Implementation of SEM 2017–2022 Strategic Plan

SEM has begun implementation of its 2017–2022 Strategic Plan, which includes a wide-ranging agenda for expanding the capacity of the Society as a medium for dialogue, a resource for members and the general public, and an agent for change in today's world. The Society thanks the many contributors to this plan, including the Strategic Planning Committee, (Andrew Weintraub – Chair, Gage Averill, Virginia Danielson, Joanna Bosse, Maria Mendonça, Michael Birenbaum Quintero, and Sylvia Nannyonga Tamusuzza); the Board; the Council; and other groups and individuals who offered advice over the past two years. At present, the Society is developing specific initiatives in pursuit of the major goals of the plan and will offer a progress report to the membership at the 2018 Annual Meeting in Albuquerque. The plan’s various goals suggest many opportunities for new projects. Please address any communications to Gregory Barz (SEM President) at gregory.barz@vanderbilt.edu and Stephen Stuempfle (SEM Executive Director) at semexec@indiana.edu.

Read the 2017–2022 Strategic Plan
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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For institutional memberships, please visit the University of Illinois Press website.

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.
Sounding Advocacy in Ethnomusicology
Gregory Barz, SEM President

As I put the finishing touches on this column I received a call from SEM Executive Director Stephen Stuempfle, who was basely pounding the pavement on behalf of the Society, participating in National Humanities Day, sponsored by the National Humanities Alliance. He was a bit out of breath as he told me about the Senate and Congressional offices he had visited, advocating for the Humanities in general and Ethnomusicology specifically. Advocating for the advocates! Thank you, Steve, for your commitment and your passion.

I have noticed in the past decade concerted efforts to highlight aspects of what we do with the products of our research in order to make our intent more visible. In my last column I referenced the What is Ethnomusicology? statement on the SEM website, and I return to that statement in this column to unveil and give sound to the longstanding positional stance that we are perhaps refocusing on regarding our collective responsibility to advocate for artistic freedom. Ellen Koskoff’s presidential roundtable on “SEM and Political Activism” of 2003 was launching pad for such thoughts for many of us. Since that time, the Society has produced position statements that are clearly in dialogue with Koskoff’s call, and in many ways respond to Tim Rice’s presidential column in the March 2004 Newsletter.

In recent months I have approached ethnomusicologists of various generations to discern the degree to which they believe that advocacy is central to what we engage in our efforts. In our Society’s recent Strategic Plan (see page 5) we are charged with enacting “robust advocacy” regarding our ability to participate in public policy making, specifically by furthering “the participation of the Society in national and international public policy debates and in projects that advocate and advance social inclusion, conflict resolution, access to education, community development, intellectual property rights, health, and environmental and cultural sustainability.” This Strategic Plan also calls for advocacy on the behalf of musicians. And yet...some might scratch their heads thinking, “isn’t that what we’ve always done?”

Jennifer Post outlines a rich response to this very issue of ethnomusicology and advocacy (2006:10-12), and a number of ethnomusicologists have directly addressed the role of advocacy in their research (see Impey 2002 for an overview). So, is the new Strategic Plan giving sound to our advocacy, an aspect of our discipline that has only now becoming expected, anticipated, and given voice? Or, is it a challenge for us to go a bit more public in revealing our advocacy?

And yet...the problems that attend cultural advocacy have long plagued the discipline. (Do we create canons with our advocacy? Are we deaf to other traditions for which we do not advocate?). An interesting critique of advocacy is raised by Adriana Helbig in her work on the intervention of NGOs in Ukraine: “My advocacy and research experience has helped me understand that despite the alleged grass-roots appearances of such actions, however, the questionable success of such community actions is determined on many levels by Western economic and political forces” (2007:83). Sustaining advocacy efforts over time (see Impey 2002:22), identifying bias among those doing advocacy, and relying on an understanding of the “psychological limits” of cultural advocacy as Jeff Summit suggests, is really a reflection of the individual ethnomusicologist and perhaps not reflective of the field as a whole: “I write about personal motivation at some length because I’ve found that a process of self-reflection, ideally one that cultivates humility and problematizes the efficacy of social justice work, is a good first step for anyone engaging in advocacy or direct service” (2015:204, emphasis added).

As I think we can all agree that our position within the academy as a discipline frequently needs to be revisited; our work and efforts certainly document well the shifts of acceptance regarding advocacy in our publications, our teaching, and our public outreach. I wonder, however, if our institutional stance—the ethnomusicological identity we project to the outside world—is always in alignment with our efforts to make more transparent that which we do internally on a regular basis. In response to the directive issued by our Strategic Plan, the Society is at present negotiating a memorandum of understanding with Freemuse, an “independent international organisation advocating for and defending freedom of artistic expression” (note: Freemuse was established in 1998 with ethnomusicologist Krister Malm as a lead team member). With such a strong partner in global efforts to address issues uncovered in our field research, we are perhaps refocusing on regarding our collective responsibility to advocate for artistic freedom.

Our Society addresses the question “What is Ethnomusicology?” by providing specific examples that indirectly point to cultural advocacies: we are advocates in our field research, in our teaching, in our public outreach efforts, and in our efforts to promote and display culture. Embedded in this statement are the sounds [continued on next page]
of our longstanding advocacy, and it is on this issue that I conclude my thoughts for this column. As ethnomusicology grows, develops, and changes as a discipline, I am encouraged by efforts to reveal and make more transparent that which we do so very well in our field research. In our teaching, in our outreach efforts, and in our applied work, we are advocates.

