Ethnomusicologists x Ethnomusicologists

Terry E. Miller Interviewed by Patricia Shehan Campbell


PC: How did you “find” the field of ethnomusicology?
TM: I didn’t find it; it found me. Long before I knew of the field or its methods, I was doing fieldwork of some sort, starting in high school researching covered bridges, then in the early 1970s recording Appalachian religious music in Indiana and Alabama. I had some awareness of ethnomusicology by then, but when I was at Indiana University it was located at the other end of the campus. Then I went to Thailand for my dissertation research (12/72-3/74), and I learned by doing and by reading Merriam’s The Anthropology of Music.

PC: How did your early life prepare you for work as an ethnomusicologist?
TM: I began researching the covered bridges of Tuscarawas County, Ohio, while in junior high school. (My father began photographing covered bridges in 1953 and took his eight-year-old son along. Later it became my hobby and my father dropped out.) I spent hundreds of hours in the county courthouse reading the county commissioners’ journals going back to about 1810. Then I went out into the county after I could drive to ask older people about their memories of the bridges.

PC: What did you study as an undergraduate student? Where? When?
TM: I got a BM in organ performance at the College of Wooster, 1963-67, because I intended to become a church musician.

PC: As an organist, how did you arrive to the study of shape note and oral hymnody?
TM: I was interested in religious music. I “discovered” oral traditions of both hymnody and shape notes at Indiana University, 1968, taking Prof. Hans Tischler’s course, “Performance Practice since 1750.” The class was simply: Do research and write four term papers. That’s how I stumbled on the topics. I began collecting [continued on page 4]
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.

SEM Membership

The SEM Newsletter is the Society’s journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN 47405-3700; (tel.) 812-855-6672; (fax) 812-855-6673; (email) sem@indiana.edu.

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Send articles and shorter entries for consideration to the Newsletter Editor by email.

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President’s Report 2014
Beverley Diamond, SEM President

The Society for Ethnomusicology, like any vital academic organization, is never static. It does seem to me that a number of significant changes have taken place in recent years in our attempts to be more responsive to the needs of you the members. I’ve been particularly fortunate to follow such dynamic presidents as Gage Averill and Harry Berger and to be in the privileged position to oversee the roll out of some of their initiatives.

I want to start, however, with the Membership Survey since there was buzz in various sectors this year about the need for data about our society, particularly in relation to jobs and digital publication. Thank you for the rather good response when the deadline was extended. In the end, 545 people (about 32% of individual members) submitted the survey and they wrote over 400 pages of comments, some enthusiastic and many with good suggestions for improvement. Thanks to Jennifer Studebaker who compiled data and made lovely graphs, all the quantitative data is available to all members in the members section of the SEM website. Steve Stuempfle has taken on the daunting task of doing a full review of the results and he will present a report in a forthcoming Newsletter. While there is no time to present a full report here, I thought you might like to see a few preliminary results. It is interesting to note that there is a nice age spread in our membership although the highest concentration are alas much younger than me in the 31-40 age bracket. The survey also demonstrates that our struggle to attract culturally diverse members continues. The survey gives us numbers about the vulnerability of job-seekers, the long post-PhD delays and the precarious position of academics with only 33% in tenure-track positions.

It is also quite evident that SEM is not currently addressing the needs of public ethnomusicologists. I am happy to report that the Board is taking some action in this regard and, as a first step, we announce here the creation of the Judith McCulloh Public Sector Award. In alternate years this award will support specific projects and lifetime achievements. As we mourn and miss our distinguished colleague and friend, Judy McCulloh, we feel this helps keep her spirit among us.

We have devoted quite a lot of energy to the “contingent faculty” issue, albeit fully aware that one academic organization cannot do much to transform the galloping pace of neoliberalism in the North American university system. We have established a Committee on Academic Labor, chaired by the ever able Sandra Graham, and charged them with a number of tasks, the first being the creation of a statement on professional ethics. They will consult with the Ethics Committee on this initiative. We established two travel awards for under-employed members. We are in the process of looking at NASM Guidelines and working with Patricia Campbell and Elizabeth Tolbert, our liaisons with that group, to see how we might best make an intervention. 2014 Student Union President Jessica Getman and I wrote to all Program Directors to gather other sorts of aggregated data about employment. The Board thanks the Student Union for their Statement of Concerns about employment that has further suggestions for data gathering and possible action. Of course, it is heartening to see more jobs in ethnomusicology this year than in many of the recent past but we recognize that the competition for these positions is intense and the number of jobs fluctuates widely from one year to another.

The vision of Deborah Wong, Gage Averill and other Board members for disciplinary sustainability led to the creation of the Sound Future campaign that now generates revenue for travel funds, dissertation awards, and other initiatives. While our survey indicated that Sound Future is not as well known as we hoped, we are taking steps at this meeting to turn that around. Recognizing that we are now in the final year of the campaign, a year where we would love to reach the target of raising $500,000, we have been asking those who are able to give to contribute to a fund that benefits some of those who struggle economically. Many of you attended the benefit concert by the wildly eclectic and wonderful SEM Orchestra led by Michael Frishkopf and Scott Currie on Thursday evening. Huge thanks to all who gave what they could, a single dollar, a tidy sum, doesn’t matter. I’d like to thank the Board 100% of whom contributed during this campaign push as well as the Council and many of the SIGs and Sections who organized mini-campaigns among their constituents.

Various Diversity Action Committee programs, established by Past-President Harry Berger last year, again supported travel and mentoring for SEM members from under-represented communities. Regrettably, however, there have been fewer applications for these awards than anticipated. We need your thoughts about why that is? Are we not reaching potential applicants, in spite of the enormous publicity campaign that the Business Office undertook this year? How can we better attract and support diversity within our society and at our conferences?

Thanks to all the editors of our various publications: Ellen Koskoff, Gordon Thompson, and Justin Hunter.

[continued on page 5]
song books from antique and old bookshops. After serving in the army, in 1971 we went to northern Alabama to record Sacred Harp singing and also encountered oral tradition hymnody. Then I started looking for it around Indiana and indeed found some of it.

