In December 1953, Alan Merriam mailed the ten-paged “ETHNO-MUSICOOLOGY Newsletter No. 1” to three hundred individuals whom he hoped would “return additional names of scholars, administrators of institutions interested in the field, and young people just entering it on the professional level.” This first issue of the Newsletter explained that in the spring of 1953 a letter signed by Manfred F. Bukofzer, Frances Densmore, Mieczyslaw Kolinski, David P. McAllester, Alan P. Merriam, Willard Rhodes, Curt Sachs, Charles Seeger, Harold Spivacke, and Richard A. Waterman had gone to “approximately seventy interested persons on an international basis inquiring as to the best means of establishing contact.”

From the beginning, the Newsletter functioned as “a vehicle for exchange of ideas and opinions in order to establish a basis for [a] more permanent organization.” That is, the original intents of this publication were not only to help scholars learn about each other and their research but to assist in the formation of a society. The founders funded the initial issues from the “defunct American Society for Comparative Musicology” (of which Seeger had been a member) to cover mimeographing and posting three issues a year.

The contents of the first Newsletter included news of research: we learn about David Ames’ “eight hours of the music of the Wolof of the Gambia and Senegal,” Gertrude Kurath’s work with the “Sauk, Fox, and Lac du Flambeau Chippewa,” David McAllester’s recordings of “Apache puberty dance music” and of the “Navajo Blessing Chant,” Alan Merriam’s 38 hours of music from the “Belgian Congo and Ruanda Urundi,” and Richard Waterman’s materials made on a “Magne recorder” with the Yirkalla of Australia. The “Notes and News” section provides an update from Friederich Blume on the challenges of developing comparative musicology programs in Germany after the exodus of scholars driven out by the Nazis. Other prominent names include Alain Danielou (conducting “research on Sanskrit literature on music, Indian musical theory, and Indian folk music”), A. M. Jones (“at the present working on the music of the Ewe people of the Gold Coast”), Bruno Nettl (publishing an edited version of his dissertation in the Journal of the American Musicological Society), and Willard Rhodes (editing ten LPs of North American Indian music). Merriam asserted that Mary Ann Rediske had “The most pressing task” of the Newsletter: “the compilation of current bibliography,” followed by a list of record companies issuing their relevant recordings (with Library of Congress call numbers).

By the summer of 1954, the Newsletter had expanded to 22 mimeographed pages and included a brief account of relevant papers delivered at the December 1953 meetings of the American Anthropological Association and at a March 1954 symposium on the
The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership.

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

Student (full-time only) (one year) ................................$40
Individual/Emeritus (one year)
• Income $25,000 or less ........................................... $60
• Income $25,000-$40,000 .........................................$75
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Ethnomusicology, the Society’s journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University East 3rd Street, Bloomington, IN 47405-3700; 812-855-6672; sem@indiana.edu.

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President’s Column
From Tenure Track to ALT-AC: Thinking Forward toward Alternatives for Ethnomusicologists within, alongside, and outside the Academy
Anne Rasmussen, SEM President

For my first column as SEM President, I thought I might take the opportunity to describe how the Society looks like from my perch. Having served on the SEM Board as second vice president beginning in 2012, I have witnessed extraordinary developments in our Society. Some of these changes, initiatives, and projects are consequences of growing sentiments among the membership while others are due to the more calculated designs of initiatives emanating from the Society’s infrastructure: our committees, sections, SIGs, and Board, and the SEM’s Strategic Plan for 2010-2015. I want to comment on a just a few intersecting trends in our Society—developments that constitute significant shifts in the praxis of the Society for Ethnomusicology, but more importantly for us as ethnomusicologists in a changing landscape of intersecting populations, institutions, politics, and economics. While the brief synopsis that follows is a personal one, I am deeply indebted to the mentorship of Bev Diamond and Harry Berger (my SEM President predecessors) to Steve Stuempefle (our Executive Director), and to the energetic leadership of innumerable colleagues. Let me first outline a number of tangible initiatives (action items) that come as direct result of the concerns of our membership and their willingness to act.

Due to a sea change in the academy toward the “adjunctification” of the professorate, and to the consistent call from students and colleagues to address these challenges systematically, the Board will support or sponsor various panels, sessions, and workshops at our 2016 conference in Washington, D.C. At our Sunday morning meeting in Austin, the SEM Council proposed both mentoring sessions toward careers outside or alongside the academy, as well as workshops for people who are on the market to develop vitae and portfolios that highlight skills, interests, and talents that resonate beyond the academy. The Board welcomed these suggestions, brought forward by Council Chair Jonathan Ritter and Secretary Tes Slominski, and strongly suggests proposals of this nature submitted through Program Committee protocol.1

The SEM Board sponsored panel on ethnomusicology and public policy, an initiative of the 2010-2015 Strategic Plan, fell to me to operationalize in my former role as Second Vice President. Our first public policy panel in 2013 focused on the “Political Economy of Musical Labor,” the second in 2014 concerned “Intangible Cultural Heritage,” and the third iteration—organized by current Second VP Sean Williams—dealt with “Intellectual Property.” Our 2016 panel, again organized by Sean, will focus on “Ethnomusicology and the Public Interest.” And finally, the theme of our preconference, hosted by the American Folklife Center at the Library of Congress, is “Ethnomusicology in the Public Sector.” All of this programming planned for the 2016 SEM Conference in Washington DC emphasizes the importance and the potential of ethnomusicology beyond the academy. And while we wait impatiently for SEM 2016 Annual Meeting we can read occasional columns in the SEM Newsletter by our colleagues who are “Gigging outside the Tower.”2

Along with plans for a conference that addresses “alternatives to academia, or ALT-AC” concerns, in many fora, efforts are underway to speak truth to certain powers outside our society as well. The SEM Committee on Academic Labor (CAL), chaired by Sandra Graham (whose report appears in this issue of the SEM Newsletter), began its work in earnest less than two years ago in 2014 when Past President Bev Diamond, responding to the concerns articulated by the Student Union in a formal letter, appointed an ad-hoc committee. The CAL met for the first time in 2014 and worked over the next year to craft a resolution, which offers guidelines regarding fair employment practices for contingent faculty (and their colleagues and supervisors). The CAL is now a standing committee with a mandate and a vision, and a page on SEM’s website. Committee chair, Sandra Graham and I encourage any SEM members to contact us should they wish to contribute their energy to this committee, as we will need to appoint several new people to the SEM’s Committee on Academic Labor.

[Continued page 4]

1. In addition, the Board is in favor of special career workshops and other programs during lunchtime and evening hours. Individuals interested in organizing special sessions outside of Program Committee protocol should contact the Board and/or Local Arrangements Committee.

2. I take this catchy title from Kathryn Metz whose work at the Rock and Roll Hall of Fame is described in her report from the Fall 2015 SEM Newsletter. Stay tuned for Newsletter contributions from our ALT-AC colleagues Cliff Murphy and Atesh Sonneborn who gig outside the tower.

