On behalf of the 2017 Program Committee, we invite you to the 62nd Annual Meeting of the Society for Ethnomusicology on 26-29 October 2017 at the Denver Marriott City Center Hotel. Our hosts this year are the University of Denver, the University of Colorado Boulder, and Colorado College. We look forward to the second Colorado setting for SEM since 2002 in Estes Park at the YMCA of the Rockies. A lot has changed in our world over the past fifteen years and the mile-high city will surely offer another beautiful mountain vista.

This year’s program includes fifty-one paper sessions, forty-five panels, fourteen roundtables, four workshops, and two film presentations of current research in our discipline. The Local Arrangements Committee has thoughtfully prepared numerous events for our Annual Meeting including pop-up concerts and a wide selection of evening “ethno nights” at the Mercury Café. As usual, our active membership will also hold various meetings and receptions throughout the conference days (and nights) to gather and discuss specific research interests that we share.

Our program this year includes scholars affiliated with over 100 different institutions and/or organizations. At a time when there are many challenges to international travel our representation of scholars is consistent with our 2016 Annual Meeting with over two dozen countries represented. Pull me aside in Denver if you want the full breakdown, but in general the top four countries represented (US, Canada, UK, and Australia) have made up 89% of our scholars in both 2016 and 2017. As Chair of the Program Committee I want to thank the SEM Board for working quickly to address increasing challenges to international travel and continued efforts to provide support for scholars to participate in our Annual Meeting. It is encouraging to see the SEM support scholars through the International and North American travel awards to make it possible for more scholars to present their work at the conference.

The 2017 Annual Meeting program includes an invigorating array of current scholarship in ethnomusicology as well as connections to related disciplines. Some highlights in the 2017 program to draw your attention to include:

- Pre-Conference Symposium: Sound Alliances: A Celebration of Indigenous Music and Culture (Wednesday, 9:30a.m.-9:00p.m.)
- First-Time Attendees and New Members Reception (Thursday, 5:30-6:30p.m.)
- Welcome Reception (Thursday, 5:30-7:30p.m.)
- Public Policy Session: “Music in Prisons: What Can Ethnomusicologists Do?” (Friday 8:30a.m.-10:30a.m.)

[continued on page 6]
The object of the Society for Ethnomusicology is the advancement of research and study in the field of ethnomusicology, for which purpose all interested persons, regardless of race, ethnicity, religion, gender, sexual orientation, or physical ability are encouraged to become members. Its aims include serving the membership and society at large through the dissemination of knowledge concerning the music of the world’s peoples. The Society, incorporated in the United States, has an international membership.

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

Student (full-time only) (one year) ................................$40
Individual/Emeritus (one year)
• Income $25,000 or less ........................................... $60
• Income $25,000-$40,000 .........................................$75
• Income $40,000-$60,000 ......................................... $85
• Income $60,000-$80,000 ......................................... $95
• Income $80,000 and above ................................ $105
Spouse/Partner Individual (one year) ...................................$35
Life membership .................................................$1400
Spouse/Partner Life .....................................................$1600
Sponsored (one year, including postage) .................. $50
Overseas postage (one year) .......................................$15

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

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

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.

ISSN 0036-1291
Fall Greetings, Colleagues!

SEM’s new Strategic Plan, in development over the past fifteen months, is one of the most important accomplishments of the Society during my presidency. Currently in the final stages of gestation, the document is being reviewed by the Strategic Planning Committee and the SEM Council, before a vote by the SEM Board in advance of the upcoming Denver meeting. The Strategic Planning Committee has been competently chaired by Andrew Weintraub, who invited the input of all SEM colleagues, and directly solicited ideas from the many sub-communities within our membership, from Sections and Special Interest Groups (SIGs), to Past Presidents and Ad Hoc Committees. Thus, the Plan’s focused preamble, followed by ten concisely stated goals, is distilled from pages and pages of wise recommendations and imaginative vision collected, collated, and curated from this broadly consultative process.

The Plan reflects the historical foundation and core values of SEM, evinced in the Society’s mission statement. It affirms our current concerns and commitments, emergent every year in our conferences and publications, and it imagines a place for our discipline and its constituents within the increasing professionalization and corporatization of the academy, dwindling government support for education, and the challenges to inclusivity and tolerance that have plagued the public sphere in the US and the world.

As terms like “the wall” and “Muslim ban” undergo a process of semantic narrowing whereby their use and meaning become so commonplace as to saturate our daily soundscape, we risk a perpetual reactive state to an apparent normalization of hateful discourse and its consequences. In the same way that our workshops and presentations at last year’s meeting in Washington, DC, were recast in the dawning light of the 8 November 2016 election, the goals of our Strategic Plan assume salient polyvalence in the unsettling political culture that has come to occupy the mainstream. I anticipate the many ways in which we can and will realize and activate our Strategic Plan through concrete initiatives, either through the framework of SEM, or in our own institutions and communities.

Several developments within the Society’s organizational scheme invite constructive participation at present. Our Diversity Action Committee (DAC) has been restructured at the recommendation of Deborah Wong, former DAC chair and her colleagues. Newly chaired by Denise Gill, we imagine the DAC to oversee and coordinate the work of SEM’s many communities that address aspects of diversity in the Society, including, but not limited to, the Crossroads Section on Diversity and Difference, the Section on the Status of Women (SSW), the Gender and Sexualities Taskforce (GST), and the Robinson Network Group. Meanwhile, DAC grants for research and publications and for travel to the Annual Meeting have been regularized within SEM’s long list of prizes and committee assignments. I am also pleased to share the news that the Committee on Academic Labor (CAL), so capably inaugurated and chaired by Sandy Graham for several years, will be newly chaired by Gage Averill. Gage brings to the task a career of experience developed on both sides of the US-Canada border, along with discerning insight toward the structural, fiscal, and ethical issues that undergird the political economy of academic and musical labor. I look forward to his leadership as CAL chair. Finally, Andy McGraw, who began as our new chair of the Ethics Committee at last year’s meeting, made an open call to the membership to submit concerns and queries (in anonymity) regarding our professional code of ethics, reflected in a document undergoing revision, and any other initiatives we might like to realize through the Society’s networks. These three recently renewed committees, on Diversity, Academic Labor, and Ethics, along with our Music and Social Justice Resources Project, embody the Society’s priorities.

The President’s Roundtable at the SEM 2017 Annual Meeting concerns engaged activism among ethnomusicologists responding to the contemporary dynamic of migrants and refugees. I am pleased to have Annemette Kirkegaard, Cathy Ragland, Marcia Osteshewski, Oliver Shao, and Imad Al Taha at the table. Professor Kirkegaard joins us from Copenhagen, Denmark, where she is the leader of a Nordic research network of scholars and activists called “Researching Music Censorship.” She is also co-creator of the renowned Roskilde Festival, a summer music event in Denmark that has long prioritized diversity. The festival’s programming includes fora on equality and access in the music business, focusing on such topics as censorship, gender rights, and musicians’ mobility. Cathy Ragland’s work concerns music and the politics of migration, particularly in the Texas-Mexican Borderlands, the American Southwest, and among Mexican immigrant communities in New York and Washington state.

An Eye to the Future
Anne K. Rasmussen, SEM President

[continued on next page]
With deep experience as a public ethnomusicologist, community advocate, and public arts presenter/producer, Ragland now brings this expertise to the University of North Texas. Marcia Ostashewski, founding director of the “Centre for Sound Communities” at Cape Breton University in Nova Scotia, shifts our focus to Canada, where she coordinates a number of innovative programs that invite and facilitate the creative musical participation of individuals and communities, including the area’s newest neighbors. Using the grand celebration of 150 years of the country’s confederation, known as “Canada 150,” as a framework, Ostashewski imagines a number of events including interactions, performances, conferences, documentation, and publications, within the larger project she calls “Songs and Stories of Immigration and Encounter.”

Osher Shao, an advanced graduate student at Indiana University, is applying the methods and experience accrued during dissertation and NGO fieldwork among refugees in Kenya to his home institution and community back in the US. Working with IU faculty members, Shao is a co-author of an ambitious grant to establish a Refugee/Forced Migration Studies Center at Indiana University, Bloomington that engages with local resettlement offices and the wider refugee regime. An IU Future Faculty Teaching Fellow, Shao’s courses in the Department of Sociology and Anthropology at Indiana University-South Bend also concern refugee and forced migration studies.

I have invited my “field colleague” Imad Al Taha, who has hosted me twice in Dubai, United Arab Emirates, most recently in Fall 2016. Mr. Al Taha, an Iraqi virtuoso violinist, arranger, and recording artist, worked for eighteen years in the hopping music studios of Dubai, recording music for Arab Gulf countries. In December 2016, after the long process of application to the US Immigration Services, Imad Al Taha immigrated with refugee status to Utica, New York, with his wife and three children. As a segment in the President’s Roundtable, Imad and I will have a short conversation about his experience of resettlement and the challenge of rebuilding his life as an artist in a new world. Imad Al Taha will also be the featured guest artist at Thursday evening’s session at the Mercury Café and, we hope, part of our opening ceremonies as well. As with last year’s President’s Roundtable, I will ask for contributions of experiences and best practices from the floor. Please join us!