**PC:** Who influenced your work in shape note and oral tradition hymnody, some of which landed in publications, for example, *Folk Music in America: A Reference Guide* (Garland)?

**TM:** Early on, I was invited to a conference at Berea College on rural hymnody. Some of the people there influenced my work, including William Tallmadge and Archie Green. I met Jeff Todd Titon there, too, and a little later I met Warren Steel, who was then a student at the University of Michigan—both were influential, too.

**PC:** What was it like to study with Walter Kaufmann at Indiana University (and others within your time there who were within the realms of ethnomusicology and anthropology)?

**TM:** I studied with Walter Kaufmann in the IU School of Music. Kaufmann refused to call himself an ethnomusicologist. IU’s program in ethnomusicology was far from the School of Music, and then included Alan Merriam, George List, and Frank Gillis. I met the latter two, but never Merriam. I talked to Merriam on the phone. He was off-putting about me doing an ethnomusicology minor because he said he didn’t like musicologists, so I did my minor in theater. Kaufmann was an old-line European scholar, though he probably didn’t see himself that way. He did groundbreaking research in India, China, and Tibet. While he encouraged me to follow my own interests, we never had a full discussion of my dissertation. He said “write the dissertation and bring the whole thing to me.” Essentially I (and others of my time) worked independently and had to figure it out on our own.

**PC:** Who were some of your heroes and major influences in the study of music in Southeast Asia?

**TM:** James Brandon’s book *Theater in Southeast Asia* was in the army library at Long Binh, Vietnam, and I read it there. I began looking for those forms of Vietnamese theater. I read Merriam’s *Anthropology of Music* in Bangkok and that had a tremendous influence on me. Not having studied ethnomusicology, I wasn’t very aware of the pioneers. I learned of David Morton and read his book, but found it to be primarily musical analysis. David didn’t answer letters, although we talked twice on the phone.

**PC:** Your published work in Southeast Asia (including *Traditional Music of the Lao: Kaen-playing and Mawlum Singing in Northeast Thailand*, 1985) is extensive and important to the greater field of ethnomusicology. When did this happen and how did it develop?

**TM:** I was considered the successor to David Morton. Thai music, however, is a rather obscure topic. What brought me to some prominence was actually finishing (with Sean Williams’ help) the Garland Southeast Asian volume. It was only finished because Sean came along with new energy and dragged me—and it—over the finish line. I’m amazed that in China I’m considered a sort of ethno rock star because of Garland.

**PC:** How do you see Mainland Southeast Asian music faring in the future for our field?

**TM:** For a long time Island Southeast Asia was dominant in publications, presentations, and courses, and everyone was doing a different gamelan. That time has faded away. Mainland Southeast Asia was rarely on the radar, partly because of war (affecting Vietnam, Laos, Cambodia) and partly because it was virtually off limits (Burma). The Mainland remains obscure in the field and the future is likely to be bleak for music studies there. Students now rarely choose geography as their focus, which requires a comprehensive understanding (actually, a virtual adoption) of a place. Rather, they are more likely to choose an issue. Few seem to find their issue at work in Mainland Southeast Asia. It’s difficult to gain a broad perspective on the geographic area when you’re emphasizing an issue or theory. For me, Thailand (and nearby countries) is a second home, a second identity. I’m interested in all things “Thai music.”

**PC:** What was your role in the development of ethnomusicology at Kent State University?

**TM:** William Anderson and Halim El-Dabh were at Kent before I arrived in 1975. Bill had two survey courses going and Halim was teaching African courses. When I came, I had done research in Thailand but was otherwise not trained in ethnomusicology, and I was not really hired as one by Kent State University. I taught nothing but musicology until probably 1977 when I taught some new seminars on Southeast Asia and East Asia, and, as I must say, flying by the seat of my pants. Over time I took over the survey courses in European Folk and Traditional Music and Asian Music. Then Bill created a course called “Music as a World Phenomenon.” My first attempts at teaching it in the late 1980s or around 1990 were scary. Hardest course I ever taught, trying to communicate with non-majors. My prep for the course was based on two radio programs I had done for WKSU in the late 70s when it really was public radio. I did a show called “World of Asian Music” one year, and then a program called “World of Music,” both being 30 minutes once a week. I had a bit of a following, too. The result is that I got to know all the recordings in the library and developed a sense of the world’s musical cultures. Much later, though, I felt I knew enough to attempt a world music
We’re also in the world of digital publishing. Harris Berger announced the start of the SEM blog last year under the capable editorship of Jim Cowdery; he also led the Board in creating an SEM podcast soon to release its first issue, with the creative leadership of general editor, Trevor Harvey. *Ethnomusicology Translations*, a project strongly supported by the Council and others, that will enable ethnomusicological articles in many languages to be translated into English and made available on the Indiana University website, got underway this year with Richard Wolf assuming a very big job as the inaugural General Editor. He developed some very easy and open procedures and welcomes suggestions from anyone not just SEM members for articles that would benefit from wider exposure by means of English translation. Collaboration with the Smithsonian Folkways on the “From the Field” series has also continued this past year with three rich multimedia presentations on their website. We also addressed pressure to enhance access to our publications – open access is now required by granting councils in many countries – with a new “Ethnomusicology Author Deposit Permissions Policy.” Most cognate societies have taken similar steps and while we will all carefully monitor the impact on membership, we support the principle and the potential impact of a larger readership.

Another Board priority during the past year has related to international and interdisciplinary initiatives. To extend the dialogue between the two largest organizations—SEM and the ICTM—we are organizing an international forum to take place at the University of Limerick in September 2015. The topic: “Transforming Ethnomusicological Praxis through Activism and Community Engagement.” I am grateful to ICTM President Salwa El Shawan Castelo-Branco, the ICTM, and SEM Business Offices, Limerick organizers Colin Quigley and Aileen Dillane and our international program committee for their work on this. We received a large number of abstracts and have, in addition, extended invitations to some very special guests.

