

## Music, Social Justice, and Resistance

Jeffrey A. Summit, Research Professor, Tufts University Department of Music

On 5-7 May 2017, a group of colleagues held a conference entitled Music, Social Justice, and Resistance in Tiverton, RI. The conference, organized by Jeffrey A. Summit (Tufts University) and sponsored by The Department of Music, Tufts University and The Tufts Jonathan M. Tisch College of Civic Life, was hosted and funded by philanthropists and activists Dr. Michael and Karen Rothman. This meeting's framing question was "Taking into account the current political direction in our country, and rising authoritarian tendencies globally, how can we—as musicians, activists, and scholars—leverage our research, teaching, performance, and activism to develop and intensify social justice initiatives with local and global impact?"

This small gathering of seventeen colleagues, musicians, and activists had ambitious goals. We hoped to deepen our own understanding of the ways that music can be used as a force for social awareness, education, resistance, and change in the current political environment both locally and globally. We considered collaborative efforts for music and social justice between represented institutions and individuals and sought to provide a space for personal reflection as participants consider their own commitment to activism and social change at this pivotal time in our country. We also assessed how we can expand and deepen the role of Tufts Department of Music to promote active citizenship and advocacy through music and integrate this approach into our graduate and undergraduate studies. We saw

this conference as a way to launch projects that would engage additional colleagues and work with established initiatives and interest groups committed to the role of music in social justice and advocacy. Funding and space constraints limited participation in this initial gathering and we welcome the future involvement of our colleagues who are committed to these issues and already engaged in impactful projects, nationally and globally.

Coming out of this meeting, we see opportunities to expand and deepen national and international engagement with music and social justice by working within the established structures of academic and professional organizations. An important goal of our retreat was to begin discussing and developing projects that could have a significant national and international impact. The discussions of one of our sub-groups led to the development of the initiative "Imagine, then Vote" to use music to motivate

greater civic participation in the 2018 elections. This will be done by promoting a contest with substantial cash prizes for the creation of songs and video to increase voter registration and participation.

If you are interested in being involved as initiatives develop and move forward, please contact [Jeffrey A. Summit](#), Research Professor, Tufts University Department of Music. §



Music, Social Justice, and Resistance Retreat Participants (pictured left to right): Joseph Auner, David Locke, Isaac Colbert, Jeffrey Summit, Jennifer Milioto Matsue, Richard Jankowsky, Atesh Sonneborn, Kate Camara, Kareem Roustom, Ed Sarath, Rick Rossi, Michael Rothman, Florienne Saintil, Gerdes Fleurant, Michael Frishkopf, Karen Rothman, Tom Besette, and (not pictured) Jennifer Kyker.

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# The Society for Ethnomusicology, *SEM Newsletter*

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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, April, July, and September, and distributes issues free to members of the Society.

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

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

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### SEM Membership

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

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

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Student (full-time only) (one year) .....	\$40
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• Income \$25,000 or less .....	\$60
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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](#).

*Copy deadlines:* Summer Issue (15 June)  
Winter Issue (15 Dec.) Fall Issue (1 Sep.)  
Spring Issue (15 Mar.)

### 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](mailto:sem@indiana.edu).

ISSN 0036-1291 §

## The Role of Ethnomusicology in the 21st Century Curriculum

Anne K. Rasmussen, SEM President

Trust your summers are starting off well. The Society's ongoing communications with the National Association of Schools of Music (NASM) reached a climax last November when Donna Buchanan, Timothy Rice, and I faced the music, spoke truth to power, and pressed the flesh with an annual gathering of academic Others, primarily the administrators and faculty of schools of music and music programs of all sizes, the great majority of which prioritize Western Art Music and its reproduction. Donna, Tim, and I traveled to Houston just a week after our own SEM meeting in Washington, DC, as official representatives of SEM (with the financial support of the Society) with a mandate to perform, through our carefully prepared and polished paper presentations, the Society's conviction that any music program is incomplete without some attention to the world's diversity, which is best served up by an ethnomusicologist. The following three papers reveal the history of SEM's relationship with NASM, one characterized by consistent lobbying with the intent to convey the message "that every student in music be required to take an ethnomusicology course taught by an ethnomusicologist as part of their mandated curriculum" (SEM Report to NASM 2015).

Our attendance at the NASM conference was instigated by former SEM President Beverley Diamond, who oversaw an SEM Adhoc Committee comprised of Donna Buchanan, Gregory Melchor-Barz, Huib Schippers, Elizabeth Tolbert, and Patricia Shehan Campbell, a cohort who combed through some 270 pages of NASM recommendations to graduate music programs seeking accreditation. The following year, I appointed a committee, chaired by Michael Bakan and including Christi-Anne Castro, Jean Kidula, Matt Rahaim, and Larry Witzleben, to review the same document and focus on recommendations to undergraduate programs. Each SEM report was fastidiously prepared and both are chock full of succinct statements regarding the philosophies and methodologies that characterize our work and the way that ethnomusicologists distinguish themselves within programmatic structures of academic music programs.

Titled "The Role of Ethnomusicology in the 21st Century Curriculum," our panel, scheduled in the sleepy, after-lunch slot on a Saturday afternoon, was standing room only. We invited Mary Ellen Poole, Director of the Butler School of Music, University of Texas at Austin, to be our Chair and she set the tone, advising the audience that "the urgency for our conversation is acute," that the time

is ripe to "turn a critical eye on our values," and to "fasten your seatbelts!" Following the papers, Dr. Poole fielded about a half an hour of questions and comments from the floor. To my personal delight, the majority of our NASM colleagues who contributed to the discussion were professors and administrators from liberal arts colleges. Their questions and comments revealed how incredibly useful our panel was for them and our conversations spilled into the hallways of the capacious, Dallas-Texas-sized-Omni Hotel once the panel came to its formal end.

I found their questions, comments, and confessions to be a most productive part of our exchange:



- How do you begin to develop an instrument collection?
- How do you cultivate community support for a non-Western music performance program?
- I am a musicologist who has developed a world music course, is that OK?
- How can curricular work in ethnomusicology lend to institutional requirements for global citizenship and community engagement?
- How do we expand our purview to include ethnomusicology when we are already pushing up against the credit limits for our majors, minors, and general students?
- One participant revealed: as a musicologist, my explorations in teaching ethnomusicology led to a radical revision of my pedagogical approach to teaching musicology!

Another asserted, even though I'm not an ethnomusicologist, the fact that I teach "world music" sends a healthy message to our students.

- and so on and so forth.

In the course of our conversation I came to the realization that, in spite of SEM's official recommendation that programs include or require "one course in ethnomusicology" and that this course be taught by "one of us," non-ethnomusicologists ARE teaching world music and, rather than developing separate courses for ethnomusicology, world music content is being incorporated into courses that may already be in a program's curriculum. While our panel endorsed bringing the world's musics into conversation with one another in any and all courses on music, we stuck to our message that NASM accredited programs

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\* Actually, beyond this simple message, both reports to NASM are substantial in content and nuance and I encourage our readership to peruse them in the Member's Area of the [SEM website](#) under "SEM Documents."

## **The Role of Ethnomusicology in the 21st Century Curriculum** [\[continued from previous page\]](#)

should acknowledge our discipline explicitly and entrust trained ethnomusicologists with its articulation in the context of higher education in the humanities. My personal view is that, given the political economy of academia, if our ultimate goal is to prepare students to learn and act, both locally and globally, through the kind of pedagogies that ethnomusicologists offer, we will need to remain vigilant. I hope you take the time to peruse our papers. I know they will be useful to you as you advocate for our discipline in the myriad contexts in which you communicate.

### **Panel Abstract**

Music schools of the 21st century are facing challenging issues: How do we educate students to be global citizens by encouraging them to explore the variety of the world's music? How can we raise musicians who are attuned to broader societal issues, including cultural diversity, ecological and cultural sustainability, and social justice? How might ethnomusicological perspectives enhance the range of fields of music study and contribute to their greater integration? Our panel addresses such questions by reflecting on the distinctive methods, approaches, nature of inquiry, and training that ethnomusicologists bring to the music school. We hope to generate a conversation with NASM delegates about the ways that ethnomusicology might assist with the projects of curricular reform that are currently underway in many NASM-affiliated music schools.

### **Chair's Introduction**

#### **Mary Ellen Poole, University of Texas at Austin**

Welcome, everyone, and thanks for coming to our session. I am confident that it will prove to be a healthy and constructive provocation. In his address to the plenary session, Eirik Birkeland of the Association Européenne des Conservatoires quoted Esa-Pekka Salonen: "The greatest challenge for music at this time is to remain rooted in society."

We all sense the urgency of this conversation now. Not only individuals but institutions and communities must make critical decisions about who we are, fundamentally, and how this will inform our actions going forward.

Before meeting in Dallas this weekend, many of us last saw each other at either the CMS Summit in South Carolina, or at the DePauw University 21<sup>st</sup> Century Musician Symposium. The large, enthusiastic, and slightly anxious crowd of registrants on both occasions could not help but reflect our uneasiness that, despite being in the second decade of this century, we haven't quite figured out what it's going to require of us yet.

At both of these excellent gatherings, a mass of concerned citizens—administrators, faculty, students, and young professionals—agreed that a very old and arguably corny word, *relevance*, must be made new again.

Part of that process involves turning a critical eye on our values, acknowledging that the way they are manifested in our curricula, our budgets, our hiring, and our practices may not reflect what is needed in that elusive paragon of virtue, the 21st-century music school.

In this session, you will hear the words "morals" and "ethics" used frequently and urgently; it is not your typical NASM presentation fare. So fasten your seat belts. My colleagues and I hope to leave a good chunk of time at the end for lively discussion. Be warned: we want to hear from you.

### **The Aesthetics and Ethics of University Music Curricula**

**Timothy Rice**

**University of California Los Angeles**

Recently I happened to see my Ph.D. advisor, Professor Emeritus Robert Garfias of UC Irvine. He told me that when he founded the ethnomusicology program at the University of Washington in 1962, he was convinced that within two decades the ecumenical values and global perspective of ethnomusicology would have suffused the curricula of U.S. schools and departments of music. Now in his 80s, he is still surprised and disappointed that his prediction hasn't come true. [\[continued on page 13\]](#)

### **Four Strategies for "Sound" Activism**

**Donna A. Buchanan**

**University of Illinois, Urbana-Champaign**

Timothy Rice's presentation on this panel provides us with a vision of how a 21st-century music school might appear, one that repositions Euro-American art music within the more pluralistic musical field with which most contemporary music students, faculty, and practitioners are already engaged. Significantly, this more inclusive view eliminates nothing; instead, it reshuffles the deck to better reflect the social reality of the musical world around us—a reality that confronts us as administrators and educators with new challenges to best meet the artistic and professional needs of our students, both majors and non majors. Building on Rice's remarks, I'd like to propose four "strategies in sound" for rethinking how ethnomusicology fits in today's music curricula, and more specifically, the institutional, sociopolitical, and ethical work that ethnomusicologists and their courses accomplish as exponents of critical pedagogy and "tactical humanism."<sup>1</sup>

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### **SEM and NASM: A Call for Collaboration?**

**Anne K. Rasmussen**

**The College of William and Mary**

I offer you a perspective from my perch as the current President of the Society for Ethnomusicology. After some comments on the relationship, and I hope continued cooperation, between our two organizations, I underscore and exemplify Tim's revolutionary decentering as well as Donna's eloquent plea for the kinds of "tactical humanism" that ethnomusicologists and diverse musical experiences can activate within music programs, on campus, and among campus communities. Finally, I turn to our students, first to my students, and then to the grads and undergrads and our younger colleagues in the Society for Ethnomusicology and ask how we could do a better job of serving them. [\[continued on page 18\]](#)

# The Society for Ethnomusicology's Sixty-second Annual Meeting

## Denver, Colorado, 26-29 October 2017

### Local Arrangements

**Sarah Morelli, Chair, Local Arrangements Committee**

The Society for Ethnomusicology will hold its Sixty-second Annual Meeting in Denver, Colorado, 26-29 October 2017. The conference is jointly hosted by the University of Denver, The University of Colorado Boulder, and Colorado College, with additional support from the University of Colorado Denver. Our [pre-conference symposium](#) on Wednesday, October 25 is titled "Sound Alliances: A Celebration of Indigenous Music and Culture," and inspired in part by Denver's indigenous history. Denver's first non-native settlements were established during the Colorado Gold Rush of 1858, displacing indigenous people primarily of the Arapaho and Cheyenne Nations. The pre-conference will include roundtable discussions exploring indigenous perspectives from Colorado and beyond, an afternoon reception and tour of a sound installation by noted experimental artist/composer Raven Chacon (Navajo), and an evening concert including performers from North America, the Sápmi indigenous region of Northern Europe, and the Bunun and Paiwan tribes of Taiwan. Hosted by Colorado College and the SEM Indigenous Music Section, the pre-conference will be held at Colorado College, located in Colorado Springs. Please see [Victoria Levine's article](#) in this issue of the *Newsletter* for additional information, including transportation details.

