

SEM Newsletter

the society for
ethnomusicology

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Summer 2016

An Ethnomusicologist's Introduction to Washington, DC.

Anne Rasmussen, SEM President

Summer Greetings SEM Colleagues! This article follows two streams I introduced in my winter and spring columns. First, I hope to stimulate awareness of the intersections of academic and public ethnomusicology and, second, to stir up enthusiasm for our upcoming meeting in Washington, DC. My piece begins with a view into the business of SEM as it transpires in the contemporary moment and leads to some reflection on the overlapping histories and objectives of our organization with those of the American Folklife Center at the Library of Congress.

I hosted the SEM Board meeting this May at the College of William and Mary's Washington Center and I want to first thank board members for their excellent spirit and collaborative productivity. We worked hard and we had fun! I proposed that we meet in Washington because of its practical location and so that we could host a Friday afternoon "mixer" for our colleagues who are involved in the local arrangements of the SEM 2016 Annual Meeting. Smithsonian Folkways Recordings and the George Washington University will co-host our meeting, November 10-13, 2016. Local Arrangements Committee co-chairs, Terry Liu from the National Endowment for the Arts and Jonathan Dueck from George Washington University, lead a pack of enthusiastic participants from institutions in the area, all of whom are contributing unique local knowledge, innovative programming, practical hospitality, and generous funding. This consortium of area hosts exemplifies a model of meeting production that is an option for the future in situations where it would be difficult for a single institution to take on hosting

and providing local arrangements for our robust conference.

Immediately following our SEM Board Meeting (May 13-14), the American Folklife Center (AFC) held its three-day meeting for their Board of Trustees in the Madison Building of the Library of Congress (May 15-17). This is the second biannual meeting of the AFC that I have attended in my stead as SEM President and I want to take a few paragraphs of my column to describe my experience. Comprised of congressional appointees, presidential appointees, librarian appointees and ex-officio members like myself, being a "trustee" of the American Folklife Center at the Library of Congress is an automatic gig for the SEM President. The SEM President (along with the president of the American Folklore Society) is invited to attend and contribute to the biannual meetings of the 16 member, [AFC Board](#) and to represent the interests of the Society for Ethnomusicology in that forum. All told, an SEM president will attend four AFC Board meetings at the Library of Congress during their term.

This is a particularly exciting time to be involved because the AFC is celebrating its [40th Anniversary](#) this year with a calendar of special events. Among the concerts, symposia, workshops, and projects that it plans is the SEM Pre-Conference, "Soundings: Public Sector Ethnomusicology in the 21st Century" that it will host on November 9, 2016. Co-chaired by Nancy Groce and Judith Gray, both of them "AFC Folklife Specialists," the pre-conference promises to describe and demonstrate

[\[continued on page 3\]](#)



The SEM Board and LAC Consortium in Washington DC on the Balcony of the William and Mary Washington Center, May 13, 2016. Pictured left to right -- Back: Eliot Bates (SEM Board); Ben Harbert (Georgetown University), Gabriel Solis (SEM Board), Jonathan Dueck (George Washington University and SEM LAC co-chair), Nate Gailey-Schlitz (University of Maryland, student volunteer coordinator). Middle: Sarah Weiss (SEM Board), Larry Witzleben (University of Maryland), Judith Gray (American Folklife Center, Library of Congress, SEM Pre-Conference co-chair), Front: Bev Diamond (SEM Board), Travis Jackson, (SEM Board), Nancy Groce (American Folklife Center, Library of Congress, SEM Pre-Conference co-chair), Sean Williams and Sonia Seeman (SEM Board), Terry Liu (National Endowment for the Arts and SEM LAC Co-chair), Anne Rasmussen (SEM Board), Kendra Salois (American University), and Steve Stuempfle (SEM Board). Conspicuously absent for the photo: Atesh Sonneborn (Smithsonian Folkways). Photo by Adam Anthony, Director, William and Mary Washington Center

Features

An Ethnomusicologist's
Introduction to Washington, D.C.