Before I conclude, I want to acknowledge some individuals. As ever, the Business Office has run smoothly thanks to the outstanding work of Steve Stuempfle and Jennifer Studebaker. Their ever pleasant, ever helpful, and ever generous spirits are a true gift to the society. Leaving the Board this year are some remarkable people as well. After his year as Past-President, Harris Berger—who knows seemingly everything and generously mentored me—will leave the Board: thank you for your inevitably valuable advice and for your lightning fast capacity at finding relevant online information at Board meetings. Greg Melchor-Barz has been an anchor as SEM Treasurer for two terms, but also as one of the most inventive and creative contributors to Board discussions. We will miss his financial acumen, his good sense and his sense of humour. Thanks also to Tina Ramnarine, Member-at-Large for Prizes. Finally Anne Rasmussen, our indefatigable 2nd Vice President who carried forward two hugely important initiatives: one the annual Public Policy Panel, another the Program Directors meetings, a regular event at which people in charge get to chew over the challenges they face, and the opportunities afforded by knowing more about the differences in institutional culture in which they work. I also want to thank Lei Bryant who will complete a term as Council Secretary. And of course, huge thanks to Andrew Weintraub and Adriana Helbig, outstanding co-chairs of Pittsburgh local arrangements, and Martin Daughtry along with his excellent Program Committee for the feast of scholarship that we have been enjoying here. Please applaud all these remarkable hard-working people.

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**SEM Prizes, 2014**

**Tina K. Ramnarine**

It has been a great pleasure to work with all the Prize committees established for the 2014 SEM Prizes, and I am delighted to publicise the results, which were announced at the SEM Annual Meeting. This year there were 9 main prizes for award. 9 Committees were established to consider the submissions and nominations for each prize. The prize decisions were as follows.

**21st Century Fellowship.** The purpose of this prize is to further excellence in ethnomusicological research through support to highly qualified Ph.D. students for dissertation fieldwork. This Fellowship was awarded for the first time in 2013. Committee members were Patrick Burke (Chair), Paul Austerlitz, Kaley Mason, Marcia Ostashewski, and Marie Agatha Ozah. The winner for the 21st Century Fellowship was Ian Middleton from the University of Illinois, whose dissertation is entitled “Trust in Music: Tambora and Gaita in Strategies to Minimize Violence, and Deal with its Effects, in Northern Colombia.”

**Jaap Kunst Prize.** The purpose of this prize is to recognize the most significant article in ethnomusicology written by a member of the Society for Ethnomusicology and published within the previous year (whether in the journal *Ethnomusicology* or elsewhere). Committee members were Daniel Avorgbedor (Chair), Philip Bohlman, Tim Cooley, and Britta Sweers. The co-winners were David A. McDonald for the article, "Imaginaries of Exile and Emergence in Israeli Jewish and Palestinian Hip Hop" in *TDR: The Drama Review* [57 (3) (T219): 69-87, 2013] and Maisie Sum for the article “Music for the Unseen: Interaction between Two Realms During a Gnaawa Lila” in *African Music: Journal of the International Library of African Music* [9 (3): 151–182, 2013].

[continued on page 7]
textbook with Andrew Shahriari actually intended for teachers having no background in world musics.

PC: Kent is a far cry away from khaen-country in Northeast Thailand? What do people in northeastern Ohio make of Thai-Lao music?

TM: Thai classical impresses people when they see the ensemble on stage and the elegant instruments, but few can relate to the music. Everyone relates to khaen music, which reminds many of something Appalachian. I’ve had Khio (Piwan Nanonkham) play khaen at the picnic of the Ohio Historical Bridge Association at a covered bridge in rural central Ohio, and all loved it.

PC: What themes arise from your work of various topics over time?

TM: I have been attracted to subjects where there was live music-making. The study of American hymnody had to do with “folk religion,” but the Southeast Asian work came about from the experience of being in Vietnam.

PC: Similarly, what are some directions you’ll take in future research in shape note and oral tradition hymnody?


PC: Where do you see the field of ethnomusicology going in the next ten years? What do you think might be the most productive directions for the field?

TM: In the earlier days we focused on music and musicians who had no voice, no money, no power. We had a mission, and “defending” world music from the dominance of Western classical music was central. With the wave of interest in popular music, ethnomusicologists are now often dealing with professional musicians, many of whom they will never meet. You can do a paper on Britney Spears, but you are not likely to talk to her. I hope (I don’t know where it will go) that ethnomusicologists will rediscover musicians they can actually interact with and rejuvenate an interest in “traditional” music that’s been forgotten, even by ethnomusicologists. I’ve heard people dismiss “tradition” as imaginary, and because everything changes, one can no longer study music thinking that it is stable. I don’t know how much that’s true and how much it is an excuse. But I’ve sometimes experienced a dismissive attitude towards those of us who persist in studying “traditional music.”

PC: From your perspective, what have been ethnomusicology’s most productive intellectual developments since the 1960s/1970s?

TM: I think ethnomusicology has been richer for absorbing influences from other fields, and it has always been rather interdisciplinary. But that carries the hazard of bringing back invasive plants and animals to the nest. Ethnomusicologists were fascinated by what people in other fields were doing and always wanted to adopt this and that. Critical theory was one of these things that got adopted, coming from literature (called “literary criticism”). It was also applied to Western classical music in the “new musicology,” and then to ethnomusicology, but especially to popular culture studies. The field has therefore seen an astounding growth in the study of popular musical culture, but (at least to me) to the neglect of “traditional music.” The fascination with critical studies brought with it not just a turn towards popular culture but sometimes resulted in obscurantism in jargon, neologisms, and ideas. In doing so, ethnomusicology has risked leaving the general public behind. Ethnomusicologists used to be the cool people who presented folk artists at festivals, but now ethnomusicology seems to produce far more writing of highly intellectual but esoteric books with no pictures, CDs, or music examples. While field recording has become easier and better, fewer ethnomusicologists are doing field recording, and most of the companies that produced ethnographic CDs have gone out of business. It is nearly impossible to distribute field materials and explanations by $.99 downloads.

PC: Are there issues that should be addressed in ethnomusicology?

TM: Yeah, like the old Episcopal/Anglican hymn honoring missionaries: “Remember all the people who live in far off lands.”

PC: How has your teaching changed over the years?