Denver is currently considered one of the fastest-growing major cities in the U.S., with many of its residents attracted by the city's flourishing economy and many nighttime and outdoor attractions, including a thriving music scene, innovative restaurants and craft breweries, miles of bike trails, and unrivaled city parks. Last year, U.S. News & World Report named Denver the best place to live in America. At [5,280 feet above sea level](#), the elevation of the "Mile-High City" is the highest of any major U.S. city. To fend off altitude sickness, please drink lots of water and (try to!) get adequate rest during the conference. Weather in October can average high/low temperatures of 65°/35°. Denver boasts 300 days of sunshine, so no matter the temperature, we can anticipate sunny days.

Our conference hotel, the [Denver Marriott City Center](#), is located two blocks away from the [16th Street Mall](#), a mile-long open-air promenade in downtown Denver packed with restaurants, clubs, and other attractions. The Mall features free [MallRide](#) shuttle buses carrying passengers up and down 16th Street. This shuttle terminates at [Union Station](#), Denver's historic transportation hub providing connections to areas throughout the city and access

to the Denver International Airport. The most inexpensive way to travel to the conference hotel from the airport is to take the [metro-Denver light rail system](#) (Regional Transportation District—look for "RTD" signage). The [A Line](#) connects the airport to Union Station (\$9 one way). From there, ride the 16th Street MallRide from Wynkoop St. to California St., and walk two blocks to the hotel. Denver is one of the most walkable downtowns in the country. Within walking distance from the conference hotel, attendees may visit a number of museums, arts centers, and tourist areas including the [Denver Performing Arts Complex](#), the [Denver Art Museum](#), the [American Museum of Western Art](#), [Larimer Square](#), and the historic Brown Palace, as well as the iconic [Mercury Café](#) and many smaller music clubs.



Denver Skyline (photo courtesy of Visit Denver).

The Local Arrangements Committee is busy arranging several events to lure you away from the conference hotel, including nightly concerts at the Mercury Café by some of the region's best professional musicians. "The Merc" has been an important

Colorado center for the arts, progressive politics, and community building since its inception in 1975. Located just four blocks from the conference hotel, it houses a locally-sourced organic restaurant and bar, and two main performance venues. SEM conference attendees will receive discounts on any entry fees during conference registration or at the door with their conference ID. (Please note that food and drink are cash only.) Those who arrive Wednesday evening can head to the Mercury Café to check out our first concert of music from Eastern Europe and the Mediterranean performed by [Planina](#) and [Sherefe](#) upstairs, or take part in an SEM Open Mic Night downstairs. On Thursday, the Merc will host a concert of music and dance of Japan, Thailand and India downstairs and a Lindy Hop with live music upstairs. Latinx bands [Roka Hueka](#) and [Son Ilusión](#) will keep you dancing on Friday night. And finally, Saturday will feature African music from the marimba-based band [Kutandara](#) and West African dance and drum ensemble [Mokomba](#), with an early evening performance by [Gamelan Tunas Mekar](#). Additional events will be held at the Mercury Café throughout the weekend; please visit the [special events](#) page of the conference website for more details. We expect the Merc to be *the* place during SEM 2017 to eat, socialize, and enjoy great music. The Local Arrangements Committee is hard at work planning these and other fun, intellectually- and musically-stimulating events to help make this conference one you'll remember for years to come! §

## The SEM 2017 Pre-Conference Symposium: Sound Alliances

Victoria Lindsay Levine, Colorado College

The SEM Indigenous Music Section and Colorado College cordially invite you to attend this year's [pre-conference symposium](#) on Wednesday, October 25, from 9:30 a.m. to 9:00 p.m. at Colorado College. Titled "Sound Alliances: A Celebration of Indigenous Music and Culture," the symposium includes roundtable discussions, a gallery tour, and a concert. The roundtables address innovative engagements with Indigenous theories and methodologies in music research, engaging and contesting colonial legacies in Indigenous self-presentation, and Indigenous community activism along Colorado's Front Range. The roundtables have been organized by Jessica Bissett Perea (Dena'ina), Trevor Reed (Hopi), Chun-bin Chen, Klisala Harrison, Christina Leza (Yoeme/Chicana), and Clint Carroll (Cherokee). The international roster of speakers includes Indigenous and settler scholars and musicians from North America, Europe, and Asia.

Following the roundtable discussions, participants will enjoy a reception and tour of *Lightning Speak: Raven Chacon*, an exhibition curated by Jessica Hunter-Larsen at the Colorado Springs Fine Arts Center at Colorado College. Raven Chacon (Navajo) is a composer of chamber music, of experimental noise music, an installation artist, and an educator. He is a member of the Indigenous art collective Postcommodity, a team of conceptually-driven artists who challenge limiting and market-driven notions of Native American art. His practice ranges from sculptural sound installations to site-specific performance, to collaborative work with at-risk youth. Chacon is serving as the Mellon Foundation Artist in Residence at the Colorado Springs Fine Arts Center during the fall and will attend the symposium and gallery tour to discuss his work with participants.

The evening concert, produced by Dawn Ierihó:kwats Avery (Mohawk heritage), is a ninety-minute performance showcasing prestigious traditional and contemporary Indigenous artists and cultural specialists from North America (Lakota, Mohawk, and Navajo), Taiwan (Paiwan and Bunun), and Scandinavia (Sámi). The concert includes multimedia projections by Claire Kalala and Ty Defoe (Oneida/Ojibwe), as well as animation by Katherine Freer.

The program includes traditional and contemporary songs of the Paiwan and Bunun tribes of Taiwan performed by Djanav Zengror and Umav Balalavi, Native Classical compositions by Dawn Ierihó:kwats Avery and Raven Chacon performed by Avery, traditional and contemporary Sámi yoik songs by Sara Marielle Gaup and Risten Anine Gaup, and Lakota Drum and Social Dance songs performed by the Bearsheart Family Dancers.

SEM participants will be transported by Colorado College highway buses from the Marriott Denver City Center Hotel to the Colorado College campus in Colorado Springs. Buses will depart promptly at 8:00 a.m. for an estimated arrival by 9:30 a.m., when a continental breakfast will be served. The opening ceremony will begin at 10:00 a.m., followed by the roundtables, gallery tour, and concert. All symposium events will be held at venues that are ADA accessible and are located within a range of one block. Participants will board Colorado College buses at 9:00 p.m. for the return trip to the Marriott Denver City Center Hotel, with an estimated arrival time of 10:30 p.m. A full schedule of the day's events is available on the [SEM website](#), including

roundtable abstracts, concert program notes, and biographical statements for all of the artists and presenters.

Participation in the symposium is free of charge, but we ask you to register for the event through the [online SEM conference registration site](#). Please indicate whether you will ride on the Colorado College buses and which meals you will take (the college will provide breakfast, lunch, a coffee break, and a reception, although dinner will be on your own). The symposium is being made possible by generous grants from Colorado College, including the Cultural Attractions Fund, the Music Department, the Colorado Springs Fine Arts Center at Colorado College, the Hulbert Center for Southwestern Studies, and the NEH Endowed Distinguished Teaching Professorship in the Humanities. Colorado College is a private, four-year undergraduate liberal arts college, located at the foot of Pike's Peak in the Front Range of the Rocky Mountains.

If you have further questions, please contact the symposium coordinator [Victoria Levine](#). §



Colorado Springs Fine Arts Center & Pikes Peak  
(Photo Courtesy of Wikimedia Commons).

the society for  
**ethnomusicology**

## SEM Annual Meeting Video Archives

Since 2011 SEM has offered live-streaming services for some of the sessions of its Annual Meeting. These streams are provided as part of an effort to increase access, nationally and internationally, to the content of our meeting. These videos have been archived by [Indiana University Bloomington Collaboration Technologies](#) (IUB CT) and have been available to the general public for streaming.

Over the past year, our live-streaming archives have been moved to a new live-streaming service provided by IUB CT called Kaltura. This new service offers viewers improved interface and playback capabilities, as well as detailed descriptions of the content of each video and close captioning.

We encourage SEM members to use the archived videos of past Annual Meetings for research and pedagogical purposes.

You can access the video archives in our redesigned [Annual Meeting Video Archives page](#), as well as through the dedicated SEM Annual Meeting channels for each year: [2016](#), [2015](#), [2014](#), [2013](#), [2012](#), and [2011](#).

SEM gratefully acknowledges [Indiana University Bloomington Collaboration Technologies](#) for providing video-streaming services for our Annual Meeting. §

## SEM Supports the Arts and Humanities!

SEM, like many other scholarly societies, is currently mobilizing its members in support of continued funding for the National Endowment for the Arts (NEA) and the National Endowment for the Humanities (NEH). Though the Trump administration, on 23 May 2017, reiterated its call for the elimination of the NEA and NEH (as well as cutting funding for Title VI, Fulbright-Hays, museums, public broadcasting, and more), there is potential for significant bipartisan support for all these agencies and programs in Congress.

Now is the time to contact your representative and senators and emphasize the importance of full funding for the NEA and NEH for FY 2018 and beyond. Though an email message is very helpful, a phone call, posted letter, or personal visit is even better.

You can find information on advocacy for the NEA on the Americans for the Arts' [Arts Mobilization](#) page; and information on advocacy for the NEH on the National Humanities Alliance's [Resources](#) page. In addition, the National Humanities Alliance provides advocacy information on [other cultural agencies](#), such as IMLS, Title VI, and Fulbright-Hays. See also a [recent letter from Pauline Yu](#), President of the American Council of Learned Societies.

Appeals for support for the NEA, NEH, and other agencies can be combined in a single communication. To contact your representative and senators, please visit the following websites:

[U.S. House Contact Information](#)

[U.S. Senate Contact Information](#)

Over the past several decades, ethnomusicologists have worked with many organizations that have received grants from the NEA, NEH, and other cultural agencies. Thank you for supporting continued federal funding for ethnomusicology and the arts and humanities as a whole! §

## SEM Program Specialist

With mixed feelings, the Society for Ethnomusicology announces that Marysol Quevedo's last day as our Program Specialist was Friday, June 30. Over the past year, Marysol has brought both extensive knowledge of music and first-rate administrative skills to SEM. She has strengthened our organization in such areas as the management of member data, marketing, online communications, annual meeting video-streaming, and the submission/review of prize applications. Our members have greatly benefited from her professionalism and good cheer.

The good news is that Marysol has accepted the position of Assistant Professor in the Department of Musicology at the University of Miami's Frost School of Music. Here her teaching responsibilities will include such courses as Contemporary Music, Music in Latin America, Symphonic Literature, and a music history survey. Moreover, she will be well positioned to continue her research, which focuses on music in Cuba during the twentieth century. We will hear from her as a presenter at the SEM Annual Meeting in Denver and look forward to her continued involvement in the Society. Thank you, Marysol, and congratulations! [\[continued on next page\]](#)

## SEM Program Specialist *[continued from previous page]*

In addition, Marysol is assisting with the orientation of SEM's new Program Specialist, Stephanie Sturgis. Stephanie previously worked at the Indiana University School of Optometry and in a private medical office in Bloomington. For the past three years, she has also co-directed a local dance studio that offers instruction in clogging, country, Irish, hip-hop, tap, and ballet traditions. She brings to SEM extensive experience in customer service, marketing, website design, finances, and office management.

