to issue [metaphoric] identity cards affording entrance into ethnomusicology to individuals heretofore overlooked or purposefully excluded. Those knocking on our disciplinary doors want in; some are even attending our meetings, and I am certain that they have value to add to our disciplinary discussions. Our disciplinary guests see themselves as outsiders, interlopers, false Dmitris within our Society. Yet they are frequently individuals working within global institutions that closely affect the musical communities with whom we collaborate. These individuals (holding positions at YouTube, at Amazon, at Google, or elsewhere) frequently took World Music courses taught by ethnomusicologists, read books writ-

ten by ethnomusicologists, and listened to and promoted recordings made by ethnomusicologists. They are producers, engineers, managers, and scientists. These passionate individuals—many of whom are our students, our collaborators, our friends—want us to open our doors, our conferences, our publications, and other ways of *doing* ethnomusicology so that we all can begin to *be* ethnomusicology in valuable and different ways. In response, I propose to provide opportunities for our annual meetings to allow us all to imagine *being* ethnomusicology in new and expansive ways.

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James R. Cowdery Appointed Editor of SEM Newsletter

The SEM Board is pleased to announce the appointment of James R. Cowdery as the new *SEM Newsletter* Editor. Jim is currently working with outgoing Editor Jennifer Matsue and has assumed the editorship with this issue. The Society is deeply grateful to Jennifer for her excellent editorial service and appreciates her help with the transition.

Jim is Senior Editor at Répertoire International de Littérature Musicale (RILM), where he is responsible for ethnomusicology in the RILM database and for maintaining the RILM blog, *Bibliolore*. His past service to SEM includes a term as Editor of *Ethnomusicology* (1996–98), a term as First Vice President on the Board, two terms on the Council, and the inaugural editorship of the SEM blog, *Sound Matters*. He is the author of *The Melodic Tradition of Ireland* (Kent State University Press, 1990) as well as articles in several encyclopedias and journals; co-author of the textbook *Exploring the World of Music* (Kendall Hunt, 1999); and was a consultant and writer for the PBS television series *Exploring the World of Music*. As a composer, Jim has received commissions from the Long Island Choral Society and Meet the Composer, and his works have premiered in New York City, Tokyo, and Budapest. From the 1970s through the 1990s he performed Irish, Scottish, English, and American traditional musics throughout the U.S. and Canada. He received the Ph.D. from Wesleyan University in 1985.

Jim can be reached at semnewslettereditor@gmail.com.

SEM Announcements

SEM 2018 Annual Meeting



Photo courtesy of MarbleStreetStudio.com

The Society for Ethnomusicology will hold its 63rd Annual Meeting from 15 through 18 November 2018 at the Hotel Albuquerque in the Old Town district of Albuquerque, New Mexico. On 14 November 14 the University of New Mexico and the SEM Latin American and Caribbean Music Section will present at the hotel a pre-conference symposium titled Decolonizing Strategies in Ethnomusicology, Teaching, and Performance. Information on all meeting arrangements, including a more detailed call for proposals, can be found [here](#).

The SEM 2018 Program Committee asks participants to submit their best work on any topic related to ethnomusicology and to be creative with presentation formats. In addition, we suggest that SEM sections, special interest groups, and other constituent units consider sponsoring organized sessions. Though we will not give any preference to sponsored sessions during abstract review, pre-submission consultation among group members typically

SEM at the ICTM Forum in Beijing

SEM will be one of five academic music societies participating in the ICTM Forum to be held in Beijing from 11 through 14 July 2018. This second collaboration between SEM and ICTM will continue the tradition of international exchange among an interdisciplinary group of scholars engaging with current issues in ethnomusicology in line with the Forum's title, Approaches to Research on Music and Dance in the Internet Era.

The internet age has brought forward a series of new approaches to the research of music and dance, and new patterns of scholarship have been developed, both within different disciplines and across the globe. Scholars

improves the quality of abstracts and increases the likelihood of their acceptance.

Based on previous Annual Meeting attendee surveys, we also encourage organized panels that comprise a mix of junior and senior scholars from multiple institutions, and include a separate panel chair (i.e., a chair who does not present a paper on the panel). In addition, we encourage panels with presenters from more than one country.

In an effort to make the 2018 Annual Meeting as inclusive as possible, SEM will again grant exemptions to its conference policy that prohibits presentations by proxy reading or video for individuals who are unable to obtain visas due to U.S. administration policies.