If advocacy is understood as a shared aspect of our "coherent foundation"—as detailed in the SEM "What is Ethnomusicology?" statement—then I (and many others) celebrate any and all efforts to highlight both our individual and collective advocacy, and I will personally support the work of others to make such advocacy more visible and meaningful. In the Presidential Roundtable at our upcoming annual meeting in Albuquerque we will focus on the complex ways in which we and our disciplines exist and frequently function as advocates alongside institutions that produce, disseminate, and interpret global music traditions (YouTube, Amazon, Spotify, among others come to mind). As advocates we are also frequently implicated in shifts and changes in global music production.

If you have any thoughts or ideas on this or any other issue, I'd love to hear them. Please email me at: gregory.barz@vanderbilt.edu. I look forward to creating a dialogue on this issue.

References


SEM Appoints Cullen Strawn Moderator of New SEM-L Electronic List

The Society for Ethnomusicology is pleased to announce the appointment of Cullen Strawn as the new Moderator of its electronic list. Cullen is currently Executive Director for the Arts at Old Dominion University in Norfolk, Virginia. He received his Ph.D. in ethnomusicology and folklore from Indiana University in 2011 and was a key developer of SEM’s website and database during his time at IU. He has been working with Outgoing Moderator Hope Munro to ensure a smooth transition. SEM is deeply grateful to Hope for her many years of service as Moderator and for her close attention to this vital channel of SEM communication.

In conjunction with Cullen’s appointment, SEM has merged SEMNotices-L back into the Society’s original electronic list: SEM-L. This decision was based on two factors: (1) SEM-L was receiving relatively little use; and (2) there was confusion among subscribers concerning which list to use for different types of communications.

SEM-L will now serve as the Society’s central electronic list for the discussion of ethnomusicology, related disciplines, and music-making, as well as for posting notices of interest to ethnomusicologists. For more information on appropriate content and instructions on list use, please visit the updated SEM-L webpage on the SEM website.

All current subscribers to SEMNotices-L have been transferred to SEM-L, and all current subscribers to SEM-L have been retained on this list. Effective immediately, please address all new messages for the electronic list to sem-l@indiana.edu.

The Society looks forward to vibrant and informative dialogue on SEM-L. Thank you for your continued participation!

Gregory Barz
SEM President
SEM 2017–2022 Strategic Plan

The Society for Ethnomusicology is a U.S.-based organization with an international membership of approximately 1,800 individuals dedicated to the study of all forms of music from diverse humanistic and social scientific perspectives. As a network of scholars, educators, students, musicians, activists, curators, and other professionals that reaches across countries, disciplines, and institutions, SEM serves as an inclusive forum for the exchange of knowledge about the world’s music.

At present, the field of ethnomusicology faces multiple challenges both in the academy and the wider public sphere. Many colleges and universities are hiring fewer tenure-track faculty and reducing support overall for the arts, humanities, and social sciences. At the same time, an increase in authoritarianism, disinformation, nativism, and social exclusion within the U.S. and across the world is threatening such core humanistic values as respect for human diversity, inclusivity, academic inquiry, and the open exchange of ideas.

In its strategic plan for the next five years, SEM will mobilize its membership and collaborate with partners to respond to the challenges of the contemporary moment and to pursue new opportunities for strengthening ethnomusicological research, education, applied work, and activism. The Society will expand its capacity as a medium for dialogue, a resource for members and the general public, and an agent for effecting change through music and music studies.

The Society’s new strategic plan was initiated by the SEM Board and prepared over the past year by a Strategic Planning Committee, in consultation with the Society’s Council, Sections, and Special Interest Groups. In the upcoming years, the Board and Business Office will work with members and partner organizations to develop specific initiatives in support of the goals outlined below. Initiatives will be selected on the basis of their feasibility, their potential impact, and the availability of internal or external financial resources. The Society will track and publicize the progress of these endeavors and will continue to welcome input from its members on the implementation of the plan.

1. Promote Ethnomusicology
   - Increase awareness and understanding of the field of ethnomusicology in the academy, the public sphere, and diverse media channels through robust advocacy and communication initiatives. Strengthen relationships with other scholarly societies and with academic, governmental, and non-governmental organizations across disciplinary and geographic boundaries.
   - Promote awareness of and access to the journal *Ethnomusicology* and the Society’s range of online publications, including newsletters, forums, the SEM podcast, and *Ethnomusicology Translations*. Increase multimedia content in publications and expand links between them. Include more attention to and coverage of general issues in ethnomusicology and public/applied work.
   - Collaborate with educational institutions, promoting ethnomusicological perspectives in primary, secondary, undergraduate, and graduate education. Work with accreditation organizations to address music curricula and standards for undergraduate and graduate students. Publicize resources for improved teaching of ethnomusicology and world music.

2. Expand Public, Applied, and Advocacy Initiatives
   - Further the participation of the Society in national and international public policy debates and in projects that advocate and advance social inclusion, conflict resolution, access to education, community development, intellectual property rights, health, and environmental and cultural sustainability. Promote recognition of these activities as integral and valuable components of academic and professional work in ethnomusicology.
   - Advocate on Behalf of Musicians. Support diversity in musicianship and musical knowledge in communities worldwide, including freedom of musical expression, freedom of movement, performance opportunities, and musical training.
   - Support Ethnomusicology Archives. Promote recognition and use of archives as a vital resource in academic and applied work in ethnomusicology and related fields. Support collaborative projects among archives in such areas as documentation, preservation, digitization, access, and repatriation.

[continued on next page]
(3) Increase Diversity and Inclusivity of SEM Membership

- Develop recruitment initiatives to diversify the membership and leadership of the Society in terms of nationality, ethnicity, race, gender, sexual orientation, range of abilities, and other characteristics. Promote inclusion by enhancing members’ engagement in the Society through open channels of communication; service on committees, the Council, and the Board; and participation in Sections, Special Interest Groups, and Chapters.