Stephanie began employment with SEM on July 10 and can be reached at [sem@indiana.edu](mailto:sem@indiana.edu). We look forward to working with her in our ongoing efforts to deliver high-quality services to our membership and the general public!§

# the society for ethnomusicology

## SEM Disciplinary Intervention for a Practice of Ethnomusicology

Katherine Meizel, Bowling Green State University

This statement has grown out of nearly a year and a half of discussion and writing. The authors intend it to generate conversation and action (the authors of the statement strongly invite readers to submit responses to [Sound Matters](#)). Please sign using this form, providing your name and institution if you are comfortable doing so, or your initials or "Anonymous" with no institutional affiliation. To sign, you will need to scroll past all the previous names to enter yours as prompted. Signatory list will be updated frequently.

This statement calls for active change in the practices of ethnomusicology. We believe we must critically engage with current modes of systemic violence, working collectively toward the goal of comprehensive transformation. We support a radical restructuring of professional societies, academic publications, and the multiple spaces in which ethnomusicology occurs.

This is a declaration of commitment to changing the academic structures that deny many scholars full inclusion in their fields. We gratefully and respectfully acknowledge those who have risked placing their careers, safety, and well-being in jeopardy waging these battles. Proceeding from a framework of intersectionality that understands all forms of oppression as inextricably linked, we encourage all scholars to consider their positions within these systems of inequity. At a political moment when ethnomusicology is increasingly at risk, as are the bodies and well-being of its practitioners and participants, this work is urgent.

### We state the following:

The call for inclusion itself issues from within a sphere of discourse constructed by systems of oppression that unequally renders audibility and visibility.

We recognize that modern academe—ethnomusicology included—is rooted and deeply embedded in colonial ideologies.

We acknowledge that the themes, techniques, theoretical approaches, and pedagogies valued in music institutions also devalue certain musicians, music cultures, and

methodologies, and we believe this value structure is inherently unjust.

We are aware that the academic system continues to reaffirm old barriers to scholars of color and members of other marginalized communities, demands their visibility while rendering them inaudible, and assigns these scholars a disproportionate burden of institutional service and emotional labor.

We believe that tokenism and diversity rhetoric potentially mask and intensify structural inequity. The language of inclusion must be actualized and further actions should be taken in order to actually be more inclusive.

We see that contextualizing and minimizing microaggressions through discourses of political correctness obscures the reality of the daily struggle for personal and cultural survival faced by our students, classmates, friends, and coworkers.

As articulated in the SEM Position Statement in Response to the 2016 U.S. Presidential Election, we reaffirm our commitment to globally-engaged dialogue, scholarship, and advocacy. We believe the practices of ethnomusicology can work against racism, xenophobia, Islamophobia, anti-Semitism, misogyny, sexism, heteronormativity and cisnormativity, homophobia, transphobia, ableism, and war.

### We pledge to:

Speak up when we observe systemic injustices. We recognize that it is not always safe to do so, and that individuals must assess potential risks before making a decision regarding whether or not to speak.

Not speak for people who are in epistemic positions different from our own.

Cultivate listening practices and create spaces for a multiplicity of voices.

Reflect on our own positionality and the inevitable biases arising from those positions. We listen thoughtfully when it is pointed out that our own biases and assumptions reinforce structural injustice. *[continued on page 21]*

## British Forum for Ethnomusicology Annual Conference, 20-23 April 2017 Department of Music, University of Sheffield, United Kingdom

Ruth Hellier-Tinoco, University of California, Santa Barbara

Timothy J. Cooley, University of California, Santa Barbara

Getting back to the city of steel, *The Full Monty*, and a leading program in ethnomusicology is always a pleasure, but to be in such a city in the company of new and old friends who share our passion for studying human musicking wherever they find it in the world is beyond pleasure. Thank you Andrew Killick and the rest of the Local Arrangements Committee (Simon Keegan-Phipps, Helen Gubbins, Timothy Knowles, Kate Walker, and Michael Walsh), and the University of Sheffield's Department of Music for hosting the 2017 Annual Conference of the British Forum for Ethnomusicology! Like Britain itself, BFE conferences are always international as represented by the authors of this brief report: Tim is a USA citizen and Ruth is a UK citizen but we both live in the Republic of California. As an aside, we first met in Sheffield at the 2000 BFE conference and were married eight years later in California. So yes, attending BFE's Annual Conference was something we looked forward to this year.

Since BFE was last hosted by Sheffield in 2000, much has changed and some things remain the same! Things that have changed include the number of presentations at the annual meetings. At BFE 2000, there were eight paper sessions with one panel per session—no consecutive or competing panels. One could attend all the panels, roundtables, and plenary sessions! This was not possible at BFE 2017 where we faced difficult decisions at all nine sessions, each of which offered four consecutive panels, roundtables, or films. A random example: Friday afternoon for session 5, one had to choose between panels on “The Ethnomusicology of Recorded Music Production,” “The Ethics and Aesthetics of Studying Music in Situations of Conflict and Violence,” “Representing Minorities in Asia,” or “Cornish and Canadian Traditions.” Similar difficult choices were offered every session, inspiring panel-hopping with futile attempts to slip unobtrusively into the well-appointed meeting rooms of the spectacular Diamond building (see the photo of Tim and Ruth inside the Diamond in front of an image of the outside of the diamond with the banner of the BFE conference superimposed—very meta). Such are the challenges resulting from the dramatic growth of the field in Britain—we risk being overwhelmed by the wealth of choices our colleagues offer.

Things that remained very similar this year to BFE in 2000 were the very high quality of papers presented by scholars of a range of experience followed by frequent and well-appointed coffee and biscuit (cookie) breaks; opportunities to make new acquaintances and to strengthen ties with old friends; excellent folk music sessions; and of course the conference dinner followed by the best and most diverse open mike party known to the authors. Echoing the conference theme, “tradition today,” these are traditions that are worth many repetitions. Other highlights of BFE 2017 were the Wine Reception hosted by Taylor and Francis (publisher of *Ethnomusicology Forum*); the Yogesh Samshi tabla concert; and the Ice Cream Social hosted by the Society for Ethnomusicology (SEM's response to BFE's Tea Party first organized by Ruth Hellier

at the 2010 annual meeting of SEM at Los Angeles). Other highlights for us included Michael B. Bakan's compelling keynote lecture where he reminded us that witnessing how people make music and listening to what they have to say about this matters in so many ways, regardless of genre and origins of the musical practice. We were also deeply grateful for the local knowledge of Andrew Killick who recommended the Red Deer on Pitt Street, just around the corner from the Diamond, where we hosted a few alternative sessions. These too,

we believe, are traditions that bear repetitions, versions, and variants.

While growing fast, the British Forum for Ethnomusicology Annual Conferences still allow conference attendees to meet a good percentage of fellow conferees while hearing excellent research papers from astonishingly diverse perspectives. In addition to the Local Arrangements Committee acknowledged above, we must thank BFE Chair, Barley Norton, along with Program Committee Fay Hield, Byron Dueck, Stephen Wilford, Ruard Absaroka, and Morgan Davies for organizing such a rich and rewarding weekend in Sheffield. We attend BFE whenever possible and know that other SEM members will be welcome should they attend. §

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Timothy J. Cooley and Ruth Hellier-Tinoco,  
BFE 2017 Annual Conference

## American Council of Learned Societies Announces- The McClary-Walser Fellowship in Music Studies

The American Council of Learned Societies (ACLS) is pleased to announce the establishment of the Susan McClary and Robert Walser Fellowship in Music Studies. The couple has endowed the fellowship with a \$1.6 million gift that is partly a bequest and partly an outright contribution. ACLS will begin naming McClary-Walser/ACLS Fellows in 2018.

"We are enormously grateful to Susan and Rob for this generous contribution, which represents many firsts for ACLS," said Pauline Yu, ACLS president. "It creates the first fellowship devoted to the study of music. Further, it is both the first seven-figure gift from individual donors and the first seven-figure bequest in our history."

"We are delighted that the McClary-Walser Fellowship will support both emerging and established researchers in music studies for generations to come," wrote Professors McClary and Walser. "We know that ACLS's rigorous peer-review process will help assure that the fellowship supports the most promising and innovative scholarship of the future, as identified by the leading scholars of the day."

The fellowship will be awarded annually to scholars who apply through the central ACLS Fellowship program. The program supports research projects whose ultimate goal is a major piece of scholarly work. Awards will range from \$40,000 to \$70,000 (depending on career stage) and are intended as salary replacement to help scholars devote six to twelve months to teaching and writing.

Both distinguished musicologists, McClary and Walser are on the faculty at Case Western Reserve University. A MacArthur Fellow, Ms. McClary focuses on the cultural criticism of music and is best known for her book *Femi-*



Robert Walser and Susan McClary,  
Case Western Reserve University.

*nine Endings: Music, Gender, and Sexuality*. Mr. Walser's scholarship primarily centers on jazz and other popular musics. He is best known for his books *Running with the Devil: Power, Gender, and Madness in Heavy Metal Music* and *Keeping Time: Readings in Jazz History*.

McClary and Walser are also longtime members of the ACLS community and generous donors to the organization. Ms. McClary served on the ACLS Board of Directors for ten years, including a term as chair from 2003 to 2006.

Please visit the [ACLS website](#) for additional information. Application procedures will be posted during the summer of 2017. The online system for applications will open in late July. §

## University of Michigan Alumni Gift- Largest Ever for U-M Gamelan and Indonesian Studies Megan E. Hill, Center for Southeast Asian Studies, University of Michigan

The University of Michigan Alumni Association of Indonesia have pledged a gift of \$400,000 to the existing U-M Javanese Gamelan Endowment, as well as \$100,000 to establish a new endowment called the U-M Indonesian Alumni Student Support Fund. These gifts are made in celebration of the University of Michigan's Bicentennial in 2017, which also marks the 50<sup>th</sup> anniversary of the U-M Gamelan ensemble.

The U-M Gamelan was purchased by U-M Professor Emeritus of Musicology William Malm in 1966, and the ensemble gave its first performance in Hill Auditorium in the spring of 1967. Professor Emerita Judith Becker directed the gamelan from 1968 until 2003, when current director Dr. Susan Walton took on the position.

The Javanese Gamelan Endowment was established in 2010, building from an initial bequest from Rosannah Steinhoff, who with her husband Bill had been a member of the gamelan in the 1980s. The endowment exists to

fund educational programs, concerts, and upkeep of the instruments, as well as visits and residencies by expert Javanese musicians, dancers, and puppeteers. With this pledge from the Alumni of Indonesia, the endowment will help ensure the continued vitality of the gamelan program at U-M.

The new U-M Indonesian Alumni Student Support Fund will be an endowment that supports U-M students' study abroad in Indonesia, including those who wish to pursue the study of gamelan. The Alumni of Indonesia's pledge for this fund will benefit from the U-M Third Century Matching Initiative, which provides a match of one dollar for every two dollars given.

Henry Rahardja, who received a Bachelor of Computer Engineering degree at U-M in 1998, is the current president of the U-M Alumni Association of Indonesia.

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

## University of Michigan Alumni Gift [\[continued from previous page\]](#)



The U-M Gamelan performs in Hill Auditorium in 2015.

“It is the wish of our Alumni Association’s chapter that our gift to the Javanese Gamelan Endowment be a start of a continuous study and proliferation of the Indonesian culture in the University of Michigan and beyond,” he said. “The Student Support Fund shall also be the start of a beautiful relationship between students of the University of Michigan and Indonesia. We invite you to come and learn our language, culture, economy and investment opportunities, and much more.”

Both funds together represent a total gift of \$550,000 and will be accumulated over five years. They will be administered by the U-M Center for Southeast Asian Stud-

ies (CSEAS), which maintains the Javanese Gamelan Endowment. “We at CSEAS and around the university have been impressed with the enthusiasm and generosity shown by the U-M Alumni of Indonesia throughout this process,” said Christi-Anne Castro, director of CSEAS. “While their pledged gifts celebrate the storied pasts of the U-M Javanese Gamelan and of the university as a whole, they also help protect the future of the ensemble for upcoming generations.”