Announcements

SEM 2016

[Preliminary Events Schedule](#)
[Transportation](#)
[SEM News](#)

News

[Member News](#)
[Alan Lomax's Michigan and Wisconsin Recordings](#)
[Editor's Note](#)

Our Back Pages

[Sound Matters](#)
[Ethnomusicology Today](#)
[Conference Calendar](#)
[Internet Resources](#)

The Society for Ethnomusicology, *SEM Newsletter*

Gordon Ross Thompson, Editor, *SEM Newsletter*
Department of Music, Skidmore College
Saratoga Springs, New York 12866 USA
gthompson@skidmore.edu

Jennifer Milioto Matsue, Editor, *SEM Newsletter*
Music Department, Union College
Schenectady, New York 12302 USA
matsuej@union.edu

The *SEM Newsletter* is a vehicle for the exchange of ideas, news, and information among the Society's members. Readers' contributions are welcome and should be sent to the editor.

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

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

Address changes, orders for back issues of the *SEM Newsletter*, and all other non-editorial inquiries should be sent to the Business Office, Society for Ethnomusicology, Indiana University, Morrison Hall 005, 1165 East 3rd Street, Bloomington, IN, 47405-3700; 812-855-6672; sem@indiana.edu.

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SEM Membership

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

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

Student (full-time only) (one year)	\$40
Individual/Emeritus (one year)	
• Income \$25,000 or less	\$60
• Income \$25,000-\$40,000	\$75
• Income \$40,000-\$60,000	\$85
• Income \$60,000-\$80,000	\$95
• Income \$80,000 and above	\$105
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Life membership	\$1400
Spouse/Partner Life	\$1600
Sponsored (one year, including postage)	\$49
Overseas postage (one year)	\$14

For institutional memberships, please visit the University of Illinois Press website at

<http://www.press.uillinois.edu/journals/ethno.html>

Guidelines for Contributors

Email articles and shorter entries for consideration to the *SEM Newsletter* Editor.

Copy deadlines:

Winter Issue (15 Dec.)

Summer Issue (15 May)

Spring Issue (15 Feb.)

Fall Issue (15 Aug.)

Advertising Rates

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

Full page: \$200

1/3 page: \$60

2/3 page: \$145

1/6 page: \$40

1/2 page: \$110

Ethnomusicology: Back Issues

Ethnomusicology, the Society's journal, is currently published three times a year. Back issues are available through the SEM Business Office, Indiana University East 3rd Street, Bloomington, IN 47405-3700; 812-855-6672; sem@indiana.edu.

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An Ethnomusicologist's Introduction [continued from page 1]

public ethnomusicology through an innovative format involving a variety of colleagues in allied ALT-AC fields. (ALT-AC = alternative to academia).

The Library of Congress is situated directly behind the United States Capitol, which stands at the East end of the National Mall, an urban national park, with the Lincoln Memorial anchoring the West end of the rectangular esplanade 1.9 miles away, and the Washington Monument just about a mile from the Capitol. A dozen museums of the Smithsonian Institution flank the National Mall, which is home to the annual summer [Festival of American Folklife](#).

For me, walking into the Library of Congress is a thrilling experience that brings back memories of my first pilgrimage when I went to explore the Library's holdings related to Arab immigration to the United States and anything related to Arab American music and community. It was the summer of my first dissertation research in 1988 and Alan Jabbour, the director of the American Folklife Center, welcomed me warmly. I still remember Dr. Jabbour's tall, willowy figure, complemented by the lilt of his slightly Southern drawl. Originally from Florida, Jabbour, whose grandfather and father immigrated from Syria, pursued MA and PhD degrees at Duke University, where his training as a performing classical violinist eventually gave way to the study and performance of regional folk music and the fiddle traditions of the Virginias and North Carolina.

Back in the summer of 1988, Dr. Jabbour gave me an overview of the collections in the American Folklife Center and then pointed me toward the music division where I could hear the archived 78 rpm records by Arab immigrant performers. I had learned of these records through Dick Spottswood's *Ethnic Recordings in America: A Neglected Heritage* (1982), a book published by the AFC and based on its first conference on the same subject (1977). According to Jabbour, "the conference sought to highlight the vast corpus of ethnic recordings produced by American commercial recording companies in the first half of the 20th century" (1996). My dissertation research, on a non-Anglo-, non-Afro-, ethnic-American community and their music was an example of the ripple effect of this conference and publications. Again, of the center's first major undertaking Jabbour writes, "in the years following the conference, many ethnic records from the early twentieth-century were reissued, fueling a renaissance of interest in and performance of any number of ethnic music traditions in the United States" (ibid.).