3. ALT-AC, short for “Alternative or Alternatives to Academia,” captures the zeitgeist of the contemporary moment as options for secure, life-long, productive careers in academia shrink and a growing pool of qualified young scholar/teachers seek sustainable professional lives in addition to or outside of higher education. Gabriel Solis alerted me to the trendy term, which, when plugged into an internet-search yields loads of results.
Further initiatives to make the work of ethnomusicologists known to constituents outside of the Society’s membership include ongoing dialogues about institutional and curricular structures affecting higher education in music at both the undergraduate and graduate levels. With SEM support, there will, pending approval of our proposal, be a delegation of SEM leadership at the upcoming meeting of the conference of NASM (National Association of Schools of Music) in November 2016. Following an invitation by NASM’s president to SEM to review and to comment on the “NASC Standards for Graduate Education in Music” as they pertain to ethnomusicology, several of our SEM colleagues generously responded to a request from Bev Diamond and the SEM Board to critique the 100-page document at a very busy time of the fall semester. This ad hoc committee (comprised of Donna Buchanan, Gregory Melchor-Barz, Huib Schippers, Elizabeth Tolbert, and Patricia Shehan Campbell) submitted a report to the Board who then added further comments and endorsed the committee’s report as our official response.

Currently the NASM guidelines include dated and imprecise language regarding our discipline, which does not, to quote the committee’s report, “adequately reflect the definitive differences in methodology, approach, nature of inquiry, and training that distinguish ethnomusicology from musicology.” The report continues: “While recognizing that these two disciplines share some commonalities, ethnomusicologists ask different questions, employ different investigative strategies, and seek different answers than their musicologist colleagues.” It is true that many of our institutional frameworks are completely dis-articulated from NASM accreditation theory and praxis; however, NASM guidelines are influential, even beyond our national borders. Absorbing the work and the related but very different orientation and methodologies of ethnomusicologists under the general mantle of musicology in the context of graduate (or undergraduate) education is a potentially foreboding harbinger given our already tenuous political economy of contingent labor. Attending a NASM conference in Houston, Texas in the same month as SEM 2016 may stretch our economic and intellectual capacities, but it is crucial that we represent ourselves strongly in this forum. As they say in Washington DC: “If you’re not at the table, you’re what’s for dinner!”

The NASM discussion of curriculum is, of course, related to the CMS discussion of the undergraduate major and the tsunami effect of the CMS Manifesto: “Transforming Music Study from Its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors,” a document that has generated turbulent debate in a number of academic and institutional contexts. We need to stay involved and on top of this debate as well, as it is one that is related both to labor issues and the disciplinary ideologies that we activate in our teaching and administration.

I think I may be the first SEM president to come from an all-undergraduate institution. At The College of William and Mary, where I have been on the faculty just over twenty years, we teach music in the context of a liberal arts education. In addition to helping to inspire the chosen few to go on to graduate school in ethnomusicology and related disciplines such as anthropology or linguistics, various area studies, and music school cognate disciplines, I see teaching music citizenship as the primary goal for our students. As an ethnomusicologist who has always had to teach our discipline in relation to something else, in fact in relation to everything else, I hope that I can help to operationalize the call from our younger colleagues to teach, to train, and just to think beyond academia and the beyond the professorate. Since only a small (but significant) number of my students go on to graduate school, thinking about ethnomusicology in relation to all kinds of careers has for me always been the norm.

The resounding cry from our membership is to get our heads out of the sands of the professorate in order to articulate options for ethnomusicologists to do important work in addition to or as an alternative to academia. Whether it is a new exercise regime, a better diet, or the 12-step program, any effort toward successful behavior modification begins with an identification of the problem and the articulation of a goal. In his plenary lecture at the ICTM/SEM forum in Limerick, Ireland in September 2015, Tony Seeger addressed the conference’s theme: “Transforming Ethnomusicological Praxis through Activism and Community Engagement.” The point from his lecture that resonated with me was that first we have to name what it is that we do. Changes in our praxis should be reflected and indeed generated by changes in the language on our websites and in our mission statements—whether those of our academic societies or of our programs and departments. Course syllabi and concert programs can also include language that both transcends the academy and addresses its changing politics. We have to name our goals and aspirations for the field and to emphasize the relevance of our unique training for a world beyond the academy. And we have continuously to imagine and to articulate this activist awareness to our students, our colleagues, our administrators, our audiences, and to the doubters, whose facile tropes of simplistic condemnation need correction. Beyond, before, and in addition to the pure professorate, with its ideal balance of teaching, research, and governance, we need to imagine and contribute to the options available for our younger colleagues who have chosen the academic field of ethnomusicology as their training ground. As the pure professorate shrinks, we have to confidently assure them that they have made the right choice. I look forward to a productive and satisfying term as SEM president and especially to the opportunity to work closely with colleagues in the Society for Ethnomusicology.

§
2015 marks the 60th anniversary of the Society for Ethnomusicology. At this milestone, it is significant that this is one of the largest meetings in all of those sixty years. Bruno Nettl is the only current member who was also at the inaugural meeting in 1955. He recently wrote in an email, “no one (well, except for the eternally optimistic Alan Merriam) would have expected SEM to become as large and influential as it has.” At the end of 60 years, we are also at the end of our Sound Futures campaign, the fund-raising push initiated by Deborah Wong and Gage Averill that has, thanks to many of you, raised over $360,000. In response to a final pitch for donations at the conference in Austin, Texas, we raised an additional $8,000. Thank you to all who contributed so generously.

In this anniversary year, we have chosen neither to look back nor ahead, but sideways: i) across the broad range of work that our members do in both the academy and public sector, ii) across our sister organizations by means of new connections and collaborations, iii) across new media to expand our publications by digital means, and iv) across the social challenges of our time. I’ll comment briefly about the work we have done together with regard to each of those crossover initiatives.

First, with regard to the broad range of public sector work that our members do, we have continued to emphasize over the past year that a professional career as an ethnomusicologist can be in many public spheres, not just in university teaching. Organizers of this year’s pre-conference symposium on “Music, Property and Law” and next year’s pre-conference on public sector ethnomusicology are well aware of the broad range of our work. The first public sector award from SEM, the inaugural Judith McCulloh Award, was announced at the 2015 General Membership Meeting where we also inaugurated a new category of honorary membership to celebrate remarkable individuals who may not self-identify as ethnomusicologists and who are not SEM members but who share our values and do work that we use and regard highly. Of course we haven’t forgotten academic concerns. I give a shout out in particular to our new Academic Labor Committee under the energetic and capable leadership of Sandra Graham for creating a “Resolution on Contingent Academic Labor,” approved by the Board and now posted on the SEM website (and soon on a new Academic Labor Committee website).

Second, the past year has been very productive for building bridges with other academic societies. President-Elect Anne Rasmussen deserves huge credit for invigorating our “liaison officers” and getting many of them to contribute news about the work of cognate societies. Consequently, we have had closer contact with the American Musicological Society and with the British Forum on Ethnomusicology who for some years have sponsored the popular High Tea at our conferences and for whom in 2016 we will reciprocate by organizing the first SEM Ice-cream Social at their 2016 conference in Kent. Additionally, as you probably know, six of us (Pat Campbell, Eileen Hayes, Joanne Bosse, Gordon Thompson, Gage Averill, and I) wrote a multi-vocal response to the report by the College Music Society’s Task Force on the Undergraduate Music Major (published in the SEM Newsletter last June) and we have followed that up with a discussion of Task Force initiatives at the Program Directors’ meeting at the Austin conference.