(4) Foster International Communication and Collaboration

- Nurture a global network in ethnomusicology through increased sharing of information and resources among scholars, educators, students, activists, institutions, and scholarly societies worldwide. Expand dialogue via ongoing translation of scholarship and news. Develop joint events and programs with organizations outside the U.S. to support exchanges, residencies, and other academic and applied initiatives.

(5) Enhance Professional Development

- Expand training in ethnomusicology to prepare students and post-degree ethnomusicologists for multiple career trajectories, including work in colleges and universities, archives, libraries, museums, arts-presenting organizations, government agencies, and design, publishing, and media firms. Generate resources for professional development and entrepreneurship among both institutionally affiliated and independent ethnomusicologists. Collaborate with other organizations to address contingent labor practices in the academy and the public sector.

(6) Increase Access to and Participation in the SEM Annual Meeting

- Improve travel funding, digital technologies, and other methods of engagement. Create more flexibility in the meeting structure for workshops, mentoring and professional development, activities for primary/secondary teachers and students, and other innovative programming. Enhance publicity for SEM prizes in recognition of outstanding work in ethnomusicology.
Forum: The Lure of Universals

Editor’s note: In January 2018 the journalist Alex Marshall contacted Anne K. Rasmussen, Past President of SEM, to invite her to comment on “Form and Function in Human Song,” a 59-page paper by lead author Samuel A. Mehr of the Department of Psychology at Harvard University and his team of four international co-authors representing fields including evolutionary biology, anthropology, and data science. The “embargoed paper” was evidently in limited circulation in advance of its publication as an article in Current Biology XXVIII/3: 356–68, and Mr. Marshall was looking for the perspective of some ethnomusicologists for a piece that he was writing for the New York Times. His finished article, linked here, included just one sentence from Professor Rasmussen’s response; I invited her to share her full response in this Newsletter, and she graciously complied. It appears below, followed by my own brief contribution to the discussion on the next page. I will be happy to consider further contributions to this forum for future Newsletter issues.

Response to “Form and Function in Human Song” – Anne Rasmussen’s informal letter to Alex Marshall (slightly edited for the SEM Newsletter)

The methodology of this study seems to overshadow any of its conclusions. I suppose that these methods of science, for some, produce more profound truths than the humanistic methods of observation and interpretation, and the ways that most ethnomusicologists do their work: ethnography.

Like most ethnomusicologists, I was trained to recognize that while music is universal, its meanings are not. Meaning is created at the site of reception, by those making it, participating in it, hearing it, and feeling it, and this meaning is entirely dependent on the context—both the immediate environment and the cultural package involving history, memory, and all of the things people have said about and done with that kind of music in the past.

I do research on Islamic musics in Indonesia, where just melody is an incredibly complex cultural package that carries all kinds of cultural, historical, spiritual, and political implications and meanings for and about various communities of people. This package is not something you can perceive while listening through a pair of headphones.

And musical meanings can change, particularly when we start circulating recordings. A piece by Bach—a religious work, for example, composed for the worship and celebration of God—means something entirely different when heard in a 21st century concert hall or in the deli while you are waiting for your sandwich to be made. The music is the same, but the reception, the context, the environment, the use of that music, are very different.

The re-contextualization of music usually effects both use and meaning. I now hear soft recordings by the Grateful Dead in my dentist’s office. That music, with its package of counterculture, summer of love, tie-died clothing, anti-war sentiments, and daring musical improvisation on a foundation of American folk music—things that I associate with these recordings—seems to be completely lost as it becomes Muzak for patients waiting to have their teeth scraped and drilled. Amused, offended, and perplexed, I wonder what is involved in the choice of my dentist’s soundscape and how it is received by the office’s staff and clientele.

Another aspect of the study that I find objectionable is the egregious assumption of the study’s methodology regarding the ability of first-world people from the U.S. and India to “hear” and “understand” the music and thus the people of “small-scale” societies. It would be very interesting to ask the people who listened to and categorized the songs for a roster of these same kinds of apparently functional songs used in the course of their own lives.

We could try to collect the study’s categories of song in the office or the classroom or at our next neighborhood party. Try this:

• Collect a list of the lullabies parents are currently singing to their children; better yet, ask your friends and co-workers to sing the lullabies that were sung to them;
• Collect the songs your peers or students are currently singing to mourn the dead;
• Ask your peers or students about the songs they are currently using for healing purposes;
• And what songs are they singing to one another to inspire dance?

I suspect the yield of such a survey would be rather small. My point here is that these categories of song are ones that the subjects likely barely use themselves if at all. It seems that one of the assumptions of the study is that people with good headphones can recognize, by listening to just a few seconds of a recording, what is universally human in others because we ourselves also engage in this activity; but the assumption that we can recognize and name the intention of the expressive culture of small scale societies without, ourselves, participating in the same kinds of activities ourselves seems extraordinarily imperialist and essentialist.

Finally, where is there, in this study, either a discussion of Cantometrics, designed by Alan Lomax, and the miles of discursive evaluation generated by his experiments, or reference to any other scholarship on universals in music from our field?

Anne K. Rasmussen
A cautionary tale

The first meeting and interchange between Māori and European peoples was a musical one, and it provides a cautionary tale for anyone who imagines that music is a universal language. The events are recounted in Martin Lodge’s “Music historiography in New Zealand” (Music’s intellectual history [New York: Répertoire International de Littérature Musicale, 2009]: 625–32.).

On a December evening in 1642, as the Dutch explorer Abel Tasman and his party sailed toward the uncharted coast of Aotearoa, they saw canoes approaching them and heard the men in the prows singing and sounding a trumpet-like instrument. Two of the Dutch sailors were ordered to play welcoming tunes on their own trumpets; the exchange continued until darkness fell and the Māori paddled away.

A few days later the Dutch launched a small rowboat holding seven unarmed sailors. The Māori immediately sent men in canoes to attack it, and they killed four of the sailors; the others swam to safety, and the canoes were driven away by Dutch gunfire.