TM: I made certain the students knew about the changes in the field and did my best to explain post-modernism to them, but I didn’t force them to be post-modern. We remained (and we remain) at Kent State quite traditional (“classic ethnomusicology”), though most students apply theory to a limited degree. I see small counter-trends in ethnomusicology that relate to public ethnomusicology, which might get us back to presenting artists, and the whole movement in music education to put and keep world musics in the curriculum and make it normal rather than marginal or exotic. Those who...
SEM Prizes [continued from page 5]

Alan Merriam Prize. The purpose of this prize is to recognize the most distinguished, published English-language monograph in the field of ethnomusicology. Second editions of monographs, edited collections, and textbooks are not eligible for this prize. Committee members were Virginia Danielson, Chair, Carol Silverman, Travis Jackson, and Charlotte Frisbie. The winner was Anna Morcom from Royal Holloway University of London for the book, Illicit Worlds of Indian Dance: Cultures of Exclusion (London: Hurst, 2013).

Bruno Nettl Prize. The purpose of this prize is to recognize an outstanding publication contributing to or dealing with the history of the field of ethnomusicology, broadly defined, or of the general character, problems, and methods of ethnomusicology. Committee members were Deborah Wong (Chair), Don Niles, Gillian Rodger, Ruth Stone, and John Lawrence Witzleben. The co-winners were Anna Maria Busse Berger for the article, “Spreading the Gospel of Singbewegung: An Ethnomusicologist Missionary in Tanganyika of the 1930s.” Journal of the American Musicological Society [66 (2): 475–522, 2013] and David Murray (ed.) Longing for the Past: The 78-rpm Era in Southeast Asia (Atlanta: Dust-to-Digital, 2013.)

Charles Seeger Prize. The purpose of this prize is to recognize the most distinguished student paper presented at the SEM Annual Meeting. Committee members were Tina K. Ramnarine (Chair), Mark DeWitt, Anne Rasmussen, and Allen Roda. The winner was Laryssa Whittaker, a doctoral researcher at Royal Holloway University of London, for her paper, “Creating Opportunities, Developing Life Skills: Economic Contexts of Musical Development Work in South Africa.”

Lois al Faruqi Prize. The purpose of this prize is to recognize the scholarly contributions of a music scholar or institution in the Islamic world. The prize is bestowed every three years. Committee members were Scott Marcus, Chair, Lillie Gordon, and Lisa Urkevich. The winner was Ahmad Al-Salhi, a doctoral researcher at Royal Holloway University of London and a professor at the Higher Institute of Music in Kuwait and the founder of the Peninsula music website Zeryab.com.

Ida Halpern Award. The purpose of this prize is to help support research on Native American Music of the United States and Canada and to recognize the publication of said research. Committee members were David Samuels, Chair, Jessica Bissett Perea, and Dylan Robinson. The prize was not awarded this year.

Nadia and Nicholas Nahumck Fellowship. Purpose: To help support research on a dance-related subject and its subsequent publication. Preference will be given to applicants planning to enhance their research findings with movement notations such as Labanotation and/or with digital media such as photographs, video, or web-based formats. Committee members were David Locke, Chair, Emily McManus, Zoila Mendoza, and Grete Viddal. The winner was Elizabeth Hartman for “Hearing the Dance: An Ethnographic and Ethnomusicological Study of Stripping in the Midwestern US.”

Klaus P. Wachsmann Prize. The purpose of this prize is to recognize a major publication that advances the field of organology through the presentation of new data and by using innovative methods in the study of musical instruments. The publication may be a monograph, an article, a unified series of articles, or a video/electronic media item. Committee members were Sidney Hutchinson, Chair, Francois Picard, Matt Rahaim, and Helena Simonett. The winner was Marion Jacobson for her book, Squeeze This! A Cultural History of the Accordion in America (Illinois).
Miller by Campbell [Continued from page 6]

persist in the study of the most highly developed musical traditions in the world —and I count Thai classical as one—still see the need for musical analysis and descriptive writing. The long running trend towards “interpretive” writing based on “theory” will change over time. What that next emphasis will be I have no idea.

PC: What is your sense of ethnomusicology (and world music experiences) in higher education?

TM: Huge question. I was a music major through the PhD and did not study anthropology. My understanding of world music and ethnomusicology in higher education is centered in music. Schools of Music are not naturally hospitable places for world music. It is conservative centrism that preserves any musical tradition, and Western classical music is one of them. We value this in, say, Indian music but we fight it in Western art music. But then the Western academy has had a much greater influence than has Indian music because the conservatory model permeates the world and Western classical music dominates conservatories. Working in such an environment means introducing “the enemy” into a world full of believers in Western classical music. They cannot see the world’s musical cultures (beyond Western art music) as potentially equal to anything they do, either in value or quality. Thus, the study of world music and ethnomusicology is always a foreign object, and Western classical musicians will always try to reject this transplant. So ethnomusicology inhabits the fringes of the school and is not supposed to threaten or disrupt the rest of it. I understand that. You’re never going to get the “good Catholics” of Western classical music to understand or tolerate the diversity of Protestantism.

PC: You have mentored some fine performers, scholars, and teachers who have gone on to successful careers. Can you reflect on their work, and your relationship with them?

TM: That’s too big a subject, but in the case of my students, including you, Pat, some have gone on to do very well. Wang Min is a professor at Xiamen University in Xiamen, China, and Luo Qin has a prominent position at the Shanghai Conservatory. Panya Roongruang is dean of the music school at Bangkok-Thonburi University near Bangkok, Jarernchai Chonpairot of Mahasarakham University, Thailand, Anne Prescott of the “Five Sisters” in Massachusetts, Terence Liu of the NEA, and Kelly Foreman of Wayne State University. I’m very proud of former students Denise Seachrist (Acting Dean of KSU Stark), Andrew Shahriari, and Priwan Nanongkham (Khio) who are here at Kent State, along with MA students (who got their PhDs elsewhere) but who are teaching for Kent. Scott Robinson is prominent in his field and teaching at Mesa College in San Diego. Many have made good lives for themselves. And I’m especially proud of my wife, Sara, who earned her PhD in ethno and has been my research companion and partner for 30 years now, starting with a “researchmoon” in Jamaica and Trinidad in 1985.