Finally, I want to bring your attention again to our Seeger Lecturer for this year. My Ph.D. advisor and lifelong mentor, AJ Racy, first introduced me to the work of Scheherazade Hassan in his UCLA seminar in the late 1980s, and in 2007 I had the occasion to meet Dr. Hassan at a Conference on Music in the World of Islam in Asilah, Morocco. We rode together on the bus—where great relationships are often forged. She told me stories of the devastating effects of sanctions during the Gulf War, where scholars had to choose whether or not to record over precious archival tape recordings housed in the Center for Traditional Music in Baghdad, which she directed. I found her to be a warm and generous human being and I have paid attention to her work in the ensuing decade. Her story of a distinguished career displaced is emblematic of so many of our colleagues and collaborators whose forced migrations necessitate continuous new beginnings born of often harrowing conditions and unimaginable patience and perseverance. Scheherazade Hassan, now affiliated with the Centre de Recherche en Ethnomusicologie at Université Paris-Nanterres, and with the School of African and Oriental Studies (SOAS) at the University of London, is also the first speaker from outside of North America to join us as the Seeger Lecturer in nineteen years, since Gerhard Kubik gave his 1998 address. I hope you will join me in making her welcome throughout the entire conference.

Last month in Denver, I had lunch at the conference hotel with Sarah Morelli, Chair, and Brenda Romero, member of the Local Arrangements Committee for our 2017 meeting. With our pre-conference in the spectacular setting of Colorado College at the foot of Pike’s Peak, a rich menu of papers, panels, and roundtables, curated by Program Chair Lei Bryant and the Program Committee, a record number of professional development workshops and open meetings, and SEM’s own “speakeasy,” in the form of nightly concerts and less formal performances at the legendary Mercury Café (where even I was on the roster as a singer-pianist in the early 1980s!), our conference promises to be a Rocky Mountain high. I look forward to a meeting that is at least as stimulating as our gathering in Washington, DC, last year, but without the trauma of the national election. Following the General Membership Meeting on Saturday, I will be delighted to hand the SEM gavel to Greg Barz and hop into the back seat to ride out my time on the SEM Board for one more year as Past President.

See you in Denver!§
The Society for Ethnomusicology will hold its 62nd Annual Meeting on 26-29 October 2017, at the Denver Marriott City Center Hotel, co-hosted by the University of Denver, the University of Colorado Boulder, and Colorado College. The preliminary program is now online. Any corrections to the program should be sent to Lei Ouyang Bryant, Program Chair.

The SEM 2017 Charles Seeger Lecture will be delivered on 28 October: “The Social Space of Music Traditions in Baghdad Before and After Destruction,” Dr. Scheherazade Qassim Hassan, Research Associate, Department of Music, School of Oriental and African Studies, University of London; Research Associate, Centre de Recherche d’Ethnomusicologie at the Centre National de Recherche Scientifique and Université Paris Nanterre.

Special events organized by the 2017 Local Arrangements Committee include:

Sound Alliances: A Celebration of Indigenous Music and Culture
Pre-Conference Symposium, 25 October

Ethno Nights at the Mercury Café
25-28 October

Please note that discounted early-bird registration rates are available until 6 October.

For hotel accommodations and other meeting information, visit the conference website.

SEM looks forward to welcoming you to its 2017 Annual Meeting in Denver!

2017 Charles Seeger Lecture: Scheherazade Qassim Hassan
Stephen Blum, CUNY Graduate Center

The Charles Seeger Lecturer for the SEM 2017 Annual Meeting in Denver, Colorado, is Dr. Scheherazade Qassim Hassan, who will speak on “The Social Space of Music Traditions in Baghdad Before and After Destruction.” Dr. Hassan has long been recognized as a leading scholar of the Arab world’s “popular arts” (al-funūn al-sha’biyya). As an Assistant, then Associate, Professor at the University of Baghdad from 1967 to 1982, she founded and directed the first Centre for Traditional Music in Baghdad and created a sound archive based on extensive fieldwork in all regions of Iraq. More recently, she has taught at the University of Paris VIII-St. Denis and X-Nanterre, and she is currently a Research Associate at SOAS, University of London.

Dr. Hassan’s B.A. and M.A. in Historical Musicology at the Charles University of Prague, and her doctorate under Jacques Berque and Gilbert Rouget in Islamic Sociology and Ethnomusicology, respectively, at the University of Paris and the Ecole Pratique des Hautes Etudes, laid a solid foundation for the interdisciplinary approaches she has developed as a researcher, writer, lecturer, teacher, and consultant. Her dissertation on The Musical Instruments of Iraq and their role in Traditional Society was first published in French, 1980, then substantially enlarged twelve years later for the Arabic edition. Like her other publications, which include an Arabic-language survey of Iraqi music, the dissertation does full justice to Iraq’s linguistic and religious diversity.

Dr. Hassan has carried out important fieldwork in many regions to the south and west of Iraq: Bahrain, Qatar, the United Arab Emirates, North and South Yemen, Egypt, and Tunisia. Her numerous activities as an organizer include chairing the ICTM Study Group for Music in the Arab World from 1990 to the present, organizing an important 1989 symposium on the 1932 Congress of Arab Music, and editing the symposium proceedings for publication. As a fellow of the Wissenschaftskolleg zu Berlin and the Netherlands Institute of Advanced Study in the Humanities and Social Sciences, and as a Visiting Scholar at Columbia University’s Middle East Research Center in Amman, she focused her work on the Iraqi maqām, drawing on over 200 hours of recorded interviews with practitioners and aficionados. Her forthcoming publications on the Iraqi maqām will add significantly to awareness of this rich tradition on the part of scholars and a broader public. She is active on the conference circuit and, as one of the rare ethnomusicologists who can lecture and write in three languages—Arabic, French, and English—does as much as one person could to foster communication among the scholarly worlds inhabited by speakers of those languages.
• President’s Roundtable: “Engaged Activism Among Ethnomusicologists Responding to the Contemporary Dynamic of Migrants and Refugees” (Friday 10:45a.m.-12:15p.m.)

• 2017 Charles Seeger Lecture by Dr. Scheherazade Qassim Hassan: “The Social Space of Music Traditions in Baghdad Before and After Destruction” (Saturday, 4:15-5:45p.m.)

• The Education Section Day of Ethnomusicology for local high school students (Saturday 8:00a.m.-2:00p.m.)

Live Video Streaming will be available for select sessions as follows:

• Charles Seeger Lecture, President’s Roundtable, and Public Policy Session.


• Select roundtables including: “Theorizing Sound Writing II /Thinking Sound,” “Ethnomusicology and Activism in the Age of Trump,” “Decolonizing Ethnomusicology: Circular Reflexivity,” “Listening Otherwise: A Conversation about Decolonizing Listening.”

The program is the result of the blind review of ninety-two organized session proposals and 399 individual proposals. The acceptance rate for organized sessions (66%) was higher than that of the individual proposals (42%) as has been the trend over the past few years. Sponsorship is not considered during the blind review process but continues to provide robust scholarly exchange and support as can be seen in the forty-four sponsored sessions (making up 72% of accepted proposals). Over two-dozen different sponsors are listed in the program representing a vibrant and active organization of sub-specialties within our membership.

Following the tradition of SEM Program word clouds I offer this year’s rendition on the cover of the Newsletter. By word frequency alone the first tier of words in our program includes “music,” “musical,” and “performance”; the second tier includes “ethnomusicology,” “politics,” “cultural,” and “identity”; the third tier of highly ranked words includes “contemporary,” “south,” “sound,” and “song.” For your additional consideration the next list of words includes, “listening,” “popular,” “American,” “new,” “indigenous,” and “singing.” The Program Committee thanks everyone who submitted proposals and we hope you enjoy this year’s simultaneously broad and deep range of scholarship.

I must thank SEM President Anne Rasmussen for inviting me to take on this enriching experience as Program Committee Chair. My work would not have been possible without the experienced support of the SEM and Indiana University Conferences offices, especially Stephen Stuempfle and Melissa Kocias as well as 2016 Program Committee Chair Janet Sturman. Reviewing close to 500 proposals and then developing the program itself are large endeavors indeed. However, this work was such a pleasure for two reasons. First, the proposals are a glimpse into the invigorating work in our field. What an inspiration to review such a wide range of topics, questions, and approaches. Scholars from different stages of their careers with diverse research interests proposed such fascinating presentations that made reading 500 proposals a truly enlightening experience. Second, I could not have asked for a better committee: Mercedes Dujunco (Suzhou University of Science and Technology), Sunni Fass (Lotus World Music and Arts Festival, Bloomington, IN), Michael Iyanaga (Universidade Federal do Recôncavo da Bahia), Moshe Moshed (Tel Aviv University), Heather Sparling (Cape Breton University), and Henry Spiller (University of California, Davis). My committee members were rigorous, thoughtful, and expeditious in our review process. This was a professional and academic collaboration at its finest as we worked together virtually from five different countries and six different time zones.

