

Commitments, Crises, and Categories: Looking Ahead to our Annual Meeting

Melvin Butler, SEM President

As I write this article, I am listening to weather reports of a major hurricane churning ominously across the Gulf of Mexico. Several US states, including Florida, Georgia, and the Carolinas, have declared states of emergency and issued flash flood warnings. Hurricane Helene is being described as an “unsurvivable” storm, one that will make landfall as a Category 4 storm with sustained winds of over 140 mph (220 km/h). A Florida sheriff has issued a dire warning to anyone choosing not to evacuate: “Please write your name, birthday, and important information on your arm or leg in a *permanent marker* so that you can be identified and family notified.” News of this hurricane prompts me to reflect on the nature of crises, big and small, and the ways in which we respond to them in our various roles as scholars, teachers, learners, and leaders.

Crises sometimes come upon us without clear warning, forcing immediate life changes or quick adjustments on the fly. An ambush, a plane crash, an earthquake, a violent crime, a sudden illness—these catch us off guard with no time to prepare. Hurricanes, however, are a more “predictable” crisis. Modern technology enables scientists to forecast with increasing accuracy their timing and intensity. Yet despite orders to evacuate, some people always stay put. In some cases, they may be unable to leave their homes, perhaps because of financial or physical limitations. Others have the means to evacuate but refuse to do so, choosing instead to batten down the hatches and ride out the storm. They evoke feelings of incredulity and capitulation from commentators who seem to wonder how anyone could be foolhardy (or courageously committed) enough to endure nature’s wrath. Dealing with expected and unexpected trouble is perhaps

a job requirement for any leader. It seems that every year, presidents of scholarly societies have to respond, in one way or another, to a Category 4 storm of some sort. We can expect that there will be global crises and injustices that drastically affect our communities of practice. We must weather storms as individual researchers and also on behalf of our organizations and networks. Such is also the nature of ethnographic field research, where we encounter trials and tribulations that we cannot always foresee. How do we respond in and through our ethnomusicological work? Academic observations can feel pedantic compared to the gravity of human suffering we sometimes witness. Since beginning my fieldwork in Haiti almost 25 years ago, I have grappled with this issue. It feels unacceptable to extricate myself and my work from the “real world” concerns of those I encountered. Most of the ethnomusicologists I know express similar sentiments. Even as we are assured of the significance of music in peoples’

lives, we also bear witness to social and political forces that cause harm and hinder the ability of people to live in peace and safety. Music makers and music researchers are no less affected by crises than other people. This realization has long been borne out in the writings of ethnographic researchers and writers, and it is also evident in the papers presented in our annual meetings of the Society for Ethnomusicology. The work we produce often reflects a response to difficulties and dangers. Some of these crises are longstanding or predictable; others seem to catch us by surprise.

As I begin the second year of my term as SEM president, I am more keenly aware than ever of the social and political contexts in which we conduct our research. No matter



Melvin Butler

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The Society for Ethnomusicology, *SEM Newsletter*

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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 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. Incorporated in the United States, SEM has an international membership.

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Commitments, Crises, and Categories [continued from front page]

the research and writing we do seems tethered to broader concerns about the well-being of the communities we traverse. Explorations of ethnomusicology “in times of trouble” are as salient as they have ever been. And of course to speak of “crisis” may unwisely presume that the state of affairs is unusual or extraordinary. As Timothy Rice reminded us, “for the poor, dispossessed, and oppressed in this world, every day is a time of trouble” (2014, 194). My sense is that crisis is the norm rather than an exception. The papers presented at our Annual Meetings, including those scheduled for our upcoming online conference, October 17–26, 2024, reveal as much.

I extend a huge note of gratitude to the 2024 Program Committee for the valuable service they have rendered to the Society. I know from experience that serving on the SEM Program Committee is an enormous expenditure of time and energy. To Andrew Weintraub (Chair), Michael Figueroa, Maria Guarino, Panayotis League, Janice Makhinka, Christina Sunardi, Shuo Yang: Thank you!

Our conference program features a most compelling line-up of papers and presentations. As usual, an assortment of musical practices and issues are represented. The conference will also showcase a significant body of work on topics such as violence, trauma, war, conflict, and resistance. Although we do not all seek (or need) to employ those particular topics or key words, it is clear to me that many of our members see them as inextricably connected to our work as ethnomusicologists.

It is in response to these types of concerns that I have envisioned my presidential roundtable, “Care, Conflict, and Commitment in Ethnomusicological Work,” which will take place on October 20 from noon to 2pm (EDT). Ten years after the publication of Rice’s, “Ethnomusicology in Times of Trouble” (2014), the world is no less riven by conflict and violence. As music researchers, educators, and practitioners, we remain invested in the wellbeing of musical communities and often try to foster hope amid brutal injustices that endanger the lives of vulnerable populations. As Lei Ouyang has reminded us in her recent article for *Ethnomusicology*, “moments” of crisis are linked to broader systems and structures, i.e., to “larger movements and histories...that need to be understood and addressed for change to be possible” (2024, 326). Yet those of us who bear witness to human suffering may hold competing stances on whether, when, and how to address specific moments in and through our work. Various responses to humanitarian, political, and socioeconomic crises may reflect a struggle to find common ground among those with differing cultural backgrounds, professional obligations, and ideological commitments.

In light of these challenges and opportunities, seven scholars—Samuel Araujo, Kyra Gaunt, Deonte Harris, Adriana Helbig, David McDonald, Jessica Schwartz, and Jeffrey Summit—have agreed to join me in a conversation centering on the following questions:

- What kinds of advocacy obligations do we have toward marginalized groups, and how might we most effectively fulfill them, both on an organizational level as well as in our individual research and writing?
- To what extent have our studies of music in times of crisis yielded new theories or moved us “away from vertical knowledge structures to horizontal ones in which knowledge is created in equal partnerships with communities and community musicians”? (Rice, 204)
- Given our diversity of perspectives, beliefs, and worldviews, how might we harness the power of critical reflection and healthy discomfort “to engage with work that is relational and intergenerational and that demonstrates hope, care, and solidarity”? (Ouyang, 327)
- How do we work together—particularly in times of trouble—to promote empathy, equity, and accountability within our field(s) and institutions while cultivating safer spaces for educational and professional growth?

Another Board-sponsored panel, “Daily Ethnomusicologies: Or, ethnomusicologists are everywhere and why that matters,” will discuss the individual and collective impact of work within and beyond our academic environments. Five scholars will ponder some of the distinguishing aspects of ethnomusicological training and the extent to which it enables us to serve in “a crisis-laden age [that is] on fire with othering.” “How do we activate our training within our worlds, both in our everyday interactions and in ways that resonate in our wider communities? Are there distinctive features of ethnomusicological training and engagement that resound beyond academic contexts? And how might we collaborate, share, and learn from one another and our communities?”

In the face of crises and controversies, I urge you to stay involved in the work of SEM, and in our efforts to realize our mission “to promote the research, study, and performance of music in all historical periods and cultural contexts.” As we look ahead to our online conference, I continue to believe that we can do good work, despite—or perhaps *because* of our differences. I encourage you also to consider running for office, whether it be on the SEM Council or the Board of Directors. Our various regional chapters are also vibrant platforms for leadership and scholarly development. We need your voices, your perspectives, your research, your energy, your passion. While the troubles we endure as an organization may be painful, they are not “unsurvivable.” History has shown us that storms will rise, and winds will blow. We will continue to flourish if we engage with one another across our differences and maintain a healthy supply of commitment to working on behalf of our communities of musical and intellectual practice.