We have also reached out to the National Association of Schools of Music, an accreditation body with which many of your universities are affiliated. Many of you have urged SEM to lobby NASM to revise their Handbook. Steve Stuempfle and I had a very productive telephone meeting with their Executive Director about this and other matters. In response to a NASM call for comments on their Handbook’s benchmarks for graduate education, a very savvy SEM committee chaired by Pat Campbell (again) with Donna Buchanan, Greg Barz, Liz Tolbert, and, for a non-US perspective, Huib Schippers drafted a progressive response on our behalf. The Board passed it unanimously and submitted it. You will be glad to know that our NASM report makes a very strong argument for ethnomusicology as a field with distinct methodologies, disciplinary alliances, and forms of social engagement. It argues for mandatory ethnomusicology courses—taught by ethnomusicologists—in all branches of music study. We must wait to see if our report makes the hoped for impact at the NASM level.

Perhaps the biggest academic crossover project of the year was the joint SEM-ICTM Forum in Limerick last September. The theme of Transforming Ethnomusicological Praxis through Collaboration and Community Engagement proved quite popular in spite of the awkward beginning-of-the-term timing of the event. We accepted about half of the best proposals, invited eight outstanding plenary speakers, and welcomed over 100 attendees to this inaugural Forum. It was an electric meeting with lots of discussion. [Continued next page]
A Year of Bridge Building [continued from previous page]

We hope that a book will be forthcoming and there has already been talk of another such forum in the future. In the meanwhile, watch for news about another collaboration with the American Anthropological Association in the works for next year.

Third, our crossover initiatives have involved publishing in new media. The long-awaited Ethnomusicology Translations series, for which the Council, in particular, strongly advocated, has been fruitful under the capable general editorship of Richard Wolf. Now that the first article has been posted and others are anticipated shortly, we begin to see how this incrementally growing repository will help us stay abreast of important scholarship around the world. I might mention that complementary initiatives are taking place in other parts of the world. In China, Dr. Wei Lin Lin has created a Chinese translation of important English language articles (almost all of them from our journal Ethnomusicology) on the topic of music and identity. SEM’s other digital initiatives—established during Harris Berger’s presidency—have similarly flourished over the past year. Trevor Harvey launched the podcast series last summer and would love to hear from you if you have any aspirations to produce a podcast that could be part of the series. Jim Cowdery continued to oversee Sound Matters, generating a surge of energy this year. We must not, however, forget our flagship publication, the journal Ethnomusicology. While the capable editorship of Ellen Koskoff will continue for a while longer (we extend many thanks to Ellen for agreeing to extend her term by a year), we are beginning the search for a new editor who will be involved in a year-long transition before taking over solo. Please consider applying for this prestigious position.

Fourth, we have, as always, tried to be about action as well as words during the past year. Small changes to our diversity programs—overseen by the incredible Deborah Koskoff will continue for a while longer (we extend many thanks to Ellen for agreeing to extend her term by a year), we are beginning the search for a new editor who will be involved in a year-long transition before taking over solo. Please consider applying for this prestigious position.

Reflections on the Newsletter [continued from page 1]

“Contributions of Music and Dance to Anthropological Theory” at Purdue University. It also devotes attention to a column in the Times (London) in January 1954 calling for “musicians to undertake some joint enterprises with anthropologists and for anthropologists to consider whether tunes and dances are not phenomena of as much significance to them as marriage and cranial measurements,” to which Raymond Firth had responded that such work had begun, but that researchers needed funding and support. Again, Merriam devoted a significant portion of the Newsletter to bibliography and discography.

One can imagine Merriam preparing the copy and being involved in typing it and running the mimeograph machine. These early issues convey the excitement of a community discovering itself and, with each new report, revealing in the unfolding vastness of their subject matter. In the “Exchange” section, writers ask for help in translating material they have collected, for recommendations for recording equipment, and for advice on how to obtain recordings. The eagerness for collaboration and a belief that partnership could produce more than could a single individual acting alone characterize these early letters.

Ethnomusicology Newsletter No. 6 in January 1956 sported a cover featuring both the pre-Columbian male figure with a wind instrument to his lips and the font that would occupy a prominent place in our publications until 2012. More importantly, although the cover declares the publication to be the Newsletter, the inside material declares it as Ethno-Musicology and that it was being published for the Society for Ethnomusicology and for being such generous and warm friends and colleagues. It has been a pleasure serving SEM for the past two years. §

The Society for Ethnomusicology

1. That year also saw a symposium at the University of Washington organized by Robert Garfias and Shigeo Kishibe in which they and Alan Merriam, Charles Seeger, Mantle Hood, David McAllester, Harry Powers, Nicholas England, and William Malm compared their approaches and pondered ethnomusicology’s boundaries.
Reflections on the Newsletter [Continued from previous page]

bibliography and discography sections, but now articles illustrating the rapid development of the discipline occupied a prominent place. Although the SEM had discontinued the Newsletter, these issues still included “Notes and News” (or similar section) at the back where announcements about new programs, summations of conferences and symposia, and other material regularly appeared. The journal also included a section called “Brief Reports” with entries on new educational endeavors and individual research projects, as well as SEM conference programs.

The publication had grown in sophistication to provide a vehicle in which scholars could expound on their research and present their theories, but we had lost much of the social networking function that the original newsletters had provided. In the September 1966 issue of Ethnomusicology, editor Frank Gillis announced that Robert Black would be producing a bimonthly Newsletter with “notes and news and other material of a more ephemeral nature,” freeing space in the journal for “more scholarly contributions.” He warns that this new publication will only be as “successful as the membership wishes it to be” and encourages readers to send “reports of meetings, seminars, and symposia, of research planned and completed, and other notes and news.” Clearly some members of the Society for Ethnomusicology felt that, while the journal offered a wonderful tool for sharing their scholarship, they had lost some of the social networking that Merriam’s original letters had provided the society. Moreover, with only three publications of the journal a year, relevant news could be quite late in arriving.

With Mantle Hood as the Society’s President and Klaus Wachsmann as President Elect, Black resurrected the SEM Newsletter’s role as the community’s campfire with announcements from the Board and news from members. Beginning in 1967, Black produced a new Volume 1, No. 1 and since then a series of editors has seen the publication through various changes in technology and in the interests of the membership. Indeed, the technologies of scholarship and publishing have played a fundamental role in how this publication has changed over the decades.

After Roxane Connick Carlisle served as the third editor (1970-1972), President Bruno Nettl recruited Charlotte Frisbie who remembers working with Presidents Barbara Krader and Frank Gillis, journal editors Norma McLeod and Gerard Behague, and office manager Bill Malm during a challenging period for the Society. May 1972 had seen the SEM forced to move its offices from the University of Michigan to a commercial space in Ann Arbor and to purchase office equipment. The change meant that the production process involved “dealing with more than one printer, as well as separate addressing and mailing services” until 1974 when the society centralized its printing and banking, and purchased a postal meter. As with other Newsletter issues in the pre-computer age, everything had to be “camera ready” (with no “white outs”) “on special long paper provided by the printer,” all of which meant long hours working with her departmental secretary Ann Van Horn (who volunteered her time to work after hours).

During her time as editor (1972-1976), Frisbie produced six issues of the Newsletter each year, with one issue dedicated to being the membership directory. Notably in 1974, at the request of the Board she included two special topics in the Newsletter: a “Special Ethics Issue” and a “Curricula Survey.” The “Special Ethics Issue” came at the request of the Ethics Committee (chaired by Fred Lieberman) and, in addition to providing information on producing records, professional responsibilities (borrowed from the American Anthropological Association), and a reprint of the Smithsonian’s acquisition policies, asked for membership feedback.