This tragic episode was eventually explained: The first Māori party intended to challenge the strangers and invite them to fight. They had probably been performing a haka—a ritual war chant—and their horn was likely a pūtātara, a signaling device that may be used for hostile confrontations. The groups’ misinterpretations of each other’s music making led to a fatal misunderstanding.

Jim Cowdery

A pūtātara (trumpet) in Te Papa, Museum of New Zealand in Wellington. Photo: Rudolph89 (Wikimedia Commons)

American Institute of Indian Studies Fellowship Competition

The American Institute of Indian Studies is a cooperative, non-profit organization of 86 American colleges and universities that supports the advancement of knowledge and understanding of India, its people, and culture. AIIS welcomes applicants for its 2019–2020 Fellowship Competition from a wide variety of disciplines, including the humanities and social sciences. The application deadline is 1 July 2018.

Non U.S. citizens are welcome to apply for AIIS fellowships as long as they are either graduate students or full-time faculty at a college or university in the U.S. Citizens of the U.S., however, can apply for senior fellowships if they are not affiliated with an institution of higher education in the U.S. The fellowship competition is open to all applicants and is not restricted to applicants from AIIS member institutions.

Further information, including a link to the application package, is here. For more information, contact aiis@uchicago.edu www.indiastudies.org.
For the past few years, I’ve made it a tradition at SEM annual meetings to visit the exhibition hall and purchase a book outside my area of expertise. It gives me a wider view of the field and offers some guilt-free literary respite from my own research. At Denver last year, I picked up LeRonda Manigault-Bryant’s *Talking to the Dead*, a work detailing Christian practices among African American women in coastal South Carolina and the Sea Islands—a topic quite far afield from my research on postsocialist subjectivity within the Romanian-American immigrant community.

On the plane back from Denver to New York I started into the book, and quickly became enthralled by Manigault-Bryant’s ethnography of a corner of the United States of which, up until that point, I had been completely unaware. I was so enthralled that immediately after I finished the book I began writing a review. My motivation was simple: I was excited by the book and wanted to share that excitement.

I inquired with *Ethnomusicology* about publishing the review. Their polite declination was to be expected: I had little authority, after all, on either the geography or theory that inspired Manigault-Bryant’s research. I then began looking elsewhere for publication, and became quickly dissuaded from contacting the online journals generously suggested to me by the Review Editor. Housed on university websites, many looked as if they hadn’t been touched stylistically since the early 2000s. Others simply did not work. If my goal was to foster excitement, were these the appropriate avenues? I began looking into more popular music journals, only to discover very little interest in reviews of books that weren’t rock-star biographies.

I admit my book review was a fairly naïve endeavor from the outset—but it represents a naiveté that the institution of ethnomusicology might do well to embrace. The whole process got me thinking: What avenues are available to ethnomusicologists who might be similarly motivated to share their work or the work of others with a larger public? Is there a place for us to express to non-ethnomusicologists our experiences in the field, our growth through ethnography, or our excitement toward the discipline and the potential it offers? Where might we be free to write and publish without needing to constantly worry whether we are “addressing pertinent research questions” or “contributing to academic discourse”? In a scholarly environment where publication into a flagship journal is practically mandated for employment and tenure, what opportunities are available to those who might want to experiment with narrative style, form, or genre without taking on a professional risk?

I then did my research. As it produces. Disciplinary societies like SEM carry some obligation to prepare their students for the world outside of the University—but so too should they prepare the world outside of the University to receive their students. To be overly ambitious, this means creating a world where being an ethnomusicologist needs no more explanation at parties then does being a doctor, priest, or plumber.

To its credit, the Society of Ethnomusicology has already taken important steps in this direction through the *Sound Matters* blog and the *Ethnomusicology Today* podcast, which in particular does a commendable job making our research digestible to those outside the field. The logical next step is an open-source, public-facing journal—a place where ethnomusicologists could speak directly to those outside the discipline, and those outside the discipline, perhaps, could speak to ethnomusicologists. Such a publication would give us the opportunity to further excite the public, a place where we might enter into dialogue with music lovers, teachers, and travelers.

I can’t imagine that such a project would be particularly difficult. Say what you will about the practicality of an ethnomusicology degree, the field we operate in is, in my biased opinion, cool. Some of our seminal literature recounts singing in rainforests with indigenous Amazonians, listening to birdsong with Papua New Guineans, and learning bagpipes in a Bulgarian village. Today, ethnomusicologists gig with Diné country western bands in the Navajo Reservation, explore the Senegalese hip hop scene, talk to monster truck drivers, and frequent noise shows in Japan. About a month ago news spread that ethnomusicology made The New York Times, and I was a bit disheartened to learn that the project highlighted was quintessentially the work of rather dated armchair anthropology. If number crunching on song collections in a University lab can reach the public, surely the engaged work of innumerable ethnomusicologists can as well. Indeed, we operate in an era where a compelling story often proves more powerful than any peer-reviewed “fact” (frankly I’m skeptical we’ve ever left such an era). As ethnomusicologists, we offer compelling stories.

The question, then, is not whether our work can interest the public. Nor is it whether the construction of a new journal is feasible: web hosting is cheap, and web design is simpler than it has ever been. My worry rather is one of commitment. The academic marketplace holds little value in public engagement, and I doubt anytime soon universities will seriously consider public writing in tenure reviews. Under such circumstances, is it too much to ask that, in between publishing in academic journals, securing grants, adjuncting, or doing departmental committee work, scholars also write for the public? For the future of the discipline, I hope that time can be made. I, for one, am ready to begin.

