On March 14, 2017, I joined more than 200 other scholarly society and university representatives in Washington, DC, for Humanities Advocacy Day, an annual event organized by the National Humanities Alliance (NHA). Since 1981 the NHA has served as the primary advocacy group for federal funding for the humanities, including such programs as the National Endowment for the Humanities (NEH), Title VI and Fulbright-Hays (area and language studies), and the Institute of Museum and Library Services. Staff at the NHA are exceptionally skilled, efficient, and attuned to the political landscape at present. In advance of our visit to DC, they provided us with issue briefs, profiles of senators and House representatives for our respective states, individualized talking points, and appointment schedules. Then, during a day of orientation sessions at George Washington University, we benefited from talks by national humanities leaders and enjoyed a few skits that illustrated meetings between advocates and congressional staff, including potential communication problems.

The next morning we braved unseasonable snow and sleet to enter the several congressional office buildings that surround the US Capitol. Here we wandered through mazes of corridors in search of our representatives’ offices, encountering along the way clutches of other citizens who had traveled to the Hill to promote their causes. In most cases, advocates meet with congressional staff, rather than representatives themselves. Staff, however, are very attentive and the senior ones carry considerable influence. A colleague from Indiana and I talked with staff of several members of our state’s congressional delegation, the majority of whom are Republicans. This provided us with an opportunity to explain how federal humanities programs offer a cost-effective, long-term investment in education, civic engagement, and innovation (with federal dollars leveraging much larger private support).

At present, FY 2018 budget legislation is winding its way through various congressional committees and subcommittees. Though the Trump administration called on March 16 for the elimination of the NEH, there has been significant bipartisan congressional support for this agency for years. Continued pressure from advocates and constituents across the country is now crucial for preserving funding for the NEH and other agencies that support the humanities and the arts.

For many decades, SEM members and their institutions have benefited from funding from NEH, Title VI, Fulbright-Hayes, and other humanities programs. Now is the time to contact your congressional representatives, to voice your concerns to local media, and to engage in other forms of advocacy. For more information on the National Humanities Alliance, advocacy resources, and tools for contacting your representatives, visit the NHA website.

Meanwhile, SEM is collaborating with the American Folklore Society and other organizations in a campaign to save the National Endowment for the Arts (NEA), which the Trump administration has also targeted for elimination. [continued on page 6]
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

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
Spouse/Partner Individual (one year) .................................................................$35
Life membership .......................................................$1400
Spouse/Partner Life ................................................. $1600
Sponsored (one year, including postage) .................. ... $50
Overseas postage (one year) .......................................$15
For institutional memberships, please visit the University of Illinois Press website.

Guidelines for Contributors

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

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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
Notes from the Field ~ The Ethnomusicologist’s Rite of Return

Anne K. Rasmussen, SEM President

This year my SEM Presidency collides with my regularly scheduled sabbatical leave from the College of William and Mary and, since January 2017, I have been in Indonesia. My research is supported by a Fulbright US Scholar Grant, the same kind of award I had seventeen years ago, in 1999, when I formally embarked upon a project on Women, the Recited Qur’an, and Islamic Music in Indonesia. While I have made several trips to Indonesia in the interim, and also have pursued research in the Arabian Gulf countries of Oman and the United Arab Emirates, the opportunity to once again be a Fulbright scholar in a place I have known for about twenty years is a privilege that has caused me to reflect deeply on the “use” of the ethnographic method, Christopher Small’s musicking bodies, and public ethnomusicology in a global context. This is the kind of reflection that can only result from the longue durée of a career ethnomusicologist. I hope it resonates with colleagues in my cohort and that it provides some inspiration for younger colleagues just entering the world of ethnographic fieldwork and/or who see themselves as sitting on the fence between ethnomusicology and the rest of the world. My hope is to convince this latter group that ethnomusicology is very much a part of rest of the world.

The Back Story

I study Islamic Musical Arts and the Culture of Quranic Recitation among women and men, and boys and girls in various regions of Indonesia. For this project, I am interested in the transmigra- tion of artistic aesthetics, performance practice, and social ideologies around the Indian Ocean and particularly from the Arab world. I focus primarily on musical expression, including vocal artistry, but I also study text, movement, and media-based production of performance. As a musician with experience in Arab musical practices, I often participate in or share performance through apprenticeship, rehearsal, and public presentation with all kinds of practitioners in Indonesia, in contexts that range from Islamic boarding schools, to staged performances and festivals, to academia.