It was ironic that Alan Jabbour and I were both affinity learners. Jabbour, an Arab American, who had many years of training and professional experience as a classical violinist, had turned to the fiddle traditions of

the Southern Appalachian and mid-Atlantic – both as a scholar and performer. And I, a mid-westerner of Scandinavian and Northern European heritage, and with a solid formation from the New England Conservatory Prep School, was passionate about Arab music, travelling the East coast with an 'ud at the ready for participant music making whenever possible.

Imagine how delighted I was to re-meet Dr. Jabbour last month at the AFC Board of Trustees meeting and to hear him reflect, along with the center's second and current directors, Peggy Bulger (1999-2012) and Elizabeth Peterson (who began her term in 2012), on the act of Congress in 1976 "to preserve and present American folklife," and the consequent establishment, development, and ongoing work of the center, and its place in the national administration. Panel chair and ethnomusicologist Cliff Murphy, the new NEA director for folk and traditional arts, described the three directors as the Washington, Adams, and Jefferson of the center and asked them to recall events both personal and political regarding their charge not only to steward the nation's patrimony, but also to define its contents through ethnographic fieldwork, collection, archiving, and programming. In the words of AFC director Peggy Bulger, "As the Library of Congress is the repository for the world's collective knowledge and achievement, so the American Folklife Center is the repository for the world's folklore, traditional wisdom, and cultural heritage" (2004).

Indeed, the archive documents expressive culture from every state and territory, as well as 144 nations around the world.

In comparison to SEM Board meetings where we work toward the future, planning our upcoming meetings, putting committees into place, and addressing the concerns of the Society and its members, the meetings of the American Folklife Center Board of Trustees are rather formal affairs; even the seating is hierarchical, with board members in the center ring and AFC staff seated around

the periphery. The meetings begin with a reading of the original Act of Congress that willed the center into being in 1976. You can hear AFC Board member Bob Edwards read The Act resulting from Public Law 94-201 [here](#). Acting Librarian of Congress David S. Mao also visited the Board to welcome us and to update us on the state of the Library. Most interesting, and this is the performative part, the meetings provide an opportunity for the board's constituents not only to share news and objectives of their own organizations, but also to hear about and see some of the jewels in the Library's collections.

Todd Harvey, another AFC Folklife Specialist, repeated for me in an email, the impressive statistics that are reviewed at the AFC Board meetings:

[Continued on page 4]



Alan Jabbour and Anne Rasmussen

An Ethnomusicologist's Introduction [continued from page 3]

The AFC manages about 6.1 million items (this includes the Veterans History Project): 5.3 million original items in all formats, 600,000 pieces of published and ephemeral manuscripts, and 114,000 copies of things. There are just over 3,000 archival collections, most of which are multi-format. Among the original items are 3.5 million pieces of paper, 360,000 audio recordings, 800,000 still images, 22,000 moving images, and about 1000 artifacts. About 800,000 of these things were born digital. We are growing rapidly. New acquisitions run at about 300,000 items per year. As well, we have just completed digitization of about 700,000 items, so we can expect the archive to grow to 7.1 million total items in this fiscal year. (Email to Anne Rasmussen June 16, 2016).

Digitization and accessibility are the center's priorities and engaging a broad public in using the collections is the center's key objective. Recently digitized is the [Chicago Ethnic Arts Project](#), a 1977 survey by 14 AFC folklorists who, at the request of the Illinois Arts Council, documented the expressive culture of twenty ethnic communities. The survey yielded 344 sound recordings, over 14,000 photographs, along with manuscripts and field notes produced and collected by the American Folklife Center team in 1977, the same year as the conference mentioned above.

We all have our individual research agendas and teaching specialties but the kinds of things we find in the AFC's archives are a cultural patrimony for which we share responsibility and in which we can now easily take part. The loudest message I heard at the board meeting last month was that the AFC wants their collections to be used and they are doing everything they can to digitize and organize collections online so that we don't have to leave home to discover the power of archives and to introduce this world to our students.

It is relatively rare that an SEM president gets to advocate for their home turf. All presidents begin their terms long after the meeting sites have been decided and thus may preside at general membership meetings in cities they have never before even visited. Not so for me! And so I sing the praises of Washington, DC, as a unique city for ethnomusicology and of the Library of Congress and the American Folklife Center as a pilgrimage site for our profession. I have seen a glimpse of the pre-conference program for SEM 2016 and the line-up is impressive: ethnomusicologists outside academia who manage theaters, make records, work in libraries, archives and museums, who serve on state arts councils, and who work with children and the elderly, with veterans, with tourists, and with researchers of all stripes. I want to encourage you to make the pilgrimage. See you there!