Thanks to all of these individuals, and the many more who make this possible, for what promises to be yet another invigorating Annual Meeting.

See you in Denver!§
SEM Position Statement in Response to the August 2017 Events in Charlottesville, Virginia

The following statement was approved by the SEM Board and SEM Council on 23 August 2017.

The aftershocks of racism, bigotry, hatred, and violence experienced in the city of Charlottesville earlier this month are abhorrent to the values and central ethical concerns of the Society for Ethnomusicology. As a Society, we reject the rhetoric and hateful ideologies of anti-Semitism, white supremacy, nativism, and homophobia. We condemn the divisive actions of those who violently target values we hold as incontrovertible. Our academic Society values and supports free speech and reason, non-violence, civility, diversity, and inclusion, and we will continue to actively seek out collective opportunities to engage, respond, and act deeply and thoroughly in support of these values.

The Society for Ethnomusicology is a place where all are welcome, celebrated, and safe, and where each person has the power to elevate the whole. Last week SEM issued a Call for "Music and Social Justice Resources after Charlottesville." We are committed to the ongoing development of our Social Justice Resources Project, and as a Society we will continue to foster solutions that forge public responses and support the plurality of our membership.

Frank Gunderson Appointed Incoming Editor of Ethnomusicology

The SEM Board is pleased to announce the appointment of Frank Gunderson as the Incoming Editor of the Society’s journal Ethnomusicology. Dr. Gunderson will work closely with current Editor Ellen Koskoff during a transition period of Fall 2017 through Fall 2018 and will begin a four-year term as Editor with the Winter 2019 (63.1) issue.

An Associate Professor of Ethnomusicology at Florida State University, Dr. Gunderson has been active in SEM for many years, including service as Film, Video, and Multimedia Editor of the journal, President of the Southeast and Caribbean Chapter, and a member of the Council, Publications Advisory Committee, and Charles Seeger Prize Committee. He is also active in the African Studies Association and the American Anthropological Association.

Dr. Gunderson has conducted extensive fieldwork in East Africa and has wide-ranging topical interests. In addition to authoring “We Never Sleep, We Dream of Farming”: Sukuma Labor Songs from Western Tanzania (2010), winner of the SEM Kwabena Nketia Book Award, and Rhumba Kiserebuka!: The Creative Lives and Work of Tanzanian Musicians Muhidin Maalim Gurumo and Hassan Rehani Bitchuka (2018), he is the co-editor of Mashindano!: Competitive Music Performance in East Africa (2000) and the Oxford Handbook of Musical Repatriation (2018). He has also published articles and reviews in Ethnomusicology, Africa Today, History and Anthropology, Soundings, and African Music, and has twice serviced as a guest editor of The World of Music.

As he begins service as Incoming Editor of Ethnomusicology, Dr. Gunderson looks forward to receiving inquiries and manuscripts from SEM members and colleagues. He can be reached at ethnomusicologyeditor@gmail.com.
Bob Dylan, Populism, and the Nobel Prize in Literature
Jennifer Milioto Matsue, Union College

The other day, while chatting about the contents of this issue of the Newsletter, my nine-year-old son asked “Who is Bob Dylan?” My husband and I then rushed to find an I-pad and play through a series of songs so important—“Blowin in the Wind,” “Only a Pawn in Their Game”—asking ourselves how had we neglected this part of his burgeoning musical education? A budding guitarist and future social activist, with his long hair and favorite Pink Floyd and Nirvana t-shirts, he is always the first to the stand up against any injustice he sees against his friends on the bus. But does he know of those who so powerfully bring music and social activism together? He of course has passively heard so many of Dylan’s “greatest hits” hummed by us, on the radio, in films, but does he really understand what this music has meant to so many people?

As YouTube videos spilled forth with disturbing images of the KKK, headshots of Medgar Evers, and myriad violent race-based hate crimes against innocent people—so many images that disturbingly resonate with current events now well over 50 years since the release of his most significant works—Dylan’s (and the musicking he represents) impact and continued importance, indeed timeliness, is only reinforced.

When Dylan won the Nobel Prize in Literature in 2016, I had just assumed the editorship of the SEM Newsletter and considered soliciting articles on what this accolade might mean for further legitimating the study of folk and popular music, as well as ethnomusicology as a discipline more broadly within the academy at a time when music programs and the humanities are necessarily fighting for our continued presence in education. The seed was planted before the 2016 elections and the current Trump-era of trauma began, and consequently the idea sat on the backburner while the SEM Board and Newsletter tackled more immediately troubling issues.

And there the idea sat until a colleague of mine in Anthropology at Union College responded to an excellent issue of Anthropology News (May/June 2017) on populism, which so easily can become a political tool with potentially disastrous results, by calling for a shift back to the populism of Baez, Dylan, Guthrie, and Seeger. Somehow in the recent campaign rhetoric, populism came to represent something quite different—as after all even competing populisms can coexist (Samet and Schiller 2017)—with Trump’s populism playing on fear and increasing rather than combattting both perceived and real social inequalities. But we have potent models of a populism that intends to connect diverse peoples in efforts to increase equality and justice for all in these still important musical figures.

The seed began to germinate once again, but now focused on Dylan’s importance as representing a return to the populism of his peers. With so many of us looking to translate our so-called scientific training as ethnomusicologists to applied action (Titon 2015), perhaps Dylan’s Nobel Prize reminds us of the potency of his lyrics to impact new generations, presented in varied, if old-fashioned, emotive musical ways. We cannot assume our students know Dylan, his music, nor the movements that motivated him. This should in turn invigorate us all to rely on the power of music to reach the people and enact change in both our classrooms and our communities. The articles below call us to revisit Dylan’s truth, poetics, and musical life (and life as a musician) along the way.

References
Samet, Robert and Naomi Schiller. 2017. “All Populisms are not Created Equal.” Anthropology News May/June: 3-5.


The Truth about Bob Dylan’s Nobel Prize
Benjamin J. Harbert, Georgetown University

When I first heard about Bob Dylan’s Nobel Prize I wondered which one he received. Had they added a category? I looked at the news alert on my phone again: “for literature.” I thought back to the yellowed copy of Tarantula (1971), the one I had once salvaged from one of my father’s boxes in the basement. That book—Dylan’s anticipated venture into print—was in all lower case with few paragraph breaks, if any. I never got past the first few pages. I preferred the LPs. “The prize for literature?” I thought again, “For what?” Anticipating going to campus the next day, I had quick work to do. Students in my rock history lecture would no doubt ask my thoughts on the matter. Many of my undergraduates had just become aware of the inscrutable American songster. And for my dozen senior auditors, Dylan’s releases had been the soundtrack to their 1960s college lives. I stood somewhere in-between.

For me, Bob Dylan has always been historical. As my parents discovered the Eurythmics, Dire Straits, and Spyro Gyra in the 1980s, Bob Dylan went into boxes in the basement, waiting for me to succumb to boredom and inquiry. Once I discovered his albums, I searched for the contemporary Dylan. For me, he was a shadow of his former self. Making matters worse, he had become a recluse.
[continued on page 10]
“Yes, ’n’ how many years can a mountain exist / Before it’s washed to the sea
Yes, ’n’ how many years can some people exist / Before they’re allowed to be free
Yes, ’n’ how many times can a man turn his head / And pretend that he just doesn’t see”

Dylan begins the second stanza of his 1963 song “Blowin’ in the Wind” with a question of geology and evolution. When teaching this song to 7th through 12th graders from the Cleveland Metropolitan School District—one of the most segregated in the nation—students usually shrug their shoulders when I ask what Dylan might be referring to in that first line. The next line, however, generates immediate interest, as these teenagers compare segregation to a form of slavery and use the term “upstander” to describe how we should respond to Dylan’s indictment of bystanders. Middle and high schools are often more creative and astute than we give them credit: here, they often see hopelessness, tying the prospect of justice to the evolutionary question of the millions of years it must take for a mountain to fall. Yet, they also describe hopefulness at the possibility of finding solutions.

Made popular by folk trio Peter, Paul, and Mary, “Blowin’ in the Wind” now seems almost cliché to many fans, critics, and scholars. Dylan performed the song at the Newport Folk Festival with the Freedom Singers and folkies, including Pete Seeger and Joan Baez, by his side. His solemnity strikes my Cleveland students, who laugh at his raspy, “country” sound, yet applaud his earnestness. They analyze Dylan’s voice, listening closely to the untrained sound that differs greatly from many of his contemporaries who became known as part of the soundtrack of the Civil Rights Movement.