Germaine to the project are the continuing debates surrounding the compatibility of diverse forms of creativity with the expression of religion. While the variety of Islamic arts in Indonesia is difficult to overestimate, tenacious ideologies of hard-line Islam, referred to as Islam radical, Islam keras (hard), or Islam extrem, are nurtured by paradigms of Modernist, Wahhabi, or Salafi Islam and a literalist, text-centered approach to religion that proscribes

Indramayu/Cirebon, West Java, 5 March, 2017

Anne Rasmussen and Quranic reciter and educator Maria Ulfah are guests of Dr. Ahsin Sahok Muhammad, Director of the Islamic boarding school Pondok Pesantren Dar Al-Qur’an in Arjawinangun, Cirebon, West Java.

 Indonesian history and culture. This is all complicated by the soft power of Saudi Arabia, conveyed through various forms of mass media, and by the complex politics of the hajj, or the pilgrimage. As I have written elsewhere, Islamic expressive culture and its debates are also fueled by the inspiration derived from authoritative forms of Arab culture, some of which are imagined here through an Orientalist lens that renders “everything Arab” as “everything Islam.”

The Rite of Return

The rite of return is particular to ethnographic research. It is an opportunity to revisit observations, analyses, conclusions, and the things that are “written up” in a dissertation or monograph. Moreover, it is an opportunity to fulfill our obligation to revisit the people who helped us along the way, to meet new collaborators, and to continue the conversation, not as a neophyte who wants to collect, record, understand, analyze, and produce, but as a colleague, student, or friend, who through various acts of commitment, including publication and return visits, has demonstrated a consistent and caring seriousness of intent. Our colleagues at home, some of whom are in positions of authority over our careers, and even our families may never quite understand this unwritten obligation of return but it is, if possible, one of the “best practices” of an ethnomusicologist.

With so many things so familiar from past visits and careful analysis, I am now asking myself what methodologies can I engage while searching for the perfect “hook” for the sequel to my previous publications? One collateral by-product of the ethnographic method this time around is that my interests seem to have become their agenda. While, for example, hanging out with Maria Ulfah and her family is de rigeur, I am surprised at the number of things they want to or can do because I am here in Indonesia. Above is a photo of just one of the many weekend excursions I have made with Maria Ulfah who, in showing me off and showing me around, also fulfills her own personal obligations. This excursion to the beach was wrapped into a weekend at the Pesantren (Islamic Boarding School) of Kiai Ahsin Sakho Mohammad, former director of the Insitut Ilmu al Qur’an, the women’s college for Quranic studies that features prominently in my monograph.

[continued on next page]

Notes from the Field ~

The Ethnomusicologist’s Rite of Return [continued from previous page]

My interest in local manifestations of traditional religion inspired Pak (Mr.) Ahsin to organize a performance of *Brai*, a genre characterized by ethnomusicologist Matthew Cohen as having much in common with Sufism in other parts of the Islamic world.

The Seminar *Spanduk*

While in the earlier stages of my research I was most interested in what people could tell me, it seems that this time around people are very keen to know what I can tell, or show, or share with them. So, I have been giving a great deal of my time to doing public seminars and workshops, where I describe my work as a researcher, professor, musician, and even as SEM president, while showing images of previous and ongoing ethnographic research, thereby unveiling my methodology to audiences who usually have only a vague idea of what ethnomusicology is or of how a non-Indonesian might go about research.

The way my work is framed for public consumption helps me to understand how people come to know me and what they think is important, interesting, missing, applicable, or problematic about my life and work as an ethnomusicologist. This *spanduk*, the large banner on the wall in the below photo, and the assembled gathering took me completely off guard. I thought I was just visiting an Arabic literature class at the National Islamic University in Malang but, when I arrived, I was ushered into a hall with about three hundred students who were ready to listen to whatever I had to say (and play) for three hours. Fortunately, I was prepared with laptop, dongle, PowerPoint presentation, musical instruments, and a book of Arabic song lyrics.

Access to broad public audiences are precious, if sometimes daunting, experiences, and the obligatory Q&A portion of every event here gives me an opportunity to learn what is on people’s minds. I quickly developed a vocabulary to respond to frank questions and natural curiosity about the US election, the ban on immigration, a chaotic presidency, and particularly about the apparent American stance on Muslims and other people of non-white, European descent. As we discuss together the rising tides of intolerance and religious and ethnic fundamentalism that are affecting both of our countries from within, I am relieved to find common ground. Motivating students, being a resource, taking a selfie with them, and answering their emails is a role that feels natural for me, and I benefit enormously from learning of their class projects and future aspirations, and from the many photos they send to me through What’s App in the aftermath of our meeting. This is a time and place where the complete representation of social world and self continues to amaze me.