Thanks to Kurt Dewhurst, Elizabeth Peterson, Nancy Groce, Steve Weinick, and Todd Harvy for help with various details for this column.

References Cited

- Bulger, Peggy. 2004. "Forward." In *Library of Congress American Folklife Center: An Illustrated Guide*: 7-8. Washington, D.C.: Library of Congress.
- Jabbour, Alan. 1996. "The American Folklife Center: A Twenty-Year Retrospective," *Folklife Center News* 18 (1-2): 3-19 and 18 (3-4): 3-23.
- Spottswood, Richard. 1982. *Ethnic Recordings in America: A Neglected Heritage*. Washington, D.C.: American Folklife Center Library of Congress.



From L-R: American Folklife Center Directors Alan Jabbour, Peggy Bulger, Elizabeth Peterson, and panel chair Cliff Murphy, Library of Congress, 17 May 2016. Library of Congress photo by Claire Gardiner.

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SEM 2016 Events: Preliminary List

Local Arrangements Committee

Wednesday, 9 November 2016

8:30 AM – 5:00 PM. Pre-Conference Symposium:
“Soundings: Public Sector Ethnomusicology in the 21st Century”

Thursday, 10 November

12:30 PM. SEM Opening: Maria Ulfah, Indonesian *Qur'an* recitation; Dr. Dawn Avery, Native American song; and Joseph J. Palackal, Aramaic (Syriac) chant.

10:30 AM. “Popup event”

3:45 PM. “Popup event”

5:30 PM. Welcome Reception

Friday, 11 November

10:30 AM. “Popup event”

12:15 PM. “Popup event”

Lunchtime Guided Tours: Smithsonian Institution National Museum of African American History and Culture

4:00 AM – 5:00 PM. Embassy of Republic of Indonesia gamelan workshop

6:00 PM – 9:00 PM. Church of God & Saints of Christ concert George Washington University. Church of God and Saints of Christ, a Jewish African-American church founded in 1896 with deep DC area roots, will invite you to move and sing with their unique gospel-inflected songs in a participatory celebration.

7:00 PM – 9:00 PM. Guided tours, including Mt. Pleasant/Adams Morgan; U-Street, and the 6th Annual Maryland Traditions State Heritage Awards at the Montgomery College Takoma Park – Silver Spring campus.

Saturday, 12 November

8:30 AM. Breakfast with Dr. Alisha Jones and members of Northeast Groovers (hotel or nearby)

10:30 AM. “Popup event”

12:15 PM. “Popup event”

1:30 PM. “Popup event”

8:00 PM – 11:00 PM. Hip hop and Go-Go event at the Howard Theatre or a location in Anacostia in collaboration with Smithsonian Folkways. Dr. Alisha Jones will introduce the history and culture of DC Go-Go followed by a concert by the Northeast Groovers.

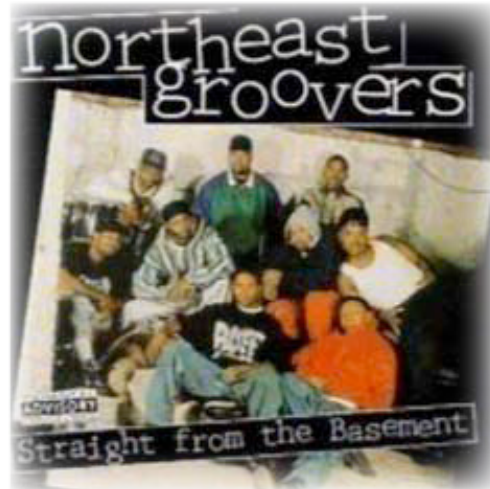
Sunday, 13 November

10:30 AM. “Popup event”



NOTE: “Popup events” in hotel tea spots are performances by local traditional artists in hotel hallways, sponsored by Montgomery College and coordinated by Dr. Dawn Avery. Artists may include Amadou Kouyate (150th generation Mande Djali), Cheryl Tobler (Irish session tunes), Christylez Bacon (hip hop, beatbox), Mana Eini (Iranian Persian hip-hop rap artist), Serbiana Chamber Group (Music of the Balkans), Behfar Bahadoran (Persian musician [tar] and Director of Pejvak Ensemble Persian), and the Montgomery College World Ensemble.