Is this activism? An enigmatic songwriter who sang at the March on Washington (we recently celebrated its 54th anniversary) and yet rarely explains himself, his lyricism, or his process. An inconsistent performer who endears himself to many and alienates others. Dylan provides lyrical fodder that sometimes enlightens, sometimes confounds. I have had many students who asked why he can’t just get to the point. Others appreciate the interpretive leeway he provides, deploying their own power to understand as their world permits, bursting at the seams with more ideas. Sometimes, we talk about appropriation, and students wonder about the power of a white man who ultimately shared the same podium as the Reverend Dr. King. Did he belong there?, they wonder. Did he do enough? Did he help the struggle with “When the Ship Comes In,” which he performed at the March? Should he have even been around? [continued on page 11]

Of Poets and Prizes or “Bob and Woody’s Excellent Adventure”

When I heard that Bob Dylan had been awarded the Nobel Prize for Literature I thought of a passage in David Boucher’s *Dylan and Cohen: Poets of Rock and Roll* (2004). Boucher differentiates lyrics from poetry. “Lyrics are distinctive in their way,” he notes, “often gaining their particular force in the performance, betraying a dependency on the music that is integral to their appeal.” Boucher reminds us that that lyrics tend to fall flat when read outside of their musical contexts (3), a phenomenon he refers to as the “banality of the lone lyric.”

Lyrics are not just words, but also vocables. A songwriter chooses words not just for their verbal connotations and denotations but also—and sometimes almost exclusively—for their rhythmic possibilities and/or timbre-enhancing qualities. Word begets sound changes word and so on. It is a complex dance between word and rhythm, rhyme, melody, harmony, timbre, and texture.

Given that, does Dylan write “poetry” as implied by the Swedish Academy? Well, yes, I believe he does, as does Boucher in calling Dylan and Cohen the “Poets of Rock and Roll.” In fact, Dylan’s lyrics do not fall prey to the “banality of the lone lyric.” Mike Marqusee makes that clear in *Chimes of Freedom: The Politics of Bob Dylan’s Art* (2003). Marqusee reproduces Dylan’s lyrics throughout the book, examining each line and phrase as one might analyze poetry to see what they reveal about their subjects, their structure, and their author. And it works.

Reading Dylan’s lyrics in Marqusee’s book in 2003 caused me to listen more closely to Dylan’s music, which in turn helped me to finally and more fully appreciate Dylan. Before that, starting as a punk/new wave wannabe growing in the rural Upper Midwest, I had soundly rejected all things Dylan. Dylan was part of the inescapable airwaves. In the 70’s, many of us were Oedipally conditioned to dislike the endlessly reproduced sound of the 60’s. The Revolution of ’76 produced the Clash, Sex Pistols, Black Flag, and Buzzcocks. Beatles? Boring. Folk rock? Fuck that. Dylan? Music for ex-hippies and has-beens.

“The country I come from is called the Midwest”
— from “With God on Our Side”

In addition to rediscovering Dylan two decades later, I began to appreciate Dylan by studying the life of his idol, Woody Guthrie, and Joe Strummer, who shared Dylan’s love for Guthrie and quite clearly was influenced by Dylan’s music as well. Joe Strummer and Dylan both idolized Woody Guthrie early on in their careers. Dylan would “sing Woody Guthrie songs, and his imitation of...” [continued on page 12]
As I became a bona-fide scholar of American Music, I was forced to acknowledge Dylan’s presence and, what’s more, to speak about him. Thankfully, Dylan gives an opening—actually a resistance that leads to a deep tradition of American thought. But to clarify, I won’t speak for him. I can’t. My consideration of this Nobel prize engages what Trinh Minh-ha describes as “speaking nearby” rather than “speaking for” (Minh-Ha 1982). Look nearby Dylan and you’ll find his collaborators and over a century of modernist writers who share a common pursuit of truth.

For me, Dylan’s most provocative work is *Don’t Look Back* (1967), the film that he did with D.A. Pennebaker during his 1965 tour of England. I say “Dylan’s work” because, as William Rothman articulates in his seminal analysis of the film, the two were co-conspirators. Pennebaker’s film was about Dylan, but both were advocating for a certain kind of *truth*. Documenting and editing the tour (as well as Dylan’s playing to the camera) produced an important epistemological argument. Rothman considers the film to be rigorous scholarship by first challenging the origin story of film studies—the one in which French post-structuralism (Lacan, Althusser, and Foucault) gave birth to film studies. In Rothman’s words: “This myth denies America’s own experience of the late sixties, denies the true dimension of the reality of the world that gave birth to the counter-culture, [and] denies the American way of thinking championed by Dylan (and by Pennebaker)” (Rothman 1997: 145). The Parisian tumult of May 1968 occludes contemporaneous intellectual works in the US. Pennebaker and Dylan might be our Deleuze and Derrida once we clear the air. In *Don’t Look Back*, images, sounds, antics, and the poetry of song encourage us to consider the truth of the plain picture. Pennebaker’s direct cinema dogma presents the unadorned and unexplained portrait of the folk-turned-rock musician. And Dylan’s work champions experience over interpretation.

Rock critic Paul Williams implicitly takes up Susan Sontag’s argument in a 1966 (early) issue of *Crawdaddy!* (Williams 1966; Sontag 2001[1966]: 5). His advice: Don’t interpret. Experience the art itself. This resonates with *Don’t Look Back*, especially when Dylan spars with the interpreters of his work. The most confrontational battle is right before his culminating show at Albert Hall, when he does an interview with Judson Manning, *Time’s* London arts reporter. Dylan takes the offense: “Are you going to see the concert tonight?” Manning replies: “Yes.” “Are you going to hear it?” “Yes.” “O.K., you’ll hear it and see it and it’s going to happen fast, and you’re not going to get it all. And you might even hear the wrong words. And then afterwards, I won’t be able to talk to you. . . . I’ve got nothing to say about these things I write. . . . If you want to tell other people that, go ahead. . . . They’re just going to think, ‘What’s this *Time* magazine telling us?’ But you couldn’t care less. . . . You don’t know the people that read you.” After more back-and-forth, Dylan delivers his (and Pennebaker’s) argument to Manning: “Really, the truth is just a plain picture, of, let’s say, a tramp vomiting into the sewer. And next door to the picture, Mr. Rockefeller or Mr. C. W. Jones on the subway.”

Dylan is an American modernist. If there isn’t already a scholarly work contextualizing him within the works of Gertrude Stein, Charles Olson, and William Carlos Williams then there should be one. Stylistically, these wordsmiths also worked with insistence, the continuous present, and stream of consciousness (Elder 2001: 146). Strategically, or perhaps epistemologically, Dylan is in a tradition that springs from William James’s pragmatic modernism. The “father” of American modernism questioned the binary between absolute and relative truth. He rejected the notion of absolute truth (which gave way to the notion of “pluralism”) and he also refused to assume that knowledge was relative. Instead, James offered a pathway towards truth—not as things to find but as a process that requires active engagement. Thus, James’ pragmatism.

Pragmatism places emphasis on the process of perception and knowing—restructuring, fragmentation, and juxtaposition. In a semi-etymological move, James explains: “Truth is made, just as health, wealth, and strength are made, in the course of experience” (James in Richardson 2006: 487). By letting words and music stand on their own, Dylan extends James’s proposition—letting experience stand for itself. Stop searching for truths. Pay attention. His work is an invitation back to experience.

Returning to my own childhood, years before my parents shuffled Dylan into our basement, I remember walking into the living room and “Ballad of a Thin Man” was playing. I was about six years old and play at my house had become recording sounds with my Panasonic Slim Line tape recorder, editing in-recorder, and listening back with glee—judging and getting familiarized to the collages of sounds and words. What was this that my dad was blasting?! In Dylan, I found a sympathetic voice:

You walk into the room with your pencil in your hand
You see somebody naked and you say, “Who is that man?”
You try [laughs] so hard but you don’t understand
Just what you will say when you get home
Because something is happening here but you don’t know what it is
Do you, Mr. Jones?

We must have been eating bananas because the next thing I remember is being on the street with my friends accosting the other kids, young and old, by throwing our banana peels in front of them (not at them) and singing, “Something is happening here but you don’t know what it is. Do you, Mr. Jones?”

[*continued on next page*]
The Truth about Bob Dylan’s Nobel Prize

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In hindsight, I like to think that Dylan had inspired us to become junior pragmatists—carrying the torch of raw experience into the streets. I like to think that I continue to do so. I no longer use banana peels, but I still spit out Dylan’s lyrics to my students—those suckers for meaning. I try to shake them out of their urge to decipher. Thanks to Dylan, I have the strength of American modernism behind me—keeping a fixed eye towards an experience of truth, a rigorous intellectual journey.

So back to the primary question: What about this prize? Here’s my official statement: I appreciate that our institutions collectively force us to recognize significant contributions to the humanities and, in this case, force us to refresh our thinking on the contributions themselves. And to Dylan I say, “Here is your throat back, thanks for the loan.”