The online deadline for submission of all proposals is 5:00 pm EST, Wednesday 16 February 2018.

from five global research associations (ICTM, SEM, IMS, IAML, IASPM) will meet to present and discuss the new methodologies now emerging, looking for both commonalities and distinctive new departures. Inter-, multi-, trans- and cross-disciplinary approaches will be welcome, including those that reach out beyond the specifically academic domain toward new social and economic usages.

The Forum will be hosted by the Central Conservatory of Music, Beijing, and coordinated by Svanibor Pettan and Zhang Boyu; its website is [here](#).

SEM 2017 Prizes

Annual Meeting Travel Fund

International Awards

Nili Belkind (Israel)
Willemien Froneman (South Africa)
Lyndsey Hoh (UK)
Darci Sprengel (Egypt)

North American Awards

Logan Elizabeth Clark (Oceanside, CA)
Darien Lamén (Binghamton, NY)

Diversity Action Program

Annual Meeting Subvention Awards

Sunaina Kale
Krystal Kabakama Klingenberg
Dhiren Panikker
Hye-jung Park
Andrew Tubbs
Raynetta Wiggins

Research & Publication Awards

Mary Talusan Lacanlale: *Instruments of Empire: Filipino Brass Bands, Black Soldiers, and U.S. Colonization of the Philippines*
Damascus Kafumbe: *Tuning the Kingdom: Kawuu-gulu Music, Politics, and Storytelling in Uganda*

Charles Seeger Prize

William Buckingham (University of Chicago): "Disaster, Displacement, and Genre Death: Recollecting Isleño Décimas in St. Bernard Parish, Louisiana."

21st-Century Prize

Keisuke Yamada (U. of Pennsylvania): "Ecologies of Instrumentality: The Politics and Practice of Sustainable Shamisen Making."

Lois Ibsen al-Faruqi Award

Amine Beyhom (Director, Centre de Recherches sur les Musiques Arabes et Apparentées [CERMAA])
<http://foredofico.org/CERMAA/>

Ida Halpern Fellowship

Nadia Chana (University of Chicago) for her doctoral research project "Urgent Listening: Embodied Practices as a Response to Ecological Crisis."

Stevenson Prize

Cydonie Banting: *Crane Songs*

Bruno Nettl Prize

Javier F. León and Helena Simonett, eds. *Views from the South: A Latin American Music Reader* (Urbana: University of Illinois Press, 2016)

Jaap Kunst Prize

Meredith Schweig. "'Young Soldiers, One Day We Will Change Taiwan': Masculinity Politics in the Taiwan Rap Scene." *Ethnomusicology* Vol. 60, No. 3 (Fall 2016), pp. 383–410

Jaap Kunst Prize Honorable Mention

Erin Bauer. "Beyond the Border: Authenticity in the Adoption of Texas-Mexican Conjunto Music by International Artists." *Latin American Music Review* Vol. 37, No. 1 (Spring/Summer 2016), pp. 34–64

Judith McCulloh Public Sector Award

No award

Alan Merriam Prize

Chérie Rivers Ndaliko: *Necessary Noise: Music, Film, and Charitable Imperialism in the East of Congo* (Oxford: Oxford University Press, 2016)

Gavin Steingo: *Kwaito's Promise: Music and the Aesthetics of Freedom in South Africa* (Chicago: University of Chicago Press, 2016)

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SEM Chapter News

2017 Chapter Prizes

Mid-Atlantic Chapter (MACSEM)

Hewitt Pantaleoni Prize: Patricia Vergera, University of Maryland, "Listening to 'Corridos' and the Politics of Remembering in Times of War and Multiculturalism in Columbia"

Midwest Chapter (MIDSEM)

JaFran Jones Prize: Jessica Hajek, University of Illinois, "The Capital of Carnival: Advocating for Alibaba and the Implications for Cultural Policy in Santo Domingo"

Niagara Chapter

T. Temple Tuttle Prize: Hicham Chami, Columbia University, "A Tale of Two Protectorates: Cultural Hegemony in Colonial Morocco and Its Impact on Indigenous Musics"

Northeast Chapter (NECSEM)

James T. Koetting Prize (outstanding graduate student paper): Rujing Huang, Harvard University, "We've Got Harmony, Too!": Reclaiming Music Theory, Performing Chinese-ness"

