From the Society for Ethnomusicology Board

SEM Board Opposes U.S. Executive Order Banning Immigrants

The Board of the Society for Ethnomusicology joins other constituents of the American Council of Learned Societies in calling for the immediate retraction of the U.S. Executive Order of 27 January 2017, that bans or puts limitations on immigration from seven Muslim-majority countries. This Order violates the Society’s core values of respect for human diversity, inclusivity, free inquiry, creativity, and the open exchange of ideas.

For over sixty years, SEM has served as a U.S.-based international forum for the study of music across all cultural contexts and historical periods. Within the U.S., the field of ethnomusicology has flourished in the academy and public sphere through the interactions of scholars, musicians, and students from countries throughout the world. Through these exchanges, ethnomusicologists have advanced public understanding and appreciation of the world’s vast musical and cultural heritage and its significance for civil society.

The new Executive Order is, at present, disrupting the movement of musicians and other artists, scholars, teachers, students, and their family members into and out of the U.S. A radical departure from American values and goals, it undermines the mission of colleges and universities, scholarly societies, and arts-presenting institutions. SEM will work with other organizations to oppose this Order and to offer support for colleagues affected by its directives.

SEM Position Statement in Response to the 2016 U.S. Presidential Election

The 61st Annual Meeting of the Society for Ethnomusicology occurred in Washington D.C., beginning on the day after the U.S. presidential election, an event that stunned our gathering and prompted many of us to deliberately reframe our presentations with affirmations of our commitment to globally engaged dialogue and scholarship, and to reject the statements of xenophobia, Islamophobia, anti-Semitism, misogyny, and homophobia that were unleashed in the course of the campaign. As is typical of our meetings, ethnomusicologists presented their work on the role and power of sound and music within a diverse human community. Papers, panels, and presenters themselves—representing, among others, Muslims, Jews, African Americans, Latin Americans, Native North Americans and Indigenous peoples of the world, women, LGBTQIA communities, and migrants and refugees—affirmed the Society’s commitment to inclusivity both in terms of our discipline and among our colleagues, students, teachers, and consultants in the myriad contexts in which we work. Political activism, community engagement, proactive pedagogies, race relations, repatriation, class consciousness, power dynamics, violent conflict, disability, spirituality, health, memory, and social justice are just some of the issues.

continued on page 10
The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership.

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

**SEM Membership**

The SEM Newsletter is 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.


Address changes, orders for back issues of the SEM Newsletter, and all other non-editorial inquires should be sent to the Business Office, Society for Ethnomusicology, Indiana University, 800 East 3rd Street, Bloomington, IN, 47405-3657; 812-855-6672; sem@indiana.edu.

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**Guidelines for Contributors**

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

*Copy deadlines:*

- Winter Issue (15 Dec.)
- Spring Issue (15 May)
- Fall Issue (15 Aug.)
- Summer 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, 800 East 3rd Street, Bloomington, IN, 47405-3657; 812-855-6672; sem@indiana.edu.

ISSN 0036-1291
Our Gig at the Refugee Christmas Party

Anne K. Rasmussen, SEM President

Over the course of the next several months, with your help, the Society for Ethnomusicology will develop a new section of our website for announcing and documenting ways people worldwide use music (or other techniques developed through ethnomusicology and related disciplines) to address issues of human conflict and social justice. This essay outlines my own modest efforts to become more involved with communities of migrants and refugees. I first reflect on my early career, describe three scenarios that led to our recent gig at the local “Refugee Christmas Party,” and finally share some concrete steps to involve students in my classes and in our ensemble with the communities of Virginia refugees who are our newest neighbors. I hope that these instances, examples of “social micro-transformations,” to follow Michael Frishkopf, are harbingers of more good things to come in 2017.

Early Career

Twenty-three years ago, on Christmas Day 1993, my husband and I flew to Damascus, Syria. From the capital city, we traveled five hours by bus to Aleppo where we found a simple hotel. It was cold and dreary and the streets seemed empty. At that time, tourism to the Arab world was suffering in the aftermath of the First Gulf War, which began in January 1991. I went to Syria during the winter break of my first year at the College of William and Mary because I wanted to understand more of the world that had been described to me and which I had absorbed through the exciting musical events among Arab American communities that I attended in the course of my ethnographic research for my Ph.D. dissertation project. My experiences with the “old timers” of the East Coast Arab American music scene in New York, Massachusetts, New Jersey, and Rhode Island, the majority of them Christians from Syria and Lebanon, taught me that while recordings and films emanated from Egypt, the height of Arab musical sophistication—even in the Diaspora—had its roots in Syria, and more specifically, in the city of Aleppo. In conversation after conversation, the men and women of the Arab American music scene, told me that immigrant families from Aleppo, who had settled in the Blackstone Valley area of Rhode Island, and who were socially organized around a number of churches, were the listening connoisseurs of the community. These listening connoisseurs (Arabic, sammi'ah), I was taught, along with the community leaders who planned the music parties, festivals, and fundraisers at the center of Arab American musical and social life, were as important to the scene as the musicians themselves. And it was my Rhode Island informants, Georgina and Blanche Deckey, who connected me and my husband to their extended families in Aleppo, which in turn led to an extraordinarily rich experience of music making in Syrian homes, private gatherings, social clubs, hotels, and restaurants. To complement our “guided tour” ofAleppian music and culture, a chance encounter led us to Syria’s great muezzin and traditional singer, Sheikh Sabri Mudallal, with whom we were able to interact on several occasions. These formative experiences motivated my passion for research, teaching, and performance around Arab music and performative culture. A threshold to a life-long interest in the power of music in Diaspora, my dissertation project, along with my post-dissertation reconnaissance trip to Syria, was a portal to understanding the importance of patronage and socio-economic infrastructure, both for the music of Arab Americans and for the sustainability of any music scene.

Three Scenarios

My memories of Aleppo are all the more precious today, now that Aleppo has been destroyed and with it any supportive infrastructure for artists and their public. Where does such a crisis leave the ethnomusicologist of the Arab and Islamicate world? How should I respond? This summer, as I communicated with five colleagues who I invited to participate in the SEM President’s Roundtable, “Ethnomusicological Responses to the Contemporary Dynamics of Migrants and Refugees,” for our annual meeting in November 2016, I began to take several small steps of my own in order to educate and involve myself in a more engaged commitment to such “Contemporary Dynamics.”