Program Committee Report

Andrew N. Weintraub, University of Pittsburgh
Program Committee Chair

The Program Committee welcomes you to the 69th Annual Meeting of the Society for Ethnomusicology to be held virtually on October 17–26, 2024. This year we will gather virtually for our annual ritual of sharing ideas, networking, and meeting colleagues and students. In response to strong support for a virtual meeting by members, SEM is employing a fully online format for this year's conference. In so doing, SEM is increasing participation by presenters throughout the world, exploring new forms of scholarly communication, and reducing the carbon footprint of our annual meeting. The conference is drawing attendees from around the world who would otherwise not be able to attend due to the cost of travel and accommodations. Only the handshakes and hugs will be virtual, as we will be able to share and engage just as we might at an onsite meeting.

The more than 540 presentations this year is in line with previous annual meetings, but by spreading out the conference over ten days we gained more flexibility in scheduling—a necessity when scheduling sessions for presenters and participants globally. The reduced number of live sessions each day enables attendees to easily balance other commitments such as work, study, and childcare. Yet, a less compact and dizzying schedule will not detract from the overall quality and excitement of a typical SEM conference. The seven daytime sessions (10am–2pm) offer twelve simultaneous program sessions, while the four evening sessions (7pm–9pm) feature four simultaneous sessions. Participants in a virtual setting will have more flexibility to move between sessions. Rather than running to a session that you really want to see somewhere in the maze of a big city hotel, you will be able to connect with speakers and friends with just a few mouse clicks. With no space limitations on meeting rooms, there will be no “standing room only” sessions.

Affordability is a key benefit of this year's virtual meeting. Early registration offered a cost of only \$50 for student members and \$115 for regular members. Not only is this a lower rate than our recent onsite meetings, but participants will not incur the additional costs of an onsite meeting. Though we may miss the energy and excitement of meeting in person, we will enjoy avoiding the time, hassle and expense of airports, downtown transportation, and hotels.

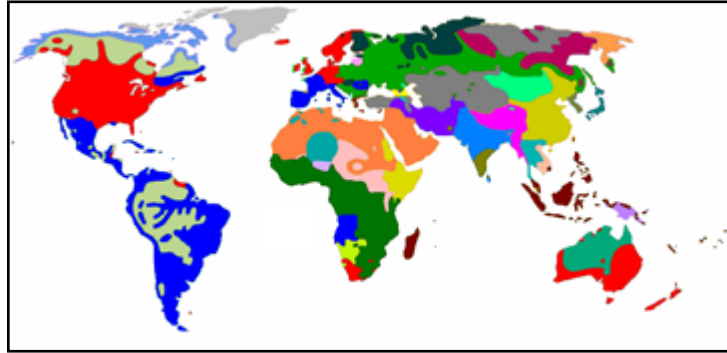
Like our recent onsite meetings, we will again use the Whova app which provides a host of features to help you schedule what you attend and engage with conference participants and exhibitors. Presentations will be streamed through Zoom, the remote meeting app that we have all become so familiar with in the past few years. In an all-virtual meeting, the Whova platform will give

you the ability to create your own meetups and discussions, and chat with others at the conference. You will still be able to visit exhibitors and chat with them about their offerings and your upcoming work.

Exciting themes on the program this year include multiple panels on social movements, sound studies, musical instruments, historical

studies in ethnomusicology, migration and diaspora, ethnomusicology, representation and identity, interculturality, religion, dance and movement, archiving, race, memory, affect, vocality, colonialism, decolonization, queering performance, gender, and indigenous studies. In addition to a magnificent slate of individual presentations and organized sessions, the program features professional development workshops, an Asian American Listening Party, lecture-demonstrations, a special ICTMD-SEM Roundtable on Literary Translation in Ethnomusicology, and a performance by the SEM Orchestra. In addition to the regular program, the Program Committee has organized two sessions on timely and relevant themes: (1) Critical Ethnographies: Ethics, Challenges, and Dilemmas, and (2) Daily Ethnomusicologies: Or, ethnomusicologists are everywhere and why that matters. An additional break-out-room session “Ask-a-Scholar” will enable participants to ask questions about navigating career pathways, public ethnomusicology, work/life balance, and more. During some of the conference breaks, Maria Guarino, a specialist in contemplative practices and modes of engagement, will lead 15–20-minute mini-sessions in contemplative and mindfulness-based practices to help us stay present to ourselves and one another during our busy lives and virtual conferences.

The Program Committee conducted a blind review of 331 individual presentations and 60 organized sessions. We evaluated the abstracts based on the following four criteria, as stated in the Call for Proposals: 1) a clear focus or statement of the subject; 2) a coherent argument or narrative; 3) knowledge of previous research; and 4) a state-



Languages World Map courtesy of Eric Gaba (Sting),
via Wikimedia Commons

Seeger Lecture 2024: Gage Averill, University of British Columbia “It’s a Small World (After All)”

In the early 1990s, I participated in a multidisciplinary project that had at its core a series of interviews with leading culture industry personnel, resulting in a co-written book called *Making and Selling Culture*. My chapter was called “Global Imaginings” and my particular contribution was a meditation on how western culture industries were imagining the variegated landscape of global cultural difference as they attempted both to mine cultural resources around the world and also to leverage western music, film, sports, etc. for global markets. At the time, the ethnomusicological literature was not yet particularly engaged in culture industries or in the analysis of cultural commodification, although it was beginning to take note of the discourse emerging from reading Michel Foucault, Edward Saïd, and Jean Baudrillard around representations and had recently become attentive to issues of globalization and the emergence of worldbeat.

A focus on culture industries has accompanied almost all of my work since then, whether on Haitian popular music, the social history of American close harmony and barbershop singing, Trinidadian diasporic carnivals, etc., and this talk is an extension of that project. But there are at least three cultural productions that have cropped up repeatedly in my work, and that have since become obsessions: the first is the history of American Blackface minstrelsy; the second, that of World’s Fairs and Expositions, and the third is the work of Walt Disney Enterprises, now the dominant entertainment corporation in the world. I will bring all three of these subjects into focus, starting where I left off in my books, and moving swiftly into the intertwining of all three at the 1964–65 New York World’s Fair, where Disney debuted the ride “It’s a Small World” and provided animatronics for three other pavilions. The visual symbol of that World’s Fair was the Unisphere, a representation in steel of a small world. The ride “It’s a Small World”, consisted of a series of animatronic dioramas featuring small animatronic children singing the song “It’s a Small World (After All)” (thought to be the most performed song in history) in multiple versions and languages—the entire production represents the apotheosis of globalist idealism in the era of the Pax Americana, but it featured only the thinnest and most stereotypical signifiers of each cultural area portrayed, often with clumsy and racist caricatures embedded.

Disney subsequently decided to create a perpetual world’s fair (with the same twin themes of technological/industrial

progress and global diversity that had characterized all World’s Fairs and Expositions to date), devoting nearly \$1B and a large area of his new theme park in Florida, Disney World, to this idea. The result was Epcot (the Experimental Prototype Community of Tomorrow), with international pavilions arrayed around a circular pond reminiscent of a globe. Having created an ongoing international village, and with the inclusion of “It’s a Small World” at Disneyworld, the Disney enterprises were becoming more invested in and dedicated to the representation of global cultures.