Lise Waxer Prize (outstanding undergraduate student paper): Sayeed Joseph, Skidmore College, "We Gon' Be Alright": Mental Health and the Blues in Kendrick Lamar's *To Pimp a Butterfly*"

Northern California Chapter (NCCSEM)

Marnie Dilling Prize: Luis Chavez, University of Califor-

nia Davis, "The Figure of Santo Santiago: Memory and Sound in Mexican Danza"

Pacific Northwest Chapter (SEMNW)

Thelma B. Adamson Prize: Joe Kinzer, University of Washington, "Pursuing Indigeneity and Homeland in Malay Music Traditions of East Malaysian Borneo"

Southeast/Caribbean Chapter (SEMSEC)

Dale A. Olsen Prize: Peter Trigg, University of Tennessee, "Slippery When Moist: Garfunkel, Oates, and Feminist Musical Comedy"

Southern Plains Chapter (SEMSP)

Vida Chenoweth Prize not awarded this year

Southern California and Hawaii Chapter (SEMSCHC)

Ki Mantle Hood Prize: Nana Kaneko, University of California, Riverside, "Reconstituting Communities: Localized Folk Performing Arts and Matsuri Festivals in Post-3.11 Tohoku, Japan" *Honorable Mention*: Alyssa Mathias, University of California, Los Angeles, "Cosmopolitans in the Midst of Conflict: Three Version of a Folk Song from Syria, Turkey, and Armenia" and Eric Schmidt, University of California, Los Angeles, "The Reckoning of Value in the Global Circulation of Sahel-Saharan Music"

Southwest Chapter (SEMSW)

Joann W. Kealiinohomoku Award: Sean Peters, University of North Texas, "Speaking Through Noise: Punks in the Studio and the Importance of the Experiential"

2018 Chapter Meetings

Mid-Atlantic Chapter (MACSEM)
University of Maryland
College Park, MD
24–25 March 2018

Midwest Chapter (MIDSEM)
Indiana University
Bloomington, IN
19–21 April 2018

Niagara Chapter (SEM-Niagara)
Ryerson University
Toronto, Ontario
18 April 2018

Northeast Chapter (NECSEM)
Wellesley College
Wellesley, MA
3 March 2018

Northern California Chapter (NCCSEM)
University of California, Davis

Davis, CA
24 February 2018

Northwest Chapter (NWSEM)
Fairhaven College of Interdisciplinary Studies
Bellingham, WA
3 March 2018

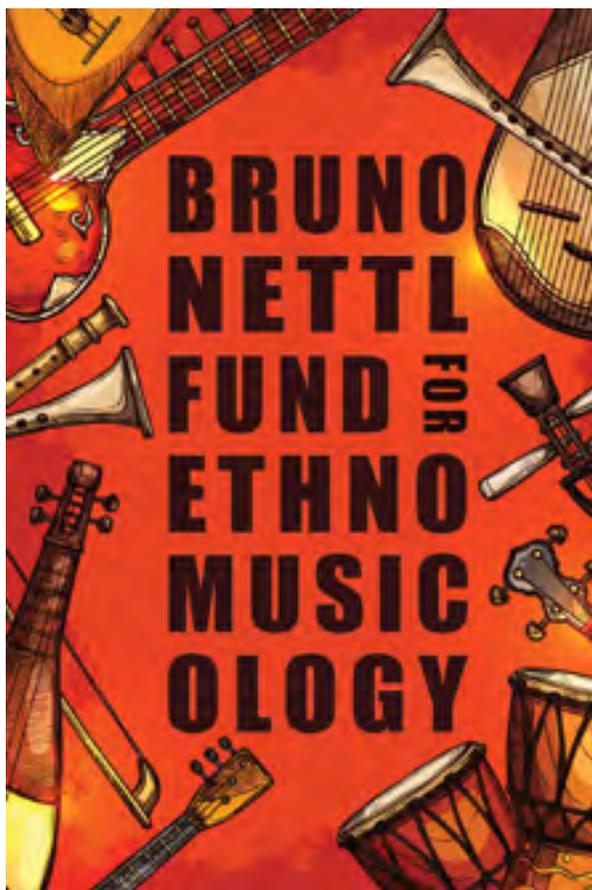
Southeast and Caribbean Chapter (SEMSEC)
Tulane University
New Orleans, LA
16–18 March 2018