PC: What was the best advice that you ever gave a student or colleague?

TM: They would have to speak to that. My preaching urged efficient writing, speaking clearly to your audience, preparing convention papers as a genre unto itself (i.e., don’t read a chapter or an article). I’ve taught them that speaking and writing are the only evidences we have of a scholar’s thinking, and if it’s not clear in writing and speaking, they don’t know it. I also told them that during fieldwork, “the informant is always right.”

PC: What sort of music do you enjoy listening to? Performing?

TM: I don’t listen as much as I used to. I still enjoy Western classical music, and we go to the Cleveland Orchestra performances regularly. I’m still enthralled with live music I hear in Thailand, China, and elsewhere. I have a huge CD collection but just don’t get them out like I used to. I don’t perform anymore except that Sara and I study and perform ballroom dance. We recently did put together a Chinese ensemble of vets for a world music concert at Kent State, and we played two pieces that we remembered from over ten years ago.

PC: Did you sustain your early interest in covered bridges?


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Elizabeth Hartman receives the Nahumck Fellowship from David Locke. Photo by Carinna Friesen.

David McDonald and Maisie Sum receive the Kunst Prize from Tim Cooley. Photo by Carinna Friesen.

Deane Root accepts the Wachsmann Prize on behalf of Marion Jacobson from Sydney Hutchinson. Photo by Carinna Fiesen.
Member News

**Catherine Grant** (University of Newcastle) was awarded the 2014 Future Justice Medal for her work on music endangerment and sustainability. The award recognizes Australian individuals for leadership and initiative in the advancement of future justice (concerned with what those living today leave behind for future generations).

**Sydney Hutchinson** (Syracuse University) will offer "Caribbean Music Journey: Dominican Routes and Roots," a 6-unit summer course in Dominican music, ethnomusicology, and fieldwork in Santiago, Dominican Republic through the University of Arizona in June 2015. Martha Ellen Davis, Angelina Tallaj, Edis Sánchez, and local masters of palos and merengue tipico will serve as co-instructors, and the course culminates with a group fieldwork project on the sarandunga of Baní.

**Tracey Laird** (Agnes Scott College) is the author of *Austin City Limits: A History* (Oxford University Press, 2014) which explores the four-decades-long public television staple that grew from regional music showcase into a musical phenomenon.

**David A. McDonald** (Indiana University) has been recently awarded the Chicago Folklore Prize for his book *My Voice Is My Weapon* (Duke University Press, 2013) by the American Folklore Society recognizing the most significant work of folklore scholarship.

**Judy Mitoma** announces a new public concert season for the Aratani World Series that includes the music of Angola, Japan, L.A. Cumbia, India, Bulgaria, Brazil, and Iran. Also, Gamelan Cudamani, Pengosekan Bali, announces their eighth summer institute dates: July 7-26, 2014.

**Robin Moore** (University of Texas, Austin) and **Alejandro Madrid** (Cornell University) have been awarded the American Musicological Society’s Robert Stevenson Prize for their book *Danzón: Circum-Caribbean Dialogues in Music and Dance* (Oxford) recognizing outstanding scholarship on Iberian and Latin American music.

**David Novak** (University of California, Santa Barbara) has been awarded the British Forum for Ethnomusicology’s annual book prize for his book *Japanoise: Music at the Edge of Circulation* (Duke University Press, 2013).

**David Novak** (University of California, Santa Barbara) and **Matt Sakakeeny** (Tulane University) are the editors of a forthcoming *Keywords in Sound* (Duke University Press, April 2015) composed of 20 entries on subjects such as noise, acoustics, music, and silence, contributed by an interdisciplinary group of scholars who outline the core debates in defining, classifying, and conceptualizing sound.

**John-Carlos Perea** (American Indian Studies, College of Ethnic Studies, San Francisco State University) was featured as the December 2014 Music Maker on *Native America Calling*, a live Native American call-in radio program distributed in the United States and Canada by Kohanic Broadcast Corporation.

**Heather Sparling** is the author of *Reeling Roosters and Dancing Ducks: Celtic Mouth Music* (Cape Breton University Press).

**Richard K. Wolf** (Harvard University) and **Frank Heidemann**, (Institute of Social and Cultural Anthropology, Ludwig-Maximilians-Universität, München) are the editors of *The Bison and the Horn: Indigeneity, Performance, and the State of India*. Special issue of *Asian Ethnology*, 70.

Honorary Members

Portia K. Maultsby
Eileen M. Hayes

Dr. Maultsby is the Laura Bolton Professor Emerita of Ethnomusicology and the Founding Director of the Archives of African American Music and Culture at Indiana University whose contributions to ethnomusicology span four decades. She has carried out field research on three continents and has written persuasively about all aspects of African American music in a global context. She has worked tirelessly to launch the Gertrude Robinson Memorial Fund, a project of the Sound Future Campaign. This type of looking back to honor a foundational scholar while being ever on the look-out for new talent and paradigms is emblematic of who she is. In addition to numerous articles, Maultsby is coeditor, with Dr. Mellonee Burnim, of African American Music: An Introduction, now in its second edition. Maultsby and Burnim are coeditors also, of the African American Music in Global Perspective monograph series. Her contributions are multi-faceted; she is a scholar-activist, and public intellectual of international stature.

Portia Maultsby’s legacy is that she has carved out an intellectual space for the study of black music and culture in the academy. In the process, she has helped to foster a more receptive social field for the study of music of the Black Atlantic. Through her activism within and beyond SEM, she has garnered greater respect for those who music and for those who contribute to black music research.

On this occasion, a personal testimony is appropriate. Dr. Maultsby is highly respected for her sense of personal and professional integrity. As a teacher and advisor, she is forthcoming with feedback even if it is not especially what one would like to hear. Thirty years ago, I went to Indiana to study with Dr. Maultsby, at the behest of Dr. Eileen Southern, the pre-eminent musicologist. In one of my early graduate classes, Portia gave me my first B- on a paper. I was stunned and asked what I could do to improve. As part of her counsel, she related that Dr. Lois Anderson, her graduate program advisor at the University of Wisconsin, had also given her, her first B-. At some point in the late 1980s, I ran into Dr. Anderson, coincidentally, in the elevator at an SEM meeting. I introduced myself as one of her “granddaughters.” Lois looked horrified.