In 1988, the animation arm of Disney Enterprises, which had produced most of their recent films featuring animal characters, now began a series of films that exploited public domain characters and stories from around the globe to begin mapping out and capturing, region by region, the entire world: *The Little Mermaid* (undersea Caribbean), *Aladdin* (Middle East), *The Lion King* (East Africa), *Pocahontas* (Native America), *Mulan* (China), *Princess and the Frog* (New Orleans), *Moana* (South Pacific), *Brave* (Scotland), *Frozen* (Norway), *Encanto* (Mexico) and others. As these developed over the decades, the cultural content became more sensitive and sophisticated, often incorporating knowledgeable cultural interlocutors

in the process of scripting as well as visual conception. The resulting content, covered by intellectual property (IP) rights and trademarks, could be incorporated back into “It’s a Small World,” into Epcot pavilions and rides, as themes in subsequent Disney theme parks and resorts, in Broadway productions, in Disney-on-Ice performances, in recordings, on cartoon shows, on Disney Cruises, and on the Disney Channel and Disney Plus streaming platforms, and beyond, creating the most densely interpenetrated web of cultural references, IP, and media and entertainment platforms in history. It has also generated one of the most powerful structuring mechanisms and ideological constructs for knowing and interpreting the world for generations of children and adults who have consumed these Disney products.

Let’s take a step back: The World’s Fairs started outside of London at the Great Exposition of 1851, for which the Crystal Palace was built, and this launched a tradition of exhibiting examples of technological and industrial progress from across the developed world, while hosting displays of the world’s cultures, typically arrayed along a social Darwinian continuum from primitive to civilized.



Gage Averill
Photo credit: Paul Joseph (UBC).

Program Committee Report [\[continued from page 4\]](#)

The Program Committee conducted a blind review of 331 individual presentations and 60 organized sessions. We evaluated the abstracts based on the following four criteria, as stated in the Call for Proposals: 1) a clear focus or statement of the subject; 2) a coherent argument or narrative; 3) knowledge of previous research; and 4) a statement of the significance for studies of music and sound. These criteria include the possibility for diverse narrative styles of presentation and a statement about the broader significance of our work for studies of music and sound. The acceptance rates for both individual presentations (80%) and organized sessions (95%) was slightly higher than usual as part of our goal to make conference more inclusive.

The daunting task of organizing a conference program of this scale can only be accomplished by a committee of dedicated and enthusiastic members. I would like to thank the members of the program committee for contributing their valuable time, boundless energy, and keen insights toward making this year's exciting program possible: Michael Figueroa (University of North Carolina at Chapel Hill), Maria Guarino (Independent Scholar), Panayotis League (Florida State University), Janice Mahinka (Harford Community College), Christina Sunardi (University of Washington), and Shuo Yang (Central Conservatory of Music, Beijing). I am grateful to former Executive Director Stephen Stuempfle and new Executive Director Alan Burdette for their support and encouragement, as well as Program Specialist Kurt Baer for his patience, enthusiasm, and professionalism.

Seeger Lecture [\[continued from previous page\]](#)

The fascination with "primitive" exoticism became a major cultural obsession in the West, whose societies had been almost entirely disrupted within a generation of two, severing traditions, family and community ties, and livelihoods due to the rise of Western capitalist modernity.

The Disney business model started out with a black mouse patterned on the Blackface minstrel stereotype of Zip Coon, with Mickey (as he came to be known) wearing white gloves, singing and dancing, and exhibiting the wily, mischievous, trickster-like characteristics of Zip Coon. In his first outing as a southern riverboat captain, Mickey (Steamboat Willie) actually played the tune "Old Zip Coon" (later known as "Turkey in the Straw") on various animals. The earliest stage of Disney's career thus was built weaving a variation on the dominant American cultural industry of minstrelsy, capturing the attraction, nostalgia and exotic fascination that those characters called up in the white American turn-of-the-century structure of feeling. It can be argued that the popularity of minstrelsy was an instance of the longing for totality and ontological security of the past before the modernist rupture. I will trace the long *durée* of this structure of feeling through the World's Fairs and through the Disney creative universe, with its

many templates and tropes of colonialism, primitivism, exoticism and desire. This long arc of exoticism begins to elide over the period of the 1960s and beyond, first with the modernist positivism and globalization of the World's Fair and Epcot, and later the more progressive logics of empowerment, the trend toward self-representation, and the celebration of cultural difference, all of which parallels the evolution of thinking about global difference and the impact of activism on the Disney empire.

How does this history intersect with the history of ethnomusicology and especially the 70-year history of the Society for Ethnomusicology? How might the powerful cultural representations of the Disney theme parks and media content have influenced generations of ethnomusicologists? For how many might a spark or seed of fascination with unfamiliar sounds been planted in the consumption of this cultural complex? And for those who study and advocate for the world's musical traditions, how have they had to struggle against these representations from Disney, no matter how progressive, in order to articulate alternative means of understanding the world, its people and its musics?

Seeger lecturer bio: Dr. Gage Averill is an ethnomusicologist (PhD 1989, University of Washington) who has worked primarily on popular culture of the Americas with a focus on African diasporic influences. He is a former President of the Society for Ethnomusicology. His book on barbershop singing (*Four Parts, No Waiting: A Social History of American Barbershop Harmony*, Oxford 2003) won best book prizes from the Society for Ethnomusicology and the Society for American Music, and his book on Haitian popular music and power (*A Day for the Hunter: A Day for the Prey: Popular Music and Power in Haiti*, Chicago 1997) was awarded a best book prize by the Association for Recorded Sound Collections. His 10-CD boxed set of music, film, and accompanying books, called *Alan Lomax in Haiti, 1936–37* was an Outstanding Project for 2010 by the Clinton Global Initiative and received two Grammy Nominations.

Since 2000, he has served in academic administrative positions: Chair of Music at NYU; Dean of the Faculty of Music at the University of Toronto; Vice-Principal Academic for the Mississauga Campus of the University of Toronto; Dean of the Faculty of Arts (Social Sciences, Humanities and the Creative and Performing Arts) at the University of British Columbia (UBC); and since April 2022 as Provost and Vice President Academic at UBC. Professor Averill has consulted for the Ford Foundation, the National Endowment for the Arts, the Smithsonian Institute, the Organization of American States, the Fulbright Foundation, and for films, festivals, and copyright cases. For fun he kayaks, bikes, writes/plays songs, and works on home construction projects.

Arousing Sense: A Column Exploring Sensory Recipes

Hannah Snavely, University of California, Riverside

My Sacred Corner based on “Curios”

Some objects aren't meant to be tucked away, hidden in drawers buried under unpartnered socks or those screws left over from IKEA furniture assembly. Some items crave to be on full display, shimmering their meaning across the room. Some things have significance by merely being, by the emotional import of how you received them.

Most of the items most valuable to me—what I name as sacred, existing on a plane beyond the mundane—have taken up home in what I lovingly call my sacred corner. An initially unintentional altar, the objects remind me of the places and people who shaped who I am, who are writing my dissertation with me.



Some relics call to my family heritage:

An early cross stitch, made when I was 11, spurring my obsession for fiber arts that's only (sometimes) rivaled by my fondness for music.

The metal plaque my grandparents made on their wedding day in 1956. My mother gifted it to me a few weeks ago, thanking me for taking a week off of writing to hold my grandma's hand and sing her old hymns during her final days.

A rock with a bird's face on it, that's "almost a talisman, but not quite"—bequeathed to me by an aunt who intends to read my entire dissertation, to give me good luck in my final year of writing.

Other items accumulated during two years of living and listening and musicking in Chile:

Rocks from river beds where cantoras taught me to sing improvised verses. Together we healed on those shores, creating in the midst of our mutual sorrows.

A mini lyric book of Violeta Parra's "La jardinera," the song a dear friend used to teach me the rhythmic crookedness of Chilean traditional music, and the song I sang when we painfully parted ways months later.