Benjamin Dumbauld
**Member News**

**Jennifer Kyker** has been awarded an American Council of Learned Societies Fellowship this year for her project *Sekuru’s Stories*, a digital monograph that offers a first-person account of African musical history from below, tracing a single performer’s journey through experiences of missionization, colonization, labor migration, and independence.

The subject of *Sekuru’s Stories* is the renowned Zimbabwean mbira player, oral historian, and ritual specialist Sekuru Tute Chigamba. This digital publication frames Sekuru Chigamba’s oral histories as part of the Shona narrative genre of *nhoroondo*, a multivalent category that encompasses various ways of recounting the past, including legends and myths, oral accounts of historical events, individual life histories, and written academic narratives. In the process, *Sekuru’s Stories* suggests productive new possibilities for narrating African musical history.

**Lisa Urkevich**, Chair of the Department of Music and Drama at the American University of Kuwait, has been appointed General Editor of the *College Music Society Symposium*, the scholarly unit of the CMS that is involved with establishing archives and publishing research and reviews.

As General Editor, Urkevich oversees ten components, each with its own Editor and Editorial Board: Scholarship and Research; Music Business-Industry; Instructional Technologies and Methodologies; Audio Performance Archive; Reviews; CMS Forums; Events in Music; CMS Reports; CMS Conference Archive; and Video Lectures, Performances, and Lecture-Recitals.

SEM members interested in editing or peer-reviewing via the *Symposium* should contact Urkevich at symposium@music.org or lisa@urkevich.com. Publication submissions are also welcome.

**J Richard Haefer** is in Colombia for the spring and summer on a grant from the Emeritus College of Arizona State University. He is observing and filming the Semana Santa ceremonies in Mompox and in the summer will be working in various libraries and archives in Bogotá.

**Institutional News**

**Irish World Academy of Music and Dance**

The Irish World Academy of Music and Dance at the University of Limerick celebrated its first 20 years of ethnomusicology and ethnochoreology programs in March 2018. The course work emphasizes the value of fieldwork coupled with a strong theoretical and methodological grounding, exploring the diversity of world music and dance and their study today as well as engaging Ireland’s rich traditions locally and around the world.

These two postgraduate degree programs were established in 1996 within the then Irish World Music Centre as the first of the current 14 distinct MA programs offered by the Irish World Academy of Music and Dance. Over the course of the following 20 years both fields of study underwent new developments in theory, method, and research themes as well as rapid international growth.

A celebratory symposium included presentations by Theresa Jill Buckland, University of Roehampton, England; Catherine Foley, University of Limerick; John Morgan O’Connell, University of Cardiff, Wales; and Colin Quigley, University of Limerick.

For further information about the Academy, visit https://www.irishworldacademy.ie/.
Two Draft Statements

The Ethics Committee of the Society for Ethnomusicology has posted two new Statements for review and open comment by the membership. Click here to access all SEM Resources. The first (SEM Ethics Statement) is a newly crafted statement on the responsibilities and ethical concerns that pertain to the present state of our discipline. The second (SEM Statement on Institutional Reviews Boards) is a reflection on fieldwork, human subjects and consent, specifically regarding the role and responsibilities regarding ethnomusicology and institutional research boards (IRBs).

Both of these Statements are to be considered as drafts; SEM invites comments on the new drafts of its Ethics and IRB Statements from its membership through 30 April 2018. To submit comments, please use the Ethics Committee form.

We extend our heartfelt gratitude to the entire membership of the Ethics Committee for their hard work on behalf of the Society.

Gregory Barz, SEM President
Andy McGraw, Chair, SEM Ethics Committee

Ethics Statement

I. Ethics are Dynamic

This statement is intended to assist, guide, and encourage ethical debate as it pertains to ethnomusicology. Ethics are not codified law but emerge dynamically through continuous critical engagement with contemporary concerns. We urge members to consider the challenges and problems raised by this statement and to communicate matters of ethical concern to each other and the Society.

Ethnomusicology is centrally concerned with music’s role in mediating human relationships. Ethics in ethnomusicology are complex and dynamic because human relationships are complex and dynamic. Ethics often differ between individual ethnomusicologists and between fieldworkers and their research participants. This poses unique challenges for a field that takes as its purview any music, anywhere, anytime. As members of multiple professional societies, employees of institutions, and members of various communities, we have the obligation to respect ethical beliefs, guidelines, and moral precepts and codes that may sometimes give rise to conflicts.

Ethnomusicologists recognize that no single, prescriptive set of guidelines can be applied to all ethnomusicologists working in all contexts. It is not the aim of the Society for Ethnomusicology (henceforth SEM) or this statement to impose a particular regime on ethnomusicologists working around the world. The values affirmed by this statement do not necessarily represent those of all practitioners, especially those from outside of America. And yet, as members of a professional society, we hold shared ideals regarding some basic stances, subject to continuing debate and change.

II. Fieldwork

While ethnomusicology takes place in many kinds of research contexts (e.g. archival and museum, college and university, public and applied, performance and pedagogical), fieldwork involving participant-observation is the most common.

(A) Approval and Oversight

Ethnomusicologists engage in ethnographic, artistic, archival, medical, cognitive, therapeutic, activist, applied, and historical research, among others. Some research is subject to Institutional Review Board (IRB) approval and oversight, others are not. As collaborative research in ethnomusicology increases, oversight becomes more complex. Ethnomusicologists are obligated to make themselves aware of applicable oversight guidelines and requirements and the Society’s position on them.

(B) Do No Harm

This basic ethical principle guides our fieldwork and interactions with research participants.

[continued on next page]
Ethics Statement [continued from previous page]

(C) Obligations to Research Participants

The fieldworker’s primary ethical responsibility is to their research participants. Engaging in research in which conflicting ethical obligations arise should be carefully considered through ethical debate and with the full knowledge and approval of relevant faculty oversight committees and IRBs. In such cases fieldworkers must carefully consider the overall impact (e.g. public safety, social justice).