The gamelan’s current director, Susan Walton, also expressed her appreciation. “I am deeply grateful to the Alumni of Indonesia for its generous support of Kyai Telaga Madu, U-M’s Javanese Gamelan ensemble. Programs in the Indonesian arts bring high visibility to the scholarly and pedagogical efforts of our faculty, and these programs have a proven record of drawing students into the academic study of Indonesia. As a direct result of the U-M Gamelan’s numerous residencies with Indonesian musicians, shadow theater artists, and dancers, U-M students have elected to study gamelan music, shadow puppet theater, batik making, dance, ethnomusicology, Indonesian languages, and public policy, either in summer or year-long programs. Many others have decided to work in Indonesia or to get graduate degrees centering on Indonesia. I hope that we can continue to have artistic and cultural exchanges with Indonesian artists, academics, and students so as to deepen Americans’ understanding of the beautiful and rich culture of Indonesia.”§

## Ethnomusicology in Theory and Practice

**Kathleen Hood, University of California, Los Angeles**

On Friday, 19 May 2017, the UCLA Department of Ethnomusicology celebrated the retirement, after thirty years, of Distinguished Professor Timothy Rice with a day-long symposium and concert. Titled “Ethnomusicology in Theory and Practice,” the symposium asked twelve participants to address four questions about ethnomusicological theorizing, inspired in part by Rice’s recently published collection of essays on the topic called *Modeling Ethnomusicology* (Oxford University Press, 2017). In the first session, chaired by UCLA’s Mark Kligman with Katherine In-Young Lee (who will join the UCLA faculty next year) as respondent, Anthony Seeger, Michael Bakan, and Jane Sugarman asked what is music good for. In the second session, chaired by UCLA’s Jessica Schwartz with UCLA’s Nina Eidsheim and Shana Redmond as respondents, Jeff Todd Titon, Deborah Wong, and J. Martin Daughtry asked what advantages might accrue to ethnomusicology by broadening our study object from music to sound. In the third session, chaired by Daniel Neuman (UCLA) with respondent Roger Savage (UCLA), Ruth Stone, Harris Berger, and Maureen Mahon asked how ethnomusicologists theorize. In the fourth session, chaired by Rice’s Ph.D. advisor Robert Garfias (UC Irvine) with respondent Timothy Taylor (UCLA), Judith Becker, Thomas Turino, and Mark Slobin asked about the relationship between ethnographic fieldwork and ethnomusicological theorizing. An audience of over 100 attended, including students and faculty from all over California. The sessions were live streamed, and an archive of video recordings of the four sessions can be accessed on the Facebook page of the UCLA Herb Alpert School of Music. §



Thomas Turino, Timothy Rice, Robert Garfias, Judith Becker, Mark Slobin, Timothy Taylor. Photo by Daniel Neuman.

## Paraguayan Music Presentation at an International Academic Conference Simone Krüger Bridge (Liverpool John Moores University)



Alfredo Colman, Simone Krüger Bridge, and Timothy D. Watkins.

For the first time in the history of an international music conference, a panel of three presentations was held about Paraguayan music. The event happened during the Annual Conference of the British Forum for Ethnomusicology (BFE) at the University of Sheffield on 20-23 April 2017.

**Timothy D. Watkins** (Texas Christian University) opened the panel with a talk about the cultural associations that link the Paraguayan harp and guitar to Guaraní indigenous culture and thus to Paraguayan national identity (*paraguayidad*). These two instruments are at the musical and symbolic heart of the *conjunto folclórico*. The Paraguayan harp, often referred to as the *arpa india*, has become the most highly-regarded Paraguayan folk instrument, and is seen as emblematic of Paraguayan culture. The identity of the guitar has become fused with that of the *mbaraká*, a Guaraní shamanic rattle, for which it sometimes serves as a replacement.

**Alfredo Colman** (Baylor University Texas) talked about one of the most prolific Paraguayan composers of both classical and popular music, Florentín Giménez (1925). Professor Colman presented a theoretical framework to interpret Giménez's concern with cultural archetypes, such as Paraguayan history, Guaraní culture and mestizaje, which are systematically used by the composer to engage musically with Latin American traditional musics, as well as with Western European music forms and genres. Professor Colman showed how Giménez reinforces musical memories and prescribes how Paraguayan music can articulate and re-imagine a Paraguayan cultural identity.

**Simone Krüger Bridge** (Liverpool John Moores University) discussed the role of the guitar in Paraguay for expressing *paraguayidad*. Her academic analysis focused on "Danza Paraguaya" by Paraguayan composer Agustín Barrios Mangoré and showed the interrelatedness of this popular song with *paraguayidad*. Barrios' "Danza Paraguaya" was recorded by the internationally renowned classical guitarist Luz Maria Bobadilla on the jazz album *Barrios Hoy* (2011), and by innovative rock guitarist Rolando Chaparro on the rock album *Bohemio* (2011). Dr Krüger Bridge showed that both musical arrangements of "Danza Paraguaya" (in the style of jazz/choro and rock fusion) evoke strong ideas of *paraguayidad*.

The panel was highly regarded by the international academic audience. Panel chair Stephen Stuempfle (Society for Ethnomusicology Executive Director) congratulated the speakers on their ground-breaking presentations, which ideally will inspire more Paraguayan music panels at other conferences. The national newspaper *Ultima Hora* published an article about the event [here](#). §

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## The Aesthetics and Ethics of University Music

### Curricula [continued from page 4]

In the wake of that conversation, I would like to begin with a question. Why has it proven so difficult to introduce diverse musical content into the music curricula of U.S. schools of music? Ethnomusicologists have been trying to do this since the 1960s, more than fifty years, and we have made precious little progress. Most schools and departments don't have an ethnomusicologist on their faculty, and in many places where we work, it has proven almost impossible to move our point of view from the periphery to the center of the curriculum. Why is that? The answer, I think, is this: the diversity we advocate for is fundamentally at odds with the mission of most schools of music in the U.S.

The mission of most U.S. schools of music is built on an aesthetic foundation that values one kind of music, European classical music, above all others. They teach what they believe to be, as my local classical music station has it, "the most beautiful music of all time." We have trouble introducing diversity into such music curricula because diversity is inconsistent with this foundational approach to music study and to the way most U.S. schools of music define themselves. So unlike a business, which can maintain its fundamental mission and simply diversify its workforce to make it smarter and diversify its customer and supplier base to make it more profitable, music schools have to change the very foundation on which their mission is built to become truly diverse. Diversity actually undermines the foundational principle of most schools and departments of music. To become diverse, music schools have to become diverse from their foundations.

Most U.S. schools of music are built on an aesthetics of exclusion that creates an ethics of exclusion. That ethics of exclusion denies full participation in university musical life to many citizens of their state and nation and full recognition of those citizens' contribution to the cultural life of the United States. We have to do the opposite – rebuild our schools of music on an ethics of inclusion that generates an aesthetics of inclusion. We have to reject the aesthetics of exclusion that characterizes schools of music and the ethics of exclusion that is its product. **Instead of teaching what we think of as beautiful music, schools of music need to teach the music that makes Americans beautiful.** If we do that, then diversity will flow naturally into our curricula.

We can see how this exclusionary aesthetics works in Figure 1. It pictures, in extreme fashion, the traditional U.S. school of music, built on a foundation of German and Austrian music of the eighteenth and nineteenth centuries. It looks not unlike a castle with a wall (well, a line) around it keeping out the musical traditions—and many of the people—of the nation in which it resides but which it fails adequately to serve. How can any American music educator in their right mind argue that this is a good, ethical model for a school of music today?

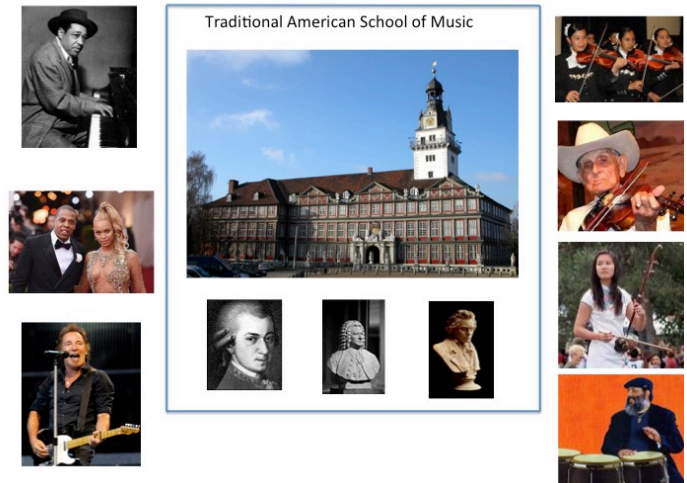


Figure 1. Traditional American School of Music.

OK. Of course you will argue that Figure 1 is an exaggeration—and it is. It might have been true thirty years ago, but it no longer is as widespread as it once was. So what does diverse musical exposure look like in a majority of traditional music schools? Jazz has been admitted—but it is hung out to dry on the peripheries of the curriculum. Jazz students still have to convince the faculty that they can write eighteenth-century harmony and counterpoint and understand the transition from Baroque to Classical style. But do most of the students in the school have to understand the contributions to American culture of Louis Armstrong and Duke Ellington and Charlie Parker and Miles Davis and Jason Moran? Not usually. These musical greats and the American communities that nurtured their genius are still omitted from the foundations of the curriculum and thus diminished in aesthetic importance. This is the unethical result of an exclusionary aesthetics.

OK, OK. We are more diverse than that. We now have courses in American popular music and rock—usually for non-majors, however, because our majors are so busy diving deeply into their exclusionary aesthetic and ethical pursuits.

OK, OK, OK. We have a couple of courses in world music too. But they, like jazz and popular music, are incoherently placed on the periphery of the foundational curriculum (see Figure 2). Music majors can often ignore them, and, if and when students take courses in those subjects, they already suffer from hardening of the categories. They have already been taught, both explicitly by their teachers and implicitly by their school's curricular structures and foundational values, that these kinds of music are less worthy aesthetically than European classical music and thus there is no need to take them seriously.

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## The Aesthetics and Ethics of University Music

### Curricula [continued from previous page]

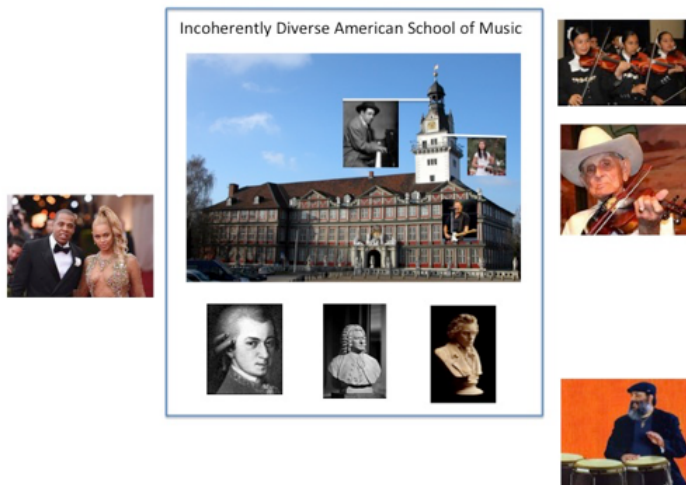


Figure 2. Incoherently Diverse American Music School.

What the students may not understand are the ethical consequences of their carefully honed aesthetic sensibilities: that when they fail to take all of American music seriously, they also fail to take the people and communities seriously who make it. Our aesthetics of exclusion is training them in an unethical relationship to the society in which they will practice their musical lives after graduation.

So here it is, folks. Figure 3 is a picture of the inclusive twentieth-first-century music school. It doesn't look like a German Schloss. It looks like a sleek and unique American building. In its foundations are all the musical traditions of the American nation, including those that have come here from Austria and Germany, Mexico, Africa, China, and the whole world—and those like blues, jazz, rap, rock, and salsa that have been created in our midst over the last two and half centuries.

#### Inclusive 21<sup>st</sup> Century Music School Design

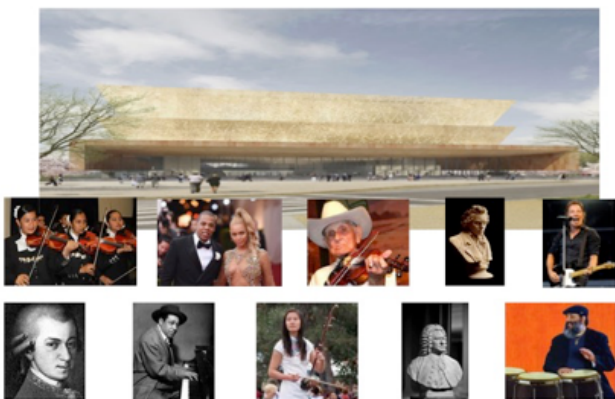


Figure 3. Twenty-first-century Music School Built on a Diverse Foundation.