Times and dates to be determined for proposed guided tours to University of Maryland Japan Archives, George Washington University DC Vernacular Music Archives, and the American University student-run Independent Arts Collective that organizes concerts of punk, metal, and other DIY genres.



SEM 2016 Transportation

Getting to and from Omni Shoreham Hotel (2500 Calvert St. NW, Washington, DC)

Local Arrangements Committee

From the Airports

From Baltimore BWI

- Super Shuttle (800) 258-3826 Shared ride = about \$40
- Train: Take the free shuttle from the airport to BWI Marshall Rail Station and take either the AMTRAK/MARC train to Union Station. Once at Union Station, take the [Metro](#) (Red Line) in the direction of Shady Grove to the Woodley Park/Zoo/Adams Morgan stop. The hotel is located half a block from the Metro. Approximately \$6 for MARC and \$1.75 for Metro. MARC is available Monday – Friday (limited schedules on holidays). AMTRAK is available daily with service on the weekends (ticket prices vary).

From Washington National DCA

- Taxi = about \$25
- [Metro](#): Take the Blue Line metro in the direction of Largo to the Metro Center. Change to the Red Line in the direction of Shady Grove. Take the Red Line to the Woodley Park/Zoo Metro Station. About \$3

From Dulles IAD

- Super Shuttle (800) 258-3826 = about \$30
- Taxi would cost at least \$60
- [Express Bus](#) (\$8) to Metro Silver Line to the Metro Center. Change to the Red Line in the direction of Shady Grove. Take the Red Line to the Woodley Park/Zoo Metro Station. About \$4 during non-rush or about \$6 during rush hour

Hotel parking is \$50 per day

Parking in DC other than hotel is likely to be very hard to find, especially during the Veterans Day (Friday, November 11) “long-weekend.”

Local Travel

Washington Metro Area Transit Authority ([WMATA](#))

Use this link to see Metro bus and rail maps and to determine fares, as well as alerts about delays and other problems.

Omni Shoreham Hotel is about a 5 minute walk south (downhill) on 24th Street from Woodley Park Metro (subway - Red Line). Walk to Calvert Street (1 block), cross with the traffic signal. The hotel will be ahead on your right.

Each rider must purchase a SmarTrip® card, a plastic rechargeable card used to pay Metrorail and local bus system fares that deducts from the value of the card by calculating where you got on and where you got off. They can be purchased with a credit card in Metro Stations or at CVS stores. (Note: You do not have to register them on line to use them.) Touch your SmarTrip® card at a fare vending machine to check your current balance.

[Uber and Lyft](#)

Washington, DC has UBERX, UBERXL, UBERBLACK, UBERSUV, AND UBERTAXI

Serves Washington, DC including Washington National and Dulles International airports,

DC Cabs

Cabby On Call (202) 780-9199

Capitol Cab (202) 636-1600

Diamond Cab (202) 387-6200

Yellow Cab (202) 544-1212

[Capitol Bikeshare](#): Bike Rental 3000 bicycles parked at over 350 stations in Greater Washington, DC. 24-hour and 3-day memberships can be purchased at any station kiosk.

[Zip Car Washington, DC](#). \$7/month membership; \$8 / 10 hours – three cars can be reserved within 5 minute walk from the hotel. Must be returned to the same spot on time. Cars are also parked in location throughout Greater Washington, DC.

[Enterprise Car Rental](#) hourly from \$7; daily from \$63 – three cars can be reserved by members from spots on 29th Street a ten minute walk from hotel. Must be returned to the same spot on time. Cars are also parked in location throughout Greater Washington, DC.



SEM News

The Society for Ethnomusicology is pleased to announce Diversity Action Awards for 2016: the Annual Meeting Subvention Award and a new Research & Publication Award.

Please consider nominating eligible candidates for these awards! If you are an eligible candidate, SEM strongly encourages you to apply or to ask someone else to nominate you. The strength of SEM's voice in the academy and public sphere on issues of social import ties directly to the diversity of perspectives that we share through our annual conferences and other communications. Make sure your voice is heard.

The deadline for submissions for both awards is July 15, 2016. You will discover that applications and nominations can be completed quickly with our streamlined procedures.