Fieldworkers often work with communities and individuals from many different socioeconomic and cultural backgrounds. Often the fieldworker enters communities from positions of economic privilege and power. This presents special ethical challenges and responsibilities. To the extent possible, fieldworkers should make themselves aware of, and be honest with themselves and their field partners about, potential power differentials and competing interests, expectations, rights, and responsibilities.

Fieldworkers should not exploit research participants or communities for personal gain, including but not limited to monetary gain. Fieldworkers and their research participants should discuss whether or not compensation is appropriate for participation in research.

(1) Recognition and Anonymity

Fieldworkers respect research participants’ wishes regarding recognition and anonymity. Whereas social-science and medical research is typically anonymized, most ethnomusicological research is collaborative and concerns context and identity. Many research participants in ethnographic contexts desire named recognition. Nevertheless, fieldworkers must ensure that research participants understand that they can request anonymity, can withdraw from an interview at any time, and reserve the right to refuse to answer any question. Research participants’ right to anonymity should be respected in lieu of explicit consent to the contrary. This applies to the collection of all fieldwork materials (e.g. recordings, transcripts, artefacts).

Fieldworkers are obliged to ensure the confidentiality and security of fieldwork materials whenever requested. They have an obligation to protect and preserve fieldwork materials and ensure they are not used for unauthorized purposes. The increasing ease of digital duplication and circulation is no excuse for not securing confidential materials or materials that have not been explicitly approved for public circulation.

Fieldworkers should be clear about the potential for anonymity to be compromised and should not make promises that cannot be kept. They should keep confidential such information that, if made public, might pose a risk to research participants in terms of criminal or civil liability or that might be damaging to the participant’s economic standing, reputation or employability. Fieldworkers should inform participants that confidentiality may be compromised if research records were to be subpoenaed.

(2) Informed Consent

When possible and appropriate, fieldworkers obtain written, informed consent for research participants’ engagement in a research project and for all recorded media and interviews. Informed consent may also be given orally; it may be video or audio-taped, or it may be established through various written forms co-developed with research participants. Whenever possible fieldworkers obtain written consent before fieldwork materials are placed in public archives.

SEM recognizes that written, witnessed, and signed informed consent—as is often required by IRBs—may be culturally inappropriate in fieldwork contexts. Because the ethnographic research process typically involves ongoing adjustment as fieldworkers learn from research participants, consent itself is a continual negotiation, based on trust built up slowly over time. Written consent forms, especially those couched in legalese, are sometimes inimical to the development of trust between fieldworkers and research participants and may not be possible if the field interlocutors are illiterate or unfamiliar with standard Westernized research practices and ethical and integrity protocols. SEM also recognizes that written consent is sometimes required by academic presses.
(3) Transparency and Ethical Conflicts

Before informed consent is established, fieldworkers are obliged to share with research participants their research goals, funding sources, sponsors, methods, and the anticipated outcomes and impacts of the research. They are obliged to be open and honest about the purposes of their work and to inform research participants as research goals and frameworks evolve.

III. Dissemination and Publication

Researchers have an ethical responsibility to disseminate fieldwork materials and research results in ways mutually acceptable to research participants, researchers, and institutions. Researchers must consider the potential impacts of the publication of results and recognize that their work may create or contribute to conditions enabling future exploitative uses of fieldwork materials and research results. They recognize their responsibility to ameliorate these possibilities and anticipate potential misuse.

(A) Intellectual Property and Copyright

Ethnomusicologists recognize that ideas about intellectual property rights differ greatly between social groups, that copyright law differs between nations and that there is no binding international copyright law. Researchers are obligated to stay informed regarding evolving intellectual property and copyright law and to inform research participants of the potential protections and liabilities of contractual arrangements. In cultural contexts in which individuals have property rights to their creations, research participants should understand that they hold the copyright to their interviews and to the performance and lesson recordings produced by the researcher until and unless they explicitly transfer those rights to an individual or institution. Transfer of rights should be documented by an explicit, written release form or minimally by a recorded oral statement to that effect. The researcher has the obligation to ensure that research participants understand the extent of their rights over recorded media as well as their right to place restrictions on the use of the material if and when it is placed in a public archive. The researcher is obligated to follow all restrictions that research participants place on recorded media.

SEM’s Position Statement on Fair Use

SEM’s Position Statement on Copyright and Sound Recordings

(B) Digital Dissemination

The technical ease with which fieldwork materials can be digitally distributed raises potential ethical concerns regarding archiving locations, access, rights, and ownership. Researchers should exercise extreme caution and forethought when sharing, posting, or uploading research materials or otherwise disseminating materials through forms of digital media. The open access publication and digital sharing of research results and fieldwork materials should be conducted with the full understanding and consent of research participants.

IV. Professional Ethical Responsibilities

(A) Self-Education: Ethnomusicologists have an obligation to educate themselves on matters of ethical concern. They are encouraged to read, debate, improve, and teach the concepts outlined in this document and to consider the ethical guidelines published by affiliated professional societies, including: BFE, AAA, AFS, OHS, ASA.

Whether or not their research programs are required to receive IRB approval and oversight, ethnomusicologists are strongly encouraged to familiarize themselves with research review processes and their required ethics training materials.

Read the draft Statement on IRBs on page 16
Ethics Statement  [continued from previous page]

(B) As Colleagues: Ethnomusicologists should not engage in exploitative behaviors, exclusionary practices, or any form of intimidation or slander. This applies when mentoring colleagues, working with clients in applied settings, supervising staff, and acting as a reviewer or evaluator. Ethnomusicologists support diversity and oppose discrimination and harassment.