[continued on next page]

* The President’s Roundtable is currently available as an archived stream [here]. In his comments, Frishkopf described “music-based social micro-transformations” as “important . . . towards supporting a stable and harmonious civil society.”

Our Gig at the Refugee Christmas Party [continued from previous page]

I am trying to discover how I can use the kinds of skills and sensibilities I have developed as teacher, musician, and ethnographer to affect some positive change toward a more socially just world for people from the Middle East and Islamicate world, some of whom are facing the challenges of resettlement right down the road from where I live.

Scene One: This past summer, having already committed to participate in an ICTM study group meeting in northern France, I inquired about how to visit or volunteer at Calais, the site of the infamous refugee camp known as “the Jungle.” In the course of my inquiry, I learned of the organization UTOPIA 56, an NGO that was working at the newer camp, La Linière, which was established by Médecins sans Frontières in Dunkerque, just a few miles from Calais along La Manche, the narrow channel that separates France from Great Britain.*

I spent much of my day in La Linière at the Women’s Center, a special haven within the camp for women and children. I helped to make hummus for hundreds, organized piles of donated clothing, and washed a lot of dishes after the communal lunch prepared that day by the Kurdish women in the camp. I tried to help out where I could and stay out of the way when that seemed more appropriate. It was just as enlightening for me to chat with other volunteers of all ages and nationalities, to learn of how and why they came to La Linière, as it was to absorb, engage, and lend a hand in the contextual dynamics of this refugee camp.

Scene Two: When I returned home, I began to investigate how to be involved with refugees and asylum seekers in the United States. Through the Virginia Department of Social Services, I learned that the Virginia Refugee Resettlement Service Providers closest to me operate under the auspices of Commonwealth Catholic Charities. After my email to the Department’s website received an almost immediate response, I made appointments in September 2016 with the directors of the resettlement offices in Richmond and Hampton, Virginia, the cities where refugees in our area are welcomed. In a context where apartments, furniture, bedding, clothes, jobs, transportation, toiletries, school placement, English lessons, and diapers are primary, I tried to explore with these center directors, Abubaker Abdelrahman (originally from the Sudan) and Suheir Diyab (originally from Iraq), the contributions that I and my students, and especially the musicians in the William and Mary Middle Eastern Music Ensemble, might make to the experience of resettlement in Virginia. Ms. Suheir Diyab, the Program Manager for Resettlement Services in the Hampton office, was able to imagine a place for our students and our music and, after brainstorming matters of time, place, and transportation, we settled on a pilot program of music performance for an upcoming event, perhaps around Thanksgiving or Christmas time.

Scene Three: After SEM 2016, I followed up with Ms. Diyab, who was in the process of planning the Refugee Christmas Party. “Could we perform for the party?” she asked. “Of course!” I responded. So, on 18 December 2016, a quartet of musicians,** with whom I have played Arab and Middle Eastern music for about a decade, set up in the function hall of the First United Methodist Church of Newport News for an afternoon party of about 150 very recent refugees, most of them families, from Afghanistan, Iraq, Syria, Somalia, Kenya, Tanzania, and the Congo, among other places.

As a performer, teacher, and patron of Arab and Middle Eastern music and musicians, I find that activating my ensemble is one of the best ways to apply our discipline in the public sphere and to advocate for communities and histories among a diverse, curious, and welcoming public. But the experience of offering this particular music to this particular gathering of refugees, some of them having arrived as recently as ten days prior to the event, was powerfully moving. To sing and play Syrian and Iraqi repertoire to an audience of multigenerational migrant families, whose peoples and cultures have been in continuous peril for years, in this somewhat surreal but safe space of the Refugee Christmas Party, brought this music far from its hearth of Mantle Hood’s bi-musicality and into a more urgent and real world.

* See the website and facebook page of Utopis 56 here and here respectively. The organization was recommended to me by a French Breton, Guy-Christopher Coppel, who was the co-local arrangements person for the ICTM Study Group conference on Music and Minorities in Rennes, France, July 2016.

** Our ensemble generally numbers from 15 to 25 or so but, as the event occurred after the semester, many students were already home for the holidays, thus the smaller quartet of musicians, including Zach Aravich, Jonathan Glasser, Luther Millison, and myself.
SEM Honorary Members [continued on next page]

Bernice Johnson Reagon

Dr. Bernice Johnson Reagon is a force to be reckoned with. Her vocal prowess, her musical compositions and projects, her scholarship, her public thinking and organizing, her activism, and her presence all demand attention. Through her music, cultural work, and scholarship, she has been a prolific and profound force for good, whose refusal to abide unfreedom in whatever form it appears shines a bright beacon for our profession, especially those of us interested in public scholarship that intervenes in the lives of individuals and communities to promote justice. Although her formal academic training was in the discipline of history, much of her work has been ethnomusicological in nature, and has had a profound impact on our field and, I’m sure, on many of the folks in this room.

I am humbled (and unqualified) to deliver this encomium as we award her an honorary membership, but I am thrilled that our Society is recognizing Reagon and her work as vitally connected to our discipline and to how we engage the world around us and the people to whom we are committed.

Reagon was born outside of Albany, Georgia, in 1942. She is the daughter of Beatrice Johnson and Rev. J.J. Johnson, a Baptist minister, and she absorbed from an early age the importance and depth of singing in the Black church tradition, the songs and cultural practices of which formed her musical foundation. As she puts it, “The power of congregational singing has made tracks in my soul—I am who I am because I was raised in the shadows between the lines of my people living their lives out in a song” (We Who Believe in Freedom, 141). Reagon found her voice and stance as a freedom fighter in the fall of 1961, when SNCC came to Albany to set up a voter registration drive. Reagon became a song leader in Albany and, after being expelled from Albany State College for Movement activity, joined the SNCC Freedom Singers, with whom she travelled the country in 1962-3 raising consciousness and money for the Movement. From 1963 to 1971, Reagon married and had two children, finished her undergraduate degree at Spelman, coordinated workshops on Movement music, started the Harambee Singers, collaborated with activists on musical projects in the South, and continued a solo performing and recording career.