Musicking Bodies

I have come to see the performance of music not merely as a means toward “bi-musicality,” to resurrect the old saw of our UCLA ancestor Mantle Hood. Rather, for the ethnomusicologist, musical performance not only is a way to “be” social and human in the fieldwork process, it also serves as a model for a kind of community engaged activism that speaks volumes to our students, our campus communities, and our “field” colleagues, both those we know and those we have not yet met. While some schools of ethnomusicology advance performance as an integral part of an ethnomusicologist’s training, other strains of academic ethnomusicology regard music performance and training as elective. And while it is not at all unusual for us to put music aside at some point in our careers for any number of reasons, I am glad to be a tenacious performer because I find it to be an extraordinarily effective medium of communication that leads to mutual knowing and creative intimacy. Collaborative performance while not always satisfying in the moment, allows people to see a side of me that is both personal and vulnerable.


** In the life span of an ethnomusicologist, performance activities may be abandoned or atrophy due to any number of reasons including: performance is not recognized as meritorious activity or as a part of the curriculum; ethnomusicologists find funds for culture bearers to take over music tutorials thus stepping aside from music making as part of their mission; ethnomusicologists become too busy, moving up into administrative positions; ethnomusicologists run out of time!
Beverley Diamond, Society for American Music 2017 Honorary Member

John Koegel, California State University, Fullerton

Canadian ethnomusicologist Beverley Diamond (B.Mus, M.A., Ph.D. University of Toronto) is Professor Emeritus at Memorial University of Newfoundland, in St. John’s. She is one of the leading voices in ethnomusicology in Canada and on the international scene. Since 2002 Diamond taught in the Memorial University of Newfoundland School of Music, where she established and directed the Research Centre for the Study of Music, Media, and Place. The Centre promotes collaborative work between university researchers and local communities, and sponsors symposia, conferences, and recording projects. Previously, she held positions at McGill, Queen’s, and York Universities, as well as visiting professorships at the University of Toronto and Harvard University.

Diamond is especially known for her research on indigenous music cultures, Canadian historiography, and gender issues. Her research on indigenous music includes studies of traditional Inuit and First Nations song traditions, Sami music of Norway and Finland, indigenous audio recording, and expressive culture in connection with the Truth and Reconciliation Commission on Canadian residential schools for aboriginal students. Diamond’s extensive publication list includes Visions of Sound: Musical Instruments of First Nations Communities in Northeastern America (co-authored, 1994), Music and Gender (co-edited, 2000), Native American Music in Eastern North America (2008), and Aboriginal Music in Contemporary Canada: Echoes and Exchanges (co-edited, 2012), among other studies.

The first holder of the Tier One Canada Research Chair in Music, she has received the highest possible Canadian honors in recognition of her work in moving Canadian music and cultural studies in new directions, promoting cross-cultural perspectives on gendered musical practices, and for mentoring a generation of students who have gone on to assume leading roles in ethnomusicology inside and outside Canada. Diamond is a Fellow of the Royal Society of Canada, considered the highest academic honor in Canada (elected 2008), and is a Member of the Order of Canada (2013). She was a Trudeau Foundation Fellow (2009-12), and received the Gold Medal of the Social Sciences and Humanities Research Council of Canada (2014). Diamond served as President of the Society for Ethnomusicology from 2013 to 2015, and a Festschrift in her honor was published in 2010 by Wilfred Laurier University Press: Music Traditions, Cultures, and Contexts. (Reprinted with permission from SAM website.)

Eliot Bates Named New Editor of Sound Matters

SEM is pleased to announce that Eliot Bates has assumed the editorship of Sound Matters: An Online Forum (also known as the “SEM Blog”). Inaugurated in 2014, Sound Matters is the Society’s communication channel for addressing subjects related to music, sound, and ethnomusicology through lively and accessible posts that provide stimulating reading for both specialists and general readers. Readers are encouraged to add responses and to submit original posts.

The Society thanks James Cowdery for his excellent work as the Editor of Sound Matters during the past three years and for recruiting a wide range of contributors. Special thanks also to Marysol Quevedo (SEM Program Specialist), who began serving as Assistant Editor of the blog in 2016, and to the members of the blog’s Advisory Board: Nilanjana Bhattacharjya, Rachel Colwell, Sandra Graham, and Frederick Moehn.