Chapter News

The Northwest Chapter elected Sean Williams, Evergreen State College, as chapter president and Mark Miyake, Western Washington University, as chapter secretary-treasurer for the 2016-2017 term. Dr. Williams invited the chapter to meet at Evergreen for the 2017 meeting (date to be determined).

NEH Grants, March 2016

Michigan

University of Michigan, Ann Arbor Outright: \$260,000
[Humanities Collections and Reference Resources]
Project Director: Paul Conway; Kelly Askew (co-project director)
Project Title: Ethical Access to "Music Time in Africa"
Project Description: The digitization and creation of online access to archival materials, dating from the 1960s to the 1980s, which document African popular music, including approximately 7,500 hours of audio recordings, as well as program scripts and field notes. The materials were collected and created by Leo Sarkisian for the radio program *Music Time in Africa*.

Ohio

Stefan Fiol Outright: \$6,000
[Summer Stipends]
University of Cincinnati
Project Title: Dialects of Dhol-Damaun: Drumming as Historiography in the Uttarakhand Himalayas
Project Description: Research leading to the publication of a book with accompanying maps and musical notation documenting the role of ceremonial drumming in preserving the social and religious history of the central Himalayas.

Please note the following information about the awards:

Annual Meeting Subvention Award. To provide Annual Meeting travel support to students from groups that have experienced discrimination. Preference will be given to graduate students and to individuals who are delivering a presentation at the meeting. Each award includes \$750 for travel expenses plus an optional \$50 for a mentoring lunch. Up to 6 awards for 2016.

Research & Publication Award. To provide funds to a scholar from a group that has experienced discrimination in support of a research and/or publication project. Monies may be used for any expenses integral to research or publication in ethnomusicology. One award of \$2,000, or awards of \$1,000/each to two scholars.

The Thelma Adamson Prize for best student paper at the 2016 meeting was awarded to Andre Elias, University of Washington, for his paper "Saraswati Sings: Symbolic Capital of the Indian Slide-Guitar."

Oklahoma

University of Oklahoma, Norman Outright: \$39,838
[Humanities Collections and Reference Resources]
Project Director: Daniel Swan; Amanda Minks (co-project director); Joshua Nelson (co-project director)
Project Title: Community Archiving of Native American Music: Best Practices for Institutional Facilitation
Project Description: A planning project to develop, in consultation with Native American communities, protocols for best practices for preserving and digitizing audio and audiovisual recordings of Native American music held in various community archives and at the Sam Noble Museum at the University of Oklahoma.

Member News

Danielle Brown ([My People Tell Stories](#)) is the author of *East of Flatbush, North of Love*.

Keola Donaghy (University of Hawai'i, Maui College) won a Hōkū award (recognition by the Hawaii Academy of Recording Artists) at the Nā Hōkū Hanohano awards, 28 May 2016.

Marsha Emerman ([Fruitful Films](#)) is the director and the producer of *On the Banks of the Tigris: The Hidden Story of Iraqi Music*.

Victor Fung (University of South Florida). *Music for Life: Music Participation and Quality of Life of Senior Citizens* (Oxford University Press).

Alejandro L. Madrid (Cornell University) has won the 2016 Humanities Book Award from the Mexico Section of the Latin American Studies Association (LASA) for his most recent book, *In Search of Julián Carrillo and Sonido 13* (Oxford University Press, 2015).

§

In Memoriam

Ed Wapp (19 May 1943 - 18 April 2016)

ABD in ethnomusicology from the University of Washington in Seattle, [Edward Wapp](#) (Wahpeconiah) Jr.—Comanche, Sac and Fox, German, Mexican, Irish—was born in Reno, Nevada, to Edward and Josephine (Myers) Wapp. Josephine Wapp was one of the founders of the IAIA in Santa Fe, New Mexico, where she taught for many years. Ed eventually became the ethnomusicologist at the Institute for many of the 21 years he lived in Santa Fe, teaching piano and flute, along with a variety of courses in music and the arts.

He was an accomplished beadworker as well as native crafts artisan, and he often sold his creations at fairs and powwows. He was active and honored among the Comanche community in Oklahoma and enjoyed traveling to France and Holland, where he performed on the

Native American flute, a tradition he helped to revive in the 1970s. Ed retired from the Institute of American Indian Arts (IAIA) in 2008 to care for his elderly mother, who passed away at age 102 in October 2014.