References


the society for ethnomusicology

Bob Dylan “Blowin’ in the Wind”

[continued from page 9]

The disputes about Dylan the songwriter, decidedly a poet or decidedly not a poet, are exactly why he won the Nobel Peace Prize for literature. He regularly asks us to do the work, or better yet, he leaves it to us: do with it what you will, listener. He delivers nonsensical answers, he walks with supermodels, he declines invitations, he releases Christmas albums. Three left turns make a diagonal in Dylan’s world, yet he’s smack dab in the center of our lyrical universe. Many of the thousands of high school students I have taught for just one hour reveal complexities that bely their age while still rolling their eyes or asking for another listen. Poet laureate? Why not? I have found that my students are often indignant that songs shouldn’t be perceived as poems: they have structure, don’t they? They use some literary devices, don’t they? Their defensiveness reveals their allegiances as well: if Dylan’s a poet, then their favorite artist might be a poet as well. So-and-so set poetry to music—something that was, in the past, common practice.

“If you can’t speak out against this kind of thing, a crime that’s so unjust / Your eyes are filled with dead men’s dirt, your mind is filled with dust / Your arms and legs they must be in shackles and chains, and your blood it must refuse to flow / For you let this human race fall down so God-awful low!”

And of course, we often come back to power. CMSD students understand power—west side kids knew Tamir Rice and now all kids know Tamir Rice. The timelessness of some of Dylan’s songs places him squarely in that privileged position of being able to say something (although whether or not he should is another matter for another day). Using black pain for artistic inspiration recently pushed a contemporary visual artist into the spotlight, yet Dylan invoked the same story decades ago in the form of a ballad. Do his words, within the confines of an old song form, escape the same judgment? Or do we know more now? Our—and he truly feels like ours—Nobel laureate generated and continues to generate so many interpretations about his body of work that we must acknowledge his merit, and we should respect his poetic catalogue.§
Of Poets and Prizes or “Bob and Woody’s Excellent Adventure”  
(continued from page 9)

Woody was one hundred percent what he thought Woody was, explained Mark Spoelstra in David Hajdu’s Positively Fourth Street (2001), all the way down to “mimicking Woody’s disease” (72) (Guthrie was in the advanced stages of Huntington’s Disease and in the hospital by the time Dylan met him). Dylan learned a lot from studying Guthrie.

A decade later Strummer took his own obsession with Guthrie even further than had Dylan in the 60’s, asking people to call him “Woody” for almost two years. However, Hibbing’s favorite son incorporated more of Woody into his stage persona, repertoire, and songwriting. And it was more than a conscious contrivance. Dylan “came by it honestly” as they say in rural Minnesota (and everywhere else). Hailing from the rural Midwest, but born decades apart, they experienced similar lives and forged similar social outlooks.

Dylan and Guthrie started life as marginal characters in marginal places, what the seaboards refer to as “flyover country.” Like so many great writers and artists, they were too odd to fully fit in even where they grew up, perhaps especially where they grew up. That made them keen observers. As John Gold deftly explains, Guthrie became a “social documentarist” (Gold 1999: 83), as did his protégé. They experienced life as intimate outsiders to their societies, fascinated by local rites and bizarre customs that others unreflexively accepted. In other words, they are both cases of failed enculturation. Thank goodness.

Well, I try my best  
To be just like I am,  
But everybody wants you  
To be just like them.

—from “Maggie’s Farm”

Like most rural artists seeking escape, Guthrie and Dylan fled to the city. Once there they found urban culture surprisingly familiar, parochial in its own way. Both lived in New York City and the West Coast. Their new cosmopolitan associates, critics, and patrons saw them as symbols of midwestern redemption. Urban leftists hoped that the talented young folk musicians would become musical organizers and activists in their own right, Guthrie groomed by leaders of the Old Left, Dylan by the New.

However, Robert and Woody’s childhoods made them poorly suited for participation, especially in organized movements, but very well suited to observation, and thus folk music. Dylan’s “With God On Our Side” presents an old man questioning all that he has been taught about his religion, nation, and history. It is probably also a chronicle of Dylan’s childhood. Dylan rejected much of what he was taught. And Dylan has kept the world largely at arm’s length ever since, so that he can get a better look at it. Granted, Dylan’s abandonment of “Maggie’s Farm” was more public and dramatic than Guthrie’s, but Woody never became the worker, unionist, and activist that he lionized in his music either. Both were first and foremost musicians.

Social critics like Dylan and Guthrie belong to an important tradition, authors and artists with an ability to understand their societies from new angles, taking on the perspective of intimate outsiders to all that surrounds them. That tradition includes fellow Nobel Laureate Sinclair Lewis, who captured the contradictions of Minnesota’s Main Street (1920) despite, or perhaps due to, growing up in a small town; and Nerstrand, Minnesota’s Thorstein Veblen, who coined the phrase “conspicuous consumption” in 1899 to describe nascent consumer capitalist culture at a time when most of his neighbors were simply enthralled by the dazzling new array of goods made available to them; or F. Scott Fitzgerald, who observed Main Street’s parochialism in geocentric and self-satisfied metropolis. Much like these other critics, Guthrie could not tolerate the conceits of power and privilege, and neither can Dylan, whether manifested by record executives, generals, and reactionaries or union leaders, organizers, scholars, and politicians. Guthrie refused to play nice for sponsors of any kind, frustrating leftist allies as well as his one, short-lived corporate sponsor, the Model Tobacco Company. MTC was one of Guthrie’s two failed forays into formal sponsorship. The other was propagandistic employment for the Bonneville Power Administration (BPA), a socialist experiment with Peoples Utility Districts, a trying experience that produced the famous “Columbia River Cycle” but for Guthrie it came at the expense of souring him to any further institutional collaborations (Pedelty 2008).

Dylan’s rejection of sponsorship was more immediate. Perhaps having learned from Guthrie’s example he was never as willing to fully sign on to organized movements, looking awkward on stage at protests and similar events. And like Guthrie, Dylan’s jabs at his liberal benefactors and their noblesse oblige were unrelentingly brutal. I believe that one can be a fan of Joan Baez and Pete Seeger and at the same time empathize with Dylan. “Maggie’s Farm” was draining the art right out of the young poet. We are fortunate that Dylan followed his aesthetic instincts rather than the plans made for him in New York and Los Angeles. What he produced after his protest turn revolutionized rock music and contributed new sensibilities to a political culture that was making social inroads even as the institutionalized New Left floundered in the 1970’s. To activists who shouted “Play protest songs!,” Dylan shouted back in frustration, “these are all protest songs…can’t you hear?” (Marqusee 2003: 199).

Given Dylan’s history and social sensibilities his long silence in response to the Nobel Prize announcement came as no big surprise to the Swedish Academy or probably anyone else. Having read and heard Dylan’s work, the committee was probably prepared for the awkward dance to come.  
(continued on next page)
Of Poets and Prizes or “Bob and Woody’s Excellent Adventure”

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Praise presents an existential threat to critical court jesters like Dylan. It means that they might be doing something wrong, calls their life’s work into question (maybe it wasn’t all that critical?), and puts them out of a job by bringing them into the circle. In 1965 when Dylan extended an invitation for “Queen Jane” to embrace him, it is unlikely that he ever thought that she might one day accept or that he would eventually be among “all the clowns that you have commissioned.”

Now that Dylan has picked up his prize, maybe we can redouble our efforts as music fans, scholars, and teachers to support the many talented young singer-songwriters, hip-hop artists, and poets who perform at our local coffee shops and parks? I find Dylan’s life and work a useful aid in that effort. On more than one occasion, when I have heard an aspiring young artist giving up on their music because they are not “making it” or being encouraged by family and friends, I ask them, “Do you think a scruffy, nasally young man from Hibbing experienced any encouragement when he first started playing? Do you think anyone told Bob Dylan: ‘Kid, with that amazing voice and your guitar skills, you really should keep at it!’ Probably not. A musician composes and performs music because it is who and what they are, not because it will earn them “rubies and riches and crowns” (from “Let Me Die in My Footsteps”) or a Nobel Prize. And, if a middle class kid from Hibbing or poor boy from Okemah can build an artful life around music and make a difference along the way, so can you.

References


Discography


the society for ethnomusicology
SEM Liaison Reports

American Academy of Religion (AAR)
Alisha L. Jones, Indiana University

The 2016 annual American Academy of Religion (AAR) conference was held in San Antonio, Texas on 19-22 November 2016 concurrent with the Society of Biblical Literature (SBL). According to AAR, “the Annual Meetings are the largest events of the year in the fields of religious studies and theology.” The Music and Religion Group of AAR has outlined its purpose in the following description:

The discipline of religious studies is expanding beyond linguistic rationality to include the importance of musical phenomena in the development of healthy religious communities and religious consciousness. Meanwhile, theological aesthetics is moving beyond the textual to include music as a resource in its own right for constructive and transformative meaning-making. Music, religiously speaking, is no mere adjunct to the study of sacred space, ritual, visual art, liturgy, or philosophical aesthetics; rather, it is a distinct field in its own right—with its own particular content, methods, and norms. By placing the relationship between music and religion at the center of our endeavor, this Unit seeks to serve scholars who operate out of this ubiquitous, but ironically unrepresented, realm of academic pursuit within the guild.