SEM's Position Statement on Anti-Discrimination, Anti-Harassment, and Sexual Diversity

(C) As Teachers: Ethnomusicologists have ethical responsibilities to their students. As teachers, they should faithfully represent the state of the job market—especially regarding issues of contingent labor—and prepare students to face it. Faculty should be non-exploitative, candid, and fair. Faculty have a responsibility to train students in the ethics of ethnomusicology and academe in general. Faculty should always give appropriate credit to student assistance in published research. Students should be fairly compensated for their labor. Ethnomusicologists should make themselves aware of their institution's policies and best practices regarding faculty-student relationships.

V. SEM Ethical Statements and Responsibilities

(A) Arbitration: The SEM Ethics Committee does not adjudicate claims of unethical behavior or punish transgressions. It is not a grievance panel. Nevertheless, members may anonymously send in questions and complaints of ethical concern to the Ethics Committee to consider as it continuously develops this document and advises the SEM Council, Board and membership.

SEM's Ethics Committee Website

(B) Labor: SEM recognizes the need to respond to issues of labor precarity and the exploitation of contingent academic labor. We support the right to organize for fair compensation. SEM recognizes that participation in its annual conferences may represent a significant financial burden to students, independent researchers, and contingent faculty and is dedicated to enacting more equitable means of participation in the Society's activities.

SEM's Resolution on Contingent Academic Labor

(C) Environmental Responsibility: SEM is dedicated to establishing and fostering environmentally sustainable practices. Whenever possible the Society, its chapters, and members should consider the environmental impacts of the practice and dissemination of research. Recognizing the environmental and economic costs entailed, SEM, its chapters, and membership is dedicated to facilitating digital participation in conferences and digital collaboration in research. SEM recognizes and supports efforts to balance environmental priorities with the production and dissemination of knowledge and the fostering of careers.

SEM recognizes that cultural relationships between humans, nature and other species vary globally and that the edict of 'do no harm' in some cases must explicitly be extended to natural flora, fauna and human relationships to these.

(D) Torture: Researchers, when acting in their capacity as ethnomusicologists, base their action upon the ethical principle of doing no harm. Ethnomusicologists will not assist in the use of music as torture.

SEM's Position Statement on Torture

(E) Advocacy: Ethnomusicologists are members of communities beyond the fieldwork setting. SEM recognizes its members’ ethical obligation when appropriate to honor the long-term commitment to the rights and interests of research participants and their communities and to advocate on their behalf.

(F) Academic Freedom: SEM is dedicated to fostering academic freedom and supporting the freedoms of scholars working under repressive government and colonialist regimes.

[continued on next page]
Ethics Statement [continued from previous page]

Further Reading

TBA, but including:

Some Refs from AAA's Statement


Institutional Review Board (IRB) Statement

Introduction

This statement represents the position of the Society for Ethnomusicology (henceforth SEM) regarding the IRB review process and is intended to help IRB panels understand the nature of ethnomusicological research and to help ethnomusicologists understand the purpose of IRB requirements.

SEM understands that the IRB review process is designed to ensure that research is conducted at the highest possible standard and held to the highest levels of ethical integrity, but that, in some circumstances, IRB requirements do not adequately accommodate practical exigencies of ethnomusicological research. The research paradigms and administrative protocol enshrined in IRB review processes are based on the need to protect subjects and animals in medical and social research and are based on Westernized moral and legal foundations. In some circumstances, these paradigms and protocols may be contrary to appropriate ethical behaviors in cross-cultural contexts or the moral values of research participants and field interlocutors.

While SEM recognizes the value of a process aimed at ensuring that appropriate ethical standards are maintained, SEM is concerned that IRB processes may in some cases be unduly unsympathetic toward ethnomusicological research practice. This document seeks to facilitate a common understanding between IRB members and ethnomusicologists as to what the appropriate interface between IRBs and ethnomusicologists might look like.

SEM recognizes the need to respect and protect the rights of research participants and those of researchers. Because concepts and types of research, research practices, research participants, consent, confidentiality, and authorship differ between disciplines and fields, the quality of research and the wellbeing of the individuals and communities involved is best ensured by field-specific ethics oversight. Ethnomusicologists work within field-specific guidelines and a unique history and culture of ethical behavior, described in the Society’s Ethics Statement.

Ethnomusicology is an interdisciplinary field. It is primarily concerned with the study of music in social and cultural contexts, centering on qualitative ethnographic research in collaboration with research participants. Ethnomusicologists also engage in artistic, archival, cognitive, therapeutic, activist, applied, participatory, and historical research, among others.

Some of these research contexts are bound by IRB approval and oversight while others, such as collaborative artistic projects, are not. Because ethnomusicology is an interdisciplinary field, its relationship to IRBs is complex. A single stance towards IRBs would not encompass the diversity of the field and the diversity of IRB membership.

SEM asserts that, because ethnomusicological research does not use biomedical definitions of research, consent, and “human subjects” assumed in IRB guidelines, most ethnomusicological research should be exempt from IRB review. When employing laboratory paradigms for researching issues in perception, cognition, medical ethnomusicology and related subject areas, researchers should usually receive expedited review.

From Common to Final Rule

Research Exemptions

The establishment of IRBs in the US was originally intended to ensure the safety of human subjects in federally funded biomedical research, but in 1981 federal regulations known as the “Common Rule” were revised to cover all research involving human subjects. Since then the application of IRB guidelines to research by students and university employees has become more generalized and now affects researchers outside the clinical and biomedical models, including scholars conducting ethnographic research.

Ethnography typically entails the study of human behavior within everyday cultural (rather than laboratory) contexts. Ethnographers describe cultural systems or aspects of culture within particular communities, often focusing on values, beliefs, and customs. Participant observation and open-ended interviews are the principle methodologies employed in ethnography.