She notes, “I constantly tried to involve more students and non-US members in the publication, build a broader exchange network with other societies, expand news of meetings of interest to members, increase news from chapters as these were formed, and so forth. Not all of the new ideas were well received and both the employment service column and new publications were discontinued.”

Jeff Titon’s short tenure as editor (1976-1977) echoes the complaints of many others when institutional support failed during a period of rapid monetary inflation and tightening academic budgets. Working on a typewriter (by now an IBM Selectric), Titon admits that he did occasionally use white out or sometimes an erasure to doctor his copy. Such would have been the case too for Ron Riddle (1977-1980) when he too would have had little institutional support.

Barbara L. Hampton notes that during her time as editor (1980-1984), the society encouraged her “experimentation and innovation with the publication,” including her move to add “regular columns by an editorial staff.” Hampton had an ambitious agenda. In addition to the regular conference reports, Steve Feld wrote a “Film Notes” column, Nazir Jairazbhoy provided a regular “Update on Field Equipment,” Lucy Long compiled a “The Student Round Table,” and Salwa El-Shawan wrote about “Careers in Ethnomusicology.” In 1983, Hampton added a “Current Opinions” column.

She expanded volume 17 by another five pages, all produced on an IBM Selectric III. Initially, she mailed her camera-ready copy to Ann Arbor for printing and posting, but she soon moved printing to New York. By the end of her tenure and the joint editorship of Ruth Stone (1985-1988) and Louise Spear (1985), who was replaced by Nancy Cassell McEntire (1986-1992), the society was ready to have printing and mailing done either at the editor’s institution or nearby, saving considerable time.

Ruth Stone recalls enjoying the interaction of working on the Newsletter: “People wrote us, sent us stories, and asked us questions. We felt like an information hub for the Society, and we kept busy corresponding by postal mail with letters that were typed on electric typewriters.” However, at this stage the now “quarterly newsletter… was typeset and then physically printed on paper in the Indiana University Printing Plant” [Continued on next page].
after which “faculty, staff, and students took these printed, folded, and stapled papers, and spent evenings applying address labels and assembling them for bulk mail at the local post office.” Her daughter remembers these events as “mailing parties.”

Between 1985 and 1988, technology continued to be an important topic for readers with Karl Signell writing about “newly developed digital audio recording devices” (January 1985), Ronald Smith surveying readers about their use of computers (January 1986), and Nazir Jairazbhoy describing the development at UCLA of a “Voice Pitch Tracker” (May 1987). Of course, the Newsletter also lamented the passing of Lois Ibsen Al-Faruqui, Moses Asch, Jon Higgins, and Ida Halpern, as well as documenting the Society’s history, “including a photograph of George Herzog and Bruno Nettl at the 1950 meeting of the International Folk Music Council in Bloomington, Indiana.” At the end of Stone and Cassell McEntire’s joint editorship, SEM moved its office from Ann Arbor to Bloomington and hired a Business Office Coordinator.

Laurel Sercombe (1989-1992) and Christopher A. Waterman (1989-1991) jointly edited volumes 23 through 26 and transitioned the previously analog process to digital desktop publishing with Aldus Pagemaker. Sercombe notes that, with the “May 1991 issue, we published the first in a series of articles on ‘Computers in Ethnomusicology’ by Richard Haefer” and anticipated future environmental challenges as they moved the printing of the publication to recycled paper. When she stepped down midway through volume 26 to work on local arrangements for the 1992 SEM conference in Seattle, Ernest Brown became the Newsletter editor (1992-1994). Brown’s tenure as editor coincided with the emergence of email, which, while still in its infancy, foreshadowed changes in the ways people shared information and in the function of the Newsletter.

When Deborah Wong and René Lysloff became the joint editors (1994-1999), they continued the SEM Newsletter’s digital evolution. In addition to putting “together the ‘People and Places’ column and the calendar,” Wong remembers, “I kept my eyes open and solicited submissions; I nudged and prodded when deadlines were missed; and I spent a lot of time removing formatting from electronic submissions and editing them.” In addition to editing, Lysloff oversaw the production process, which still involved “creating print-ready copy” and “camera-ready ads.” Even with all of the advantages of the digital desktop, Lysloff spent “the week leading up to our deadline [in] innumerable labor-intensive hours doing layout.” In particular, Wong and Lysloff “would scramble to trim or expand material and make it fit the merciless four-page folio rubric.”

The experience for Wong

...literally opened up SEM to me. Getting to know so many members through the Newsletter showed me how scholars were connected, where new initiatives were located, how the Board worked, and most importantly, how new theoretical formations emerged through conferences and research projects. Ethnomusicology came alive to me as a discipline: this view, simultaneously bird’s-eye and from within, was invaluable to me as a young scholar. It both demystified the discipline and made it transparent and exciting. The most important thing I learned from working on the Newsletter was how ethnomusicologists create connections to one another and thus set the stage for new ideas. While I was removing commas and extra spaces, I was actually learning what it can mean to be an ethnomusicologist.

The longest serving editor (2000-2006), Tong Soon Lee actually began working even earlier on the SEM Newsletter, while still a graduate student at the University of Pittsburgh as an editorial assistant to René Lysloff. Lee believes that one of the most important changes in the content of the Newsletter came towards the end his tenure as editor when he and President Philip Bohlman discussed ways to enhance the “scholarly contribution” of the publication and “its role as a source of information for the Society for Ethnomusicology and of the field in general.” With the March 2006 issue (40.2), Bohlman expanded the President’s column (which had begun under Wong and Lysloff as “SEM Soundbyte”), calling it “Becoming Ethnomusicologists.” His purpose was to recognize the “centrality of the SEM Newsletter for the discourses of ethnomusicology” and then to reach “beyond disciplinary boundaries to open what we hope will be new channels for ethnomusicological engagement with musical, scholarly, and lay audiences” (1). The first column dealt with “cosmopolitanism” and later tackled topics such as nationalism, scholarly activism, and musical hybridity.

When Henry Spiller became the editor (2007-2011), the publication made several important changes. First, the Newsletter and the journal became part of a “unified graphic design for all SEM publications (including a switch of our accent color from blue to red).” Second, “SEM experimented for the first time with delivering the Newsletter in electronic format...” which included adding “hot links for URLs and internal links for article continuations.” Third, during his tenure, the Board moved to eliminate advertisements and to discontinue “printing preliminary annual meeting programs.” The features Spiller introduced included the nC, graduate student reports from the field edited by Jesse Samba Wheeler (41.4).

Echoing the sentiments of other former editors, Spiller notes, “I am grateful that my five years editing the SEM Newsletter gave me the opportunity to get to know better a wide cross-section of the membership, including four dynamic presidents—Philip Bohlman, Deborah Wong, Gage Averill, and Harry Berger—and two excellent executive directors (Alan Burdette and Steve Stuempfle).”