In March 2015, Ed was diagnosed with myelofibrosis. He much regretted not being able to play the piano or the harpsichord as much as usual since the onset of his illness. Ed's passing marks a tremendous loss in the ranks of American Indian musicians and culture bearers, but his work, in particular as a beloved teacher to many students (myself among them), will continue to resonate for a long time to come.

Brenda M. Romero

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](#).

- Beverly Diamond, "[Patriarchs at Work: Reflections on an Ethnomusicological Symposium in 1963](#)" (27 July 2015)
- Matthew Harp Allen, "[Interview with David Park McAllester](#)" (24 August 2015)
- Peter Cooke, [Sound repatriation in Uganda "And...er...of course, I...we didn't just leave it at that." And a saga from the pre-digital archiving age.](#)" Supplementary materials for Cooke's "A response to Sylvia Nannyonga-Tamusuza and Andrew N. Weintraub's 'The audible future: Reimagining the role of sound archives and sound repatriation in Uganda'" (*Ethnomusicology* 69/3). (5 October 2015)
- "[2015 in Review](#)"
- Thomas W. Ross, [Amir Khan and the South. I](#) (28 March 2016)

SEM: Ethnomusicology Today

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

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

Resources Related to Alan Lomax's 1938 Michigan and Wisconsin Field Recordings

Laurie Sommers, Laurie Kay Sommers Consulting, LLC

A terrific series of materials is now available based on Alan Lomax's pioneering 1938 collecting trip in Michigan and Wisconsin. These materials grew out of collaborative efforts to commemorate the 75th anniversary of this historic field recording expedition. Project partners for "Michigan 1938" were the American Folklife Center, the Michigan State University Museum, the Association for Cultural Equity, the Center for the Study of Upper Midwest Culture at UW Madison, and the Finlandia Foundation.

Lomax began in Detroit, and then recorded in Mt. Pleasant, Traverse City, Beaver Island, Posen, St. Ignace, and at various places across the Upper Peninsula, most notably the Keweenaw Peninsula. His sole Wisconsin stop was to record Ojibwe fiddler Joe Cloud in Odanah. These recordings are a window into the region's history and culture. Michigan in the 1930s was experiencing a golden age of folk song collecting, as local folklorists mined the trove of ballads remembered by aging lumberjacks and Great Lakes sailors. Lomax was eager to record these uniquely American song traditions. He also was the first collector to record ethnic folk music across Michigan. He recorded in 10 languages among 13 different cultural groups. Both the length of his trip and his own preconceptions meant that many musical traditions went unrecorded. Nevertheless, in just ten weeks Lomax recorded more than 120 performers in a wide variety of styles, among them African American blues, Serbian epics, Polish wedding marches, Irish reels, French cumulative songs, and Finnish waltzes.

American Folklife Center, Library of Congress, [Alan Lomax Collection Michigan Project](#) (including a wonderful series of Podcasts)

The complete [Alan Lomax Collection of Michigan and Wisconsin Recordings](#)

Michigan-I-O: [Alan Lomax and the 1938 Library of Congress Folk-Song Expedition](#), Lomax curator Todd Harvey's multimedia ebook.

The [companion CD](#) to the above, released by Global Jukebox/ACE.

Guha Shankar's blog on [Alan Lomax Goes North](#), about the documentary film he and Jim Leary did based on Alan's 1938 silent color film footage.

Jim Leary's book, [Folksongs of Another America: Field Recordings from the Upper Midwest, 1937–1946](#) (2015), which includes Lomax Michigan material and the DVD documentary of the 1938 Lomax film footage, mentioned above,.

Laurie Kay Sommers and Samuel Seth Bernard's article "Questing with Alan Lomax: Michigan's Historic Field Recordings Inspire a New Generation," *Journal of Folklore and Education* (2015 Vol 2): 51-62. This volume is devoted to Youth and Community and features a variety of exciting, teacher-tested ideas.

[Lesson Plans for grades 3-University using the Alan Lomax Recordings from Michigan and Wisconsin](#), written by Laurie Kay Sommers with Patricia Shehan Campbell. See the "For Teachers" section under "Resources" on the Association for Cultural Equity website.

The Michigan State University Museum traveling exhibition, "[Michigan Folksong Legacy: Grand Discoveries from the Great Depression](#)," available for loan through the museum's traveling exhibition service.