Southern California and Hawai'i Chapter (SEMSCHC)
Pomona College
Claremont, CA
24–25 February 2018

Southwest Chapter (SEMSW)
University of Arizona
Tucson, AZ
23–24 March 2018

Institutional News

Bruno Nettl Fund for Ethnomusicology



The University of Illinois Press is pleased to announce the launch of the Bruno Nettl Fund for Ethnomusicology. The fund honors UIUC professor emeritus Bruno Nettl, internationally renowned musicologist, co-founder of the Society for Ethnomusicology, and longtime editor of the journal *Ethnomusicology*. The Nettl Fund will help ensure the future of publishing groundbreaking, exceptional scholarship that continues to diversify the field. Further information is [here](#).

2017 National Endowment for the Humanities Awards

Carla Shapreau, University of California, Berkeley: "Orpheus Lost: The Nazi-Era Plunder of Music in Europe." Preparation for publication of a book and digital resource about the Nazi confiscation of musical instruments, books, and manuscripts in the 1930s and 1940s.

Donna Buchanan, University of Illinois, Urbana-Champaign: "Bells in the Music and Culture of Bulgaria." Preparation for publication of an anthropological study of bells in Bulgarian culture.

Jonathan Stone, University of Utah: "Listening to the Lomax Archive at the Library of Congress: The Rhetoric of American Folksong in the 1930s." Preparation of a digital monograph on the rhetoric of music in American folksong recordings of the 1930s from the Lomax Archive, Library of Congress.

Links Hall, Inc.: "From Warehouse To Web: Digitizing House Music Ephemera and Material Culture." A digitization day and a public symposium focused on the history and material culture of African American house music, dance, and culture in Chicago from the late 1970s to the end of the twentieth century.

University of Massachusetts, Boston: "Documenting the Massachusetts Hip-Hop Community from the 1970s to the Present." A digitization event held at the Boston Public Library's central branch in Copley Square invite members of the community to share materials related to the city's hip-hop culture: demo tapes, performance videos, flyers, posters, photographs, clothing, and accessories. Boston Public Library would also present a series of four public programs celebrating and exploring elements of hip-hop culture.

University of South Dakota: "Improving National Music Museum's Storage Conditions." Purchasing preservation supplies and storage furniture and rehousing a collection of 15,000 musical instruments and related objects from both Western and non-Western cultures dating from the 16th century through the present. The collection includes pre-1800 instruments by renowned European master instrument makers, including Antonio Stradivari and the Amati family.

University of Wisconsin, Eau Claire: "The Sounds of Eau Claire 'History Harvest': A Digitization, Oral History, and Public Humanities Project on Local Music." Two history harvests to document the musical history and culture of Eau Claire, Wisconsin, and public outreach lectures on the area's musical history.

Full listings and descriptions of the 2017 NEH Awards are linked [here](#).

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Institutional News, continued

New Ethnomusicology Group in Barcelona

The Grup de Treball d'Etnomusicologia (Ethnomusicology Working Group) is a new addition to the interest groups of the Institut Català d'Antropologia (ICA; Catalan Institute for Anthropology).

The ICA ethnomusicology group provides a forum for researchers interested in music as a complex sociocultural phenomenon and a meeting point for scholars working from perspectives including ethnomusicology, anthropology, sociology, cultural studies, sound studies, popular music studies, music theory, music psychology, and musicology. The group's main goal is to encourage discussion and

debate on musical practices in a variety of contexts.

The group will hold monthly meetings in the form of debate sessions and roundtables, as well as longer symposiums. At each of these sessions scholars will be invited to introduce and explore topics of their choice, leading to questions and discussions.

The group is coordinated by Ana-María Alarcón-Jiménez and Sara Revilla Gútiéz. If you are interested in being part of the group or if you have any questions, please contact us at etnomusicologia@antropologia.cat. Our intention at this initial stage is to create a list of contacts to inform about the dates of our Barcelona meetings and presenta-

Fellowships and Grants

Mellon/ACLS Public Fellows Program

The American Council of Learned Societies invites applications for the eighth competition of the Mellon/ACLS Public Fellows Program. This year the program will place up to 25 recent PhDs from the humanities and humanistic social sciences in two-year term staff positions at partnering organizations in government and the nonprofit sector. Fellows will participate in the substantive work of these organizations and receive professional mentoring. Fellows receive a stipend of \$67,500 per year, individual health insurance, a relocation allowance, and up to \$3,000 to be used toward professional development activities over the course of the fellowship term.