After moving to D.C. in 1971, she completed her Ph.D. at Howard, writing a dissertation that remains, to this day, one of the most influential works on the freedom song repertoire.[continued on page 14]

AJ Racy

I was in my second year of grad school at UCLA in 1978 when a new professor arrived, Jihad Racy. Here and there, we learned of his early years in Lebanon, growing up in a village famed for its many buzuq players, of his years as a university student when he appeared periodically as a musician on Lebanese TV, and of a radio program that he had for a while in Beirut. And then of his coming to America in his mid-twenties to study in Illinois under Bruno Nettl. And finally that Jihad had begun teaching first in Hawaii and Seattle before coming to UCLA. We all know Jihad as a thoughtful and evocative scholar, a profound performer, a soulful composer, an inspiring classroom teacher, and a committed mentor to generations of students.

As a scholar, his numerous publications helped define the field of Middle Eastern ethnomusicology. The expanse of his scholarship is clear, in part, from the fact that his first article in our journal Ethnomusicology, on the Egyptian recording industry, appeared in 1976, and his most recent article, on the snake charmer in American popular culture, appeared in the journal just this year, after a span of forty years.

A master of the Arab’ud, the nay, the buzuq, the mijwiz, and the violin, Jihad has concertized widely, performing at Carnegie Hall, the Kennedy Center, the Hollywood Bowl, and in countries throughout the world.

He has composed for and performed with the Kronos Quartet. Indeed, in recognition of the breadth and depth of his work as a composer, our Society awarded Jihad the prestigious Robert Stevenson Prize in 2011.

But I want to end by focusing on another point: Jihad’s role as the father of American Middle Eastern ethnomusicology. Generations of performers and scholars have learned about Middle Eastern musics from Jihad, and over a period of time, realized that this was going to be their focus in life. Jihad’s passion, depth of knowledge, and his welcoming and encouraging demeanor have ushered dozens upon dozens of us into the world of ME musics, as performers, scholars, and educators.

In North Indian music, esteemed lineages are officially recognized as gharanas when they extend up to and beyond three generations. I would like to declare officially here that the Jihad Racy gharana is alive and well. [continued on page 14]
Anthony Seeger

You’ll sing a song, and I’ll sing a song, and we’ll sing a song together. You’ll sing a song, and I’ll sing a song, in warm and wintry weather.

With Ella Jenkins’ popular children’s tune “You’ll Sing a Song,” Tony Seeger opened his remarks at his Smithsonian farewell event when he moved to UCLA in 2000 and I was waiting in the wings to succeed him as Director and Curator of Smithsonian Folkways Recordings. As you may know, Tony often starts his talks with a song, reminding me of his uncle Pete Seeger’s way of making the audience part of his performances, and his grandfather Charles Seeger’s lively mind and animated style when he was in residence at the UCLA Ethnomusicology program in the late 1960s. For me, the song sums up Tony’s way of making the audience part of his performances, and his grandfather Charles Seeger’s lively mind and animated style when he was in residence at the UCLA Ethnomusicology program in the late 1960s. For me, the song sums up Tony’s way of encouraging others to sing their own songs—literal or metaphorical—his insight, creativity, and clarity in expressing his own views, and his way of always, always working to bring people together.

As career highlights, I can only mention his seven books, one hundred-plus articles, service as the President of the Society for Ethnomusicology, President and Secretary-General of the International Council for Traditional Music, his dedication to the children’s summer camp in Vermont that he and his sister Kate run, and his lofty titles of Distinguished Professor of Ethnomusicology at UCLA, Professor of Anthropology and Director of the Archives of Traditional Music at Indiana University, Director of the Graduate Program in Social Anthropology at the National Museum in Rio de Janeiro, Guggenheim Fellow, and Fellow of the American Academy of Arts and Sciences. These are only the tips of the numerous icebergs of Tony’s achievement.

For me, Tony himself is like this. To academics, he is an award-winning, model scholar. To his students, he is a generous, generous mentor. To archivists, his leadership at Indiana University and UCLA and his work with Shubha Chaudhuri have had lasting impact. In applied ethnomusicology, Tony’s work on music ownership, his engagement with UNESCO in supporting living musical heritage, and his heavy lifting to get Smithsonian Folkways up and running as a nonprofit record label housed in a massive bureaucracy are major achievements.

Bonnie Wade

I first met Bonnie Wade in 1977, when she hosted a party for Charles Seeger at her house and invited my mother, a professional singer. I was a junior at Berkeley High School and didn’t have any interest in ethnomusicology, so the only thing I really remembered was the thrill of meeting Pete Seeger. By a sequence of events that I could never have imagined, though, I ended up returning to Berkeley to study with Bonnie in 1986.

Bonnie was one of the early cohort of UCLA graduates who went out into the world and started university ethnomusicology programs around the country. She took a job teaching ethnomusicology at Brown University in 1971, at a time when she remembers the Society for Ethnomusicology newsletter was printed on a mimeograph machine. In 1975 she was hired at UC Berkeley, where she founded their ethnomusicology program and where she remained for the rest of her career.


In addition to her work as a scholar, Bonnie was an able administrator. One of her great achievements was to establish and grow one of the country’s leading graduate programs in ethnomusicology, which at the time of this writing includes four faculty members. When she began at Berkeley, Bonnie was not just the only ethnomusicologist in the music department, but the only female faculty member.
SEM 2016 Prizes

21st Century Fellowship: Ellen Hebden, “Femininity, Tradition, and the Politics of Mobility in Rural Mozambique”


Judith McCulloh Public Sector Award: Stephen Wade

Bruno Nettl Prize: Henry Spiller, Javaphilia: American Love Affairs with Javanese Music and Dance (University of Hawai‘i Press)
Honorable Mention: Michael Iyanaga, “On Flogging the Dead Horse, Again: Historicity, Genealogy, and Objectivity in Richard Waterman’s Approach to Music” (Ethnomusicology)

Merriam Prize: J. Martin Daughtry, Listening to War: Sound, Music, Trauma and Survival in Wartime Iraq (Oxford University Press)

Klaus Wachsmann Prize: Allen Roda. Three articles in organology.