In January 2012, the current editor began balancing the challenges of soliciting and editing material for the Newsletter’s content and learning Adobe InDesign for its layout. The handoff from Spiller came easily enough: we sat in the hotel lobby at the 2011 Philadelphia conference and explored some of the issues he anticipated before he handed me a CD of files and wished me good luck before we met with the Board. [continued on next page]
Reflections on the Newsletter  [continued from previous page]

Since then, the SEM Newsletter has abandoned paper and the problems described in the past with printers, labels, and postage, if not the “four-page folio” requirement. Although setting up the layout of each issue is still tedious, working with authors and contributing to the social history of the society have their rewards. Looking back over past issues provides inspiration to attempt to recapture some of the excitement of past initiatives.

When Frank Gillis announced the resurrection of the SEM Newsletter in 1966, he indicated that its survival depended on how well it served the community. Initially, the Newsletter appeared five times a year, with the sixth issue devoted to an updated directory, and its purpose was to provide information to members of the Society in a timely fashion. Over the past two decades with the introduction of email and eventually the SEM-L and SEM-Notices, the distribution of information has sped up considerably. Many of the original purposes of this publication—conference announcements, job openings, and reference questions—can happen in a much more interactive way by email. In this environment, the SEM Newsletter fills the space between the articles in the journal Ethnomusicology and the posts on the email lists. Here we can still address questions that have occupied the Society’s attention in the past. What are ethnomusicology’s roles in the curricula of our institutions? What professions are there for ethnomusicologists outside of academia? The SEM Newsletter can still serve the purpose of the Society’s campfire where we celebrate the accomplishments of our members and announce the decisions we have made.

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Society for Ethnomusicology 2015 Prizes

Gabriel Solis (Member-at-Large, Prizes)


Halpern Prize. Chris Alpin, “That’s the Only Time It Was Good: Apache Prisoner of War Music and Liberation on the Roads to Fort Sill, 1877-1913”

McCullough Prize. Center for Traditional Music and Dance


Merriam Prize (Co-winners). Ana Maria Ochoa Gautier, Aurality: Listening and Knowledge in Nineteenth Century Columbia (Duke)

James Revell Carr, Hawaiian Music in Motion: Mariners, Missionaries, and Minstrels (Illinois)

Honorable Mention: Moshe Morad, Fiesta De Diez Pesos: Music and Gay Identity in Special Period Cuba (Ashgate)

Nettl Prize. Philip V. Bohlman, ed., The Cambridge History of World Music (Cambridge)

Honorable Mention: Hettie Malcomson, “Aficionados, Academics, and Danzón Expertise: Exploring Hierarchies in Popular Music Knowledge Production” (Ethnomusicology)

Seeger Prize. Lauren Sweetman, “Performing the Prison-Clinic: Kapa Haka and the Redefinition of Maori Forensic Psychiatry”

Honorable Mention: Leila Qashu, “Singing Prayers to Resolve Dispute and to Assert Women’s Rights”

Stevenson Prize. Charles Lwanga, “Best Be”

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the society for ethnomusicology

Brendan Kibbee and Louise Wrazen
Hettie Malcomson, Gillian Rodger, and Phil Bohlman
Bonnie Wade and Francesca R. Sborgi Lawson

Photographs by Kathleen Kuo.
Introducing SEM’s Committee on Academic Labor

Sandra Graham, Chair

Last year, the SEM Board created a Committee on Academic Labor with the mandate to serve as a clearinghouse of information on labor issues that will be useful to the SEM membership, and to monitor and to advise the Board on initiatives relating to labor rights and career development. Although we are not in a position to intervene or to offer judgment in specific cases where an SEM member believes to have been wrongly treated or to act in a way that challenges the autonomy of academic institutions, we are committed to serving as a multifaceted resource for the SEM community. We hope that the information we develop will be of use to university administrators, faculty, and students alike.

Our first order of business was to craft a statement of core principles for the Society for Ethnomusicology that demands the ethical treatment of contingent labor (and, indeed, of all faculty). Our final document, “Resolution on Contingent Academic Labor,” was closely reviewed and approved by the Council, the Ethics Committee, and the Board. It is closely modeled on AAUP guidelines and mirrors the statements of other major academic societies.

In addition SEM has been accepted as a member of the Coalition on the Academic Workforce (CAW), a group of higher education and faculty organizations “committed to addressing issues associated with deteriorating faculty working conditions and their effect on college and university students in the United States.” I serve as SEM’s representative to the CAW, which holds meetings intermittently throughout the year. SEM’s Resolution, as well as those of numerous other member societies, can be found on the CAW’s website. The CAW has developed initiatives for contingent activism and the arts and is investigating taking action on issues of labor law. I’ll report more on these in a later article.

At present, the committee is working to disseminate the Resolution to SEM’s membership as well as to all academic music programs in North America. Our plans for the coming year include establishing a social media presence, mainly through an independent website that will present pertinent news, committee updates, and a moderated forum for discussion of labor issues. We have some other ideas in the works as well, which I’ll report on as they come to fruition!

In the meantime, we would greatly appreciate suggestions and feedback from the membership on areas you’d like to see us address. We also are in need of several more people willing to commit to this work. The Board appoints committee members, but I would welcome expressions of interest, especially if you can offer support to our web-based initiatives.

Finally, I’d like to thank our current committee members: Tom Porcello (Vassar College), Jonathan Ritter (University of California, Riverside), Alex Rodriguez (student representative, UCLA); Susan Taffe-Reed (Dartmouth); and Margaret Walker (Queen’s University, Toronto). Tim Rice, Liz Tolbert, and Nolan Warden were also instrumental in getting this committee off the ground.

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Member News

Matthew Harp Allen’s (Wheaton College) film Seán Ó Sé: Saol Caite le hAmhrán agus Scéalta / A Life in Song and Story aired on Irish television channel TG4 on New Year’s Day 2016.

Panayotis (Paddy) League (PhD candidate, Harvard University) released a CD of Greek island music entitled Traditional Music and Songs from Kalymnos, a collaboration with renowned violinist Michalis Kappas and singer Irene Karavikos.

Danielle Fosler-Lussier (Ohio State University) has published Music in America’s Cold War Diplomacy (University of California Press, 2015) with an accompanying database of American musicians’ tours abroad.

Boden Sandstrom, Ph.D. announces the completion of her archival project related to her teaching at the University of Maryland that are housed at the Michelle Smith Performing Arts Library. Material related to her career as a sound engineer and the sound company Woman Sound are available at the Sophia Smith Collection at Smith College.

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Honorary Members: Daniel Sheehy

Students and early career practitioners in SEM may privately wonder, “Could I one day be one of those so honored?” It takes accomplishments, performed with qualities like diligent perseverance, intelligence, situational analysis, interpersonal skills, and patience, capacity for strategic thinking and in Dan Sheehy’s case, conveying abundant joy. Rather than try to recount anything like a compendium of his deeds, lists are readily available online. Point your browser to www.arts.gov, the website of the National Endowment of the Arts, Folk and Traditional Arts, National Heritage Fellowships, which honored Dr. Sheehy a few weeks ago with its Bess Lomax Hawes Lifetime Achievement award. Or look at Smithsonian Folkways Recordings’ staff biographies or those of American Folklife Society members.

I want to speak a bit about the man for whom I have worked in Washington, DC since he took the helm of the nonprofit record label of the U.S. national museum 15 years ago as Director and Curator of Smithsonian Folkways Recordings. I’ve actually known him now for thirty years. I believe I first met him in 1985 at the 30th SEM meeting in Vancouver, B.C. [continued next page]
Sheehy [continued from previous page]

Now if you’ve never observed Dan in information-gathering mode, he can walk into a room of 50-100 people and after what seems like only a few minutes later, tell you something about each and every individual, where they’re from, what they do and often what their hopes and dreams are.