The friendship bracelet my best friend made me, which she insisted that I wear to academic conferences (be on the lookout for it!).

Water a geographer friend and fellow Fulbrighter collected from the mouth of the river that feeds the Santiago metropolitan region, vesseled within a jar she and I purchased during a joint fieldwork trip. She talked with locals about the mega-drought, I played waltzes with friends on accordion; our dissertations dance together through shared places and hours spent discussing how local idiosyncrasies translate to global impact.

And perhaps most precious (I still can't believe I have them): earrings previously owned and worn by the renowned folklorist that I'm researching, gifted to me by her widower during my final visit last year. They're missing a few beads, but still jingle softly when they swivel under my earlobes. At my most insecure, questions fill my brain:

If I wear them to conferences in her honor, is it appropriation?

Should I even be in possession of these? Or do they belong in a museum, or at minimum wrapped up and protected in a box with some sort of temperature control?

I shove these thoughts away rather quickly—frankly, they're just not helpful.

Lessons from a Decomposing Piano: A Photo Essay

Devanney Haruta, Brown University

On February 17th, 2023, a team of movers carefully lifted a Baldwin baby grand piano onto a dolly, maneuvered it through the doors of Brown University's Fulton Rehearsal Hall and across the lawn, where they reassembled it under a small cluster of trees next to the Orwig Music Building. Over the past year and a half, this piano has seen sun, snow, wind, and rain, fluctuating temperatures, and the full turn of the seasons. Its wood is cracked and peeled, veneer is fading, strings are rusting, and the lid is bowed and warped. This dramatic ongoing decay may at first glance appear to make this piano no more than a piece of trash; however, it has instead become the center of a vibrant social life, visited and played by students and community members from Providence and beyond.

This project is my ongoing installation, *Piano (de)composition*, which extends the social, sonic, musical, and material life of an instrument that the Music Department was going to otherwise discard and send to the dump.



Installation. All photos courtesy of Devanney Haruta.

With the Department's permission and support, we instead relocated the piano outdoors, creating an interactive site that gives the piano a "second life" through its engagement with the environment and the people who come to play it. I was inspired by other projects that similarly explore the sonic and material changes of pianos in various states of disrepair, such as Ross Bolleter's ruined pianos and Annea Lockwood's *Piano Transplants* series (her piece *Piano Garden* in particular).

I have been updating a blog every few weeks to document the piano's decomposition, as well as the different reactions and interactions that people have to and with the piano (see link below). Most people gravitate first to the keyboard and tentatively press a few keys. Others have brought along accessories such as marimba mallets, guitar picks, or a milk frother to play directly on

the strings. The most common first impression has been surprise for how the piano does or doesn't respond. "The way the keys are... it tells you what to play," observed



Percussion

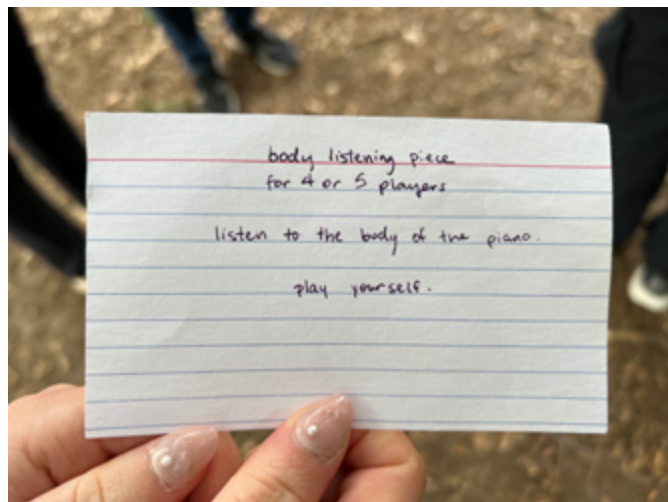
one student. Indeed, depending on the temperature and weather, some keys will stick while others will bounce back, and the hammers may or may not make contact with the strings. "It's actually really hard to play," reflected another, commenting on this unpredictability. Observes another student, "You can't expect it to play like a normal piano. It's the ways it *doesn't* respond as you'd expect it to that make it interesting."

The piano has also sparked a wide array of artistic responses. People have shared with me their sketches, paintings, poetry, and compositions inspired by the piano. A RISD student, Amy Sabpisal, produced a short film featuring the piano for a class final project. The piano



Cartoon by Marek Bennet.

[continued on next page]



Ruby Erickson Piece.

has also attracted the attention and fascination of people beyond Brown's campus. Local publications such as the *Providence Journal* and *Providence Monthly* have featured stories about the piano, and earlier this summer, the piano made its TV debut on NBC's *Nightly News* with Lester Holt.

Not all reactions have been as full of excitement, however. Other people have expressed sadness or anger upon seeing a piano outdoors. Some of the more critical responses have appeared as comments on Facebook posts about the project. "Dumb and sad attempt at being artistic," someone wrote. "I'm sure someone would have loved to have been given that piano." Quoting the sign outside the installation, another person commented, "'Visitors are invited to play the piano respectfully.' Then why are you disrespecting this instrument?" These reactions reveal the ways that the piano remains closely associated with wealth, domesticity, and art music, connections that date back at least to the early 20th-century United States when pianos saw an industrial boom of mass manufacturing for a rising middle class. As



Materials

these pianos have aged over the last century, they have gradually lost their playability and need more expensive repairs; as a result, many are sent to the dump every year (Wakin 2012). The pain of watching an instrument marked "beyond repair" may also come from, as Deirdre Loughridge suggests, a tendency to personify pianos, to treat them as a family member, a friend, or a living being (2023).

Beyond the musical and social, the piano also reveals the close relationships between musical instruments and the natural environment. Watching it gradually decay has taught me a lot about a piano is made. As its layers of veneer separate, soundboard splits, felt disintegrates, and cast-iron rusts, I am reminded that a piano is put together with a variety of materials from all around the world. With trees, plastics, ivory (in the case of older pianos), lead, steel, iron, sheep's wool, and of course the



Sprout

human labor required to put it all together, piano manufacturing is bound up with many living beings and natural resources, all of which contribute to the piano's "ecology of materials" as the instrument changes over time (Ingold 2012). In addition to its material dependencies, the piano has also created its own microenvironment. Spiders have spun webs under the lid and ants traverse paths across its sides. In the spring, fallen seeds sprouted in the crevices on its lid and keyboard. The cluster of trees under which it now sits has transformed from an unremarkable corner of landscaping to a quiet spot for students and passersby to linger, play, and listen.

As the seasons continue to change, the piano continues to decompose, moving further away from its earlier days on campus as a practice piano in an administrative office and later, a music studio. Despite its material decline, I have found that it has generated a plethora of questions that can prompt us to think more deeply about the relationships between musical instruments, the natural environment, and humans:

Decomposing Piano [continued from previous page]

- How might musical instruments declared “beyond repair” still retain musical potential?
- What are the limits of a “piano”? In other words, when will this piano no longer be identified or approached as a piano?
- What ethics are embedded in how we engage with and treat musical instruments?
- What emotional ties and attachments do people develop with musical instruments, and why?
- What are the relationships between musical instruments and the natural environment, and what implications do these have for music and music making?