The Music and Religion Group sponsored a book panel and co-sponsored a session with another group in the guild, of all of which were scheduled on Monday 21 November. The book panel examined Jason Bivins’ book Spirits Rejoice!: Jazz and American Religion (2015). With the Kierkegaard, Religion, and Culture Group, they co-sponsored a Kierkegaard and music panel with paper presentations that explored the irony of music, prayers, operatic connections and rock and roll’s genealogical ties to Kierkegaard. The Music and Religion Group business meeting was convened immediately following the Monday sessions.

The Religion, Social Conflict and Peace Group sponsored a panel entitled “Resisting Violence Through Mourning and Music,” in which global interests were covered such as public rituals for #BlackLivesMatter, Rwandan ban music use as sinning a future, motivating movement through lament, and Dinka women’s music making in the second Sudan civil war. The Women, Religion, and Music and the Food and Religion Groups co-sponsored a panel in which an African-American gastromusical paper was presented on the loss of appetite in gospel music. In addition to the research presentation panels, there was an Arts Series entitled “The Pursuit of Harmony,” featuring Jewish-American songwriter/producer Michael Hunter Ochs and Palestinian songwriter/commentator Alaa Alshaham who performed an evening of song and conversation on Sunday, 10 November. On 18 November, attendees viewed Purple Rain and Lazarus to pay homage to the cinematic and aural-visual contributions of the late, notable musicians Prince and David Bowie respectively. Both musicians died in 2016.

The 2017 annual AAR conference will be held in Boston, MA. The Music and Religion Unit will be sponsoring one panel entitled “Community Formation: Intersections of Congregations, Religious Musics, and Popular Culture.” Also, they will be co-sponsoring a panel with the Music and Religion Unit and Theology of Martin Luther King, Jr. Unit.

American Anthropological Association (AAA)
David Novak, University of California, Santa Barbara

The 115th annual meeting of the American Anthropological Association was held 16-20 November 2016, in Minneapolis, MN, with the theme of “Evidence, Accident, Discovery.” The conference opened with a well-attended keynote address delivered by political scientist and public affairs commentator Melissa Harris-Perry—entitled “What Just Happened?”—that featured an intersectional analysis of the presidential election, which extended more than an hour over time to accommodate questions and debate from the packed house. Similarly to the SEM meeting in Washington, DC, in the days following the election, the AAA meeting was conducted in a highly active and politically charged atmosphere, both in informal discussions among the 5300 attendees, and in impromptu shifts in presentations and workshops that reflected on anthropological responses to the political context.

Keeping custom with increasing cross-society interaction over the past several years, many longtime SEM members attended and presented papers at the conference. Of special interest to ethnomusicologists were the 25+ papers on music and sound featured in the schedule, including the Music and Sound Interest Group-sponsored “soundtable” entitled “Music, Sound, and the Anthropology of Race and Racialization,” as well as the well-attended panels on “Vocal Failures and the Production of Knowledge,” “Musical Publics and/as Intimate Publics,” and “Legalizing Sounds: Noise, Materiality, and Public Space.” Attendees and organizers at the annual meeting of the Music and Sound Interest Group (MSIG) discussed the successful outcome of the just-completed AAA-SEM joint-sponsored Anthropology of Sound Forum, and contemplated future collaborations between anthropology and ethnomusicology, as well as other inter-disciplinary projects on anthropology of music and sound; Kristina Jacobsen-Bia was elected as co-Convener, joining current co-Convener Kimberly Marshall.

The 2017 meeting (theme: “Anthropology Matters!”) will be held from 29 November to 3 December 2017 in Washington, DC.

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Every two years, scholars from across disciplines gather at Ripon College Cuddesdon, just outside Oxford, UK, for the Christian Congregational Music conference. This year’s event, entitled “Christian Congregational Music: Local and Global Perspectives,” from 18 to 21 July 2017, demonstrates the continued development of the field of Congregational Music Studies, which has emerged in large part from conversations at the conference. The conveners of the conference, Martyn Percy (Dean, Christ Church, Oxford), Monique Ingalls (Baylor University), Tom Wagner (University of Edinburgh), Mark Porter (Universität Erfurt), and Laryssa Whittaker (Royal Holloway, University of London) welcomed eighty-six participants, representing nineteen countries from five continents, for four days of panels, workshops, book launches, and keynote lectures. The location of the conference in a theological college in a small village in Oxfordshire serves as a unique backdrop for this event. Ripon College Cuddesdon provides a sense of community and concentration for the proceedings, and creates an environment where scholarship can be shared not only in panels, but also on the campus grounds and in the village pub. In this context, the interdisciplinary nature of the conference is emphasized.

New to this year’s edition were a series of pre-conference workshops designed to engage participants on topics such as the sound and space of the Hagia Sophia (Bissera Pentcheva, Stanford University). Zoe Sherinian’s film, Sakthi Vibrations, was screened on the first day, and perspectives such as Jeffrey Summit’s discussion of coffee, music, and interfaith issues in Uganda and Silvya Nannyonga-Tamusuza’s (ethnomusicology, Makerere University) workshop on performance across genre boundaries among the Baganda created a prolific environment that pointed to the tapestry of interactions surrounding music making in congregational environments.

In the following days, participants attended panels on different topics, including religious soundscapes (Sarah Eyerly, Florida State University); the use of Bob Dylan’s music in church services (Andreas Häger, Åbo Akademi University); South African protest songs (Marie Jorritsma, University of the Witwatersrand); spiritual warfare songs in Yorubá Pentecostalism (Oluwafemi Ayodeji, Durham University); and new currents in black sacred music (Alisha Jones, Indiana University). These issues represent but a portion of the research presented at the conference, and point to the complex network of cultural flows that characterize Christian congregational music making across the globe. Ethnomusicology is strongly featured in this conversation; not only as a discipline but also in terms of representation of the leadership provided by ethnomusicologists such as Monique Ingalls (Baylor University).

This year’s conference featured two daily keynote lectures from seven invited speakers. The perspectives of scholars such as Abigail Wood (ethnomusicology, University of Haifa), Nancy Ammerman (sociology, Boston University), and others added to the wealth of research and established an environment of scholarliness and interdisciplinary connectivity. An example was the interaction between Jeffrey Summit’s (ethnomusicology, Tufts University) exploration of contemporary Jewish chant and recitation of sacred text, and Jeremy Begbie’s (theology, Duke Divinity School/Cambridge University) investigation of the order of creation and of words: a conversation between theologies, historical musicology, and ethnomusicology.

In addition to stimulating scholarship, participants enjoyed an outing to Oxford’s historic center, complete with afternoon tea at the deanery of Christ Church (courtesy of Martyn Percy), and a Choral Eucharist service at Christ Church Cathedral. New academic literature was also highlighted: Mark Porter’s Contemporary Worship Music and Everyday Musical Lives (2016) and Jonathan Dueck’s Congregational Music, Conflict and Community (2017), released this year as part of the Routledge Congregational Music Studies Series, were featured alongside a new forthcoming edited volume co-edited by Monique Ingalls, Muriel Swijghuijsen Reigersberg, and Zoe Sherinian. Routledge editor Joshua Wells also offered a workshop on monograph publishing. This event offered a unique opportunity for burgeoning scholars to consider their work in relation to the publishing industry, a much-needed perspective that demonstrates the conference’s commitment to helping younger academics advance in their career and research agendas.

This year’s Christian Congregational Music conference demonstrated fresh developments in the many disciplines from which scholars have investigated music making in a religious context. Bettina Varwig (King’s College, London), for instance, pointed to renewed interest in affect theory, and Monique Ingalls’s presentation pointed towards new vocabulary to further scholarship in the field. Developments such as these indicate the vitality of the field. The next conference, already in planning, will be held 30 July–2 August 2019 in the same location, and promises to remain a hub for scholarship surrounding Christian congregational music making. Conference details are available here. Additional information about the Routledge Congregational Music Studies Series is available here. To join the conference listserv, visit here. Any additional questions can be directed here.
In 2016 College Music Society (CMS) members continue to sponsor and participate in activities that expand opportunities for students, faculty, and people in the community to better understand all types of music in the world around them. The Latin American Initiative instigated by ethnomusicologist and past president Patricia Sheehan Campbell was well represented and explored in the 59th Annual National Conference held 27-29 October 2016 in Sante Fe, New Mexico. At this conference four categories of inquiry near and dear to the ethnomusicologist’s heart were well represented: The first category, Traditional Music and Instruments, included a performance of Indigenous New Mexican Music followed by a discussion with the performers (Brenda Romero and David F. Garcia), and a demonstration of traditional and contemporary use of the Yang Qin (Wenzhuo Zhang). A second category, Musicians, Politics, and Race Relations, included vocalist Emery Stephens, Jr.’s demonstration of how we might use the poetry of the Harlem Renaissance writers, which has been set to music, to explore African-American experience and race relations with students in a safe environment. A third category, Building Engagement, Diversity and Global Awareness into Music Curricula, included vocalist Emery Stephens, Jr.’s demonstration of how we might use the poetry of the Harlem Renaissance writers, which has been set to music, to explore African-American experience and race relations with students in a safe environment. A third category, Building Engagement, Diversity and Global Awareness into Music Curricula, included the panel “Building Diversity, Being Diverse: Challenges of Hispanic Music Teaching in the Borderlands” moderated by ethnomusicologist Ana Alonso-Minutti. The fourth and final category, Intersections between Traditional and Western Classical Musics, included Donald Henriedes’ (California State University, Fresno) discussion of the attempts to merge opera and mariachi by Leonard Foglia and José “Pepe” Martínez, exploring the extent to which the merger represents an aesthetic transformation for both traditions, how the sound of the mariachi voice reconciles with operatic vocal practices, and what the aesthetic rationale is behind bringing these musical traditions together.