Nadia and Nicholas Nahumck Fellowship: Maho A. Ishiguro, “Seudati and the Social Contestation of Female Dance in Aceh, Indonesia”

Charles Seeger Prize: Kelsey Klotz, “Sweating Sound: Labor, Intellect, and Race in Miles Davis’s Discourse”

Photo by Douglas Peach.

Photo by Douglas Peach.
Concrete Steps to “Engaged Ethnomusicology”

I understood migration and immigration at the time of my dissertation research in the late 1980s and early 1990s as an experience presented to me in memorial and material culture, through reminiscences and recollections, posters and programs, records and cassettes—but not something in which I would or could necessarily participate. I did not anticipate that I would be called toward an “engaged ethnomusicology” (Averill), where I would act, not only as an advocate, but as a conservator and rescourer of a “musical culture under siege” (Buchanan).

Next fall I will adapt my course, “American Soundscapes,” a Freshman Seminar that explores music and community in a Multicultural America, to become a course in William and Mary’s Sharpe Community Scholars Program, which strives to support the development of select first-year students through the integration of academic studies, research, and community engagement.” Along with the resettlement coordinators who invited us to play for the Refugee Christmas Party, we are discussing possible responses to the urgency of our local “Contemporary Dynamics.” I am inspired by the contributors to my first President’s Roundtable, Angela Impey, Rachel Beckles Willson, Denise Gill, Ozan Aksoy, and Michael Frishkopf, and also by the example set by Jennifer Fraser, Michael Bakan, Rebekah Moore, Kathryn Metz, and Tes Slominski, who, in their panel “Pedagogies of Activism,” described activist, teaching toward social justice, through community-based learning.” I hope that in my local community, as we support our newest neighbors, we can create an empathic and gracious counterpoint to the uncertain news surrounding our new administration, and its stance toward international and human relations. I’ll let you know how it’s going when I see you in Denver in October 2017. My very best wishes to a wonderful community of colleagues for a safe, healthy, and healing New Year. §

National Humanities Alliance

Last month’s elections have created an uncertain landscape for future federal funding for the humanities. In response, the National Humanities Alliance (NHA) is mobilizing its member organizations (including the Society for Ethnomusicology) to assemble a nationwide network of advocates to proactively block any potential threats to the National Endowment for the Humanities (NEH) or other federal humanities programs.

You can join this campaign by signing up here to receive NHA alerts. NHA will contact you when proposals in Congress threaten the humanities and provide a simple online template for contacting your elected officials.

The NEH and partner agencies play a vital role in supporting research, preservation, education, and public programs in the humanities, and have funded many ethnomusicological projects over the years. Thank you for joining in this nationwide effort to maintain federal investment in the humanities!§

* In his President’s Column of March 2010, SEM Past President Gage Averill discusses an engaged ethnomusicology where applying the discipline is “a broad obligation for ethnomusicologists to share their experiences, training, and understanding widely” (SEM NL 44/2:8). I borrow the idea of a “musical culture under siege” from Donna Buchanan and her remarks for an SEM panel at the meeting of the National Association of Schools of Music (NASM), November 20, 2016.

** I am grateful to Sharpe Program director Monica Griffin for her enthusiastic guidance toward this goal. See College of William and Mary, Sharpe Community Scholars here.

*** See SEM 2016 Annual Meeting Program; Pedagogies of Activism 5E.
SEM Announcements
SEM 2017 Annual Meeting

The Society for Ethnomusicology will hold its 62nd Annual Meeting on 26-29 October 2017 at the Denver Marriott City Center Hotel, co-hosted by the University of Denver, the University of Colorado Boulder, and Colorado College. For the Call for Proposals, abstract submission instructions, and preliminary meeting information, please visit the Conferences area of the SEM website.

The deadline for submission of abstracts is 15 February 2017. To avoid any last-minute technical challenges with the conference website, consider submitting your abstract well in advance of the deadline.

In conjunction with the SEM Annual Meeting, Colorado College and the SEM Indigenous Music Section will present a pre-conference symposium, “Sound Alliances: A Celebration of Indigenous Musics and Cultures,” on 25 October in Colorado Springs.§

Music and Social Justice Resources Project

The Society for Ethnomusicology is pleased to announce the Music and Social Justice Resources Project—an SEM website repository of material on how people worldwide are currently using music to address issues of social conflict, exclusion/inclusion, and justice. We welcome notices on public events (e.g., rallies, performances, conferences) and other general news; proposals/reports on projects involving community engagement, activism, or advocacy; syllabi, lesson plans, and other educational material; information on activist organizations; and research articles.

Please submit through our online form: 1) Word or PDF files, or 2) website links. Include a one-sentence description for each item sent.

Points of contact for suggestions and questions: Marysol Quevedo (Assistant Website Editor), sem@indiana.edu; Stephen Stuempfle (Website Editor), semexec@indiana.edu.

Send your items now and help SEM build a forum for the exchange of information on the power of music in today’s world! A submission will take less than five minutes of your time and will be of value to the thousands of people who visit the SEM website! §

Search for a 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 some annual funding for editorial assistance. [continued on next page]
SEM News Continued [continued from previous page]

Search for a new Journal Editor for Ethnomusicology
Ellen Koskoff welcomes applicants to contact her directly at ethnomusicologyjournal@gmail.com 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 1 March 2017. Please send all materials as email attachments to Stephen Stuempfle, SEM Executive Director, at semexec@indiana.edu.