Eliot Bates is currently Lecturer in Ethnomusicology and Popular Music Studies at the University of Birmingham (UK). In August 2017 he will assume the position of Assistant Professor of Ethnomusicology at the City University of New York Graduate Center. Eliot has served SEM in a variety of capacities, including a term as Board Treasurer, two terms as a member of the Council, and as a member of the Editorial Board of the journal Ethnomusicology.

Newsletter readers are encouraged to visit Sound Matters and to check out the most recent post: Sean Bellaviti’s “In search of the Organization of American States 1970s field recording collection in Caracas, Venezuela.” To submit a new post, see the blog guidelines and contact Eliot at oudplayer@gmail.com. Please also consider incorporating these timely and accessible pieces into your teaching, research, and daily news feed!
Playing and singing with others always helps me understand how people talk about music and how they organize themselves socially, in relation to one another, and in relation to their social worlds. Being part of a performance event helps me to sense the kind of social and aesthetic work that music is supposed to do. Communicating collaboratively as musicking bodies inevitably advances social intimacy on many levels. And deconstructing a performance after “the show” melts difference as we laugh about mistakes and explore common ground in corners where intonation, rhythmic elasticity, and Charles Kiel’s participatory discrepancies reside. Through the common goal of performance an ethnomusicologist’s informants, interlocutors, and field colleagues can become just people, as we articulate our vision or at least our version of music as a basic human right.

Current Issues in Ethnomusicology

How do these raw experiences in the field cook up into the stew that is ethnomusicology on the cusp of the arts and the humanities in 2017? How does an SEM President think about the field while “in the field?”

The 2016 US presidential elections rather traumatically reinforced our mandate to get down from the tower and to disseminate our commitment to diversity, tolerance, and mutual curiosity among and about the world’s people. Indeed, these are the foundational principles of our classes, our research, and our public works. The election was a reminder that the arts and intellectual inquiry are too widely perceived as effete, impractical, elite, and without application. It was a resounding alarm to make our humanities public.’ Of course, the winds in our own society to prepare students to gig outside the tower, to teach toward an ethnomusicology that is more applied than pure, have, in my term as SEM President, reached gale force. Part of this movement is ideological and part of it practical—a reaction to the changing political economy of academia. My precious six months in Indonesia, this time around, have caused me to see my fieldwork as very public work as I engage, daily, in acts of “micro-diplomacy.” It has caused me to think that perhaps we too often think of applied work as domestic—as something we do in our local communities, or in our corresponding state, regional, provincial, or even national arenas. My current project globalizes the agenda to make ethnomusicology public, taking my discipline into an international classroom that is “the field.”

SEM Advocacy [continued from page 1]

Many of our members have worked with organizations that have received support from the NEA, for projects ranging from education and audience-building to presentation and preservation. NEA’s Folk & Traditional Arts program has been particularly effective in funding organizations across the US and has honored numerous musicians through its National Heritage Fellowships. NEA also awards Jazz Masters Fellowships.

The main advocacy group for the NEA is Americans for the Arts. Please consider joining the #SaveTheNEA campaign and visit the website of Americans for the Arts for a wide range of information and resources.

In the upcoming months, SEM will continue to advocate for federal investment in the arts and humanities. With hundreds of members spread across the US and beyond, we can make a difference this year!

* Several academic societies, including SEM, issued statements following and in support of that issued by Pauline Yu, President of the The American Council of Learned Societies.
Navigating a Path toward Tenure
Brenda M. Romero and Susan Asai, Crossroads Co-Chairs

The Crossroads Project (SEM Committee on Diversity, Difference and Under-Representation) sponsored a roundtable, “Navigating a Path toward Tenure” on Saturday, 12 November from 8:30 to 10:30 a.m. at the SEM 2017 Annual Meeting. Brenda M. Romero (University of Colorado at Boulder) chaired the session, which included Drs. Susan Asai (Northeastern University), Paul Austerlitz (Gettysburg College), Steve Loza (UCLA Chair of Ethnomusicology), and Portia Maultsby (Emerita, Indiana University), and drew fifteen junior faculty participants. The roundtable focused on being politically aware and savvy about what a university is looking for—its direction, mission, and strategic planning. Talking points included the following recommendations:

- Mentoring: It is critical to reach out to ask for help from others, both internal and external to your institution. You can request mentoring from seasoned professors internally and also consider forming a mentoring relationship with an ethnomusicology faculty member outside your institution. The very presence of a mentor sets up a structure of accountability. If something goes wrong, the formal structures can protect you. Men have more abilities to be selfish about their work; women are exploited in service and often actively discouraged from having children.
- Create a plan to address institutional expectations with regard to balance of research and creative activity, if relevant. One panelist framed her performing ensembles as a “lab for my research.” You have to be strategic in how you tie creative activity to research. Address issues of aesthetics.
- Think of having a plan for tenure: For example, conceive of conference papers as early versions of papers to be developed into journal articles or book chapters. Presenting, getting exposure, and receiving feedback for a potential book chapter or journal article go together.
- Be courageous in following your conscience. It is important to approach your work for what it is. Be realistic about protocols, but the work that’s good has the spark of creativity. People like stuff you believe in. Do the research you really want to do, be genuine.
- Follow-up on research; don’t create new projects, a book doesn’t need to be 100% new.
- Make your tenure statements very clear. In many cases it is advantageous to define ethnomusicology in the first few sentences, addressing its interdisciplinary focus, and the different ways scholars “do” ethnomusicology. Where do you fit?
- Criteria checklists and transparency: Communicate often and clearly with mentors and administrators about expectations for tenure at your institution. Every institution is different. Understanding the “culture” of your department and your institution is critical. Addressing your job description and your actual assignments is important. When going up for tenure we have to work within what is; it is not the best time to re-write your institution’s protocols. Go back to your letter of appointment. Typically, the chair of the department is the conduit to the tenure committee, and the chair’s letter means a lot. Cultivate good communication with your department chair. You have to go with the flow… lay of the land.
- Teaching is especially important. Multiple forms of teaching evaluations are desirable; teaching observations from peers are important for all junior faculty. Other teaching issues include negative student feedback; women, faculty of color, LGBTQ, among others, are often denied legitimacy and authority. Scholars need to be aware of important literature that confirms problems and issues they are experiencing as a result of a negative social climate toward faculty of color and other underrepresented constituents. One such recent publication is Presumed Incompetent; the Intersections of Race and Class for Women in Academia (University of Colorado and Utah Presses, 2012), which has helped to confirm that some evaluations do indeed result from campus and societal climate.
- Typically scholars are required a book in production or in print, although the requirements vary widely. Music Educators often need a few articles and not books, as is required of historical musicologists, ethnomusicologists, and music theorists. If your unit does not have a research leave policy in place for pre-tenure faculty, request research leave in order to do your best work. Seek external fellowships and internal research stipends.
- Get others to read your work when possible. Many junior scholars don’t know something might be a little rough. Let somebody read it.
- Administrators can help by identifying potential under-represented recruits during their student years and recruiting in clusters as a best hiring practice for optimizing the potential of diverse junior faculty. §
Institutional News

Asia Pacific Dance Festival—The University of Hawaii’s summer 2017 Asia Pacific Dance Festival will feature performances and classes by faculty and students from the School of Korean Traditional Arts and the School of Dance of Korea National University of the Arts, a special performing group from Tonga organized by Her Majesty Queen Nanasipau’u, and Hawaii’s Hālau Ka Pä Hula O Kauanoe O Wa’ahila, under the direction of Kumu Hula Maelia Loebenstein Carter. Dance scholar and SEM member Adrienne Kaeppler, and Indonesian dance critic Sal Murgiyanto and US dance critic Lisa Krauss will present special sessions, and there will be a 40th anniversary celebratory performance by guest artists and students of the local Okinawan dance studio Jimpu Kai USA Kin Ryosho Ryukyu Geino Kenkyusho, Hawaii Shibu. Additional information can be found here.

Ethnomusicology in Theory and Practice—On Friday, May 19, 2017, The UCLA Herb Alpert School of Music presents “Ethnomusicology in Theory and Practice,” a symposium and concert in recognition of the career of UCLA Distinguished Professor Timothy Rice. The day-long symposium examines the nature of theorizing in ethnomusicology, and in an evening concert UCLA professors and ensembles perform European classical music, world music, and jazz. Symposium presenters include Michael Bakan, Judith Becker, Harris Berger, Martin Daughtry, Maureen Mahon, Anthony Seeger, Mark Slobin, Ruth Stone, Jane Sugarman, Jeff Todd Titon, Thomas Turino, and Deborah Wong. For more information, contact Kathleen Hood at ethnpub@schoolofmusic.ucla.edu. For the latest updates, please visit the symposium website.