On February 17th, 2024, a group of students and community members gathered around the piano to celebrate its first “birthday,” or its one-year outdoor anniversary. People ate cupcakes, stood around to chat, and played the piano under a light dusting of snow. At one point, someone began a chorus of “Happy Birthday,” and everyone joined in. In this moment, I realized that the piano has become more than a curious campus attraction; it is



Birthday

part of the community. Its continued decomposition will only create more entangled relations among its musical, social, and environmental lives. As Amy Sapisal shared with me after completing her film, “The project is full of wonder and curiosity rather than melancholy. Rather than grieving the loss of an instrument, we are celebrating the birth of a new instrument.”

Link to piano blog: <https://sites.google.com/brown.edu/pianodecomposition/>

Devanney Haruta is a Ph.D. candidate in Musicology & Ethnomusicology at Brown University. Her dissertation takes the form of a comparative study that examines the different relationships that musical instrument makers & repairers, performers, and museum curators & collectors have with their musical instruments. She currently serves as the Secretary for the SEM Organology Special Interest Group and as the Registrar for the American Musical Instrument Society.

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Arousing Sense [continued from page 7]

Instead, the earrings remind me to (like the folklorist who wore them) love generously, strive for excellence, and feel *everything* when I sing.

And, most importantly, these objects remind me of the people—back home and in Chile—who are excited about my research and can’t wait to read my work. So thank you, little shaped objects of wood and clay and rock and water and fiber.

For you inspire me.

Repatriations, Restudies, and Repercussions: The Bake-Jairazbhoy Digital Archive of South Asian Music and Arts

Amy Caitlin-Jairazbhoy, UCLA

UCLA Library Digital Collections: [Bake/Jairazbhoy Digital Archive of South Asian Traditional Music and Arts](#)

About the Collection

In 1963–1964, Nazir Ali Jairazbhoy (Founding Chair of the UCLA Department of Ethnomusicology) visited 8 states in India, recording tribal, folk, devotional, and classical musics. The research was designed to supplement Arnold Adriaan Bake's 1925–1929, 1931, 1932, 1938, and 1955–56 surveys of Indian music throughout the South Asian subcontinent (Bengal [West Bengal and Bangladesh], Nepal, Tamilnadu, Kerala, Karnataka, Andhra Pradesh, Maharashtra, Gujarat, and Sindh [Pakistan]). Bake's original fieldwork was to have resulted in a book on South Asian music—in collaboration with Tamil specialist John Ralston Marr and Nazir Ali Jairazbhoy—but with Bake's sudden death in October 1963, the book could not be completed. In 1984, Nazir Ali Jairazbhoy and Amy Catlin-Jairazbhoy returned to the original sites of Bake's 1938 fieldwork in South India (Tamilnadu, Kerala, and Karnataka) in order to solicit responses to Bake's photographs and audio recordings of various Indian performance traditions in an examination of continuity and change. The restudy process has been repeated during twenty-four returns to many of Bake's original sites from 1991 until 2020, in which many of the materials have been repatriated, archived, and re-recorded in their places of origin. Along with various video scenes for lectures and published videos, one full-length interactive DVD has resulted from the restudy of two songs recorded in 1938 to the goddess Renuka/Yellamma: *Music for a Goddess* (Catlin-Jairazbhoy and Jairazbhoy: Apsara Media, 2008). A curated selection of images and recordings from 1963–1964 and 1984 are included in this collection, as well as field recordings made by Bake in India on a Teficord machine, January 1938 to March 1939.

Following are the edited remarks delivered by Amy Caitlin-Jairazbhoy at the opening reception for the Bake-Jairazbhoy Digital Archive, 22 May 2024:

My profound thanks to Lisa MacAulay, Maureen Russell, and Martha Steele for choosing our project to develop, and doing such phenomenal work to create and maintain the Bake-Jairazbhoy Digital Archive. It has been an intense experience converting our knowledge and documentation into a more usable and sharable online format, thanks to Martha and Maureen and their team. Since 2023, they made it possible for me to revisit Nazir's 1963 research, and relive our 1984 Bake Restudy, especially with the immense support and appreciation of my partner, journalist Gordon Whiting.

As Tony Seeger reminded us, we are now in the "post-custodial" era of archival practice,¹ so we are not merely

maintaining archival objects under maximum conditions of preservation and access, but as Hanna Alpert-Abrams also states in her article "Post-Custodial archives for our Collective Good," we are now using "digital technology in pursuit of a more collaborative approach to multinational archival work." This approach has been "taken up by archivists interested in human rights and social justice as a way to shift the balance of power in archival preservation."² That's exactly what Nazir and I had been trying to do with the Bake Restudy Project since we began conceiving it in 1976: returning Bake's materials to their originating communities, and collaborating with them to study and enhance their futures, anticipating the methodological mode of applied ethnomusicology.

The Bake-Jairazbhoy Digital Archive is already using postarchival practices in India. After we repatriated Arnold Bake's 1938 recordings to India via the ARCE in 1984 along with our 1984 and subsequent and continuing restudies, UCLA's Digital Library has already made it possible for us to work more collaboratively in India.



Holeyá Women Singing, 1984. Images courtesy of Amy Caitlyn-Jairazbhoy and the Bake-Jairazbhoy Digital Archive.

In the photo of Holeyá women singing in Bailhongal in 1984, we had just played back a cassette dub of Bake's 1938 Tefi recording of an unidentified woman for the Holeyá women. The 42 cassette dubs of Bake's 1938 recordings from Karnataka, Kerala, and Tamilnadu were made at UCLA's Ethnomusicology Archive, under the direction of our late archivist Ann Briegleb. ARCE's director of research Dr. Shubha Chaudhuri had sent advance notice to scholars in those regions to request local assistance in locating suitable singers and instrumentalists. In this case, ARCE's Maharashtrian assistant librarian Kalpana Bandiwdekar must have contacted renowned author and translator Chandrakanth Kusnoor in their hometown of

[continued on next page]

Belgaum/Belagavi. Sri Kusnoor then selected and arranged for the Holey women in nearby Bailhongal to meet us, and try to identify and sing the songs again, while he translated from Kannada and Marathi to English. The Holey women asked us to stop playing back the recording of one song, and immediately began singing the same song.



Three Holey Women Singing.

They identified it as a pregnancy song, but without other details. We could not get the Kannada lyrics transcribed or translated at that time, as was our usual practice, but we still used it in the Bake Restudy 1984.

In January 2024 journalist Gordon Whiting and I visited the renowned Peoples Archive of Rural India (PARI) in Mumbai, and interviewed the founding director, the distinguished author and activist P. Sainath. He suggested a Kannada translator, the folklorist Srimati Sarvamangala Honnappa at Savigannada Ganakakendra in Bangalore. Using the Bake-Jairazbhoy Digital Archive materials in February 2024, I shared the digitized recordings and commentary with Smt. Sarvamangala, who kindly provided precise Kannada and Romanized transcriptions. These are now part of the Digital Archive and easily accessible through the [spreadsheet](#).

Subsequently, beginning in March those transliterations were given translations and commentaries by Sri S. A. Krishnaiah at Prachya Sanchaya Archive in Udupi, again using UCLA's Bake-Jairazbhoy Digital Archive. I hope both researchers are here on Zoom, despite the untimely hour in India. Krishnaiah might want to say a few words later about the songs and the Bake restudy project. "Holey" are the first cultivators to come to South India, and were the first to settle into villages. I felt that their songs could point to those archaic origins, and hope they will be studied by other researchers now using the Bake-Jairazbhoy Digital Archive.

Sarvamangala soon emailed us to say "Holey" was generally used as a caste name in yesterday's society, but now the group is called a scheduled tribe [*sic*: probably should be Scheduled Caste, since they are Hindus]. And these songs are not only sung by Holey women; other communities of women also sing the same songs.