SEM Chapter Meetings

Mid-Atlantic Chapter (MACSEM)
Theme: "Music and Political Change"
Cornell University, Ithaca, New York
11-12 March 2017

Midwest Chapter (MIDSEM)
Theme: “Applied/Activist Ethnomusicology, Social Justice, and Community Engagement/Collaboration”
Oberlin College, Oberlin, OH
24-26 March 2017

Northeast Chapter (NECSEM)
Middlebury College
Middlebury, VT
18 March 2017

Northern California Chapter (NCCSEM)
Stanford University
Stanford, CA
25 February 2017

Niagara Chapter (SEM-Niagara)
Kent State University, Trumbull Campus
Warren, OH
24-25 March 2017

Southeast and Caribbean Chapter (SEMSEC)
Theme: “Memory and Erasure”
College of Charleston, Charleston, SC
3-5 March 2017

The Southern California and Hawai’i Chapter (SEMSCHC)
California State University, Fullerton
18-19 February 2017

Southern Plains Chapter (SEMSP)
Theme: “Music and Health”
The University of Texas Rio Grande Valley
Edinburgh Campus
4-5 March 2017

Southwest Chapter (SEMSW)
Joint with the Rocky Mountain Chapter of the American Musicological Society and the Rocky Mountain Society for Music Theory
University of Utah, Salt Lake City
7-8 April 2017

SEM Board Position Statement in Response to 2016 U.S. Presidential Election [continued from page 1]

that concerned more than 1,000 conference participants, reflecting an orientation to music that privileges the human experience in any context or condition. Meanwhile, an unprecedented number of workshops, panels, and fieldtrips in and around Washington D.C. focused on professional development and public ethnomusicology, underscoring our recognition of a changing academia and the importance for our work in the public sphere.

In the weeks following our conference it has become clear that our work is more important now than ever. The uncertain future of this new era, where powerful words and their aftershocks have put vulnerable groups at risk both symbolically and, in some cases, visibly, within our own communities, is a mandate for us to publicly reaffirm our long held values of inclusivity and tolerance; to disseminate our research, teaching, and activism in ways that are more public and more political; to share best practices; and to offer our voices and our commitment to the communities in which we live and work, local and global, wherever and whenever possible.

Photo by Douglas Peach.
Institutional News

33-1/3 Japan—Bloomsbury Publishing will be launching the book series, 33-1/3 Japan, in Summer 2017. An extension of the 33-1/3 series on individual albums, this series will take a broader view of “album” to encompass music in films or television series, as well as the oeuvre of selected artists. The first book to launch will be *Supercell ft. Hatsune Miku* by Keisuke Yamada (University of Pennsylvania) on fan culture surrounding the vocaloid star. Other books in process include *Perfume’s Game* by Patrick St. Michel and Yoko Kanno’s *Cowboy Bebop* by Rose Bridges. Pre-orders for the series, which will be available in paper and e-book forms, can be made here. Please contact Series Editor Noriko Manabe with proposals and find additional information here.

The Bali 1928 Restoration and Repatriation Project—www.EdwardHerbst.net is a new English-language online resource for The Bali 1928 Restoration and Repatriation Project. The web site text focuses on the dynamic and exhilarating process of cultural repatriation. The site includes links to all the music and free downloads of photos, films and extensive research findings and translations of all song texts. Begun in 2001, the project is focused on returning to Bali (and the world-at-large) all the gamelan, sung poetry and dance-drama music recorded in Bali before World War II, as well as related silent films and photographs. The Indonesian-language website also provides links to the music and downloads of visual media and text, which are also located here.

Emerald Studies in Metal Music and Culture—is the first scholarly book series on heavy metal and will publish monographs, edited collections and research books about metal and its associated subgenres within the humanities and social sciences. Metal music studies has grown enormously over the last eight years from a few scholars writing about heavy metal in sociology and popular music studies, to include hundreds of active scholars working in diverse disciplines. The rise of interest in heavy metal academically reflects the growth of the genre as a normal or contested part of everyday lives around the globe. For additional information, please contact the Series Editors Rosemary Hill and Keith Kahn-Harris.

International Journal of Traditional Arts—is a new international, peer-reviewed gold open access journal that promotes a broad-ranging understanding of the relevance of traditional arts in contemporary social life. The journal publishes leading and robust scholarship on traditional arts from around the world with a focus on the contemporary policy and practice of traditional music, dance, drama, oral narrative and crafts. The journal is interested in publishing high quality scholarship from ethnomusicology, cultural sociology, anthropology, ethnology, ethnochoreology, cultural policy, folklore, musicology, cultural studies, cultural economics, heritage and tourism studies that focuses upon contemporary policy and practice in the traditional arts. More information about the Journal (including the inaugural Call for Papers), can be found at here.

“It’s Still Rock and Roll to Me’: The Music and Lyrics of Billy Joel—A Public Musicology Conference”—was held from 6-7 October 2016 at Colorado College (Colorado Springs, CO). Co-chaired by SEM member Joshua S. Duchan (Wayne State University) and Ryan Bañagale (Colorado College), the conference focused on the works of American singer-songwriter Billy Joel and featured over thirty papers, workshops, and roundtables drawing on perspectives from musicology and ethnomusicology, music theory, literary criticism, and even medical and legal scholarship. The keynote consisted of a live phone interview with Mr. Joel himself. Following the conference, an article about the event was featured in the New York Times.

MGG Online, Die Musik in Geschichte und Gegenwart (MGG)—the comprehensive and authoritative German-language music encyclopedia is now available as a dynamic online database under the title MGG Online. MGG Online contains the complete content of the second edition of MGG, published between 1994 and 2008 under Editor-in-Chief Ludwig Finscher. It consists of more than 18,000 articles written by 3500 authors from 55 countries. Biographical articles cover more than 16,000 composers, singers and instrumentalists, and theorists. Many articles are about non-Western composers, performers, and writers, figures from jazz and popular music, philosophers and literary figures, as well as instrument makers, publishers, musicologists, writers, librettists, and visual artists. More than 1500 subject articles cover music aesthetics and theory, epochs and genres, church music and pop music, instruments and manuscripts as well as cities and countries. Comprehensive articles on institutions (including music libraries), music iconographical subjects, and music as it relates to history, art, literature, philosophy, law, the natural sciences, and more are included. [continued on next page]
Institutional News [continued from previous page]

WomensFirstWeekendClub.com—Lynette Yetter launched the website WomensFirstWeekendClub.com to promote ticket sales to screenings of women-directed films. SEM members are invited to submit women-directed ethnomusicology documentaries and other films directly here. This is important because: “Stories create the society we live in. Women are 55% of the world’s population, yet less than 5% of feature films (aka stories) are directed by women. Why? Men control the $ and usually invest in films they think will sell a lot of tickets on opening weekend. Buying an opening-weekend ticket to women-directed movies supports women’s stories being told now and in the future, which can change the world. Even if you can’t attend you can usually buy a ticket online to a movie you like and consider it as a sort-of-kickstarter donation for stories creating the world we’d all love to live in.”§

Member News

David Fossum (Brown University) has been awarded the Analytical Approaches to World Music (AAWM) journal-2016 Rob Schultz Junior Scholar Award for his paper “Principles of Transmission and Collective Composition in Turkmen Dutar Performance.”