This initiative, made possible by a grant from The Andrew W. Mellon Foundation, aims to expand the role of doctoral education in the United States by demonstrating that the capacities developed in the advanced study of the humanities have wide application, both within and beyond the academy. The Mellon/ACLS Public Fellows program allows PhDs to gain valuable, career-building experience in fields such as public policy, development, conservation, arts and culture, and media.

ACLS seeks applications from recent PhDs who aspire to careers in administration, management, and public service by choice rather than circumstance. Competitive applicants will have been successful in both academic and extra-academic experiences. Further details are [here](#).

ARSC Research Grants Program

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. (This program is separate from the ARSC Preservation Grants Program, which encourages and supports the preservation of historically significant sound recordings of Western Art Music.) Project

categories eligible for consideration include discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound. The deadline for receipt of applications is 28 February 2018.

The research grant guidelines are [here](#).

American Folklife Center Fellowships and Awards

The American Folklife Center is calling for applicants for its 2018 fellowships and awards. Pending approval of the 2018 Federal Budget, 12 March 2018 will be the joint deadline for all three 2018 awards.

- **Archie Green Fellowships** to support new, original, independent field research into the culture and traditions of contemporary American workers and/or occupational groups within the United States. More information and application instructions are [here](#).
- **The Gerald E. and Corinne L. Parsons Fund Award** to increase awareness of the ethnographic collections at the Library of Congress and to make the collections of primary ethnographic materials housed anywhere at the LOC available for the needs and uses of those in the private sector. More information and application instructions are [here](#).
- **Henry Reed Fund Awards** to support activities directly involving folk artists, especially activities that reflect, draw upon, or strengthen the collections of the American Folklife Center. More information and application instructions are [here](#).

An overview of all 2018 AFC fellowships and awards, as well as lists of past recipients, are [here](#).

Member News

Jeff Todd Titon Receives University of Minnesota Outstanding Achievement Award

In October 2017 Jeff Todd Titon received his graduate alma mater's Outstanding Achievement Award, which is given to about five University of Minnesota graduates each year to people "who have attained unusual distinction in their chosen fields or professions or in public service, and who have demonstrated outstanding achievement and leadership on a community, state, national, or international level." The Award is typically bestowed upon public figures; it is seldom given to academics.

Titon's Award honors him as a "Distinguished graduate of the University of Minnesota; Professor Emeritus, Brown University; outstanding ethnomusicologist and folklorist, whose research on traditional American music and music of the world has set a universal standard of excellence; pioneering scholar, who connected music to environmental values and who showed that fieldwork in folklore, ethnomusicology, and anthropology thrives in the soil of personal friendships and immersion in a culture; [and] visionary leader, who helped extend recognition to the arts of all cultural and ethnic groups in American society and who has passed his torch to many of the ablest scholars in ethnomusicology today."

Titon has been a member of SEM since 1971; he was awarded an Honorary Membership in 2014.



2017 American Musicological Society Awards

SEM members were particularly well represented among the major awards for 2017 given by the AMS at its annual meeting in Rochester, New York (9–12 November 2017).

Andrea F. Bohlman: Alfred Einstein Award for the outstanding article by a scholar in the early career stages.

Nadia Chana: Howard Mayer Brown Fellowship.

Zhuqing (Lester) Hu: Howard Mayer Brown Fellowship.

Sumanth S. Gopinath and Anna C. Schultz: H. Colin Slim Award for the outstanding article by a scholar beyond the early career stages.

Philip V. Bohlman and Goffredo Plastino: Ruth A. Solie Award for a collection of musicological essays of exceptional merit.

David Hughes (School of Oriental and African Studies, University of London), a Lifetime Member of SEM, has received The Order of the Rising Sun, Gold Rays with Rosette from the Japanese government to honor his "significant role in promoting understanding of traditional Japanese music, particularly...in the UK. He has organized over 200 performances featuring visiting practitioners from Japan and has set up three groups in the UK that are at the forefront of teaching and performing Japanese music, alongside his significant academic achievements relating to increasing understanding of traditional Japanese music." David comments: "Truly, I do feel honored. Japan has been the main focus of my career. And I've enjoyed teaching about Japanese music for 22 years at SOAS and 13 countries, including Mexico, Nepal, and Indonesia."