Professor Maultsby has generously advised students and colleagues and has supported their professional development throughout their careers. She has also invited students and colleagues into her life, making us feel as though we, too, were a part of her family network: we remember her beloved twin brother; we give a shout out to her older brother who encouraged the twins to aspire, and we remember her uncle, the civil rights leader and union organizer who played a pivotal role in the organization of the Montgomery Bus Boycott—these persons also became important to us.

The writer Greg Tate has observed that in the world of social media, “Everyone is a rock star on a daily basis.” With or without a twitter following, Portia Maultsby is a rock star of ethnomusicology. She exudes a passion for her area of specialization that is then transmitted to students of all levels and backgrounds. I have been both a witness and a recipient of her depth of knowledge, especially as in the case of her class presentations, when she has lectured without notes. Thinking back some twenty-nine years, a moment that Cheryl Keyes and I experienced in Portia’s large, predominantly undergraduate class of one hundred or more is emblazoned in my memory. It was the last day of our class on black popular music and Portia had lectured to the last minute getting us to the end of 1980. Unsurprisingly, I was not prepared for what followed, but perhaps it were preordained. As soon as she issued her final observation, the entire class rose, giving her a sustained, standing ovation. I had never seen anything like it.

Portia Maultsby has mentored more scholars of black ethnomusicology than either you or I can count. Truly, the soul of the sub-discipline resides in her.

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Portia Maultsby
Honorary Members

Adrienne Kaeppler

Adrienne Lois Kaeppler, is the Curator for Oceanic Ethnology at the National Museum of Natural History, Smithsonian Institution. Richard Kurin, a Smithsonian Undersecretary, captures her essence: “…[Adrienne has increased] our knowledge and understanding of the world’s people through their music, dance, and creative expressions. And she’s done it by combining outstanding scholarship with heartfelt respect for the people and traditions she represents”—a model for applied ethnomusicology.”

Adrienne has served as Vice President for SEM (and was the 2006 Seeger Lecturer) as well as the immediate past president for ICTM. She is the Past President of the World Dance Alliance-Americas, gave the Distinguished Lecture for the Association for Social Anthropology in Oceania, and earned the Smithsonian Secretary’s 2010 Distinguished Research Lecture Award. Such a multi-disciplinary profile contributes to ethnomusicology and its cross-disciplinary dialog.

The respect for traditions and peoples cited earlier is clearly mutual, as evidenced by the 2012 Kalani Ali’i Award from the Four Hawaiian Royal Societies for contributions to Hawaiian culture, and the 1997 Silver Jubilee award from King Taufa’ahau Toupou IV for contributions to Tongan culture.

A qualitative contribution is her willingness and ability to debate scholarly issues in a collegial way, recalling the Hood-Merriam “heated discussions” of the 60s and the earlier Schneider-Graf exchanges, a feature that Adrienne notes seems to be missing from the field today. Lastly, she has contributed to the jargon of our field; perhaps the most memorable is the term “airport art.”

For all her serious accomplishments, Adrienne maintains an irreverent sense of humor and an enthusiasm for participation. Two incidents reflect those qualities. First, at the conclusion of her ICTM presidential address in Vienna (2007) she used arm gestures to spell out “ICTM” à la the Village People. Second, she instigated a co-ed, bi-cultural pillow fight at a Japanese inn during a gagaku residency in Kyoto. Such glimpses of “just plain Adrienne” make her many contributions to ethnomusicology and to the broader understanding of the Pacific all the more meaningful, because “behind the print” there lurks a mitmensch and a homo ludens.

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Honorary Members

Jeff Todd Titon

Timothy J. Cooley and Gregory Melchor-Barz

While his own research focuses on musics and musicians close to home, Jeff Titon’s ideas, clear writing, and calls for musical-being-in-the-world resonate around the world. Jeff received the B.A. in American Studies at Amherst College in 1965, before moving to the University of Minnesota where he received two M.A.s—in American Studies and in English—then he achieved the PhD in American Studies in 1971, with a dissertation on down-home blues. He went immediately to Tufts University where he was, tellingly, first a professor of English and only later also a professor of music. He moved to Brown University in 1986 where he created an influential program in ethnomusicology. Greg and I have frequently mused on Jeff’s roots in the study and the teaching of English, noting that one of Jeff’s gifts to the field of ethnomusicology is his clear, compelling employment of the English language.

Jeff’s continuing lifework includes seminal works on blues, old-time fiddling and banjo music, the musical soundscapes of American vernacular religious traditions from Old Regular Baptists to the poetic preaching of Rev. C. L. Franklin, and contributions to several theoretical trends. Perhaps more significant, however, than the what of his research is the way he does his work, and this leads us to reflect briefly on themes that define his lifework: the journal Ethnomusicology, applied ethnomusicology, teaching, the creative dissemination of research, and fieldwork. All of these themes point to Jeff’s current work with sustainable music and ecomusicology.

Our discipline’s flagship journal Ethnomusicology grew under Jeff’s editorship from 1990 through 1995. Jeff’s keen editorial eye, passion for clarity, rigorous engagement with historical materials in our discipline, and dedication to the broadening of scholarship in the field promoted excellence in the articles that were published during his editorship.

An avid proponent of putting ethnomusicalogical research and writing to practical use made Jeff an international leader in applied ethnomusicology. According to Jeff, “Even when our primary object is research and the production of knowledge for the academic world, long-term fieldwork does bring us into reciprocity relationships and friendships” (Fenn and Titon 2003:121). He has advocated for a broad definition for applied studies and scholarship in ethnomusicology, one that embraces activism and advocacy and accommodates many recent special interests of the Society. He has publicly called for a repositioning of what was once referred to as “public sector work” within the academy—where it has long been practiced—calling in to question the divide between applied and academic ethnomusicology.