Irish Traditional Music Archive (ITMA)—is delighted to announce that it has been awarded funding of over €187k to host one of the European Commission’s inaugural Marie Curie Society and Enterprise Fellowships. Dr Lynsey Weissenberger, a postdoctoral researcher in Library and Information Studies from Florida State University—and a practising Irish traditional musician—will join ITMA in July 2017 to lead the two-year Linked Irish Traditional Music (LITMUS) project, which seeks to improve searching and access to web-based Irish traditional music, song, and dance resources through the development of a Linked Data framework. Additional information on ITMA can be found here.

Member News

Harris Berger (Memorial University of Newfoundland), in August 2016, assumed the post of Canada Research Chair in Ethnomusicology at Memorial University of Newfoundland, where he now serves as Director of the Research Centre for the Study of Music, Media, and Place (MMaP) and as Professor of Music and Folklore. MMaP was founded by Beverley Diamond and houses the Memorial University of Newfoundland MA and PhD program in ethnomusicology. The Centre publishes CDs and websites of ethnomusicological interest, hosts a scholar-in-residence series, conferences, and symposia, and engages in a wide range of research and community activities. To find out more about MMaP, please visit our webpage.

Gay Breyley (Monash University) published the monograph (with Sasan Fatemi) Iranian Music and Popular Entertainment: From Motrebi to Losangelesi and Beyond (Routledge) [joint winner of the IASPM-ANZ 2016 Open Prize], and several articles including “Between the Cracks: Street Music in Iran,” Journal of Musicological Research 35(3):72-81 and “From the ‘Sultan’ to the ‘Persian Side’: Jazz in Iran and Iranian jazz since the 1920s” in Bruce Johnson, ed., Jazz and Totalitarianism (Routledge), 297-324.

Contributors to the new book College Music Curricula For a New Century (Oxford) would like to announce its publication in April of 2017. The volume considers what a more inclusive, dynamic, and socially engaged curriculum of musical study might look like in universities. Its goal is to create dialogue among faculty, administrators, and students about what the future of college music instruction should be and how to transition to new paradigms. Critiques and calls for reform have existed for decades, but few publications have offered concrete suggestions as to how things might be done differently. This book suggests new concepts or guiding principles that might be used to reconceive applied music education at the university level and, based on existing experiments taking place nationally and internationally, how such principles might be implemented in practical terms. The book’s essays concentrate primarily on changes to performance degrees and music education degrees since they constitute the center of activity in most institutions. Ethnomusicologists feature prominently among the contributors, but the volume includes input from those with specialization in music education, theory/composition, professional performance, and administration. Contributors include: Robin Moore (editor), Deborah Bradley, Mark DeWitt, Eddie Hsu, Emily Kohut, Victoria Levine, Justin Patch, Ludim Pedroza, Brian Pertl, Sonia Seeman, Jack Talty, and Michael Tenzer. [continued on next page]
Member News [continued from previous page]


Judy Van Zile (University of Hawaii Professor Emeritus) received a special award from the Korean Dance Critics Society in Seoul in 2016. The award recognized her ongoing research on Korean dance, particularly on the dancer Ch’oe Sŭng-hŭi, and her efforts to make information about Korean dance known outside of Korea.

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

Dieter Christensen (1932-2017) passed away in on 1 March 2017. He was an eminent ethnomusicologist, former Secretary General of the International Council for Traditional Music (1981-2001), General Editor of the *Yearbook for Traditional Music* (1982-2001), Professor Emeritus, and Director of the Center for Ethnomusicology at Columbia University from 1972 up to his retirement in 2002. He completed his Ph.D. in comparative musicology and ethnology in 1957 at the Freie Universität Berlin. He began his professional career in 1958 as a Research Assistant at the Berlin Phonogramm-Archiv of the Museum für Völkerkunde, where he was promoted to Director in 1967. Simultaneously he lectured at the Freie Universität Berlin from 1962 to 1970. From 1970 to 1971, he held visiting professorships at Wesleyan University and Columbia University, where he was appointed as Associate Professor and Director of the Center for Studies in Ethnomusicology in 1972.

Dieter Christensen made a substantial contribution to ethnomusicology in the United States and other parts of the world, and to the establishment of Columbia University as one of the leading institutions for teaching and research in the field. He also played a pivotal role in the development of the ICTM into a leading international scholarly organization and in the establishment of the *Yearbook for Traditional Music* as a flagship journal in ethnomusicology.

For more details, please consult volume 134 (April, 2017) of the *Bulletin of the ICTM* and the *Center for Ethnomusicology at Columbia University* website.