CMS offers many opportunities to collaborate with colleagues from a variety of music disciplines and to exchange perspectives with others who care deeply about music education. CMS offers ethnomusicologists many venues to share our expertise through participation in the Society’s conferences, publications, forums, online activities, and professional development workshops. CMS encourages ethnomusicologists to take advantage of these opportunities to exert broader influence on the shape of music instruction, performance, and research in American universities and colleges, as well as in international music education collaborations. Further information is available here.

International Council of Traditional Music (ICTM)
Beverley Diamond, Memorial University of Newfoundland

What a pleasure it was to attend the 70th Anniversary conference of the International Council for Traditional Music (ICTM), hosted in July 2017 by the Irish World Academy of Music and Dance at the University of Limerick. This was the largest ICTM conference to date. An opening keynote by founding Director of the Irish World Academy Micheál Ó Súilleabháin presented some of the pleasures and challenges of mixing genres and culturally distinctive music idioms. To expand the conversation, he invited three colleagues with deep roots in Irish traditional music but diverse skills as professional musicians to share their experiences of crossing media and music worlds. The ICTM anniversary was marked by a series of Celebratory Roundtables. While these were history lessons in part, they were also lively introductions to some of the larger-than-life personalities such as Maud Karpeles, to the politics of IFMC/ICTM’s relationship with UNESCO, to the distinctive role of ethnochoreology in the association. And they proposed new visioning for the society in the 21st century.

It’s impossible to summarize the rich content of the academic papers in a short newsletter article. Most panels presented an array of international perspectives—a hallmark of ICTM to be sure. Many roundtable organizers recognized the need for longer question periods and these discussions were extremely lively and productive. Academic presentations were beautifully complemented by concerts featuring the Limerick Javanese gamelan, Zhou Family Band, and Irish music and dance, in addition to Irish traditional music sessions at Dolan’s pub downtown and a final céilí night.

ICTM world conferences are distinctive in several ways. Because they extend over an entire week, there is ample time to explore the locale where they take place and enjoy the local culture, whether it was a walk along the Shannon River or a visit to downtown sites such as King John’s Castle. Many of us spent Sunday on organized tours, some to Bunratty Castle and Folk Museum, others to the beautiful Cliffs of Moher, soaking up the sea air and the gorgeous sunshine. I always think that the second half of ICTM conferences, the part that follows the day of touring, are qualitatively different, more relaxed or even more mellow. It is fascinating to think about how such a shift in sociality might change the nature of our scholarly exchanges.

Congratulations to the extraordinary conference organization by Catherine Foley, Colin Quigley, and their local arrangement teams, the hard working program committee led by Mohn Anis Md Nor and Stephen Wild, and the superb ICTM leadership of President Salwa El Shawan Castelo Branco, Secretary General Svanibor Pettan, and super efficient Executive Assistant Carlos Yoder who, we are delighted to learn, will continue in his position now that the ICTM has moved its Secretariat to Vienna, where Ursula Hemetek has begun her work as the first female Secretary General of ICTM [see article on page 17]. [continued on next page]
The Secretariat of the International Council for Traditional Music (ICTM) has moved from Ljubljana, Slovenia, to Vienna, Austria. During the most recent ICTM World Conference (Irish World Academy of Music and Dance, University of Limerick, Ireland, 13-19 July 2017), Ursula Hemetek became Secretary General, and the Secretariat was relocated to the University of Music and Performing Arts Vienna. The Executive Assistant Carlos Yoder will continue carrying out his work from Ljubljana.

In the course of ratifying the new Statutes of ICTM there has been much discussion about democracy and transparency in the Council. The new Secretary General encourages discussion and ideas from the membership to be brought to the Secretariat.

The composition of the new Board of the ICTM shows the great diversity of regional/geographical representation, for which the Council stands as “a bond among peoples of different cultures”: The current members of the Executive Board are: Salwa El-Shawan Castelo-Branco (President, Portugal), Svanibor Pettan (Vice President, Slovenia), Razia Sultanova (Vice President, UK), Bussakorn Binson (Thailand), Naija Ceribašić (Croatia), Catherine Foley (Ireland), Miguel A. García (Argentina), Don Niles (Papua New Guinea), Marie Agatha Ozah (Nigeria), Jonathan P.J. Stock (UK/Ireland), Tan Sooi Beng (Malaysia), Terada Yoshitaka (Japan), J. Lawrence Witzleben (USA), and Xiao Mei (China).

The relationships with SEM are close: The Society for Ethnomusicology forms the USA National Committee of ICTM. As part of a larger strategy to develop joint activities with sister societies, ICTM held its first Joint Forum with SEM in September 2015 at the Irish World Academy of Music and Dance, University of Limerick. During the 2017 ICTM World Conference, SEM President Anne Rasmussen delivered a speech at the General Assembly of ICTM Members, describing the many ways by which SEM and ICTM had collaborated in the past, and how these joint efforts would continue in the near future.

A warm invitation is extended to the next ICTM World Conference, which will be held at Chulalongkorn University (Bangkok, Thailand) from 11 to 17 July 2019. You are all very welcome to attend!
Center for World Music— The Center for World Music is proud to announce that former SEM president Timothy Rice (Professor Emeritus, UCLA Department of Ethnomusicology) will serve as the 50-year-old organization's new president and CEO. He will provide experienced leadership for the Center’s mission of fostering intercultural awareness and understanding through in-depth encounters with the world’s performing arts traditions via participatory educational programs: an NEA-funded World Music in the Schools program, Programs Abroad, local events in San Diego, and a CWM Odissi Dance School.

Submitted by Lewis Peterman, Immediate Past President (CWM).

Humanities for All: A National Survey of Public Engagement in the Humanities in Higher Education— The National Humanities Alliance Foundation is currently conducting a national study of public engagement in the humanities at institutions of higher education. This national study surveys the range of ways that higher ed faculty, students, and administrators have connected with diverse communities through the humanities over the past decade (short abstract available here). We are especially interested in initiatives that have involved collaboration with the wide range of organizations that are also committed to the public humanities. We are reaching out to ask for examples of projects that connect the humanities with the broader community.

If you have been involved with or know of any projects that fit this description, we would be grateful if you could please contact Daniel Fisher, Project Director.

Further information is available here.

Irish Traditional Music Archive— The Irish Traditional Music Archive (ITMA) announces its new website and design. Presenting new ways to present, navigate and search for information about ITMA and its collections, we hope you find this new responsive website a useful and enjoyable guide.

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Member News

Juniper Hill (formerly of University College Cork, Ireland) has accepted the position of Professor and Chair in Ethnomusicology at Julius Maximilian University of Würzburg in Germany.

Victoria Lindsay Levine (Colorado College) has been named the NEH Distinguished Professor at Colorado College. This endowed chair, supported in part by a grant from the NEH, recognizes Levine’s scholarship, teaching, program-building, and interdisciplinary connections within the fine arts and humanities divisions of the college. Levine’s research focuses primarily on Native American musical cultures; she is the author, co-author, or editor of numerous publications and has received major grants from the ACLS, the NEH, the Society for Ethnomusicology (Ida Halpern Fellowship), and the Associated Colleges of the Midwest, as well as grants from Colorado College and other sources. She has taught ethnomusicology and Southwestern Studies at Colorado College since 1988, where she has served as the John D. and Catherine T. MacArthur Professor, the W. M. Keck Foundation Director of the Hulbert Center for Southwestern Studies, and the Christine S. Johnson Professor of Music.

Steven Loza (UCLA) published the edited volume *Musicología Global: Pensamientos clásicos y contemporáneos sobre la etnomusicología* (CENIDIM and UCLA Latin American Institute Publications). The goal of this Spanish language anthology is to present new perspectives on ethnomusicology, or rather, global musicology. The book is available through UCLA Ethnomusicology Publications. To order, please go here.

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. §
**Ethnomusicology**

**Editor:** Ellen Koskoff

**Incoming Editor:** Frank Gunderson

*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

**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. 4:** The Influence of Dance-House Tourism on the Social Relationships and Traditions of a Village in Transylvania. By Sándor Varga. Translated by Valér Bedő (with Colin Quigley).
- **Issue No. 3:** Writing against Europe: On the Necessary Decline of Ethnomusicology. By Martin Greve. Translated by Férida J. Stone-Davis.