While there is much that students and alums of Brown, Tufts, and other universities where Jeff has served as a visiting professor could say about his amazing teaching and mentoring, we thought we should dwell here on one contribution he has made to teaching with which many reading this will be familiar. Jeff’s textbook, Worlds of Music, was first published in 1984 when so-called “world music” was a concept only in the minds of ethnomusicologists. Indeed, some of you were probably introduced to ethnomusicology with this book. Published in three languages, the book influences how ethnomusicology is taught literally around the world. Beginning with the question “Why study music?” and ending with a chapter on how to do fieldwork (or “musical ethnography”) in our home communities, the book serves as a kind of handbook for what ethnomusicology might be. One quality that makes Worlds of Music stand out—and reflects something essential about Jeff Titon—is the life-story section found in each chapter. Amidst the sometimes-bewildering detail of a given world-music tradition, we find the story of a named musician, a human, an individual. This feature is consistent with Jeff’s often-repeated definition of ethnomusicology as “the study of people making music” (2009:xvii).

Throughout his career, Jeff has explored alternative and ancillary ways to disseminate his research. Beyond the books that he either authored or edited, he produced recordings of blues and old-time fiddling traditions as well as documentary films, most notably Powerhouse for God. His hypertext publications on Kentucky fiddler Clyde Davenport anticipated the hyperlinks we now take for granted when using the internet for research. In fact, Jeff originally proposed that his contribution to Shadows in the Field be presented as printed hypertext; he suggested a stack of cards bundled with the book. Still graduate students at the time, we somehow managed to convince our mentor to commit to an old-fashioned narrative, and his Shadows article, “Knowing Fieldwork,” is today one of the most frequently cited works in Ethnomusicology.

There is no inconsistency in Jeff’s early conceptions of fieldwork as visiting and friendship (2014), and his later epistemological questions about knowing through what he called “musical ethnography.”
Honorary Member: Jeff Todd Titon [Continued from 13]

In his writings he notes the transformation of fieldwork from the act of observing and collecting data into acts of experiencing and understanding music. In Jeff’s mind, fieldwork is to “know music as lived experience” (2008:25-26). Ultimately he returns to where he began: fieldwork is about friendship and musical “being-in-the-world,” a conviction that leads him today to “writing about music sustaining people” (2012). It is not surprising then that his most recent project is on sustainability and music, specifically concerning music within systems affected by renewable social resources such as universities, economic systems, or music communities (see Titon 2013:10 and sustainablemusic.blogspot.com). He calls for an ecomusicology that moves beyond scientific realism to reflect on “epistemological difficulties that result chiefly from the impact of economic rationality on the environment, the most obvious of which are global warming, income inequality, and social injustice” (Titon 2013:9). Such an ecomusicology problematizes nature and focuses on sound and music in a relational epistemology. In his own words, “Sound turns space into sacred place; it enables communication among animals, including humans; and it puts beings into co-presence with one another and their environments. Surely sounding is not just an evolutionary advantage but a necessity for sustaining life on planet earth” (Titon 2013:17).

Inspired by the both the trajectory of Titon’s work and the depth of care and compassion that he has long demonstrated for relationships and friendships with music and musicians, we are pleased to announce today our commitment to producing a collection of essays, specifically on the topic of “Music and Sustainability” that will honor Jeff, his scholarship, his influence, and his long, distinguished career. We will soon welcome other voices to the chorus of this effort that will acknowledge in a very small way the significant impact Jeff has had on our lives, our work, and the ways in which we are musically in the world.

Thus we congratulate Jeff Todd Titon—a man we and so many here in this room are proud to call teacher, mentor, colleague, and friend—and we acknowledge his honorary membership in the Society for Ethnomusicology.

Sources Cited


Transforming Music from Its Foundations

Patricia Shehan Campbell, University of Washington
Task Force Convener and President, The College Music Society

The College Music Society’s Task Force on the Undergraduate Music Major completed an 18-month study of music in higher education in November, with attention to traditions and transformations in the content, delivery and facilitation of music in BA/BM programs of study. Of central interest to the Task Force was the relevance of programs in music to the social circumstances of our contemporary society, and the fit of an education for music majors to the work they will do in society and its schools, and in our changing communities and cultures. The “Report of the CMS Task Force on the Undergraduate Music Major” is a substantive document, Transforming Music from Its Foundation: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors that articulates the qualities of an education for the 21st century musician and offers recommendations for progressive change in the undergraduate music major curriculum. A team of eight teaching musicians, all highly experienced members of tertiary-level faculties of music (including SEM members Patricia Shehan Campbell, president, Victoria Lindsay Levine, and Tim Rice) offered their expertise and effort in intensive discussion and analysis of current challenges of the undergraduate curriculum.

The Task Force document embraces foundational academic and performance studies that can serve as pathways for the development of creative, diverse, and integrative understandings of music in the academy. A set of recommendations pave the way to a reform of music in higher education that can be enhanced through interactions of faculty in applied study, composition and improvisation, ensembles, education, ethnomusicology, history and theory, and every other specialization. Task Force members are taking the principles of the report forward to NASM 2014, SEM 2014, the Guildhall (London 2015), and the Sibelius Academy (Helsinki 2015), and other national and international gatherings on the rise, with the aim of catalyzing conversation and encouraging curricular innovation in music that is relevant to music majors on their way to careers in the workaday musical world.