Jim Wafer and **Myfany Turpin** published the edited volume *Recirculating Songs: Revitalising the singing practices of Indigenous Australia* (Hunter Press, 2017). This multi-authored volume (both Indigenous and non-Indigenous) investigates the revitalizing of classical Indigenous songs going on in locations across Australia and from musicological, anthropological and linguistic perspectives.

SEM Publications

Ethnomusicology

Editor: [Ellen Koskoff](#)

Incoming Editor: [Frank Gunderson](#)

Ethnomusicology is the premier publication in the field. Its scholarly articles represent current theoretical perspectives and research in ethnomusicology and related fields, while playing a central role in expanding the discipline in the United States and abroad. As the official journal of the Society for Ethnomusicology, *Ethnomusicology* is aimed at a diverse audience of musicologists, anthropologists, folklorists, cultural studies scholars, musicians, and others. This inclusive journal also features book, recording, film, video, and multimedia reviews. Peer-reviewed by the Society's international membership, *Ethnomusicology* has been published three times a year since the 1950s.

- All *Ethnomusicology* articles can be found electronically [here](#).
- If your institution currently has JSTOR access to *Ethnomusicology*, please use stable JSTOR links (or your library's proxy links) in your course syllabi for articles, rather than distributing them by other means.
- If your institution does not have a current subscription to *Ethnomusicology*, recommend one to a librarian. Information on institutional subscriptions can be found [here](#).§

Ethnomusicology Today: The SEM Podcast

Editor: [Trevor S. Harvey](#)

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.

- Episode 7: [Japanese Chindon-ya and Anti-Nuclear Power Protests with Marié Abe](#)
- Episode 6: [Listening with the Body with Juan Diego Diaz](#)
- Episode 5: [Global Tabla Industry with Allen Roda](#)

Ethnomusicology Translations

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

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

- Issue No. 6: [Abdurashidov, Abduvali. The Formation of Ruboī Meters in Terms of Musical Rhythmic Rotations. Translated by Evan Rapport.](#)
- Issue No. 5: [Bonanzinga, Sergio. Musical Mourning Rituals in Sicily. Translated by Giacomo Valentini.](#)
- [Issue No. 4: The Influence of Dance-House Tourism on the Social Relationships and Traditions of a Village in Transylvania. By Sándor Varga. Translated by Valér Bedő \(with Colin Quigley\).](#)

Sound Matters: An Online Forum

Editor: [Eliot Bates](#)

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. Guidelines for submissions are [here](#).

SEM would like to expand the use of *Sound Matters* as a link to other blogs of potential interest to its readers. Please send suggestions for blogroll links directly to the [Editor](#). You will be notified by pingback if your link is selected to be posted on our blogroll.

- [Academic flying and climate justice: Toward an inclusive and sustainable ethnomusicology](#) (28 September 2017)
- [Disciplinary Intervention for a Practice of Ethnomusicology](#) (5 May 2017)
- Sean Bellaviti, [In search of the Organization of American States 1970s field recording collection in Caracas, Venezuela](#) (21 February 2017)