Claudine Pommier (Director and Producer) completed the 45minute documentary film entitled The Voice of the Kora. The trailer can be viewed here.

Daniel Reed (Indiana University) published the monograph Abidjan USA: Music, Dance, and Mobility in the Lives of Four Ivorian Immigrants (Indiana University Press).

Huib Schippers (Smithsonian Folkways) and Catharine Grant (Griffith University) published the edited volume Sustainable Futures for Music Cultures: An Ecological Perspective (Oxford University Press). SEM members are able to use the 30% discount code AAFLYG6 at www.oup.com.

Margaret Kartomi (Sir Zelman Cowen School of Music at Monash University) received several awards in 2016 including the “2015 Sir Bernard Heinze Memorial Award” for her “outstanding contribution to Australian music,” the “Koizumi Fumio Prize for Ethnomusicology” in recognition of her “significant contributions to the field of ethnomusicology,” the “Republic of Indonesia’s Ministry of Education and Culture Award” for her services to “the research and education of Asian music in Australia,” and the “Don & Joan Squires Award for Voluntary Services to Musicology.” Kartomi also co-convened a successful International Conference and Cultural Event of Aceh at Monash University.

Future News—Please send institutional and member news to be considered for publication in the next issue of the Newsletter directly to the SEM Newsletter Editor. If possible, please include a high resolution image as a .jpg file of book covers or other relevant images. §
In Memoriam

Kimasi Browne (1952-2017), Director of Ethnomusicology and Music Research at Azusa Pacific University, passed away on 14 January 2017. Born in Los Angeles, CA in 1952, Kimasi earned his A.A. from Citrus College, B.A. from California State Polytechnic University, Pomona, and his M.A. and Ph.D. from the University of California Los Angeles. A composer and compassionate ethnomusicologist, Kimasi taught at numerous institutions in the United States and internationally including Pomona College, Whittier College, California State University, Long Beach, University of California, Riverside, UCLA, the Sorbonne in Paris, France, the University of Oxford, Central Conservatory of Music in Beijing, China, and the Yared School of Music, Addis Ababa University in Ethiopia. He also served as professor of ethnomusicology and music research at Azusa Pacific University for fifteen years. An international performer himself, Kimasi directed numerous choirs and ensembles of African-American choral traditions for thirty years and researched numerous topics related to African and African American musical traditions. He was a truly gentle soul and will be sadly missed by many.

For a more details, please visit the Legacy website.

James Decker Chopyak (1949-2016), California State University Sacramento (CSUS), passed away on 28 October 2016. Born in Buchanan, NY in 1949, James earned his bachelor’s degree from Lehigh University, his M.A. from University of Hawai’i, and Ph.D. from Columbia Pacific University. While in the Peace Corps, he taught music in Malaysia, performed French horn for the Radio Television Malaysia Orchestra, and worked on numerous music education projects. He later taught at California State University Sacramento. James also published extensively on Mayalasian music, education and culture. He served as Vice President and President of the CSUS California Faculty Association, but also enjoyed traveling, attending concerts, and performing shakuhachi.

For a more details, please visit the CSUS website.

Clara Ellen Henderson (1955-2016), Associate Director of the Institute for Digital Arts and Humanities in the Office of the Vice Provost for Research at Indiana University (IU) Bloomington, passed away on 2 October 2016. Clara earned her M.A. and Ph.D. from IU’s Department of Folklore and Ethnomusicology. She went on to play a major role in the EVIA (Ethnographic Video for Instruction and Analysis) project, based at IU and the University of Michigan. She served as Associate Director of the Institute for Digital Arts and Humanities in the IU Office of the Vice Provost for Research and also taught several classes in IU’s Department of Folklore and Ethnomusicology. Clara will be missed for the infectious sense of joy she brought to every social gathering and workplace she graced. She will be valued for the care with which she nurtured the research of others in her work. She will be prized for the passion she possessed for the digital humanities, particularly the EVIA project. And she will be remembered for her drive in helping to build the Dance, Movement, and Gesture Section of the Society for Ethnomusicology.

For a more details, please visit the SEM website.

Alan Jabbour (1942-2017), Founding Director of the American Folklife Center, recently passed away. Born in 1942 in Jacksonville, Florida, Alan earned his bachelor’s degree from the University of Miami and his M.A. and Ph.D. from Duke University. He was an accomplished violinist who became interested in American fiddle styles, recording an extensive collection of American traditional music. Alan performed with the old-time group Hollow Rock String Band and taught in English and Folklore at the University of California, Los Angeles before being appointed head of the Archive of Folk Song (American Folklife Center Archive) at the Library of Congress in 1969. He briefly served as the Founding Director of the National Endowment for the Arts folk arts grant program before becoming the Founding Director of the American Folklife Center until his retirement. Alan also served on numerous panels and boards, published extensively on folklore and folklife, and continued performing as a fiddler throughout his life.

For a more details, please visit Stephen Winick’s retrospective.§
Bonnie Wade and her students. As a mentor, Bonnie trained dozens of graduate students. She served as Chair of the Department (1983-88, 2005-2009), as Dean of Undergraduate Services (1992-98), and as Chair of the Faculty Group of Asian Studies (1999-2016). She also served as president of the Society of Ethnomusicology from 1999 to 2001.

Throughout her career she was sought out as the foremost expert on the music of the Civil Rights Movement, serving as consultant for documentary film series such as Eyes on the Prize and producing multiple albums including *Voices of the Civil Rights Movement* for Smithsonian Folkways. In 1973 she started the Grammy-award winning all-woman, African American a cappella ensemble Sweet Honey in the Rock with singers she worked with as the vocal director of the D.C. Black Repertory Theater. She began working as a cultural historian for the Smithsonian Institution in 1974, eventually becoming the Program Director in Black American Culture and Curator of Music History for the National Museum of American History. Her scholarship, program development, and festival organizing for the Smithsonian are a model for publicly-facing, applied ethnomusicology. She was also Distinguished Professor of History at American University, Endowed Professor of Fine Arts at Spelman, and she remains Curator Emeritus at the Smithsonian and Professor Emeritus at American.