Editor's Note

With this issue, I begin passing the responsibilities of my editorship of the *SEM Newsletter* to the very capable hands of Jennifer Milioto Matsue. Jennifer has already served the society well through her chairing of the Popular Music Section and we are thankful for her continued exemplary service.

As other editors noted in volume 50, number 1, editing this publication gives one a wonderful sense of the breadth of activities undertaken by our membership. Reporting book publications and the bestowal of honors on members provides a stimulus to pursue one's own research and writing.

Past editors have commented on the challenges of cutting and pasting (literally) newsletters together and of addressing individual issues. While much of that process now happens electronically, the actual layout of the *SEM Newsletter* still presents challenges, albeit digital.

Jennifer and I have worked together to make the transition as smooth as the process can be, which is to say not entirely smooth, but smoother than they could be. Future announcements and correspondence should be directed to Jennifer [matsuej@union.edu].

I would like to thank the Board and the membership for this opportunity to participate in the creation of what I've always considered to be a running ethnography of our society. I also thank all those who have provided materials in the past and tolerated by nagging emails with good humor. I look forward to the innovations that Jennifer will bring to this publication.

Gordon

Conference Calendar, 2016-2017

- [Digital Musicology](#): Applied Computational and Informatics Methods for Enhancing Musicology, Oxford University, Oxford, UK, 4-8 July 2016.
- [3rd International Digital Libraries for Musicology Workshop](#) (DLfM 2016), The Avery Fisher Center for Music and Media, Bobst Library, New York University, NY, 12 August 2016.
- [IASPM UK & Ireland Biennial Conference](#), The Clarendon Centre, Brighton, UK, 8-10 September 2016.
- Symposium. Collections, Collaborations, and Connections: The American Folklife Center at Forty. American Folklife Center, Library of Congress, Washington, DC, 12-13 September 2016.
- [Making Time in Music](#): An International Conference, Faculty of Music, University of Oxford, 12-14 September 2016.
- [Third Annual International Conference on the Blues](#). Delta State University, West Cleveland, Mississippi, 2-4 October 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.
- “It’s Still Rock and Roll to Me’: The Music and Lyrics of Billy Joel — A Public Musicology Conference,” Colorado College, 7-8, October 2016.
- Music Council of the Three Americas (COMTA), a regional council of the International Music Council (IMC), Decolonizing Music, Puerto Rico Conservatory of Music, San Juan, 8-10 October 2016. [Guidelines](#). Proposal deadline: 15 July 2016.
- “Metal in Strange Places: Aural, Tactile, Emotional, Visual,” University of Dayton, Dayton, Ohio, 20-22 October 2016.
- [CMS Pre-conference Workshop](#): The End of the Conservatory. Hilton Santa Fe Historic Plaza, Santa Fe, New Mexico, 26 October 2016.
- [College Music Society](#), 2016 National Conference, Santa Fe, New Mexico, 27–29 October 2016.
- [Congresso de Organologia](#), 5th International Scientific Meeting for Sound and Musical Instrument Studies, Tomar, Portugal, 28-31 October 2016.
- 19th Annual Banjo Gathering, Charlottesville, Virginia, 3-5 November 2016. Proposals to [Jim Bollman](#) or [Greg Adams](#).
- American Musicological Society and the Society for Music Theory, Annual Meeting, Vancouver, British Columbia, 3-6 November 2016.
- Anthropology of Sound Forum @ SEM 2016, Omni Shoreham Hotel, Washington, D.C. 11 November 2016.
- Society for Ethnomusicology, 2016 Annual Meeting (61st), Washington, D.C., 10-13 November 2016.
- National Women’s Studies Association, Montréal, Québec, 10-13 November 2016.
- American Anthropological Association, Annual Conference, Minneapolis, MN, 16-20 November 2016.
- [Out-of-Phase](#). International Sound Studies Conference, NuSom – Research Centre on Sonology, São Paulo, Brazil, 22-25 November 2016.
- Society for American Music, Call for Conference Seminar Topics, 2017 Annual Conference, Montreal, 22-26 March 2017. Deadline: 20 February 2016
- “Isolated Musics, Connected Musics,” 2016 IASPM-ANZ Conference, 7-9 December 2016 Central Queensland Conservatorium of Music, Ooralea Campus, Mackay, Australia.

the society for
ethnomusicology

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](#)