Salwa Castelo-Branco,
Universidade Nova de Lisboa

§
A Snapshot of 2017 Summer Programs

There are many programs this summer in which one can explore diverse musics and enhance performance skills. Although some of the application deadlines have passed, the following list provides a glimpse of these opportunities. Please see individual program websites for additional information. As many of these programs are offered every year, if you cannot participate this summer, then plan for the future! And please send announcements of 2018 Summer Programs to be included in the Spring 2018 issue of the SEM Newsletter.

• Caribbean Music Pedagogy Workshop (New York, Washington D.C., and Boston areas), traveling workshop with varying dates.
• Cudamani Arts, Culture, Environment (Bali, Indonesia), 5-12 July 2017.
• Music, Multiculturalism and the Postcolonial Condition (Helsinki, Finland), 3-4 July 2017. For additional information, please contact Mr Jouni Eerola.
• Pendulum 3, Traditional Japanese Music at Kyoto University of Arts (Kyoto, Japan), 15-17 August 2017.
• Prague Ethnomusicology Summer Schools (Prague, Czech Republic):
• Shastra Summer Intensive Workshops:
  1. Composing with Indian Voice (Los Angeles, California), 1 July-6 August 2017.

Finally, the Disability and Deaf Studies SIG would like to dedicate a portion of its meeting at this year’s conference in Denver to provide a forum for the continuation of this conversation on accessibility. In the meantime, please feel free to reach us by email, our Facebook page, or website.

The Indigenous Music Section would like to invite more members to join our listserv. If you are interested in Indigenous music studies—defined as music of First Peoples—then please consider joining. Send membership requests to justin.r.hunter@gmail.com. Also, the Section has its own website that is being populated with resources, images, and member listings for Indigenous music scholarship and teaching. §

SEM Section and SIG News

At this past year’s conference, the Disability and Deaf Studies SIG discussed the formation of an Access Team and instated an “Access Coordinator” position within the committee. This position was created to design and execute projects that would facilitate greater equity and access for all members of the Society both within the conference setting and beyond. The Access Coordinator, Michelle Jones, is currently working on developing projects that would strengthen the Society’s ability to accommodate the diverse needs of its membership. In addition to this, Michelle is hoping to form an Access Coalition of SEM members who are willing to volunteer their time to support the implementation of these projects. For anyone interested in becoming involved with the Access Coalition please contact us at DDStudiesSEM@gmail.com.

The Indigenous Music Section would like to invite more members to join our listserv. If you are interested in Indigenous music studies—defined as music of First Peoples—then please consider joining. Send membership requests to justin.r.hunter@gmail.com. Also, the Section has its own website that is being populated with resources, images, and member listings for Indigenous music scholarship and teaching. §
Ethnomusicology
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 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 6: Listening with the Body with Juan Diego Diaz
- Episode 5: Global Tabla Industry with Allen Roda
- Episode 4: Bollywood Dance Economies with Anna Morcom
- Episode 3: Copyright and Indian Popular Music with Gregory Booth §

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: Eliot Bates
Assistant Editor: Marysol Quevedo

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.

- The institutionalization of ethnomusicology: Responses (6 February 2017)
- 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) §
Grants and Fellowships

AMIIS

The American Institute of Indian Studies announces its 2017 fellowship competition and invites applications from scholars who wish to conduct their research in India. Junior fellowships are awarded to Ph.D. candidates to conduct research for their dissertations in India for up to eleven months. Senior fellowships are awarded to scholars who hold the Ph.D. degree for up to nine months of research in India. The AIIIS also welcomes applications for its performing and creative arts fellowships from accomplished practitioners of the arts of India. The application deadline is July 1, 2017. Applications can be downloaded here. Inquiries should be directed to (773) 702-8638 or aiis@uchicago.edu.

ARSC

The Association for Recorded Sound Collections (ARSC) Preservation Grants Committee is pleased to announce the recipients of the Grants for Preservation of Classical Music Historical Recordings. The program for these grants was founded in 2004 by Al Schlachtmeyer and the ARSC Board of Directors to encourage and support the preservation of historically significant sound recordings of Western Art Music by individuals and organizations.

NoMus, a music research center in Milan, Italy, devoted to the study and preservation of 20th century music, received $10,000. The grant will be used for the digital preservation of recordings on approximately 1500 audiotapes from the Festivale Autunno Musicale, in Como, Italy. The tapes contain performances and lectures from 1967 to 2010. During its existence, the festival covered everything from Baroque music to contemporary relationships between traditional and classical music. A catalog of the recordings, along with selected musical examples, is available here.