We could see from her name that one woman was a Muslim, an important case to remind us of the Hindu-Muslim compatibility at the grassroots level in the 1980s. We plan to return to Bylahongal next year to repatriate these images and recordings to the survivors of these women, and perhaps re-record their songs. One of the women is now 85 and eager to proceed with recording (per email from Krishnaiah, March 24, 2024), and we will also try to find younger women who still sing the same songs.

Sri S. A. Krishnaiah offered many insights for another song, Bake 68.6: "Cradling ceremony" (naming ceremony). Bailahongal singers belong to the 'Matanga' or 'maadara' community. The naming ceremony takes place on the sixteenth day or after three months.

A cradle is made from the 'ichalu tree,' *Phoenix sylvestris* (Wild-Date palm tree)—the fold or flexible cane type's central rim is used to make the cradle, named 'ichala tottla' (compared to a Golden Cradle). The dates of this tree are yellow or have a golden colour, named 'Bangara Tottala' (golden cradle); the rope is made of silver colored coir, which is the source of the poetic phrases. Traditionally, mats were made from ichalu tree leaves called "Ichala Chaape." The house was also covered with fronds of ichalu leaves and a thatched roof.



Kota musicians Trichagadi village from the Bake-Jairazbhoy Digital Archive.

The lyrics of the song include the following: "Lullaby baby; the golden cradle hangs down with a silver rope and says *jōjō annirē* [pallavi]. The lead singers say 1) *Baṅgāra toṭṭa beḷḷi haḡga kaṇḡana tūḡirē* (the golden cradle hangs down with a silver rope), and the singers say, *jōjō baby*

Bake-Jairazbhoy Restudy [continued from previous page]

with “lullaby”). The next lyrical line is: “Dear sister, you gave birth to baby son let’s put—what name shall we put to him? say, jōjō baby.”

The folk songs or folk poetic style reminds us of the conversation between close family members in a joint family system. If anyone recited the lyrics in prose, it would become a simple conversation excluding the refrain. Regarding the poetic meter, the lead singer gives the cue word of the line, often repeated by co-singers, to keep the continuity, one after another. The supporting singers repeat, in a cycling way the phrases move or revolve, and it becomes a completed cycle of two verses plus two refrains (named *Chaturasra Naḍe*) with added rhythm. Changing this is possible by adding or decoding the phrases in a poetic “folkstock” formula. It is a beautiful folk-style of singing. It recalls the ‘*savāl*’ and ‘*javāb*’ types, meaning “question” and “answer” in conversational style or ballad-type singing. If they go in order, the triplet or three-line couplet becomes a beautiful and meaningful song.

* * *

Also, we have an invitation from Sri Lanka: students, researchers, and archivists should know that the Bake Restudy in Sri Lanka is resuming at the [University of Visual and Performing Arts](#), University of Sri Lanka in Colombo.

Professor Kamani Samarasinghe, digital archivist and now Head of Post-Production VAPA TV, VAPA’s television station, has initiated the continuation of the Bake restudy process I started in 2011 with professor Dhammika Dissanayaka and Prof. Charudathe Ilango. Michel Banal, Lead Curator of World and Traditional Music at the British Library, finds that, in terms of Bake’s Sri Lanka original recordings, they hold:

- 27 sound recordings on wax cylinders (1932 and 1938)
- 6 sound recordings on Tefifon tapes (1938)
- 9 moving image recordings on 16mm film reels (dates unclear—presumed 1930s).

The audio recordings include rare Vedda examples. The American Institute of Sri Lankan Studies may be willing to fund an individual research fellowship for 2 to 6 months for this purpose.

The organizers of the event would like to thank the UCLA Digital Library Program for being our amazing partner on this project. This was a multi-year collaboration between the UCLA Ethnomusicology Archive and the UCLA Digital Library Program. We had assistance from everyone from Graduate Student Researchers who worked in the Archive to community members who helped us with metadata. Professor Anna Morcom contributed Sambhi funds to help us finish digitizing the collection so it could be put online.

Notes

1. Tony Seeger, March 6 2024. Discussion after Kevin Miller’s NAJ Colloquium.
2. “The post-custodial model of archival practice uses digital technology in pursuit of a more collaborative approach to multinational archival work. The model originated as a response to the rapid increase of born-digital materials produced by institutions, a way of saying ‘archive your own emails.’ But it was quickly taken up by archivists interested in human rights and social justice as a way to shift the balance of power in archival preservation.” Hannah Alpert-Abrams “Post-Custodial Archives for our Collective Good.” *CLIR News* (Council on Library and Information Resources), posted October 25, 2018 by Kathlin Smith. <https://www.clir.org/2018/10/post-custodial-archiving/>
3. Holeyā are a scheduled caste of India, mainly belonging to present day Karnataka, Kerala, Maharashtra, Tamil Nadu and also Madhya Pradesh.

the society for
ethnomusicology

Announcing the 2nd Shakuhachi Research Symposium

Kiku Day

The 2nd Shakuhachi Research Symposium will take place one day before the 8th World Shakuhachi Festival 2025 to enable as many shakuhachi aficionados as possible to present and listen to academic papers about the instrument. It is also an opportunity for scholars, performers, and aficionados to engage with one another.

The First Shakuhachi Symposium took place ahead of the World Shakuhachi Festival 2018 at Goldsmiths, University of London. We were surprised by the number of abstracts received, which resulted in qualified papers being turned down. This showed us the strength of interest in research on the shakuhachi—especially outside of Japan. It is our hope that the Second Symposium will encourage young Japanese music students and others to continue to conduct research into the cultural and performance-related aspects of shakuhachi.



Keynote speech by David W. Hughes, SOAS Emeritus.

The First Symposium had a packed schedule from 9am until 6:45 pm, including two keynote speakers, Shimura Satoshi (JP) and David W. Hughes (UK). The papers presented included: the construction of shakuhachi imagery in the 20th century; musical collaboration; reconstruction of repertoire; and the analysis, composition, and acoustics of the instrument and more. Because we were not able to accept all qualified proposals, we included poster presentations to highlight the range of research projects being conducted on the shakuhachi. In the evening, we had two concert presentations to finish the long day. An anthology with a collection of papers from the First Symposium will be published soon by Routledge.

We expect that the Second Symposium in 2025 will receive many abstracts too. However, we have decided to make it a slightly shorter day and have only one keynote speaker, Mr. Kanda Kayu (JP), who is a representative of the many amateur researchers that have had a large influence on the knowledge about the shakuhachi history

we still base our research on today. The Symposium will be conducted in English. In the evening there will be a wine and cheese welcome social for Symposium guests and participants in the World Shakuhachi Festival.

By holding the largest festival dedicated to the shakuhachi alongside the Symposium, we hope for fruitful meetings and intellectual exchange. We expect to publish an anthology after this Symposium as well.

Co-chairs:

Dr. Kiku Day
Dr. Martin Regan

Selection Committee:

Dr. Gunnar Jinmei Linder
Dr. Martha Fabrique
Dr. William Connor
Dr. Cory LeFevers
Dr. Matthew Campbell

Shakuhachi Research Symposium

Texas A&M University, College Station, Texas, USA
Date: April 16, 2025, 9:00 am ~ 5:00 pm, LAAH (Liberal Arts and Humanities Bldg.)