**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)
Grants and Fellowships

ACLS (upcoming competitions)

We are pleased to announce that the 2017-18 American Council of Learned Societies (ACLS) competitions are now open for many programs. ACLS offers fellowship and grant programs that promote the full spectrum of humanities and humanistic social sciences research and support scholars at the advanced graduate student level through all stages of the academic career. Comprehensive information and eligibility criteria for all programs is available here.

Application deadlines vary by program:

27 September 2017
ACLS Fellowships (the central program, which includes several joint and named awards)
ACLS Collaborative Research Fellowships
Frederick Burkhardt Residential Fellowships for Recently Tenured Scholars. These fellowships, which are made possible by a grant from The Andrew W. Mellon Foundation, support long-term, ambitious projects in the humanities and related social sciences. The Burkhardt program includes fellowships for recently tenured professors to take up residency at one of 13 participating research centers, as well as fellowships available solely to recently tenured faculty at liberal arts colleges to support an academic year of residence at an academic department/program or humanities center at a US-based university. Liberal arts college applicants may apply for either opportunity and should select the type and location of residency that will best serve their project. In the 2017-18 competition, ACLS is offering awards carrying a stipend of $95,000 plus up to $7,500 for research costs and related scholarly activities, and up to $3,000 for relocation costs. Further information is available here.

25 October 2017
Getty/ACLS Postdoctoral Fellowships in the History of Art
Luce/ACLS Dissertation Fellowships in American Art
Luce/ACLS Program in Religion, Journalism & International Affairs – Fellowships for Scholars
Mellon/ACLS Dissertation Completion Fellowships

2 November 2017
African Humanities Program

8 November 2017
Luce/ACLS Predissertation-Summer Travel Grants in China Studies
Luce/ACLS Postdoctoral Fellowships in China Studies
Luce/ACLS Collaborative Reading-Workshop Grants in China Studies
Comparative Perspectives on Chinese Culture and Society (grants for planning meetings, workshops, and conferences) – pending renewal of funding

15 November 2017
The Robert H. N. Ho Family Foundation Dissertation Fellowships in Buddhist Studies
The Robert H. N. Ho Family Foundation Postdoctoral Fellowships in Buddhist Studies
The Robert H. N. Ho Family Foundation Research Fellowships in Buddhist Studies
The Robert H. N. Ho Family Foundation Grants for Critical Editions and Scholarly Translations

10 January 2018
The Robert H. N. Ho Family Foundation New Professors in Buddhist Studies

March 2018 (date TBA)
Mellon/ACLS Public Fellows

The American Council of Learned Societies is the leading private institution supporting scholars in the humanities. In the 2016-17 competition year, ACLS awarded over $20 million to more than 325 scholars worldwide. Recent fellows’ and grantees’ profiles and research abstracts are available here. The 2017-18 season promises to be equally successful!

Questions about ACLS fellowship programs may be directed to fellowships@acls.org

ACLS (recipients)

The ACLS awarded the following grant to SEM member:

Sarah J. Eyerly (Musicology, Florida State University) [and Rachel M. Wheel-er (Religious Studies, IUPUI)] received an ACLS Collaborative Research Fellowship for their project “Songs of the Spirit: The Collaborative Hymnody of the Mohican Moravian Missions.”

NEH (recipients)

The National Endowment for the Humanities (NEH) awarded the following grant to SEM member:

Sheryl Kaskowitz, Providence, Rhode Island
Outright: $50,400
Public Scholar Program
Project Title: Sidney Robertson and the Documentation of American Folk Music in the New Deal Era

[continued on next page]
Grants and Fellowships [continued from previous page]

Society for American Music
(upcoming competitions)

The Society for American (SAM) Music is pleased to announce the following Awards, Fellowships, and Subventions.

Application deadlines vary by program:

1 November 2017
- Adrienne Fried Block Fellowship
- Paul Charosh Independent Scholar Fellowship
- Edward T. Cone Fellowship
- Richard Crawford Fellowship
- John and Roberta Graziano Fellowship
- Charles Hamm Fellowship
- Hampson Education Fellowship in American Song
- Judith McCulloh Fellowship
- Anne Dhu McLucas Fellowship
- Eileen Southern Fellowship
- Virgil Thomson Fellowship
- Judith Tick Fellowship
- H. Earle Johnson Publication Subvention
- Sight and Sound Subvention

15 January 2018
- Mark Tucker Award, given for an Outstanding Student Paper Presented at the Annual SAM Conference

7 February 2018
- Cambridge University Press Award for international scholars

1 June 2018
- Lowens Book Award Competition for a book published in 2016
- Lowens Article Award Competition for an article published in 2016
- Wiley Housewright Dissertation Award
- Margery Lowens Dissertation Research Fellowship

Further information is available here.

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the society for ethnomusicology

In Memoriam

Paul Oliver (1927-2017), Architectural Historian at Oxford Brookes University, passed away on 15 August 2017. Born in Nottingham, UK, in 1927, Paul studied art and graphic design at the Harrow School of Art, earning a degree from Goldsmith’s College in London, and in 1955 an art-history degree from University of London. Although trained professionally as an architectural historian, Paul was a musician and longtime fan of blues and jazz. He began writing on African-American traditions in the 1950s, illustrating and writing the liner notes for numerous albums, and publishing many articles and books on blues including the seminal work The Story of the Blues (1969), which drew from his experience recording and interviewing blues artists in the United States in the 1960s. He would continue publishing on both architectural history and the blues for the next four decades. According to William Grimes of the New York Times, Texas A&M Press will posthumously publish The Blues Comes to Texas: Paul Oliver and Mack McCormick’s Unfinished Book, a “1,400-page manuscript on the Texas blues that he had begun writing with the researcher Mack McCormick in 1959,” with additional essays by Alan Govenar and Kip Lornell. Paul Oliver’s passion for the blues expressed through his groundbreaking research and persuasive writing touched countless artists, aficionados, and academics, inspiring an outpouring of warm recollections following his death. His work no doubt will continue to influence and inspire many well into the future.

Further information is available here and here.

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Conference Calendar, mid-September 2017 to August 2018

- International Conference on the Blues, Delta State University, Cleveland, Mississippi, 1-3 October 2017. www.deltastate.edu/blues
- Great Lakes Association for Sound Studies (GLASS), University of Chicago, 14 October 2017. iversonj@uchicago.edu
- "The Social and Cultural Study of Music: Then and Now," A Symposium in Honor of John Shepherd, Carleton University, Ottawa, 24-25 November 2017. shepherd.symposium@carleton.ca
- “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
- “Voicing Cultures, Cultural Voices,” 13th Annual Conference of the ICTM, University of Limerick, Limerick, Ireland, 23-24 February 2018. ictmireland2018@gmail.com
- Public Music Discourse: In Honor of the Bernstein Centenary, University of South Carolina, Columbia, 2-3 March 2018. jenkins.danny@gmail.com
- “Creative Bodies—Creative Minds,” RESOWI Zentrum, Universitätsstraße 15, A-8010 Graz, Austria, 26-27 March 2018. Creative.Bodies@uni-graz.at
- "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/
- "Serge G.: An International Conference on Serge Gainsbourg," Paris-Sorbonne University, IReMus, Collegium Musicæ, 9-10 April 2018. olivier.julien@paris-sorbonne.fr
- "Beyond Genre: Jazz as Popular Music,” Center for Popular Music Studies, Case Western Reserve University, Cleveland, OH, 19-21 April 2018. http://music.case.edu/centers-and-areas-of-study/cpms/

“Cool Retro Camp Trash,” Aesthetic Concepts in Popular Culture, University of Freiburg, 3-5 May 2018. [https://www.zpkm.uni-freiburg.de/coolretrocamptrash](https://www.zpkm.uni-freiburg.de/coolretrocamptrash)

“Jazz Voices,” 12th International Jazz Research Conference, Institute for Jazz Research, University of Music and Performing Arts Graz (Austria), 17-20 May 2018. [http://jazzforschung.kug.ac.at](http://jazzforschung.kug.ac.at)

American Musical Instrument Society, Moravian College, Bethlehem, PA, 23-26 May 2018. [lelibin@optonline.net](mailto:lelibin@optonline.net)


MA and PhD in Ethnomusicology

We offer graduate degrees in Ethnomusicology, as well as in Music History and Theory, Performance, and Composition. Our programs encourage interdisciplinary perspective and focus on sound studies, music and religion, gender studies, temporality and popular culture. Stony Brook University is part of the New York Metro Inter-University Doctoral Consortium.

STONY BROOK ETHNOMUSICOLOGY FACULTY

Margarethe Adams
Political ideology, popular culture and Islam in Central Asia

Benjamin Tausig
Thai and Southeast Asian music, sound studies, protest movements, labor and migration

For more information visit stonybrook.edu/music
The Society for Ethnomusicology
62nd Annual Meeting
Denver, Colorado
26-29 October 2017

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

Ethnomusicology Internet Resources

The SEM Website

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

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

SEM Chapter Websites
Mid-Atlantic Chapter
Midwest Chapter
Niagara Chapter
Northeast Chapter
Northern California Chapter
Northwest Chapter
Southeast-Canadian 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 §