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Editor’s Note: The SEM Newsletter will examine this report in greater depth in a future issue.
Conference Calendar, 2015

• Hawaii International Conference on Arts and Humanities, Honolulu, Hawaii, 10-13 January 2015.
• Fifth Annual Graduate Music Symposium, "Technologies of Sound: Systems, Networks, Modernities," The Stony Brook Music Department, 13-14 February 2015. Contact.
• Society for Christian Scholarship in Music, Annual Meeting, Emory University, Atlanta, GA, 12-14 February 2015.
• The 25th Annual Pacific Northwest Graduate Music Conference, School of Music, University of British Columbia, Vancouver, BC, 21-22 February 2015.
• Northern California Chapter, Society for Ethnomusicology (NCCSEM), Annual Meeting, 28 February 2015, University of California, Berkeley. Contact Jessica Bissett Perea.
• "Sound and Bodies in the World," the 8th Annual Graduate Music Society Conference, Boston University, Boston, MA, 28 February 2015. Contact Jason McCool.
• Southern California and Hawai’i Chapter, 49th Annual Meeting, University of San Diego, 28 February-1 March 2015. Contact Dr. Jesse Ruskin.
• The Society for American Music invites proposals for seminar topics for its annual conference in Sacramento, CA, 4-8 March 2015.
• The Society for Ethnomusicology, Southeast and Caribbean Chapter (SEMSEC), 2015 Annual Meeting, University of Tennessee, Knoxville, 13-14 March 2015.
• 2015 McGill Music Graduate Symposium, Schulich School of Music, McGill University, Montreal, 13-15 March 2015.
• "Performance and Interdisciplinarity," University of Malta, School of Performing Arts, 20-21 March 2015. Proposals to Dr. Stefan Aquilina by 21 January 2015.
• University at Buffalo Graduate Student Symposium, University at Buffalo, Buffalo, New York, 20-22 March 2015. Abstracts due 16 January 2015.
• "The Electric Guitar in Popular Culture," 27-28 March 2015, Bowling Green State University, Bowling Green, Ohio, USA. Contact.
• Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM) annual meeting 28-29 March 2015, New York University. Abstracts to Kendra Salois by 30 January 2015.
• Northeast Chapter of the Society for Ethnomusicology (NECSEM) annual meeting, Brown University, Providence, Rhode Island, Saturday, 11 April 2015. Abstracts by 7 February 2015 to David Pruett.
• Southern Plains Chapter - Society for Ethnomusicology (SEM-SP) 2015 Meeting, Texas A&M University (College Station, TX), 11-12 April 2015. E-mail submissions to Dr. Andres Amado.
• "Connected Histories and Synoptic Methods: Music and Colonial Transitions in South and Southeast Asia," King’s College London, 10-11 April 2015.
• Second International Conference on Music and Consciousness, Faculty of Music, University of Oxford, UK, 14-17 April 2015.
• "Music and Instrumentality," 2015 Graduate Students in Music (GSIM) conference in New York City on Friday and Saturday, April 17-18, 2015, The Graduate Center, City University of New York (CUNY). Proposals to Stephanie L. Jackson by 1 February 2015.
• Initiative for Romani Music in conjunction with the Center for Traditional Music and Dance and Voice of Roma, "Beyond Gypsy Stereotypes: Voicing Romani Pluralities," New York University, April 24-25, 2015.
• International Conference on Research in Education and Science (ICRES), Antalya, TURKEY, 23-26 April 2015.
Conference Calendar (continued)


- International Association for the Study of Popular Music (UK & Ireland) and International Association for the Study of Popular Music (Benelux), “Over and Over, Exploring Repetition in Popular Music,” University of Liege, Belgium, 4-6 June 2015. Contact Christophe Levaux. by 18 January 2015.

- “Past the ‘-Post’: Theorizing the Post-Post-Soviet via (New) Media and Popular Culture,” University of Amsterdam, the Netherlands, 11-12 June 2015. Contact.


- Asia Pacific Dance Festival, University of Hawai’i at Mānoa, 14-27 July 2015.


- Northeast Modern Language Association (NeMLA), 46th Annual Convention, Ryerson University, Toronto, Ontario, April 30–May 3, 2015.


- North Atlantic Fiddle Convention, Cape Breton Island & Cape Breton University, "Celtic Colours International Festival, Trans-Atlantic Transactions," Sydney and Baddeck, Nova Scotia, 13-17 October 13-17 2015. Deadline is November 15, 2014. Email: NAFCO2015@cbu.ca. Mail: North Atlantic Fiddle Convention, c/o The Centre for Cape Breton Studies, PO Box 5300, 1250 Grand Lake Road, Sydney, Nova Scotia B1P 6L2 Canada.


Report: American Anthropological Association Conference

The 113th annual meeting of the American Anthropological Association (AAA) was held in Washington, D.C. from December 3-7, 2014. There were over fifty music related presentations (including a Distinguished Lecture Keynote by Steven Feld for the Association for Africanist Anthropology). The Music and Sound Special Interest Group (MSIG) of the AAA (which currently has 682 members) held its business meeting on December 5. Agenda items discussed included (1) a new possibility for 2015 for one specifically MSIG invited panel at the AAA (in addition to two MSIG reviewed/endorsed panels) and (2) the possibility of a collaborative workshop on the anthropology of sound and music with the MSIG and the Society for Ethnomusicology for the 2016 SEM conference. Kimberly Marshall assumed the role of co-convenor elect, Daniel Fisher became the co-convenor, and Lila Ellen Gray assumed the convenor role for 2014-15 (with Amanda Minks as the outgoing convenor).

The MSIG endorsed panel for the 2014 AAA, entitled “Musical Genealogies,” was organized by Jonathan Glasser, and included the participation of Max Katz, Dard Neuman, Denise Elf Gill, and Laura Brown. The MSIG also endorsed one installation, “The Musical Embodiment of Identity in Contemporary Indigenous Communities” which was organized by Kimberly Marshall and included the participation of Sara Snyder, Xóchitl Chávez, Nicholas Belle, and David Posthumus.

The MSIG welcomes new members; anyone who is interested, regardless of AAA membership, may join the listserv. Information is on the MSIG website. David Novak serves as the SEM liaison to the AAA.

Lila Ellen Gray
Visiting Scholar
University of Amsterdam
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

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

**SEM Chapter Websites**
- Mid-Atlantic Chapter
- Midwest Chapter
- Niagara Chapter
- Northeast Chapter
- Northern California Chapter
- Northwest Chapter
- Southeast-Caribbean Chapter
- Southern California & Hawai`i Chapter
- Southern Plains Chapter
- Southwest Chapter

**SEM Section Websites**
- Applied Ethnomusicology Section
- Education Section
- Gender and Sexualities Taskforce
- Popular Music Section
- South Asia Performing Arts Section

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**The Society for Ethnomusicology**

**Sixtieth Annual Meeting**

**Austin, Texas**

**3-6 December 2015**

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