So as your music curricular optometrist, let me give you a test. Which is better? Figure 2 or Figure 3? I hope you answered 3, because you can't build this beautiful building on a nineteenth-century Austro-German foundation. So let's say we can agree that 3 is better than 2, how do we get from 2 to 3?

The path from 2 to 3 will be unique for each school and department of music, and other speakers on this panel will provide some suggestions for how this might be done. The UCLA Herb Alpert School of Music, where I was the Director for its first five and half years, has already taken the first step by committing to the study of all American music, and a good deal of the world's music, at the very foundation of our mission. We have created an overarching structure on this foundation and moved the traditional curricular domains of European classical music, world music, American popular music, and jazz within it. Now our construction of that beautiful, modern, American building, that twenty-first-century music school, has begun on this new foundation. Even though we have taken the crucial first step, building that building, building that school, will still be hard work.

We need to build the new building with new individual courses that express our foundational aesthetics and ethics and with a new core curriculum. Our foundational values need to permeate all the courses in our curriculum and all the pathways through it. And we need to create new interdisciplinary courses that allow us to share our new ethical and aesthetic values with other departments around our colleges and universities, whose presidents, you can be sure, proclaim these values as foundational to their missions.

Based on our experience at UCLA, the building of the new North American school of music will be a gradual and iterative process. There will be a step backwards for every few steps forward. But let me remind you that the first step toward creating the twenty-first-century music school is not to advocate for diversity in a music curriculum based on an Austro-German foundation. The first step is to commit to a new ethical and aesthetic foundation that includes and values equally all the music of the United States and all of its many communities. The second step is to start building new courses and curricula on this new foundation. If we do that, the new building, the new ethical music school of the twenty-first century, will slowly but surely start to take shape. §

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## Four Strategies for “Sound” Activism

[continued from page 4]

Although influenced inevitably by my own dual training as a classical flutist and ethnomusicologist, and my experiences as an administrator and ensemble director, these strategies emerge more precisely from two recent SEM committee reports solicited by NASM, one spearheaded by Patricia Shehan Campbell of the University of Washington, Seattle and the other by Florida State University’s Michael Bakan, reviewing how and the extent to which ethnomusicology figures in current graduate and undergraduate NASM guidelines.

### I. Update NASM Handbook Language for Clarity and Inclusivity

First, it is essential that we update the NASM *Handbook’s* language to better reflect current “terminological and epistemological practice” and shape a more inclusive institutional message.<sup>2</sup> Both committees have submitted numerous suggestions for rewording that might be used as models for revising the entire document with an eye toward multiculturalism and diversity, so I will simply summarize some of their recommendations here. For example, outdated phrases such as “ethnic music” should be modified.<sup>3</sup> Further, ethnomusicology should be defined in more nuanced terms. It pertains neither to a particular musical repertory or subject matter, nor to a particular time or place. Rather, it is an inherently interdisciplinary approach to the study of any of the world’s musical phenomena—present or past—that emphasizes the “myriad relationships between music as sound and music as culture across diverse social contexts,” and that considers music making as a critical dimension of human experience.<sup>4</sup>

We must similarly differentiate ethnomusicology from “world music,” a convenient but problematic gloss embracing the many musics outside the Euro-American concert music canon that are typically underrepresented in curricular offerings. However, we submit that “both world music-focused and ethnomusicology-focused coursework should ideally be included in any comprehensive undergraduate [or graduate] music curriculum . . . befitting NASM accreditation.”<sup>5</sup>

Similar terminological confusion surrounds “music history”—which left unqualified, may be contextually understood as the history of Euro-American art music—and the broader discipline of Musicology, which increasingly approaches Ethnomusicology in its interdisciplinary scope and concern with social analysis. These are sister disciplines. Nonetheless, NASM graduate standards do not adequately reflect the differences in methodology, approach, inquiry, and training that distinguish ethnomusicology from musicology.<sup>6</sup> These include particular knowledge of the world’s musics and the peoples who create them, issues and methods germane to the social sciences, and relevant area studies scholarship. Yet throughout the *Handbook*, musicology and ethnomusicology are presented in tandem, often as an either/or proposition. In Section XIII. The General Master’s Degree, for example, the *Handbook* reads: “Requirements must include studies in performance, music history or ethnomusicology, and

music theory.”<sup>7</sup> Neither music history nor the absent musicology are necessarily substitutes for ethnomusicological perspectives, and “in today’s increasingly globalized and interconnected world . . . we feel strongly that . . . any twenty-first century musician needs exposure not just to musicology or music history, but also to ethnomusicology, as taught by ethnomusicologists.”<sup>8</sup>

### II. Explore Ethnomusicology as Curricular Activism

At my own institution (the University of Illinois, Urbana-Champaign), perhaps like yours, the current campus strategic plan devotes considerable attention to preparing students to be global citizens, helping them to develop global awareness, and in general, integrating global perspectives into the learning environment.<sup>9</sup> Yet there is little recognition of ethnomusicology’s, and indeed *music’s*, potential to accomplish these goals, and UIUC’s Robert E. Brown Center for World Music<sup>10</sup> remains largely unfunded and in storage. As the report of Campbell, et al. queries, “How do we educate students to be ‘global citizens’ without exposing them to the world in their major discipline of study?” How can we rear musicians who are attuned to broader, increasingly urgent societal issues “without providing them with frameworks and illustrations” that arise from ethnomusicological scholarship in communities at home and abroad?<sup>11</sup>

Here I ask that we consider the civic labor that ethnomusicologists and their courses accomplish for their departments and campuses, and their potential for curricular activism. By virtue of their interdisciplinarity, ethnomusicology courses, often crosslisted with other units, bring music schools to the center of campus intellectual life. Similarly, ethnomusicologists themselves often hold joint appointments or faculty affiliations with other units. Their multifold training in the arts, humanities, and social sciences uniquely positions ethnomusicologists as cross-campus ambassadors. Ethnomusicology courses open up a level playing field and expanded vocabulary for discussing and appreciating music, taking basic concepts and resituating them in an international context, thereby decentering but not devaluing the Euro-American canon. They reframe the very act of listening, opening students’ ears to new vistas of sonic experience and creativity, such as improvisational practices and systems of theory. More to the point, because their subject matter engages geopolitical issues, identity politics, social diversity, ecological and cultural sustainability, belief, belonging, emotion, conflict, social justice, and just the way others live, make, apprehend, and value music, ethnomusicology classrooms can be sites of advocacy and inclusion. They foster geographic and social awareness, encourage intercultural respect and dialogue, and mobilize against hate and intolerance by intervening critically in the power dynamics and systems of social values characterizing expressive media and the creative process that gives them birth.

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## Four Strategies for “Sound” Activism

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### III. Rethink Musical Practice as Global Citizenship

Third, we might rethink musical practice in terms of its potential for cultivating global citizenship. Performance study and ensemble participation beyond the Western art music sphere affords an extraordinary opportunity for transformative learning experiences through which the ethical principles of tolerance, mutual respect, and inclusion become embraced, embodied, and performed, and the ragged edges of social difference defused. We ask NASM to encourage institutions to make it possible, if not desirable, for every undergraduate and graduate music major to participate in an ensemble outside the Euro-American canon for at least one semester; that such ensembles be directed by content specialists with first-hand knowledge of the musical practices involved; and when these content specialists are regular faculty members, that directing the ensemble be considered part of their teaching load.<sup>12</sup> We further advocate that such ensembles be placed on par with their canonic cousins, such as orchestras and wind bands, in social value and access to resources.

These considerations require a move away from conceiving the “major/conducted ensemble” as epitomizing credit-worthy performance, toward a more inclusionary conceptualization of musical practice(s) and repertoires that provides an equal seat at the table for those ensembles variously considered non-western, non-canonic, traditional, vernacular, or popular. On the musical front, such ensembles provide fresh approaches to pedagogy and performance practice, alternative modes of ensemble direction and interaction, new technical challenges and conceptions of virtuosity, and further means of music cognition and perception. They support a 21st-century curriculum in which a diverse skill set is an asset that may expand musicians’ contacts and entrepreneurial networks, opening up musical communities and economies to which they can contribute or benefit from.<sup>13</sup> Through performance, they bridge the town and the gown, bringing the school to the community as exemplary outreach mechanisms. Through their membership, they bring the larger campus and community to the school, usually in the form of heritage musicians who become key local resources and even mentors.<sup>14</sup> They also often tap local immigrant communities, who may then become donors to campus programs or a base for student recruitment. For populations in crisis, such ensembles contribute to the sustainability of musical practices under siege and the social worlds in which they exist, raising consciousness about these circumstances both on campus and off. They are safe harbors in which difference is celebrated and admired. As my colleague Ulrike Präger has stated, “displays and performances of difference become agents of empathy,” accomplishing a kind of affective labor that effectively summons sentiments of compassion and affinity so badly needed in today’s world.<sup>15</sup> Such groups build social community in affective ways that remain with students the rest of their lives, instilling in them also a curiosity about and awareness of other world areas that

often translates to language study, semesters abroad, and an interdisciplinary diversification of coursework or degree pursuit. Fundamentally, then, such performance study should be “a prerequisite to basic musical literacy and cultural citizenship in contemporary US society.”<sup>16</sup>

Our country is diverse. Our communities are diverse. We strive to make our campuses diverse. Our students are engaged in multiple listening communities and performance opportunities well beyond those that comprise their major area of study. But our curricula do not necessarily reflect this social reality. On November 11, 2016, amid the tensions incited by the presidential election, UIUC School of Music Director Jeffrey Magee reminded students and faculty that, as a student trustee recently suggested, efforts to promote inclusivity and diversity are better conceived as “*normalization*.” In other words, diversity and inclusion should be the norm—and as Magee observes, may even be understood as measures of excellence.<sup>17</sup> Ethnomusicology courses effect such normalization in music curricula.

### IV. Re-envision Music Studies as “Tactical Humanism”

These remarks foreshadow my last point. I’d like to conclude with a short anecdote that for me, highlights how we might deploy music studies generally and ethnomusicology courses specifically as “tactical humanism,” a phrase that I borrow from anthropologist Lila Abu-Lughod. In her view, “tactical humanism” employs the language and ideals of the humanities to create a discourse of familiarity that humanizes social difference, harnessing the shared humanity in us all to invite intercultural rapport.<sup>18</sup> A few years ago, I was catching up on the phone with a close friend from graduate school, a violist then about to retire from directing string education and orchestras at schools in the Phoenix vicinity.<sup>19</sup> Frustrated beyond words with Arizona politics, and facing yet more impending cuts to area music programs, she exclaimed angrily, “You know what I’d like to tell these legislators?! About why music is so important for kids?” “Well,” I replied, with my ethnomusicologist’s hat on, “you could tell them about the Mozart effect, about the social skills and discipline that musical activities build, about intercultural —” “Donna!” she interjected, cutting me off short. “Music is important because it’s part of what makes us human! It’s a fundamental capacity of being a human being. THAT’s why music is important!”

In my view, acknowledgement of this essential human capability is being downplayed, pushed to the periphery of our campus curricular mandate, even as we are overwhelmed by the awe inspiring diversity of worldwide musical creativity accessible to us at the touch of a computer key. Ethnomusicologists have long recognized that all peoples create, listen to, or otherwise engage with sound in artfully intentional ways.

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## Four Strategies for “Sound” Activism

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Exposing students to more globally inclusive ways of music making and their social significance, whether through classroom instruction or the immediacy of musical practice, may not provide a direct bridge to intercultural understanding and world peace, but as a site of intercultural encounter, it nonetheless remains a portal for recognizing and empathizing with other musical worlds, other music makers, other social realities and the issues that define them. It is accessibility to and the opening of this portal, with its very real performative potential for enacting social change, that ethnomusicologists facilitate and that should be made much more central to any music curriculum. In today’s fractured world, in the face of looming global crises, and, it seems, at this particular juncture in US political culture, knowing something of how peoples outside the Euro-American art music scene make, conceptualize, hear, and engage with sound creatively is not just trendy or professionally smart. It is a moral imperative for a more equitable world.