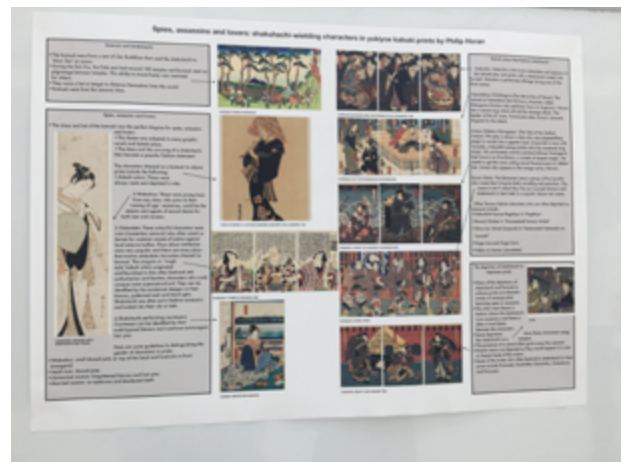
Abstract submission deadline: December 15th, 2024

Registration fee: \$30, which includes morning pastries, tea, and lunch

For questions contact: symposium.wsftexas2025@gmail.com

Submission link: https://docs.google.com/forms/d/1I4-cfnvPCea2UDyuSVmJOrHvs1giE4Fxxet2kTnF5Oo/viewform?edit_requested=true

For information regarding transportation and accommodation see: <https://wsf2025.com>



Poster Presentation by Philip Horan.

Poetry Matters

by Sean Williams

William P. Malm was a mentor to many ethnomusicologists over his many years of teaching at the University of Michigan, University of California, and elsewhere. One of his consistent messages was that music was not an international language. As soon as the news of his passing spread, social media was filled with variants of that important message. I was his student at UC Berkeley during his time there, and from that first moment, and first message, he was unforgettable.

Not an International Language (for Bill Malm)

"Music is not an international language.
It consists of a whole series of
Equally logical but different systems."

We all heard it. We saw the eyes of our classmates
Widen. No. That can't be true.
But sheer force of personality pulled us along
Enthusiasm of a lifetime distilled to a few sentences.

His critical listening skills awakened my own
His passion and drive sent me on quests
Listening for seven hours, over and over:
One. Single. Kabuki. Recording.

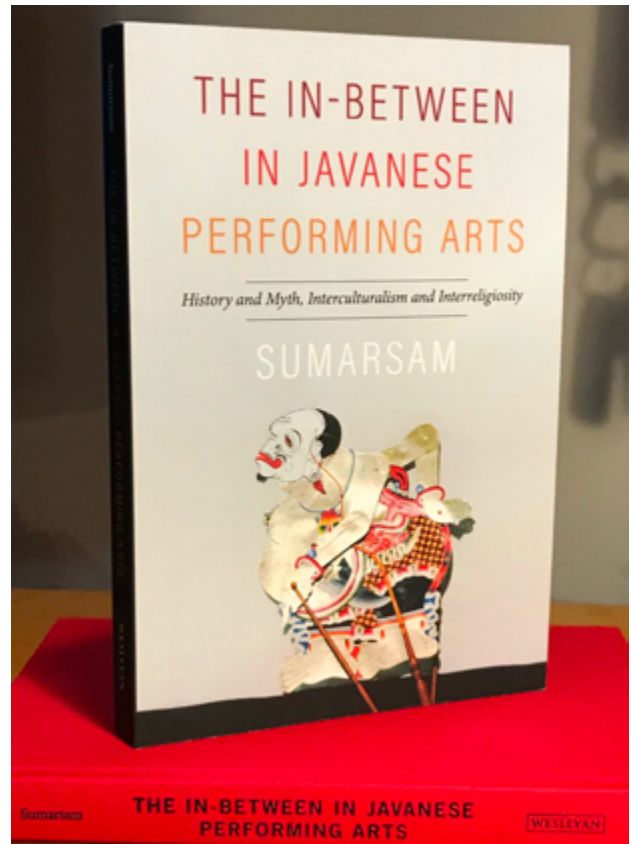
His letter of recommendation
Launched me into graduate school
His joyous dancing with Bonnie Wade
Led me to imagine dance in my future.

Forty-five years after our first meeting
I listen to a class of first-year students:
"Music is an international language"
And I smile.

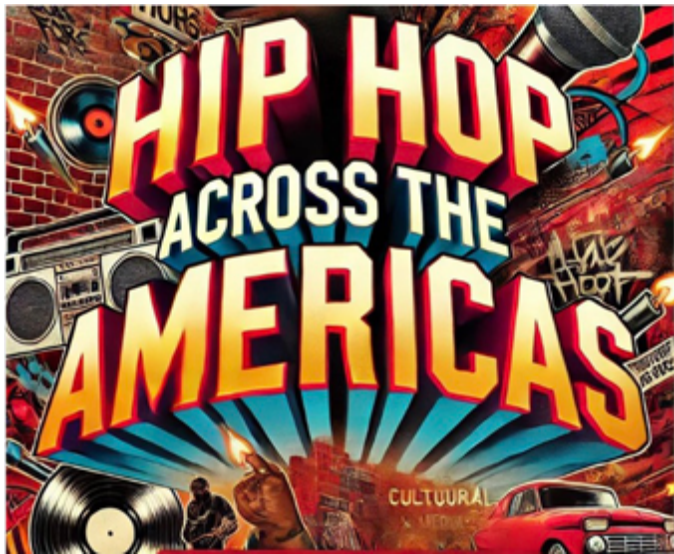
Member News

Sumarsam, Winslow-Kaplan Professor of Music at Wesleyan University, announces the publication of *The In-Between in Javanese Performing Arts*. If you order the book from the [Wesleyan Press](#), use code Q301 for 30% off.

This book is the first comprehensive overview of Javanese performing arts from their origins to their dynamic present. Renowned scholar and musician Sumarsam draws from a lifetime of immersion in both wayang and gamelan to guide readers through the concept of the “in-between,” revealing how the interplay of dualisms—myth and history, sacred and secular, personal and cultural—forms the bedrock of Javanese performance. Rigorously researched historical case studies reveal the intricate relationship between histories and mythologies in Java. Wayang, accompanied by gamelan, is a multimedia performance imbued with rich historical, aesthetic, religious, and emotional associations. Sumarsam delves into this intricate, profound, and ever-evolving art form, exploring its diverse manifestations and venues, from courtly village entertainment-cum-ritual to palace-based aesthetic expressions of cultural proficiency; from coastal mercantile entrepôts to the verdant wet rice terraces of Java; from colonial plantation and textile factory cultures to communities centered around contemporary industrial estates and creative economy initiatives. An essential resource for scholars, musicians, and enthusiasts of wayang and gamelan, *The In-Between in Javanese Performing Arts* offers an unparalleled immersion into the heart of traditional Javanese performing arts, revealing their profound impact on Javanese culture, identity, and artistic expression.



will focus on the transformative power of hip hop in connecting the Americas. We welcome contributions from various disciplines and perspectives that examine how hip hop may serve as a bridge across borders and communities. The format of the papers can be multi-modal. If you require specific accommodation for your work, please contact us. Proposals of up to 300 words can be submitted to hsafall2024@gmail.com by 24 Oct 2024.



Coraline Kandassamy, PhD candidate, in collaboration with **Professor Andrés Espinoza**, of Florida Atlantic University, invites scholars, educators, artists, practitioners, and community leaders to submit proposals for the Hip Hop Across the Americas Conference. This year, we

The Nour Foundation, a not-for-profit organization, seeks to promote mutual understanding by exploring commonalities among diverse cultures. The Foundation sees musical presentations as an integral part of furthering its mission to encourage mutual understanding and tolerance and now seeks to expand sponsorship of its public programs. For the last decade, large and small events highlighting Persian music traditions have been presented in partnership with the Department of Musical Instruments at the Metropolitan Museum of Art.