Her important publications on music and Black culture are numerous and too many to recount, as are the recordings she has made and produced, the compositions she has created, the awards she has received (Macarthur), and the myriad other musical, scholarly, and justice-oriented endeavors she has undertaken. Suffice it to say, Bernice Johnson Reagon is truly a luminary, whose contributions to the preservation and dissemination of African American cultural history, to ethnomusicology, and to American intellectual and musical life more broadly cannot be overstated. As we look towards the future of ethnomusicology as a socially-conscious and publically-engaged discipline, I can think of no better figure to honor. Her music, scholarship, and activism have made an indelible mark on our world.

Anthony Seeger

Finally, having seen Tony lead children of all ages in song, I can tell you that he is a charismatic song leader as well.

Someone once told tireless Tony that he needed to “get a life.” His response was simply and cheerfully, “This is my life.” Fortunately for us, Tony’s life has become part of our own lives. In his dedication to ethnomusicology and to the musical cultures of the world, he walks the walk as well as talks the talk.

AJ Racy

This can be demonstrated in terms of Middle East Ensembles alone: a number of us studied in Jihad’s Near East Ensemble at UCLA, and went on to create our own second-generation ensembles: myself at UCSB, Anne Rasmussen at William & Mary, Sonia Seeman at UT, Austin, and Michael Frishkopf in Alberta, to name four. Now, a number of our students have gone on to create their own third-generation ensembles: Lillie Gordon in Tennessee, Anne Elise Thomas in Virginia, Ken Habib in California, and my own son, Ari Marcus, at Stanford University. These folks are, in turn, teaching a fourth-generation, Jihad’s great-grand-children, if you will.

Just recently, Jihad’s achievements were recognized when he was awarded the very highest distinction that the University of California offers to its professors, the highest possible rank, that of Distinguished Professor.

Jihad, I speak for your many students when I say that we cannot thank you enough. You have given us a focus, you have given us a purpose, you have given us a musical voice, you have given us our path and our passion. We cannot thank you enough.

Bonnie Wade

Nonetheless, at her first meeting with this eminent group of men she remembers dressing in “very high heels, tight-fitting toreador pants, and a mid-riff blouse”—Bonnie had swag, and it seemed to serve her well. She went on to serve two terms as the chair of the UC Berkeley Music Department (1983-88, 2005-2009), as Dean of Undergraduate Services (1992-98), and as Chair of the Faculty Group of Asian Studies (1999-2016). She also served as president of the Society of Ethnomusicology from 1999 to 2001.

What Bonnie is most proud of, though, is her teaching and her students. As a mentor, Bonnie trained dozens of students and put them in prominent ethnomusicology programs. Recently her colleague Jocelyne Guilbault organized a heartwarming compilation of video testimonies from former students in which they shared the lessons she taught them. For me those lessons include something as simple as the eminently useful annotation format she taught me in my first seminar. She also modeled a respectful willingness to be questioned and debated that I have since learned is not something I can expect from all my university colleagues. I am grateful for her example, which I always try to follow.

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Ethnomusicology
General Editor: Ellen Koskoff

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

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

Ethnomusicology Translations
General Editor: Richard K. Wolf

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


Sound Matters: An Online Forum
Editor: James R. Cowdery
Assistant Editor: Marysol Quevedo

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. Guidelines for submissions are here.

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

- Gabriele de Seta, The no-venue underground: Sounding Hong Kong’s lack of performance spaces (19 December 2016)
- Evrim Hikmet Öğüt, Soundscape of a coup d’état (6 September 2016)
- Abstracts for Ethnomusicology Vol. 60, No. 2 (Spring/Summer 2016) (12 May 2016)
- Thomas W. Ross, Amir Khan and the South. II (3 May 2016)

Ethnomusicology Today: The SEM Podcast
Editor: Trevor S. Harvey

Ethnomusicology Today is a podcast series that features stories and interviews aimed at engaging a broad audience of educators, scholars, musicians, and a listening public interested in contemporary issues in global music studies.

- Episode 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.
Grants and Fellowships

ACLS

The American Council of Learned Societies (ACLS) is pleased to announce the roster of host organizations for the seventh annual Mellon/ACLS Public Fellows competition. In 2017, the program will place up to twenty-two recent humanities PhDs in two-year positions at numerous nonprofits and government agencies. Public Fellows will participate in the core work of these partner organizations while benefiting from professional mentoring and other career building opportunities. Further information about the application process and this year’s positions is available here. ACLS will begin accepting applications on 12 January 2017. All applications must be submitted through ACLS’s online application system by 8 p.m. EDT on 22 March 2017.

For additional information about ACLS fellowships, please visit the ACLS website.

American Folklife Center Research Grants

The American Folklife Center’s competitive awards provide support for scholars working with ethnographic collection materials at the Library of Congress and for fieldworkers on folklife and related topics. Applications for the Archie Green Fellowships, Blanton Owen Fund Awards, and Parsons Funds Awards are due on or before 5 March 2017. For information and instructions, please visit the American Folklife Center website.

ARSC

The Outreach Committee of the Association for Recorded Sound Collections (ARSC) is pleased to announce the winners of the 2016 ARSC Awards for Excellence in Historical Recorded Sound Research. Begun in 1991, the awards are presented to authors and publishers of books, articles, liner notes, and monographs, to recognize outstanding published research in the field of recorded sound. In giving these awards, ARSC recognizes outstanding contributions, encourages high standards, and promotes awareness of superior works. The 2016 winners may be found here.