Dan has always valued learning from elders; he sees them as a source of wisdom and knowledge. Now he is himself an elder. He often speaks about how he has been really blessed to find himself around high-performing thinkers. At UCLA there were people like Mantle Hood, Charles Seeger, Boris Kremenliev, professors with whom he thought and interacted; later he worked with Bess Lomax Hawes first in California as a field worker among Mexican immigrants from Veracruz living in Los Angeles, in preparation for a Smithsonian Festival of American Folklife program. Then, after he finished his UCLA doctoral dissertation, he went to work fulltime for Bess and the public good in the NEA’s Folk and Traditional Arts section. She taught him, and now he conveys to others, “Know what your mission is, assess the playing field you’re working in and how you’re acting in it.” When Lomax Hawes retired in 1992, he succeeded her as director, though there were still other elders around at which point Dan realized that he himself was an elder. He exemplifies how much you can learn when you leave your comfort zone. He says he first understood that in the late 1960s, when he moved from playing trumpet in symphonic wind ensemble and marching band to R&B in a funky Compton nightclub with an African-American clientele – a mind-opening experience.

On self-reflection, he counsels us to “Hold up a mirror to learn about invisible value systems of our own, much like we ethnomusicologists, folklorists, ethnographers and anthropologists encounter in field work. Understanding your own assumptions and behavior allows us to critique those.”

The other main source of learning for him has been young people; they are an enormous source of learning.

“Every new generation creates its own cultural differences. In our world of applied ethnomusicology to learn what younger folks value is exhilarating. Ralph Rinzler and Alan Lomax were both people who provoked thinking. In field work I always appreciated learning from the experience of elders with different experiences who had gained certain wisdom of their own.”

This has been his path.

Some years ago he told the College Music Society how he’s done all that he’s accomplished: “All I ever did was to say ‘yes’ to opportunity, and then did the best I could.”

D. A. Sonneborn

Honorary Members: Chris Strachwitz

Chris Strachwitz has created an unrivaled legacy of recordings and other documentation on traditional and folk-rooted musics in the United States. Chris’s primary contribution is the wealth of recordings he published for commercial release (though not always commercially profitable) that comprises original recordings and re-issues of long out of print records. He recorded both in small local studios and in the field, from the homes of the musicians to live performances in dance halls. A dedication to high standards of audio fidelity runs throughout the breathtaking catalog of his label, Arhoolie Records. The quality and range of his recordings should not divert our attention from the towering contribution he has made in written and visual documentation.

His liner notes are careful, rigorous explanations of the music, the musicians and their social life, yet presented in an form accessible to general audiences. If compiled in one place, his writings over several decades would fill one or more good sized books. In addition, his albums included historic photographs, many published for the first time, as well as his own still photography, which would fill another large book. His visual documentation encompassed film and video through one of the United States’ most fruitful ethnomusicological partnerships, his near lifelong collaboration with the creative filmmaker Les Blank.

With essentially no budgets, Les on camera and Chris on microphone produced documentary film and record releases that follow the three most significant genres of music in their careers.

Chris’s first releases of blues in Mississippi and Texas were soon complemented by documentaries on Mance Lipscomb and Lightnin’ Hopkins respectively. These early 1960s records were absolutely fundamental to the Blues Revival that complemented the Civil Rights Movement in bringing African-American traditional musical culture to the attention of young white audiences. In the 1970s this duo was captivated by conjunto, accordion and bajo sexto based music of South Texas. The album and sensitive film Chulas Fronteras remains a model of scholarship and community engagement. Made available separately for use in schools, the liner notes contained all dialogue and song verses, with full translation of the mixed English and Spanish, a spoken and sung text by musicians and community members that carried the narrative sweep of the film without an outside narrator.

I can personally attest to the powerful impact this audiovisual/visual package had with students in the classroom. Their next project focused on Cajun and Creole zydeco music, but not just in Louisiana: Arhoolie released (very) live recordings of the great Clifton

[continued next page]
Honorary Members: Hardja Susilo

Hardja Susilo was born in Yogyakarta, Java, in 1934 and passed away earlier this year in Honolulu. He absorbed a great knowledge of Javanese gamelan and dance while he was growing up. Majoring in Western literature at Gadjah Mada University and teaching dance and gamelan, he met Mantle Hood and came to UCLA in 1958 to study and teach. He completed his BA in Music in 1961, MA in Ethnomusicology in 1967, and joined the music faculty at the University of Hawai‘i in 1970, retiring in 1999, but continuing to teach gamelan through 2014. His knowledge was deep and his ability to convey it and contextualize it for non-Javanese was inspirational.

Sus, as he was affectionately known, was clearly the “grand-daddy” of Javanese performance in North America. Beyond UCLA, he performed and taught at many gamelan programs: Wesleyan, Michigan, Mills College, Oberlin, Field Museum, Wisconsin, and Simon Fraser. Highlights: In the 1970s: annual concert-length Javanese dance-dramas at UH; he choreographed, arranged and sometimes composed the music, taught all the dancers and musicians and directed the ensemble. He pioneered the simultaneous translation into English for Javanese shadow puppetry performances in Singapore, in Hawai‘i, and elsewhere. In 1993, the Indonesian government awarded him its highest honor for artists: the Hadiah Seni.

As the first Javanese musician to hold a regular teaching position in an American university, Susilo paved the way for generations of performer/teacher/scholars. Susilo wanted students to think like Javanese musicians and to embody the rasa (feeling) of Javanese music. By capturing our hearts and minds, the study of music and dance would teach us to become better human beings. In the community he created around gamelan, everyone participated according to their skill level, ate together before a performance, learned everyone else’s part, and listened to each other. He combined the spirit of gotong royong (working together) and aloha into a mix of affection, compassion, humility, and empathy.

Sus had a wry sense of humor, which he expressed in casual conversations, music lessons, and writing. In his 1987 article about improvisation, he related a story about being asked if Javanese music is improvised. Upon hearing an affirmative reply, the questioner exclaimed “ah, like jazz!” Without missing a beat, Sus answered that “indeed, Javanese music is like jazz in the very general sense that both musics are improvised; similarly Verdi’s Aida is like Beethoven’s ‘Moonlight Sonata’ because they are both composed.” Hardja Susilo will be remembered deeply within our hearts as an inspiring teacher, loving husband, and devoted father. We are pleased and proud to jointly proclaim this well-deserved recognition of Hardja Susilo as Honorary Member of the Society for Ethnomusicology.

Anderson Sutton and Andrew Weintraub
Ricardo Trimillos is Emeritus professor of Ethnomusicology and Asian Studies at the University of Hawai‘i at Mānoa. Ric was and is our teacher, mentor, and close friend. After early training in piano and organ, he took a BA in English and Music at San Jose State, MA in Ethnomusicology at the University of Hawai‘i (with field work in Sulu, Southern Philippines), and after a year in Cologne studying Renaissance polyphony, he realized his true calling, returning to ethnomusicology via the rigorous PhD program at UCLA, completing his degree while teaching full-time in Hawai‘i.