The Foundation is pleased to announce similar sponsorships to other institutions. For institutions like museums and other educational organizations, these programs serve a vital function in public engagement, community outreach and diversified programming. For further information, please contact Ken.Moore@metmuseum.org

MUSICOLOGY & ETHNOMUSICOLOGY AT THE UNIVERSITY OF FLORIDA

OUR FACULTY

LAURA DALLMAN American symphonic music, the symphony as an institution, music and tourism, soundwalking, music history pedagogy

SILVIO DOS SANTOS Second Viennese School; 20th-century music; Villa-Lobos & Indigenismo; Latin American music; music & cultural identity

IMANI MOSLEY Benjamin Britten; British postwar/modernism studies; 20th- & 21st-century opera; queer & masculinities studies; digital humanities/computational musicology

JILL ROGERS Music, sound, and trauma studies; disability studies; gender and sexuality studies; 19th- & 20th-century French music; musical institutions

WELSON TREMURA Music & religion in Brazilian Folia de Reis; performance as research; traditional music in the age of global technology; pedagogy & world music; Brazilian popular music

PAYAM YOUSEFI Music in the Middle East & Central Asia; music & politics; critical creative practice; music & spirituality; global approaches to music analysis

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Conference Calendar

Compiled by The Editor

"Caring Amidst Neoliberalism: History, Solidarity, Desire" 16–17, 19–20 October 2024, LGBTQ+ Music Study Group. Virtual. <https://www.lgbtqmusicstudygroup.com/2024-symposium>

SEM 2024 69th Annual Meeting, 17–26 October 2024, Virtual. https://www.ethnomusicology.org/page/Conf_2024

"Music—Making—Materials: Natural Resource Use and Sustainability in Musical Instrument Making," Virtual, 18 October 2024. <https://www.uni-hildesheim.de/en/center-for-world-music/translate-to-englisch-aktuelles/translate-to-englisch-neuigkeiten/translate-to-englisch-artikel/music-making-materials-natural-resource-use-and-sustainability-in-musical-instrument-making/>

"Archives of the Musicultura Group 2004-2023: Reflecting on Long-term Participatory Action Research in Rio de Janeiro," ICTMD Dialogues: Session 3, 19 October 2024, Virtual. <https://ictmusic.org/dialogues2024/programme-abstracts>

"Why More-Than-Human Musicking Now?" Inaugural Symposium of the ICTMD Study Group for Multispecies Sound and Movement Studies, 24–26 October 2024. Hybrid Nuremberg University of Music, Germany and online. https://docs.google.com/spreadsheets/u/1/d/1Oyfb70IN-x-B-3_y0UD7fWhfe8FR8s2FM-mUdX9gUXrs/pubhtml?gid=0&single=true&urp=gmail_link

The 52nd Annual Conference on South Asia. 30 October–2 November 2024, The Madison Concourse Hotel & Governor's Club, Madison, WI. <https://southasiaconference.wisc.edu>

"Crossing the Global Storm: Networks, Solidarities, and Communities in Struggle," American Folklore Society 136th Annual Meeting, 6–9 November 2024, Albuquerque, NM. <https://americanfolkloresociety.org/our-work/meeting/2024-annual-meeting/>

Society for Music Theory 47th Annual Meeting, 7–10 November 2024, Jacksonville, FL. <https://societymusictheory.org/meetings/smt-2024>

Lusophone Music Symposium 2024. 8–9 November 2024. Virtual—hosted by Rutgers University, New Brunswick, NJ. <https://sites.google.com/view/lusophonepopularmusicresearchg/our-symposium?authuser=0>

2024 AMS Annual Meeting, 14–17 November 2024, Palmer House Hilton Hotel, Chicago, IL. <https://www.amsmusicology.org>

Bridging Beats: Uniting the Americas Through Hip Hop. 15 November 2024. Florida Atlantic University. Proposals: hsafall2024@gmail.com

"Music and Dance as Reflexive Action in Times of Environmental, Socio-Political, and Economic Crisis in Brazil, South Africa, Mozambique, and India," ICTMD Dialogues 2024: Session 4, 16 November 2024, Virtual. <https://ictmusic.org/dialogues2024/programme-abstracts>

"Praxis," AAA Annual Meeting, 20–23 November 2024, Tampa Convention Center, Tampa, FL. <https://annual-meeting.americananthro.org>

ICTMD 48th World Conference. 9–15 January 2025, Wellington, New Zealand. <https://easychair.org/cfp/ictmd2025>

4th Annual String Band Summit: West African String Band Traditions. 27 February–1 March 2025. Middle Tennessee State University, Murfreesboro, TN. https://docs.google.com/forms/d/1KgJsPCf5__kR-Fp-Ae2e-78piK-gNxindztaMWllmyN0/viewform?edit_requested=true

11th Annual Conference of the School of Performing Arts, University of Malta: Participation, Engagement, and Creativity in the Performing Arts. 5–7 March 2025. Valletta Campus, University of Malta. Proposals: spaconference@um.edu.mt

Society for American Music, 51st Annual Conference. 19–23 March 2025. Tacoma, Washington. <https://www.american-music.org/page/TAC2025GeneralInfo>

The McGill Music Graduate Students' Society (MGSS) Thirty-Seventh Annual Symposium, 21–23 March 2025, Schulich School of Music, Montréal, Canada. <https://mcgillmusicsymposium.wordpress.com>

North American Conference on Video Game Music. 26–27 April 2025. Hybrid Case Western Reserve University, Cleveland, OH and online. <https://nacvgm.org>

Centering the Black Sacred Arts: Research, Education, and Public Life, Yale Institute of Sacred Music. 12–14 May 2025, New Haven, CT. <https://ism.yale.edu/posts/2024-09-03-2025-centering-the-black-sacred-arts-research-education-and-public-life>

"Poner el Cuerpo en Latinx América," 2025 Congress of the Latin American Studies Association. Hybrid, San Francisco, CA and Online. <https://lasaweb.org/en/lasa2025/>

SEM Publications

Ethnomusicology

Editor: **Katherine M. Brucher**

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.

- Electronic access to *Ethnomusicology* for individual SEM members is available through the Scholarly Publishing Collective (SPC) and JSTOR at <https://order.press.uillinois.edu/ethno/access.html>.
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Rising Voices in Ethnomusicology: A Student Journal

Editor: **Hannah Snively**; Assistant Editor: **Garrett Groesbeck**

Rising Voices in Ethnomusicology: A Student Journal is a biannual publication of the Society for Ethnomusicology, created and run by students. We aim to voice current student issues and ideas, and to provide useful, relevant information for students conducting research on musicking. Most of all, we provide a forum for students to communicate with their peers and to address the challenges and opportunities that we face together.

- Volume 20.1: [Ethics, Values, and Commitments](#).

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. 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. [Guidelines for submissions](#).

- Issue No. 15: [Ethnomusicology, Folklore, and Social Relevance](#). By Josep Martí. Translated by Peter Collins.

Journal of Audiovisual Ethnomusicology

Editors-in-Chief: **Ben Harbert and Frank Gunderson**

The *Journal of Audiovisual Ethnomusicology* (JAVEM) is a peer-reviewed streaming journal of ethnomusicological film and video sponsored by the Society for Ethnomusicology. JAVEM aims to advance the use of video/film as a method for exploring music and its entanglements, and as a medium for presenting those explorations. [Call for submissions](#).

- Vol. 1, No. 1 (Fall 2022)

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 13: [Deforestation and Drumming in Haiti with Rebecca Dirksen](#)



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