### Endnotes

1. Lila Abu-Lughod, “Writing against Culture,” in *Recapturing Anthropology: Working in the Present*, ed. Richard G. Fox (Santa Fe: School of American Research Press, 1991), 157–60.
2. Michael Bakan, et al., “Report from the Society for Ethnomusicology on 2015–2016 NASM Undergraduate Standards” (unpublished document, 13 October 2016), 4.
3. Bakan, et al., “Report,” 4, pointing to Section IX.N.O.3.c.(5), p. 118 of the 2015–16 NASM Handbook.
4. Bakan, et al., “Report,” 4.
5. *Ibid.*, emphasis in the original.
6. See Patricia Shehan Campbell, et al., “Report from the Society for Ethnomusicology Ad Hoc Committee to Review 2014–15 NASM Graduate Standards” (unpublished document, 21 November 2015), 1.
7. National Association of Schools of Music (NASM), *Handbook 2015–16* (Reston, VA: National Association of Schools of Music, 2015, revised 16 February 2016), 127.
8. Campbell, et al., “Report,” 1, emphasis in the original.
9. University of Illinois, Urbana-Champaign (UIUC), “Strategic Plan 2013–16” (unpublished document), 11, [http://strategicplan.illinois.edu/documents/2013-2016\\_Campus\\_Strategic\\_Plan.pdf](http://strategicplan.illinois.edu/documents/2013-2016_Campus_Strategic_Plan.pdf)
10. For information on the Robert E. Brown Center for World Music see <http://cwm.illinois.edu/>.
11. Campbell, et al., “Report,” 1; see also Patricia Shehan Campbell, David Myers, and Ed Sarath, et al., “Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors: Report of the Task Force on the Undergraduate Music Major” (unpublished document, The College Music Society, November 2014), 28, <http://www.mtosmt.org/issues/mt0.16.22.1/manifesto.pdf>. Here the authors similarly ask, “How in a global age and society can a program in the arts in general, and music in particular, be justified that is not permeated by global practices and inquiry?”
12. See also Bakan, et al., “Report,” 3, and Campbell, Myers, and Sarath, et al., “Manifesto,” 4.
13. See Paul Klemperer, “Professional Musicians and Student Mentor Partnerships” (paper delivered at the 61st Annual Meeting of the Society for Ethnomusicology, Washington, DC, 10–13 November 2016).
14. I use the phrase “heritage musician” in a manner similar to how “heritage speaker” is used by linguists and language instructors. Such musicians may or may not have been born in the United States; they may have high facility or competency in the musical practices of their heritage, but may or may not possess formal or systematic training in these practices. Heritage musicians may be bi- or multimusical, consuming and sometimes performing musics of the dominant society, while

also sustaining a close cultural connection to or affinity for the musics with which they grew up or that represent their ancestry. Examples might include the classical violin student of Romanian extraction who pays his way through an American conservatory undergraduate program by gigging with an eastern European wedding band on the weekends, or the UIUC graduate student in Engineering who grew up playing saz as a hobby in his native Ankara.

15. Ulrike Präger, “Since Emmason Sings with Us, Everything has Changed”: Contextualizing the Refugee Voice in Contemporary Germany” (paper delivered at the 61st Annual Meeting of the Society for Ethnomusicology, Washington, DC, November 10–13, 2016).
16. Bakan, et al., “Report,” 4.
17. Jeffrey Magee, Message from the Director to the UIUC School of Music Community, 11 November 2016, e-mail communication.
18. Abu-Lughod, “Writing against Culture,” 158–59.
19. While the exact wording of our conversation has long since retreated into memory, what follows is a close replica.

## the society for ethnomusicology

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- Abu-Lughod, Lila. “Writing against Culture.” In *Recapturing Anthropology: Working in the Present*, edited by Richard G. Fox, 137–62. Santa Fe: School of American Research Press, 1991.
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## SEM and NASM: A call for collaboration?

[continued from page 4]

Are we meeting the needs of our students in terms of professional development? Are we meeting the needs of the average campus major? What about our non-majors, many of whom fill the ranks of our large ensembles and big number courses? Are we doing our best to provide for them “the musical, intellectual, and cultural resources they need to thrive and succeed, both in their respective professional milieus and as citizens of the local, national, and global communities to which they belong” (Bakan et al. 1).

Three caveats: First, in my life beyond the SEM Presidency I am Professor and Ensemble Director at the College of William and Mary, established in 1693, where music is taught in the context of an undergraduate liberal arts education. Second, I am co-author and editor with Kip Lornell, of *The Music of Multicultural America* (1997 and 2016). And, finally, between 3<sup>rd</sup> and 12<sup>th</sup> grades I trained in the extension division of the New England Conservatory Preparatory School. These tips might help you to contextualize my comments today.

### On SEM/NASM Relations

In Fall 2015, NASM approached then president of the Society for Ethnomusicology, Beverley Diamond, and gave us the opportunity to review and compile recommendations toward the revision of the NASM graduate standards. You have just heard from Donna Buchanan, a member of the ad-hoc committee that was appointed to prepare that report. This Fall, in my first year as SEM president, the Society was again approached, this time to review and provide recommendations toward the revision of NASM undergraduate standards. I appointed an ad-hoc committee, chaired by Michael Bakan of Florida State University, who submitted another thoughtful and comprehensive review that, along with last year’s SEM report on NASM graduate standards, we hope will not only be helpful to NASM administrators but will also be effective.<sup>1</sup> In the meanwhile, and following conversations among Past President Beverley Diamond, SEM Executive Director Stephen Stuempfle, and NASM Executive Director Karen Moynahan, we submitted a proposal for this panel and approached Mary Ellen Poole, Director of the Butler School of Music, to be our chair and discussant, and that is how we arrived here today.

Our presence at NASM today follows a long interaction between our two organizations. My query to SEM past presidents, in fact, produced notes on NASM initiatives that date to 1995. Various liaisons to NASM over the past twenty years, including Patricia Campbell, Elizabeth Tolbert, and another cross-over colleague, Eileen Hayes, have been vigilant in making known our primary objectives: 1) that course work in ethnomusicology should be a NASM requirement for accreditation in both graduate and undergraduate programs; and 2) that courses in ethnomusicology should be taught by ethnomusicologists or faculty with training and experience in the methods, aesthetics, and ethics of the discipline.



Welcome to Worlds of Music! At William and Mary MUS/ANTH 241 offers an introduction to ethnomusicology, the anthropological study of music of the world’s peoples.

### The World Music Course

Let me make some comments on the importance of ethnomusicology for the undergraduate curriculum because this position<sup>2</sup> is still poorly reflected in NASM guidelines. An introduction to ethnomusicology through a series of case studies of various world music traditions is the way I have designed this requirement for our music majors; however, courses focusing on a geographical area would also fit the bill: for example, Music of India, or Music of China. Music cultures might be conceptualized in larger regions beyond the nation state: for example, Music of the Black Atlantic; Indian Ocean Sound Worlds; Music in the Worlds of Islam, and so forth. Courses around a theme, for example gender, nationalism, mass media, or politics, invite case studies from a variety of historical periods and world cultures, potentially bridging gaps between self and other. But whatever the fit for your particular program, the important “take away” here is that, regardless of the course title or even the content, ethnomusicology courses inevitably introduce students not only to music, but to an interdisciplinary framework for thinking about music in the context of human life.<sup>3</sup>

Through the window of music, students are asked to think about geography, history, religion, colonialism, mass media, gender, spirituality, identity, meaning, and more—and they are invited to meet communities and individuals within complex, multicultural societies. Courses in ethnomusicology at the undergraduate level ask students to replace the broad brush of Orientalist generalization with an expanded tool kit of finely tuned questions that they can ask not only of the most foreign and exotic music, but also of the musics they love and those they are studying in college.<sup>4</sup>

We believe that departments and schools of music should take a leading role in our various institutions’ mandates for cultural diversity, internationalization, and global citizenship. The benefits are many. To quote the report we will submit to NASM on December 1:

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## SEM and NASM: A call for collaboration?

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Courses on world [(i.e. Arab, Balkan, mariachi, etc.)], popular [(i.e. R&B, jazz, salsa, etc.)], and American roots musics (i.e. blues, Cajun, Appalachian, etc.), offer superb opportunities for music schools to not only maintain, but also enhance, “the position of music study in the family of fine arts and humanities in our universities [and] colleges” (NASM Handbook, p.1), and they offer students in general studies programs the chance to engage with a range of cultural, political, and societal issues through the lens of a subject – music – that tends to be both appealing and accessible. (SEM Report to NASM, December 2016)

Second, such courses are popular and do good work in the curriculum and for your unit! The course that I designed, “Worlds of Music,” is cross listed in Anthropology, offered every semester, required of music major and minors, and has for the past twenty years satisfied the College’s General Education Requirement—GER 4B: Histories and Cultures Outside the Western Tradition.

“Worlds of Music” is a popular course, a course that has a buzz on campus. It is a safe haven for those students who love music but aren’t sure they fit in our department; for those daunted by our theory requirements, burned out from lessons and orchestra, or who are connoisseurs and creators of those “other” musics (from rock to reggae to raga). The course is open to those who never had access to the kind of sustained training and *parental patronage* that is *required* to produce a freshman who can even knock on the door of a prestigious music program. Here is an example of that kind of freshman.

Exhibit A: Luther Millison, college freshman, auditions and places in 3<sup>rd</sup> chair (now he’s in 2<sup>nd</sup>) in the University of Vermont Orchestra. His mother (me), wondering “how did he do that,” remembers that Luther has been privileged with private lessons, music camp, chamber music programs, and youth orchestra since the age of five. Last year Luther’s music cost us, his parents, around \$3,500. Multiply by ten to approach the cost of a musical youth, not including instrument purchase and maintenance, travel, concerts, and philanthropic donations to said youth orchestra and jazz camp, and you begin to see what it takes for a student to learn what one of my colleague’s calls “their tradition.”

So, Worlds of Music is a course that recruits not only freshmen like Luther, but rather new and different kinds of music majors, even those that haven’t had \$35,000 worth of pre-collegiate preparation. It is a course that connects with other faculty, departments, *and* to the community because it can incorporate and re-combine any number of special events, pedagogical exercises, and musical-social experiences. Unlike in a Western Art Music survey course, ethnomusicologists are free, rather I should say we are *required*, to invent and reinvent our courses in response to any number of parameters. We teach music in sickness and in health, in times of plenty and in “Times of Trouble.”<sup>5</sup> While it might look, from the course catalogue, that we are going to cover the world in a semester, or China in a quarter, ethnomusicologists assure their students on day one that this is hardly the case. Again, what we teach is an approach, a set of methods, and an almost infinite array of resources for continuing to explore, engage, and think critically, throughout the life span, about “music as part of what makes us human,” to echo Donna Buchanan’s presentation in this panel.

This is not always easy work. While our courses are a no-brainer for many students outside the major (anthropology, linguistics, literary and cultural studies, global studies,

religious studies and so on), music majors may actually be rather slow to catch our fever. And majors who come to our curriculum late in the game may be confused by our non-hierarchical presentation of music and culture, skeptical of the invitation to embrace various aesthetic paradigms, and challenged by the serious study of other music theories. They may even be hostile to our insistence on discussions of access, power and privilege, representation, censorship, ethnicity, race, and gender. “Can’t we just learn about the music?” they implore? We respond with a resounding “no” as we ask students to push their own envelope, question aesthetic categories, challenge national, heteronormative, Judeo-Christian narratives, and exercise empathy and interest—beginning in the classroom with their classmates, and extending to the campus, the community, and the world. Whether or not students realize it (or like it) at the time, ethnomusicology makes a profound and lasting impact.<sup>6</sup>

### On Ensembles

A further recommendation of our NASM report on Undergraduate Major Guidelines is to offer opportunities for non-WAM performance, experience that, we believe, expands ways of being a musical human and of knowing music. Diverse music ensembles invite students to learn the social aesthetics and technical skills of a new music, and also about the ways we do research. Our ensembles teach collaboration and trust and, like Western music ensembles, offer unique ways to be physically expressive and creative in an ever stressful, media-saturated environment that prizes sedentary, screen-filled, and sometimes very lonely and unhealthy paths toward achievement.