At UH, Ric moved to Asian Studies in 1990, but continued to teach courses and advise students in music. He directed music for kabuki productions, performed in the gagaku ensemble, and taught and performed widely with UH Filipino ensemble, including arranging and directing rondalla music for two UH zarzuela productions. Nationwide he also concertized and lectured on koto. In his scholarship, too, he has gone far beyond his initial engagement with music of Sulu, with important contributions on improvisation (ask him about the trash-bag vs. the trash-can approach to musical improvisation!), cross-cultural aesthetics, musics of Hawai‘i, as well as pioneering work on music and Filipino identity politics in the US, gender and performance, and music and public policy. At UH he chaired the Music Department, Asian Studies, and the Center for Philippine Studies before retiring in 2011. He also served the SEM as 2nd vice president and council member. He is now the least retired retiree I know: editor of Asian Music, advisor and mentor for ethnomusicology graduate students, frequently runs the UH “Ethno forum,” and continues to conduct short-term residencies around the world.

Ric’s vision of ethnomusicology consists of a rigorous study of written sources in multiple languages; extensive fieldwork; music-making; and the idea that there is not ONE way to do ethnomusicology. Ric was the consummate mentor, supervising 31 theses and dissertations in his 43 years as a professor at UH. A brilliant and uncompromising teacher, his Socratic method helped us reflect critically on our own positions, rethink our assumptions, and discover original approaches and solutions to problems. In seminars, his questions were followed by silence, as it would take some time for us to wrap our brains around his provocative queries. A particularly clever answer by an overconfident student would be met with, “Yeah... go on...” If you were up for the dialectic, he was available after class to talk story or pau hana over a Chablis with a twist. Whether rolling hundreds of lumpia for an upcoming party, or borrowing his car, we were welcomed into his extended ʻohana.

Ric was a pioneer in the field of applied ethnomusicology at the local, national, and international levels. In Hawaii, he established community outreach programs that combined his own fieldwork and historical research on music of Hawai‘i with guest lectures by local musicians and cultural activists. His service to the Smithsonian Institution and the National Endowment for the Arts helped foster self-representation in grassroots communities. As a consultant to the governments of Hong Kong, the Philippines, Malaysia, Poland, and the former Soviet Union, he has been a passionate advocate for indigenous and minority cultural rights, heritage safeguarding, and decolonizing education. Please join us in congratulating Ricardo D. Trimillos, on being named an Honorary Member of the Society for Ethnomusicology.

Anderson Sutton and Andrew Weintraub

Conference Report: Jornadas SIBE 2015

Susana Moreno (Instituto de Etnomusicologia, Centro de Estudos em Música e Dança)

The Grupo de Trabajo en Tradiciones Musicales (Working Group of Musical Traditions) of the SIBE-Sociedad de Etnomusicología, and the Aula de Música of the Universidad de Valladolid (Spain) organized an academic meeting on November 27 and 28 focusing on “El estudio de las tradiciones musicales contemporáneas: aproximaciones al revival” (The Study of Contemporary Musical Traditions: Approaches to Revival). The meeting was coordinated by Susana Moreno Fernández of the University of Valladolid and included two keynote speakers: Caroline Bithell (University of Manchester, UK) and Enrique Cámara de Landa (University of Valladolid). A good number of scholars and students, mostly based in Spain and Portugal, participated. Most of the papers dealt with music revival and related themes and were followed by a lively discussion. Other activities also took place such as the launching of publications, a concert, and a session honoring the ethnomusicologist Ramón Pelinski (1932-2015).
Conference Report: “Christian Congregational Music: Local and Global Perspectives,” Ripon College Cuddesdon, Oxford, 4-7 August 2015

Laryssa Whittaker (Royal Holloway, University of London)

The third biennial Christian Congregational Music Conference was held again at Ripon College Cuddesdon, a location that previous and new attendees cite as instrumental in creating a stimulating sense of community among participants. The organising committee, Martyn Percy (Dean, Christ Church, Oxford), Monique Ingalls (Baylor University), Mark Porter (Max-Weber-Kolleg Universität Erfurt), Tom Wagner (University of Edinburgh), and Laryssa Whittaker (Royal Holloway, University of London), were pleased to welcome 90 participants from 20 different countries.

New this year was the addition of a study day, held the first day of the conference, with seminars led by invited speakers creating opportunities for in-depth, small group discussion. Participant feedback indicated that the readings selected by speakers and the opportunity for discussion was invaluable and rewarding. Participants also enjoyed the addition of organised music workshops this year—a Sacred Harp and Convention Gospel workshop run by Joshua Busman, Deborah Justice, Stephen Shearon, and Sue Gray, and a Gospel choir workshop led by Donna Cox.

Ethnomusicologists again represented a large proportion of participants and special guest speakers, but the growing interdisciplinary sphere of the field was also evident by a healthy representation of theologians, historians, and anthropologists, in particular. This interdisciplinary provoked new perspectives, suggesting that the musical and ethnomusicological fields that have been key contributors to Christian congregational music scholarship may fruitfully gain new insights about both their research subject and their disciplines.

In addition to the rich seminars they led on the first day, the seven invited speakers focused on the conference theme of theoretical perspectives and methodological approaches for the study congregational music, contributing a wide historical, geographical, and disciplinary range of perspectives. These included singing as a bodily discipline in charismatic Nigerian churches (Vicki Brennan, University of Vermont); the potential of Christian music to promote wellbeing amongst Yolngu people in Australia (Fiona Magowan, Queen’s University, Belfast); the perceptibility of ‘a common faith’ through the theoretical juxtaposition of religious conviction and ‘the ethics of style’ in Trinidadian musical practices (Timothy Rommen, University of Pennsylvania); the methodological approaches of liturgical scholars studying Christian hymns as historical texts (Lester Ruth, Duke Divinity School); theoretical intersections of gender, musical practice, and liturgy (Teresa Berger, Yale Divinity School); affect and the ineffable in early church music traditions (Carol Harrison, Oxford); and a film screening on the documentation of Aramaic (Syriac)-language Christian liturgical traditions in India (Joseph Palackal, Christian Musicological Society of India).

Another new and very welcome feature this year was an outing to Oxford. Participants had the opportunity to take a guided tour of Christ Church Cathedral, Oxford, or a walking tour of the city, and to participate in an intimate choral eucharist held at the cathedral in the evening. The service was followed by a reception generously hosted by Martyn Percy in the gardens of his residence, the Deanery of Christ Church Cathedral. Participants soaked in the history of the college and the deanery, from its establishment by Cardinal Wolsey and King Henry VIII to its history as the home of Dean Henry Liddell, father of the real-life Alice of Lewis Carroll fame.

The reception also celebrated the launch of the Ashgate Congregational Music Studies Series, noting the volumes previously published and announcing the addition of new projects in development. Following in November, conference participants received a complimentary copy of Congregational Music-Making and Community in a Mediated Age, an edited volume of papers focused on three themes of the 2013 conference. Also launched at the conference was The Spirit of Praise, edited by Monique Ingalls and Amos Yong, and the forthcoming Oxford Handbook of Music and World Christianities, edited by Jonathan Dueck and Suzel Ana Reily, was previewed.

Participants once again enjoyed the opportunities to socialise on the beautiful campus grounds or in the village, and cited the community and collegiality of the event and the interdisciplinary of the themes and the new perspectives yielded as highlights. The next conference, already in planning, will be held 18-21 July 2017 in the same location.