Conference Calendar

- "Voicing Cultures, Cultural Voices," 13th Annual Conference of the ICTM, University of Limerick, Limerick, Ireland, 23-24 February 2018. ictmireland2018@gmail.com
- "Public Music Discourse: In Honor of the Bernstein Centenary," University of South Carolina, Columbia, SC, 2-3 March 2018. jenkins.danny@gmail.com
- Columbia Music Scholarship Conference, Columbia University, New York City, 3 March 2018. <https://music.columbia.edu/columbia-music-scholarship-conference>
- "Opera and Musical Theater in the United States," Middle Tennessee State University, Murfreesboro, TN, 23-25 March 2018. <http://www.mtsu.edu/music/operaconference.php>
- "Creative Bodies—Creative Minds," RESOWI Zentrum, Universitätsstraße 15, A-8010 Graz, Austria, 26-27 March 2018. Creative.Bodies@uni-graz.at
- "Records of Africa," 26th Annual Boston University Graduate Student Conference in African Studies, Boston University, Boston, MA, 31 March 2018. buasc2018@gmail.com
- "Musicology in the Age of (Post)Globalization," The Barry S. Brook Center for Music Research and Documentation, New York City, 3-6 April 2018. brookcenter.gc.cuny.edu/
- "Serge G.: An International Conference on Serge Gainsbourg," Paris-Sorbonne University, IReMus, Collegium Musicae, 9-10 April 2018. olivier.julien@paris-sorbonne.fr
- "Europe and post-Brexit Ethnomusicologies," British Forum for Ethnomusicology Annual Conference, Newcastle University, UK, 12-15 April 2018. <http://conferences.ncl.ac.uk/bfe2018/>
- "Beyond Genre: Jazz as Popular Music," Center for Popular Music Studies, Case Western Reserve University, Cleveland, OH, 19-21 April 2018. <http://music.case.edu/centers-and-areas-of-study/cpms/>
- "Material Cultures of Music Notation," Utrecht University, Utrecht, Netherlands, 20-22 April 2018. <https://notationcultures.com>
- Midwest Graduate Music Consortium, Northwestern University, Evanston, IL, 26-27 April 2018. <https://mgmc2018.wordpress.com/>
- "What Difference Does It Make? Music and Gender," Museum of Pop Culture (MoPOP) Pop Conference, 26-29 April 2018, Seattle, WA. <http://www.mopop.org/programs/programs/pop-conference/>
- "Cool Retro Camp Trash: Aesthetic Concepts in Popular Culture," University of Freiburg, 3-5 May 2018. <https://www.zpkm.uni-freiburg.de/coolretrocamptrash>
- "Contacts, collisions, conjunctions," The Society of Fellows in the Humanities at the University of Hong Kong, Pokfulam, Hong Kong, 9-10 May 2018. <http://arts.hku.hk/research/sofhku/annual-conference>
- Association for Recorded Sound Collections (ARSC) 52nd Annual Conference, Baltimore, MD, 9-12 May 2018. <http://www.arsc-audio.org/conference.html>
- "Jazz Voices," 12th International Jazz Research Conference, Institute for Jazz Research, University of Music and Performing Arts Graz (Austria), 17-20 May 2018. <http://jazzforschung.kug.ac.at>
- American Musical Instrument Society, Moravian College, Bethlehem, PA, 23-26 May 2018. lelibin@optonline.net
- "Critical Issues in Ethnomusicology," The Canadian Society for Traditional Music, Regina, SK, Canada, 25-26 May 2018, <http://www.yorku.ca/cstm/conferences.htm>
- "Teaching Music History," Pedagogy Study Group of the American Musicological Society, Terre Haute, IN, 8-9 June 2018. <http://www.teachingmusichistory.com/tmhc2018/>
- 16th Annual Conference of the Society for Musicology in Ireland, Cork School of Music, Cork, Ireland, 15–17 June 2018. Website to launch in early 2018.
- "Intellectual Property and Heritage," International Society for the History and Theory of Intellectual Property, Rome, 4-6 July 2018. <http://www.ishtip.org/?p=946>
- "Timbre is a many-splendored thing," Schulich School of Music, McGill University, Montréal, Québec, Canada, 5-7 July 2018. <http://www.mcgill.ca/timbre2018>
- "African Music Scholarship in the Twenty-first Century: Challenges and Directions," The International Council for Traditional Music Study Group on African Musics' Second Symposium, Department of Music, School of Performing Arts, University of Ghana, Legon, 9-12 August 2018. <http://afmusgroup.beaconpros.com/>; <http://www.ictmusic.org/group/african-musics>
- 6th Symposium of the International Council for Traditional Music Study Group on Musics of East Asia, Seoul, Korea, 21–23 August 2018.
- "Musical Freespace: Towards a Radical Politics of Musical Spaces and Musical Citizenship," Venice, Italy, 12-13 September 2018. <https://ethnomusicology.site-ym.com/news/382107/CFP---Musical-Freespace-Towards-a-radical-politics-of-musical-spaces-and-musical-citizenship.htm>
- "Diversifying Music Academia: Strengthening the Pipeline," Project Spectrum, San Antonio, TX, 31 October-1 November 2018. <https://projectspectrummusic.wordpress.com/>
- American Musicological Society/Society for Music Theory, San Antonio, TX, 1-4 November 2018. <http://www.ams-net.org/sanantonio/>

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The Society for Ethnomusicology

63rd Annual Meeting

Albuquerque, New Mexico

15–18 November 2018

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](#)
[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](#)
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SEM Section Websites

[Applied Ethnomusicology Section](#)
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