As a research method, the practice of music, our version of the anthropologist’s participant observation, is essential to the way we come to understand the musics and the people we eventually represent, through presentation and publication, or with whom we are lucky enough to collaborate. I have long considered the practice and performance of Arab music to be a methodology for both my fieldwork and my teaching. The Middle Eastern Music Ensemble that I founded in 1994 is a context for exploration and exchange among students, faculty, and invited guest artists, that, when shared through public performance, evinces a kind of unapologetic advocacy that has become central to my work as a teacher, scholar, and musician.<sup>7</sup>

Donna, Tim, and I have taught performance for the majority of our careers, and through the social, communal, collaborative act of music making, have made unlikely connections among communities on campus and between town and gown. All of us have invited numerous musicians from abroad into our midst and have taken students abroad on performance and study tours where we have further collaborated with our research colleagues in Bulgaria (for Tim and Donna) and in the Arab world, specifically Morocco and Oman for my Middle Eastern Music Ensemble. As ethnomusicologists, we are not unusual. Scholar/performers are common in our discipline and point to yet another reason to hire us!<sup>8</sup> But please, expect that our work as musicians and ensemble directors be part of our load.

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## SEM and NASM: A call for collaboration?

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Anne K. Rasmussen at William and Mary instructing students on Middle Eastern Music.

### On the Whole Student, Community Engagement, and the World beyond the Tower

Beyond arguing for a particular percentage of ethnomusicology in the curriculum, I will make a plea for our place as musicians in educating the whole student—any student. While our conferences and the NASM guidelines are understandably concerned with “the discipline,” I urge us to bring into sharper focus the opportunity we have, really the responsibility we have, to teach students to be alive to the complex and exciting world in which we find ourselves and to care about each other.

We also need to be able to teach them with the knowledge that their careers may be very different from our own. Within the Society for Ethnomusicology, the resounding cry from our younger membership is for us to get our heads out of the sands of the professorate and to articulate options for ethnomusicologists to do important work *in addition to or as an alternative to academia*.<sup>9</sup>

The 61<sup>st</sup> Annual Meeting of the Society for Ethnomusicology, 9–13 November 2016, in Washington, DC focused just such an endeavor, beginning with our Pre-Conference at the American Folklife Center at the Library of Congress on applied ethnomusicology that involved more than thirty of our colleagues, all of whom are “gigging outside the Ivory Tower.” Their work outside the academy points to an important sea change that must be acknowledged, named, and nurtured. Changes in our praxis, whether toward a more diverse set of musical offerings, a concern for the sustainability of all musics, and community engagement and advocacy, should be reflected and indeed generated by changes in the language on our websites, in our mission statements, and in our accreditation guidelines. Course syllabi and concert programs can also include language that transcends the academy and addresses its changing politics. We have to name our goals and emphasize the relevance of our unique training for a world beyond our profession. And we have to consistently imagine and articulate this activist stance to our students,

our colleagues, our administrators, our audiences, and to the doubters, whose facile tropes of simplistic condemnation of the academy and institutions of fine and performing arts need redress. Rather than separately, as ethnomusicologists, or performers, or composers or musicologists, I believe we can best do this work *together*.

It is difficult to ignore the ways in which the events of last week [referring to November 2016 election results] have made our collaboration—that between SEM and NASM—urgent and necessary.<sup>10</sup> I hope you agree.

A Clinton victory might have served to reaffirm our work as inclusive, feminist, musical humanists who involve our students, colleagues, consultants, and communities in the myriad musical scenes that we engage, document, teach, and live. In the days following the November 8<sup>th</sup> election and as the incoming president appoints his staff, however, it seems clear that our work is more important now than ever. Ushered in by the election, this new era is a mandate for us to publically 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 step out from behind the velvet rope of academia and into communities local and global wherever and whenever possible. Thank you!

### Endnotes

1. Michael Bakan, et al., “Report from the Society for Ethnomusicology on 2015–2016 NASM Undergraduate Standards” (unpublished document, 13 October 2016).
2. The position, consistently advanced by the Society for Ethnomusicology for more than twenty years, is that NASM-accredited schools should require their students at least one course focusing on music outside of the traditions of Western Art Music.
3. Such “courses should introduce students to both new worlds of musical sound and new ways of understanding how music is conceptualized, utilized, and attributed meaning, in musicultural contexts extending far beyond Western art music culture” (Bakan et. al. 2016).
4. Our recommendations to NASM: . . . that every student in music be required to take an ethnomusicology course (a survey course, a topical seminar, a proseminar, or an area studies music course), taught by an ethnomusicologist, as part of their mandated curriculum. We accept that the contemporary music scholar needs a broad set of tools to address the questions across the fields in the 21st century. *We wish to clarify that the purpose of a required course in ethnomusicology is to introduce students to concepts, theories, and the uniquely tuned methodological approach to the study of music in human life. As might be expected, such a course, or even a cognate of specialized courses in ethnomusicology, does not make an ethnomusicologist; rather, it initiates in students a way of thinking about music in a global age.* (Campbell et. al. 2015)
5. Rice, Timothy. 2015? “Ethnomusicology in Time of Trouble.” *Yearbook for Traditional Music*. 46:191-209.
6. And, crude though it may sound, in the corporate culture of the academy it is imperative that we name what we do at every turn and that we cultivate undergraduate students whose ultimate goal may not include the Ph.D. or DMA but who nevertheless choose to identify with our discipline in as broadly defined a way as we can offer it to them.
7. Having hosted more than 60 guest artists in the context of our ensemble, I am also a patron of musicians from the Arab and Middle East region in the United States and others musicians involved in this world.
8. Ethnomusicologist scholar performers bring a range of skills and priorities to a department. They usually have a wide world of contacts to enrich co-curricular programming and concert series and they often have production experience. The scholar performer in ethnomusicology will relate well not only to the other -ologists in the department but also to your applied faculty, your ensemble directors, your tech people, and even your custodians. [continued on next page]

## SEM and NASM: A call for collaboration?

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9. Since only a small number of my students go on to graduate school, thinking about ethnomusicology in relation to all kinds of careers has for me always been the norm.

10. Since the NASM conference, a number of academic societies, including the American Musicological Society and the Society for Ethnomusicology, have published post-election statements. These may be seen together on the [American Council of Learned Societies \(ACLS\) website](#).

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Lornell, Kip and Anne K. Rasmussen, eds. 2016. *The Music of Multicultural America: Performance, Community and Identity in the United States*. Second, revised, expanded edition includes four new chapters and a new introduction by the editors. University Press of Mississippi. Web site hosted by the Archives of Traditional Music, Indiana University ([atmuse.org](http://atmuse.org)). §

# the society for ethnomusicology

## Disciplinary Intervention for a Practice of Ethnomusicology [continued from page 8]

Prioritize attention to intersectional oppressions over singular agendas that ultimately uphold structures of injustice. We seek to deploy our listening, writing, teaching practices, and service to challenge and reframe normative structures that restrict the liberatory potential of ethnomusicological work.

Require that societies and organizations to which we belong publish statements of institutional stance regarding the inclusion of, respect for, and safety of their members. This is not only a political matter: it is an ethical one that requires an explicitly articulated position.

Request that societies and institutions to which we belong ensure infrastructural support for individuals and communities facing issues of access based on citizenship, visa eligibility, mobility, and financial considerations.

Request that societies and organizations to which we belong divest their endowments from entities that maintain structures of oppression.

Request that societies and organizations to which we belong dedicate activities engaging social justice movements—for example, conferences or pre-conference symposia, section or group meetings, journal issues, concerts, and community outreach.

Request that societies and organizations to which we belong devote resources and attention to democratizing and horizontalizing representation within these societies.

If we are to expand meaningfully the narratives and practices of ethnomusicology, we must center marginalized perspectives and engage with current critical issues. We believe that these are our obligations in 2017.

Katherine Meizel, Bowling Green State University  
Sidra Lawrence, Bowling Green State University  
Denise Gill, Washington University in St. Louis  
Evan Pensis, University of Chicago  
Yun Emily Wang, University of Toronto  
Chris Nickell, New York University  
Natalia Bioletto, Universidad de Guanajuato  
León F. García Corona, Northern Arizona University§

## Institutional News

**33-1/3 Japan**— Bloomsbury Publishing is delighted to announce the launch of *33-1/3 Japan*, a book series dedicated to Japanese popular music. The first book, Keisuke Yamada's *Supercell ft. Hatsune Miku*, discusses the music and fan culture surrounding the popular vocaloid avatar (forthcoming August 2017). The second book, Yōko Kanno's *Cowboy Bebop by Rose Bridges*, examines the music of the groundbreaking anime series, exploring the ways in which music serves to portray the characters and pay homage to film genres (forthcoming November 2017). A launch event will take place at the SEM Annual Meeting. Further information about the series can be found [here](#). Interested authors are encouraged to contact the series editor [Noriko Manabe](#).

**Global Jukebox**— The Global Jukebox, a project initiated by Alan Lomax and brought to fruition by his daughter Anna Lomax Wood, is now available [here](#). The website features varied materials of interest to musicologists, ethnomusicologists, anthropologists, and anyone interested in world music. The content includes many rich field recordings, references to Lomax's work in *Cantometrics*, and more. This promises to be wonderful resource for many. For more information please see this [New York Time's article](#).

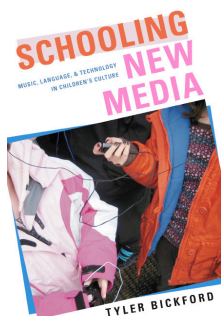
### Revisiting the Summer of Love, Rethinking the Counterculture:

**An Academic Conference on the 50th Anniversary of the Summer of Love**— In recognition of the 50th Anniversary of the Summer of Love in San Francisco, California, Northwestern University's Center for Civic Engagement and the California Historical Society are hosting a three-day, interdisciplinary academic conference celebrating and reexamining the Summer of Love and its associated events, contexts and implications. The conference will take place on 27-29 July 2017 at Northwestern University's new conference and networking center, located in the heart of downtown San Francisco, the city that was ground zero of the Summer of Love and the home of the Haight-Ashbury, where so much of that era's celebrated history unfolded. Top scholars from around the country will present on topics ranging from media, music, and art, to community, politics and social change. More information can be found [here](#).

**The University of Washington Ethnomusicology Archives**— The University of Washington (UW) Libraries and the School of Music have entered into an agreement to move administration of the Ethnomusicology Archives from the School to the Libraries. The Archives will retain an independent presence in the music building but will merge with the Music Library. Following the retirement of archivist Laurel Sercombe, John Vallier (formerly the Ethnomusicology Archivist at University of California, Los Angeles before coming to UW) has been appointed Curator of the UW Ethnomusicology Archives. To contact the Ethnomusicology Archives, email [ethnoarc@uw.edu](mailto:ethnoarc@uw.edu).

**Weimar Jazzmat Database**— The Weimar Jazz Database (Release 2.0) is now available with 456 solo transcriptions along with software tools for melody analysis and pattern mining (MeloSpyGUI v1.3 and MeloSpySuite v1.5), including some new features, several fixed bugs and smaller improvements as well as new tutorials and documentation. The database can be downloaded for free [here](#).§

## Member News



**Tyler Bickford** (University of Pittsburgh) recently published the monograph *Schooling New Media: Music, Language, and Technology in Children's Culture* (Oxford University Press, 2017).



**Joshua S. Duchan** (Wayne State University) recently published his second monograph, *Billy Joel: America's Piano Man* (Rowman & Littlefield, 2017). The book examines a selection of the American singer-songwriter's songs, investigating both their compositional process and their broader cultural and historical contexts. Duchan draws on several lengthy interviews with Joel to explore the ways he channels and transforms

**Beverley Diamond** (past-President of the Society of Ethnomusicology) received an Honorary Doctorate in Music (or Doctor of Music, honoris causa) from McGill University in Montréal. Further information can be found [here](#).

the cultural life of a changing America over four decades into a lengthy series of bestselling songs and albums.

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



**Sydney Hutchinson** (Syracuse University) recently published the monograph *Tigers of a Different Stripe: Performing Gender in Dominican Music* (University of Chicago Press, 2016). She was awarded tenure and promoted to Associate Professor at Syracuse University in spring of 2017.

**Alejandro L. Madrid** (Cornell University) has been awarded the Dent Medal. This award is given to a mid-career scholar for their “outstanding contribution to musicology” by the the Royal Musical Association and the International Musicological Society. Alejandro is the only Latin Americanist/Hispanist to be so honored since the prize was first awarded in 1961. Additional information can be found [here](#).