View conference details at: http://congregationalmusic.org. View information about the Ashgate Congregational Music Studies Series. To join the conference listserv, visit https://groups.google.com/group/christian-congregationalmusic. Any additional questions can be directed to conference@congregationalmusic.org.
SEM Seeks New Journal Editor for Ethnomusicology

The Society for Ethnomusicology invites proposals from Society members who wish to be considered for the editorship of the journal *Ethnomusicology*. The journal is published three times annually, each issue running approximately 208 pages and including major research articles as well as book, recording, and film, video, and multimedia reviews. The premier journal in the field for sixty years, *Ethnomusicology* has played a central role in the expansion of the discipline in the United States and abroad.

The new editor will be selected by the SEM Board of Directors during the spring of 2017 and will begin a one-year transition period as Incoming Editor starting in the fall of 2017 and concluding in the fall of 2018. During the transition period, the Incoming Editor will learn procedures and begin to acquire articles for volume 63, no. 1, with copy for this issue due at the end of the transition period. Ellen Koskoff, the current editor, will complete her term with the Fall 2018 issue (volume 62, no. 3), and the incoming editor will then begin a (renewable) four-year term as editor in 2019. The total time commitment for the new editor is thus five years.

The editor is responsible for acquiring and editing research articles (approximately 400 pages of printed text annually), identifying referees for submissions and overseeing the review process, coordinating the material provided by review editors, and working with the University of Illinois Press, which produces the journal. The editor is assisted by an Editorial Board, whom she/he appoints with the approval of the SEM Board of Directors. The editor submits annual reports to the SEM Board of Directors in September and, at the SEM Annual Meeting, carries out the following tasks: orally summarizes the September report at the General Membership Meeting, provides a brief oral report during an SEM Board of Directors meeting, chairs a meeting with the Journal Editorial Board, chairs a meeting with the Journal Review Editors, and meets with the Publications Advisory Committee.

Applicants are strongly encouraged to discuss possible institutional support with their department chairs and deans. In addition, SEM offers $6,000 annually for editorial assistance. Ellen Koskoff welcomes applicants to contact her directly to discuss the tasks involved in editing the journal.

Applicants should submit a statement describing: (1) previous editorial and/or administrative experience; (2) the extent to which institutional support can be expected; and (3) why they are interested in serving as Journal Editor. In addition, they should submit a curriculum vitae and a list of three referees. Applicants must be members of SEM. SEM encourages applications from women and minorities and welcomes nominations from Society members.

SEM’s Publications Advisory Committee will review applications and make recommendations to the SEM Board of Directors. The deadline for receipt of applications is March 1, 2017. Please send all materials as email attachments to Stephen Stuempfle, SEM Executive Director.

SEM: *Sound Matters*

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

• Matthew Harp Allen. “Interview with David Park McAllester.”
• Peter Cooke. Sound repatriation in Uganda “And…er…of course, I…we didn’t just leave it at that.” And a saga from the pre-digital archiving age.” Supplementary materials for Cooke’s “A response to Sylvia Nannyonga-Tamusuza and Andrew N. Weintraub’s ‘The audible future: Reimagining the role of sound archives and sound repatriation in Uganda’” (*Ethnomusicology* LIX/3 [fall 2015] pp. 475–479), including archival audio files.
• “2015 in Review”

SEM: *Ethnomusicology Today*

*Ethnomusicology Today* is available as a free download through the iTunes Store and can be found on the SEM website. To submit feedback or suggestions for future episodes, please contact Trevor Harvey.

• Gregory Booth. “Copyright and Indian Popular Music.” As India becomes increasingly integrated into a globalized music economy, the significant link between popular music and film songs emphasizes differences in global concepts of intellectual property rights and music industries.
Conference Calendar, 2016-2017

• Society for Ethnomusicology, Southwest Chapter (in conjunction with Rocky Mountain Chapters of the AMS and the SMT), is hosting its regional conference at the University of New Mexico, Albuquerque, 22-23 April 2016. Paper submission deadline is February 1st, 2016.

• "Resounding Ritual," The Stony Brook Department of Music, Sixth Annual Graduate Music Symposium, 19-20 February 2016.

• The Society for Ethnomusicology’s Northwest Chapter, Annual Meeting, the University of Oregon, 20 February 2016.

• The Northern California Chapter of the Society for Ethnomusicology (NCCSEM) Annual Meeting, the University of San Francisco, 27 February 2016.

• Conference on the Music of South, Central and West Asia, Harvard University, 4-6 March 2016.

• The Society for Ethnomusicology, Southeast and Caribbean Chapter (SEMSEC), 2016 Annual Meeting, Southern Academy of the Performing Arts, University of Trinidad and Tobago, San Fernando, Trinidad, 4-6 March 2016.


• The UBC Southeast Asia Graduate Student Network, Graduate Student Conference on Southeast Asia, University of British Columbia (UBC), Vancouver, Canada, 14-15 April 2016

• The Mid-Atlantic Chapter of the Society for Ethnomusicology (MACSEM) 35th Annual Chapter Meeting, McIntire Department of Music, University of Virginia, 5-6 March 2016.


• 2016 EMP Pop Conference, From a Whisper to a Scream: The Voice in Music, Seattle, Washington, 14-17 April 2016.

• Department of Music at the Graduate Center of the City University of New York (CUNY), 19th Annual Graduate Students in Music (GSIM) Conference, New York City, 22–23 April 2016.

• The Southwest Chapter for the Society for Ethnomusicology spring 2016 meeting held jointly with the Rocky Mountain Chapter of the American Musicological Society and the Rocky Mountain Society for Music Theory, the University of New Mexico, Albuquerque, 22-23 April 2016.

• Romani/Gypsy Arts and Letters, Initiative for Romani Music in conjunction with the Center for Traditional Music and Dance and Voice of Roma, New York University, 23-24 April 2016.

• Periods and Waves: A Conference on Sound and History, Stony Brook University, 29–30 April 2016.

• The Northeast Chapter of the Society for Ethnomusicology, University of Massachusetts, Boston, 7 May 2016


• Performing Intangible Cultural Heritage: Frictions, Alliances, Affections, Quebec City, Canada 19-22 May 2016


• Mystic Seaport and the University of Connecticut at Avery Point, Mystic Seaport’s 37th Annual Symposium “Music of the Sea,” 10-11 June 2016.


• Popular Music Study Group of the American Musicological Society, Case Western Reserve University, 2016 Junior Faculty Symposium, Cleveland, OH, June 14-16, 2016.

• American Hungarian Educators Association 41st Annual Conference, University of Maryland, College Park Marriott Hotel & Conference Center 3501 University Blvd E, Hyattsville, MD 20783, 28-30 April 2016.

• The 5th Symposium of the Study Group on Applied Ethnomusicology, International Council for Traditional Music, Cape Breton University, Nova Scotia, Canada, 5-9 October 2016.


• American Musicological Society and the Society for Music Theory, Annual Meeting, Vancouver, British Columbia, 3-6 November 2016.


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The Society for Ethnomusicology

Sixty-first Annual Meeting

Washington, D.C.

10-13 November 2016

The Society for Ethnomusicology’s 61st Annual Meeting

Hosted by Smithsonian Folkways Recordings &
The George Washington University

Ethnomusicology Internet Resources

The SEM Website

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

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

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

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