The University of Southern California Libraries received $9900 for digital copying and preservation of 120 glass-core radio transcription discs recorded for broadcast at USC between 1937 and 1949. The recordings include works by important American composers, such as William Grant Still and Florence Price, and émigré composers Ernst Toch and Ingolf Dahl. The recordings will be cataloged and stored at the USC Digital Library. They will be available on the website of the Digital Public Library of America, to the extent that the copyright law allows.

Additional information about the Grants for Preservation of Classical Music Historical Recordings is available here. The deadline for receipt of applications for the next grant cycle is December 15, 2017.

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound.

NEH

On March 30, 2017, the National Endowment for the Humanities announced grant awardees for its “Digging into Humanities announced grant awardees for its “Digging into Data Challenge” program, including:

University of Illinois, Urbana-Champaign
Outright: $199,982
Project Director: Gabriel Solis; Simon Dixon (co-project director); Hélène Papadopoulos (co-project director); Martin Pfeiderer (co-project director)
Project Title: Analyzing Large-Scale Data for Patterns in Jazz

Additional information about these projects and application procedures is available here.§

Symposium on Music, Education, and Social Inclusion

A symposium is to be held at SOAS, University of London on 20-21 July 2017, with the aim of launching a new Study Group on Music, Education and Social Inclusion under the auspices of ICTM. Founding members include scholars from Africa, Asia, Europe, the Caribbean, North and South America.

The symposium will focus on exploring multifaceted educational practices in relation to a wide spectrum of issues, such as:

- Education and Representation
- Issues of Identity in Education
- Social inclusion and Education
- Education and International Development
- Ethnomusicology, Transmission Practices (teaching/learning) and Social Inclusion

We recognize that historically excluded groups such as women and girls, ethnic minorities, vulnerabilities including disabilities and other marginalities have been systematically under-represented in education, reflecting wider socially discriminatory practices that in turn are perpetrated and transmitted within the school system, shaping society at large beyond schools and academic institutions.

We invite SEM members to attend and submit proposals for:
- Papers (20 minute duration + 10 minute discussion)
- Alternative presentations (length to be negotiated on a case-by-case basis)

Please submit abstracts up to 250 words to: Sara Selleri (Sara_Selleri@soas.ac.uk), cc’d to Keith Howard (kh@soas.ac.uk), by 10 May 2017 (extended deadline for SEM Newsletter readers). The Program Committee will notify colleagues of acceptance by the end of May 2017; please refer to the Facebook group page Music, Education and Social Inclusion for news and updates. §
Conference Calendar, mid-May 2017 to December 2017

- "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. purplereignconference@gmail.com
- "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
- "Music, Queer, Intersections," 1st Symposium of the LG-BTQ+ Music Study Group, Edge Hill University Institute for Creative Enterprise, UK, 26-27 May 2017. https://lgbtqmusicsg.wordpress.com/; lgbtqmusicsg@gmail.com
- The International Society for Metal Music Studies, University of Victoria, BC, 9-11 June 2017
- "Exotism in Contemporary Transnational Cinema: Music and Spectacle," Humanities and Arts Research Institute, Royal Holloway, University of London, 16 June 2017. ExotismConference@rhul.ac.uk
- 19th Biennial IASPM Conference, University of Kassel, Germany, 26-30 June 2017.
- “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. congressoschm.2017@gmail.com
- II International Congress on Sound, Silence and Image (Sound Perspective), Mataró (Barcelona) 20-22 July 2017. www.perspectivasonora.cat
- "Still We Rise": Feminist Musicology in a Time of “Bitter, Twisted Lies,” the 14th meeting of the international, biennial conference, Feminist Theory and Music, San Francisco State University, San Francisco, CA, 27-30 July 2017. feministtheoryandmusic@gmail.com
Conference Calendar, mid-May 2017 to December 2017 [continued from previous page]

- “Mixing Pop and Politics: Subversion, Resistance, and Reconciliation in Popular Music,” IASPM-ANZ 2017 Conference, Massey University, Wellington, Aotearoa/New Zealand, 4-6 December 2017. iaspmanz2017@gmail.com §
NEW FROM UC PRESS

“Herder’s essays on music are ground zero for the study of musical nationalism, especially in Europe but also in Latin America, Africa, and Asia. All of us interested in this important topic owe Philip V. Bohlman a debt of gratitude for translating them into English for the first time.”

—Timothy Rice, UCLA Distinguished Professor of Ethnomusicology

**Song Loves the Masses: Herder on Music and Nationalism**
Johann Gottfried Herder and Philip V. Bohlman

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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
Ethnomusicology 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

the society for ethnomusicology