NEH

The National Endowment for the Humanities (NEH) recently funded the following organizations and individuals:

Independent Scholar
[Fellowships for University Teachers]
Outright Grant: $50,400
Project Director: Philip Yampolsky
Project Title: Documenting Vaihoho, a Form of Sung Poetry in Southeast Asia

Tufts University
[Fellowships for University Teachers]
Outright Grant: $50,400
Project Director: Richard Jankowsky
Project Title: The Role of Devotional Music in Modern Tunisia

University of North Carolina at Greensboro
[Fellowships for University Teachers]
Outright Grant: $50,400
Project Director: Joan Titus
Project Title: Dmitry Shostakovich and Music for Stalinist Cinema, 1936–1953

Southern Methodist University
[Fellowships for University Teachers]
Outright Grant: $25,200
Project Director: Zachary Wallmark
Project Title: Timbre and Musical Meaning

University of Virginia
[Fellowships for University Teachers]
Outright Grant: $50,400
Project Director: Nomi Dave
Project Title: The Revolution’s Echoes: Music, Politics and Pleasure in Guinea

West Virginia University
[Fellowships for University Teachers]
Outright Grant: $50,400
Project Director: Travis Stimeling
Project Title: Country Music and Record Production in Nashville, 1955–1973

For additional information on these projects and application procedures, please visit the NEH website.

the society for ethnomusicology
Conference Calendar, mid-February 2017 to December 2017


• “Music and the Jewish World: Expression Across Real and Imaginary Boundaries,” Conference and Concerts, Sponsored by the Social Sciences and Humanities Research Council, the Anne Tanenbaum Centre for Jewish Studies and the Faculty of Music at the University of Toronto, 18-19 February 2017. jewishmusicconference@gmail.com

• “Gimme Shelter: Popular Music and Protection,” 2017 IASPM-US Annual Conference, Case Western Reserve University, Cleveland, Ohio, 23-26 February 2017. iaspmus2017@gmail.com

• “Music by Women Festival,” Mississippi University for Women Department of Music, Columbus Mississippi, 3-4 March 2017. http://www.muw.edu/musicbywomen

• “Interweaving Cultures: Theory and Practice,” Annual Conference, The School of Performing Arts, University of Malta, 8-10 March 2017.


• “Digital Folk,” Pre-Conference, British Forum for Ethnomusicology Annual Conference, Department of Music, University of Sheffield, 19 April 2017. www.digitalfolk.org

• British Forum for Ethnomusicology Annual Conference, Department of Music, University of Sheffield, 20-23 April 2017. https://bfe.org.uk/


• “Sare Patria: Romani Action,” Part of the Opre Khetanes 5 program organized by the Initiative for Romani Music in conjunction with Center for Traditional Music and Dance and Voice of Roma, New York University, 28-29 April 2017. https://sites.google.com/site/sarepatria2017/

• “Music, Dance, Citizenship and Participation,” The VIII National Meeting of the Brazilian Association for Ethnomusicology (ENABET), Rio de Janeiro, 1-4 May 2017. comitecientifico.viienabet@gmail.com


• Popular Culture Association of Canada (PCAC) 7th Annual Conference, Niagara Falls, Ontario, Canada, 4-6 May 2017. www.canpop.ca


• “Electric Music, Music and Electricity,” Symposium organized by MUSIDANSE-Université Paris 8 / équipe JAMM-Jazz et Altérités de la Modernité Musicale, 9-10 May 2017. musique-et-electricite@univ-paris8.fr

• The Association for Recorded Sound Collections (ARSC) 51st Annual Conference, San Antonio, TX, 10-13 May 2017. http://www.arsc-audio.org/conference.html


• “Purple Reign: An Interdisciplinary Conference on the Life and Legacy of Prince,” The School of Arts and Media, University of Salford, UK and the Department of Recording Industry, Middle Tennessee State University, USA, University of Salford, UK, 24-26 May 2017. purpleriegnconference@gmail.com


• “‘Une place dans le monde’: Musique et appartenance” (“A Place in This World’: Music and Belonging”), IASPM-Canada Annual Conference, University of Toronto, Toronto, Canada, 25-27 May 2017. http://iaspm.ca/

• “Canada 150: Music & Belonging,” Annual Meeting of the Canadian Society for Traditional Music, hosted jointly with the Canadian University Music Society (MUSCAN), the Canadian Association of Music Libraries, Archives, and Documentation Centres (CAML), and the International Association for the Study of Popular Music Canada (IASPM-Canada), Toronto, 25-27 May, 2017. www.yorku.ca/cstm


• The International Society for Metal Music Studies, University of Victoria, BC, 9-11 June 2017 [continued on next page]
• “Exoticism in Contemporary Transnational Cinema: Music and Spectacle,” Humanities and Arts Research Institute, Royal Holloway, University of London, 16 June 2017. ExoticismConference@rhul.ac.uk
• Music, Nation and Region in the Iberian Peninsula: (Re)Sounding History, Identity and Heritage, Faculty of Music, University of Cambridge, Cambridge, UK, 22-23 June 2017. https://iberianmusic2017blog.wordpress.com
• 19th Biennial IASPM Conference, University of Kassel, Germany, 26-30 June 2017.
• “Sounding the Hemisphere: Configurations of Music, Literature, and Power Relations in the Americas,” 2017 American Comparative Literature Association Annual Meeting, Utrecht University, Utrecht, the Netherlands 6-9 July, 2017. https://www.acla.org/annual-meeting
• “Music in Times of Crisis,” 9th Chilean Musicology Congress, The Chilean Musicology Society and the University of Santiago de Chile, Main Campus at the University of Santiago de Chile, 12-15 July 2017. conreso.schm.2017@gmail.com
• “Popular Music,” 11th Conference on Interdisciplinary Musicology – CIM 17 Center for Advanced Studies in Music (MIAM), Istanbul Technical University in Istanbul, Turkey, 30 November-3 December 2017. §
The Society for Ethnomusicology
62nd Annual Meeting
Denver, Colorado
26-29 October 2017

Hosted by The University of Denver, The University of Colorado Boulder, and Colorado College

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
Ethnomuicology Translations
International Council for Traditional Music
Iranian Musicology Group
Smithsonian Institution: Folkways, Festivals, & Folklife
Society for American Music
Society for Asian Music
UCLA Ethnomusicology Archive
University of Washington, Ethnomusicology Archives
Fondazione Casa di Oriani, Ravenna

SEM Chapter Websites
Mid-Atlantic Chapter
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 §