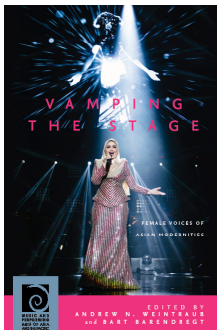
**David A. McDonald** (Indiana University), in July 2017, was elected to the position of Chair of the Department of Folklore and Ethnomusicology at Indiana University. During this four-year term, McDonald will direct

the Ethnomusicology Institute and serve on the advisory boards of the Archive of Traditional Music and the Journal of Folklore Research. In addition, McDonald has recently been appointed Series Editor of the book series *Activist Encounters in Folklore and Ethnomusicology* at Indiana University Press. Further information and submission guidelines can be found [here](#).

**Huib Schippers**, Director and Curator of Smithsonian Folkways Recordings, and newly elected chair of the Applied Ethnomusicology Study Group of ICTM, has published a new article “[Sound Futures: Understanding Musical Ecosystems](#)” in *Folklife*—the freshly christened digital magazine from the Smithsonian Center for Folklife and Cultural Heritage. In the article, Huib examines from a personal perspective the five-year (2009-2014) international research collaboration *Sustainable Futures for Music Cultures: Toward an Ecology of Musical Diversity*. Funded

by the Australian Research Council and coordinated from Queensland Conservatorium Research Centre at Griffith University, it set out to develop a dynamic model to understand and support musical diversity and sustainability. The results of the project can be found in the publication *Sustainable Futures for Music Cultures: An Ecological Perspective* (Oxford University Press, 2016), and the project’s freely accessible community [website](#).

**Andrew N. Weintraub and Bart Barendregt** announce



the publication of the edited volume *Vamping the Stage: Female Voices of Asian Modernities* (University of Hawai'i Press, 2017). *Vamping the Stage* is the first book-length study of women, modernity, and popular music in Asia. The authors analyze the many ways that women performers supported, challenged, and transgressed representations of existing gendered norms in the entertainment industries

of China, Japan, India, Indonesia, Iran, Korea, Malaysia, and the Philippines. Placing women’s voices in social and historical contexts, the authors explore salient discourses, representations, meanings, and politics of “voice” in Asian popular music. Female entertainers, positioned at the margins of intersecting fields of activities, created something hitherto unknown: they were artistic pioneers of new music, new cinema, new forms of dance and theater, and new behavior, lifestyles, and morals. They were active agents in the creation of local performance cultures, of a newly emerging mass culture, and the rise of a region-wide and globally oriented entertainment industry.

Contributors: Bart Barendregt, Yifen T. Beus, Farzaneh Hemmasi, Heesun Kim, Soojin Kim, Jennifer Milioto Matsue, Joshua D. Pilzer, Russell P. Skelchy, Sooi Beng Tan, Ricardo D. Trimillos, Yiman Wang, Amanda Weidman, Andrew N. Weintraub, and Christine R. Yano

**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. §

## SEM Publications and Posts

### **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.

- Issue No. 5: [Bonanzinga, Sergio. Musical Mourning Rituals in Sicily. Translated by Giacomo Valentini. Ethnomusicology Translations, no. 5. Bloomington, IN: Society for Ethnomusicology, 2017.](#)§

### **Sound Matters: An Online Forum**

Editor: [Eliot Bates](#)

*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.

- [Disciplinary Intervention for a Practice of Ethnomusicology](#) (5 May 2017)
- Sean Bellaviti, [In search of the Organization of American States 1970s field recording collection in Caracas, Venezuela](#) (21 February 2017)
- [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 Ögüt, [Soundscape of a coup d'état](#) (6 September 2016) §

## Grants and Fellowships

### ARSC

The Association for Recorded Sound Collections (ARSC) Grants Committee is pleased to announce the recipients of the 2017 Research Grants.

The ARSC Research Grants Program supports scholarship and publication in the fields of sound recording research and audio preservation. Project categories eligible for consideration include: discography, bibliography, historical studies of the sound recording industry and its products, and any other subject likely to increase the public's understanding and appreciation of the lasting importance of recorded sound.

**Terri Brinegar**, of the University of Florida, received a grant of \$750. She will travel to Philadelphia to interview the remaining family member of Rev. A. W. Nix, and inspect archives at his church, for a study of his commercially-recorded sermons.

Independent discographer **Red Kelly** received a grant of \$750. He will travel to interview session musicians for his ongoing Web biodiscography of guitarist Reggie Young.

**Jocelyn Moon**, of the University of Washington, received a grant of \$750 for travel to the International Library of African Music in Grahamstown, South Africa. She will compile a field-recordings discography of matepe mbira music from Zimbabwe and Mozambique, recorded by Hugh and Andrew Tracey, with a view to repatriation through the ILAM website and her own blog.

Independent researcher **Steve Smolian** received a grant of \$750. He will travel to consult the papers of Eldridge R. Johnson at the University of Wyoming, as a part of his ongoing project on change in the recording industry.

Further information about the Research Grants is available [here](#).

Questions about the Research Grants Program should be directed to [Suzanne Flandreau](#).

The deadline for receipt of applications for the next grant cycle is February 28, 2018.

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.

### The Hélène La Rue Scholarship

St Cross College invites applications for The Hélène La Rue Scholarship from students who will begin studying at the University of Oxford in the academic year 2018-2019 for a postgraduate research degree in Music. Preference may be given to a research topic related to the musical collections at the University, including those at the Ashmolean Museum, those at the Pitt Rivers Museum, the Bate Collection in the Faculty of Music and those held in any of the colleges.

The Hélène La Rue Scholarship is tenable for three years coterminous with College fee liability and has a value of £5,000 to cover the annual College fee (£3,021 in 2017-18) plus a small stipend. The successful scholar will be guaranteed to have a room in College accommodation (at the standard rent) for the first year of their course. Applications should be received by the application deadline of Friday 1st June 2018.

"The Hélène La Rue Scholarship was established thanks to a generous bequest in the Will of the late St Cross Fellow, Dr Hélène La Rue. The Scholarship is a prestigious honour, awarded to a St Cross College student who has demonstrated excellence in the field of music or study of musical collections." The first such Scholarship was awarded in 2012.

Further information is available [here](#).  
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## Conference Calendar, mid-July 2017 to August 2018

- The College Music Society, 2017 International Conference, Sydney, Australia, 9-13 July 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. [congreso.schm.2017@gmail.com](mailto:congreso.schm.2017@gmail.com)
- International Council for Traditional Music World 44th Conference, Limerick, Ireland, 13-19 July 2017. [ictmusic.org](http://ictmusic.org)
- “Local and Global Perspectives,” Christian-Congregational Music 4th Biennial Conference, Ripon College Cuddesdon, Oxford, United Kingdom, 18-21 July 2017. <http://congregationalmusic.org>
- II International Congress on Sound, Silence and Image (Sound Perspective), Mataró (Barcelona) 20-22 July 2017. [www.perspectivasonora.cat](http://www.perspectivasonora.cat)
- “Revisiting the Summer of Love, Rethinking the Counterculture: An Academic Conference on the 50th Anniversary of the Summer of Love,” Northwestern University’s Center for Civic Engagement and the California Historical Society, San Francisco, California, 27-29 July 2017. [www.summerofloveconference.org](http://www.summerofloveconference.org)
- “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](mailto:feministtheoryandmusic@gmail.com)
- “New Perspectives on Elvis: A One-Day International Conference,” Memphis Public Library, 21 August 2017.
- “Strategies for the future of scientific and cultural knowledge and expression [sustainability – heritage – technology – education],” Sound and Musical Instrument Studies 6th International Scientific Meeting—Organological Congress, Porto, Portugal, 24-27 August 2017. <https://congressorganimusic.wixsite.com/porto2017>
- “Film, Digital Media, and Music,” Long Beach Indie International Film, Media and Music Festival, Long Beach, California, 30 August-3 September, 2017. [www.longbeachindie.com](http://www.longbeachindie.com)
- “Sound–Makers: technologies, practices and cultures,” ISSTA International Festival and Conference on Sound in the Arts, Science and Technology, Dundalk Institute of Technology, Ireland, 7-8 September 2017. <http://issta.ie/call-for-submission-2017/>
- “Peace, Empathy, and Conciliation through Music: A Collaboratory,” The University of Melbourne, Parkville VIC 3052, 21-22 September 2017. <http://go.unimelb.edu.au/woa6>
- “Music and the Inner World,” University of Virginia, Charlottesville, Virginia, 23-24 September 2017.
- International Bluegrass Music Association’s World of Bluegrass Conference, Raleigh, NC, 29-30 September 2017. [www.bluegrassfoundation.org/www.ibma.org](http://www.bluegrassfoundation.org/www.ibma.org)
- International Conference on the Blues, Delta State University, Cleveland, Mississippi, 1-3 October 2017. [www.deltastate.edu/blues](http://www.deltastate.edu/blues)
- “Interacting in and with Music: Sound, Gesture, and Devices in Contemporary Electronic and Electroacoustic Music,” Université Rennes 2, France, 11-12 October 2017. <http://volume.revues.org/5145>
- “Community: Resistance, Reclamation, and Re-Creation,” The American Folklore Society 2017 Annual Meeting, Minneapolis, MN, 18-21 October 2017. [afsnet.org](http://afsnet.org)
- “[‘Listening to Difference’: Music and Multiculturalism,” British Forum for Ethnomusicology One-Day Conference, Faculty of Music, University of Cambridge, 21 October 2017. <https://bfeoneday2017.wordpress.com/>
- The College Music Society, 2017 National Conference, San Antonio, TX, 26-28 October 2017.
- “South Asia and its Diaspora: Musical Performances in the Cultures of Decolonization,” The Horniman Museum and Gardens, London, UK, 4 November 2017. [www.horniman.ac.uk](http://www.horniman.ac.uk)
- Practicing Intersectionality in Popular Music Scholarship and Pedagogy” American Musicological Society Popular Music Study Group, Rochester, NY, 9 November 2017. <http://www.ams-net.org/studygroups/pmsg/events.html>
- “Imagining Kingston: A Conference on the Regeneration of a City,” University of the West Indies’ Mona Campus in collaboration with the Institute of Jamaica, 9-12 November 2017. <https://en.unesco.org/creative-cities/events/call-papers-imagine-kingston-regenerative-city>
- “Strategies to Spread Korean Wave 3.0 and Values of Asian Traditional Music,” 2017 Conference of the Council for Asian Musicology, Edenstar Saigon Hotel, Ho Chi Minh City, Vietnam, 22-24 November 2017. [soinhwa@gmail.com](mailto:soinhwa@gmail.com)
- “The Future Sound of Pop Music,” Symposium, University of the Arts (HKB): Research, Bern, University of the Arts, Ostermundigenstr. 103, 30 November-3 December 2017. <https://www.futuresoundofpopmusic.net/>
- “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.
- “Mono: Stereo: Multi,” The 12th Art of Record Production Conference, Royal College of Music, Stockholm, Sweden, 1-3 December 2017. <https://easychair.org/conferences/?conf=arp2017>
- “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](mailto:iaspmanz2017@gmail.com)
- “Pedagogies, Practices, and the Future of Folk Music in Higher Education,” Royal Conservatoire of Scotland, Celtic Connections and Glasgow UNESCO City of Music, Glasgow, Scotland, 18-20 January 2018. <http://www.celticconnections.com/Pages/default.aspx>

[continued on next page]

## Conference Calendar, mid-July 2017 to August 2018 [continued from previous page]

- “Opera and Musical Theater in the United States,” Middle Tennessee State University, Murfreesboro, Tennessee, 23-25 March 2018. <http://www.mtsu.edu/music/operaconference.php>
- “Musicology in the Age of (Post)Globalization,” The Barry S. Brook Center for Music Research and Documentation, New York City, 3-6 April 2018. [brookcenter.gc.cuny.edu/](http://brookcenter.gc.cuny.edu/)
- American Musical Instrument Society, Bethlehem, Pennsylvania, 23-26 May 2018. [lelibin@optonline.net](mailto:lelibin@optonline.net)
- “African Music Scholarship in the Twenty-first Century: Challenges and Directions,” The International Council for Traditional Music Study Group on African Musics’ Second Symposium, Department of Music, School of Performing Arts, University of Ghana, Legon, 9-12 August 2018. <http://afmusgroup.beaconpros.com/>; <http://www.ictmusic.org/group/african-musics>) §

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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](mailto: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 §](#)

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