According to the Common Rule, research is defined as: “A systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge” 45 CFR 46.102(d).
From the perspective of most IRBs, ethnography is subject to review because it is understood to be a systematic investigation concerned with causation and the development of generalizable knowledge. That is, ethnographers often attempt to explain the social-historical causes of particular cultural forms, expressions, and behavior, thereby providing explanations and paradigms that may be generalizable beyond particular communities.

However, this definition of ethnography is not universal and the absence in both the Common and Final Rule of a formal definition of ethnography has led to some tensions between researchers and IRBs.

SEM’s 2008 and 2013 Statements Regarding IRB outline the Society’s position and critique of the application of the Common Rule to ethnomusicological and ethnographic research.

SEM welcomes and encourages IRBs to adopt proposed changes from the Common Rule to the Final Rule as outlined in the Notice of Proposed Rulemaking (NPRM) published by the federal Office for Human Research Protection (OHRP) and scheduled to take effect on January 9, 2018. According to the OHRP: “this final rule is intended to better protect human subjects involved in research, while facilitating valuable research and reducing burden, delay, and ambiguity for investigators. These revisions are an effort to modernize, simplify, and enhance the current system of oversight.”

[NOTE from the SEM Ethics Committee: Shortly before the Federal “Final Rule” was scheduled to take effect in January 2018, the compliance date was delayed until July 19 2018. It is possible that the Final Rule may be abandoned altogether or that only some changes will be incorporated into the “Common Rule.” SEM-EC will wait until after that date before publishing a final version of this statement.]

The Final Rule states that the following activities are deemed exempt from IRB oversight: “Scholarly and journalistic activities (e.g., oral history, journalism, biography, literary criticism, legal research, and historical scholarship), including the collection and use of information that focus directly on the specific individuals about whom the information is collected” (45 CFR 431.102). Therefore, when ethnomusicologist’s research employs the methodologies of oral history interviews, biography, literary criticism, and historical scholarship, their work should be exempt from IRB oversight. Ethnography is not exempted within the Final Rule.

Participant Observation

Participant observation is the primary methodology employed in ethnomusicological research. Within the context of participant observation, the interactions between ethnomusicologists and their research participants are ongoing interactions in which the researcher dynamically engages with the daily life of their research participants on the participant’s terms. The NPRM describes as “low” or “minimal” risk those research activities that involve a “probability and magnitude of harm or discomfort” not greater than what is “ordinarily encountered in daily life” of the research participant. Because the NPRM recommends exemption for “low” and “minimal” risk research programs, ethnomusicological participant observation (and related terms such as “fieldwork,” and “ethnographic fieldwork”) should be “exempt” from IRB oversight.

Ambiguous phrasing on these points in both the Common and Final Rules may lead IRBs to place ethnomusicological research programs in inappropriate review categories, as a result of a limited understanding of what participant observation may entail and its contexts.

SEM welcomes the proposal outlined within the NPRM to eliminate the requirement for annual, continuing reviews for “minimal risk” studies.

Consent

Ethnomusicologists should clearly inform research participants about the aims of their research and honestly discuss the potential for future misunderstanding and misuse of research materials where this is possible. They should explain, for example, that ethnographic recordings of music placed in institutional archives have, in the past, been inappropriately sampled in commercially available recordings.
SEM recognizes that written, witnessed, and signed informed consent—as is often required by IRBs—may be culturally inappropriate in fieldwork contexts. Because the ethnographic research process typically involves ongoing adjustment as fieldworkers learn from research participants, consent itself is a continual negotiation, based on trust built up slowly over time. Written consent forms, especially those couched in legalese, are sometimes inimical to the development of trust between fieldworkers and research participants and may not be possible if the field interlocutors are illiterate or unfamiliar with standard Westernized research practices and ethical and integrity protocols. SEM also recognizes that written consent is sometimes required by academic presses.

SEM agrees with the American Anthropological Association’s statement on the NPRM to the effect that: “the standard IRB-driven requirement for documentation of consent can interfere with rapport (that is, following local norms of relationship-building), a methodological prerequisite for effective ethnographic fieldwork” (AAA 2016). SEM supports the proposal outlined within the NPRM that would allow “a waiver of the requirement for a signed consent form if the subjects are members of a distinct cultural group or community for whom signing documents is not the norm” (FR 53977, 54055).

SEM joins the American Anthropological Association in recognizing the need for emergent consent within the context of participant observation in which the understanding of research programs and their potential risks and benefits develop dialogically through conversation. Consent needs to be relevant and meaningful to the social and cultural contexts of the research community in order to be represent true consent.

**Vulnerable Populations**

The Common Rule refers to “vulnerable populations” in terms of a priori types of people (i.e. “children,” the “physically disabled,” the “economically or educationally disadvantaged”). However, depending on cultural context, such populations may or may not actually be vulnerable. The NPRM helpfully clarifies references to vulnerable populations as those specifically vulnerable to coercion. SEM adopts the OHRP’s own Belmont Principle of Justice which calls for equal opportunities for previously excluded groups to participate in research and the necessity for IRB boards to seek board members with the expertise to comment on particular populations described in research proposals. Ultimately IRBs, rather than individual researchers, must decide whether or not research populations are vulnerable to coercion.

**Human subjects**

Regardless of the kind of research they conduct, ethnomusicologists regard their collaborators, informants, teachers or research participants not as “human subjects” but as partners involved in collaborative knowledge production. This collaborative dynamic is central to ethnomusicological practice and methodology.

According to the Common Rule, “‘human subjects’ means a living individual about whom an investigator (whether professional or student) conducting research obtains (1) data through intervention or interaction with the individual, or (2) identifiable private information” (45 CFR 4).

SEM agrees with the position of the American Folklore Society in stating that the “human subjects review of qualitative interpretive research commits a category error.” The regulations promulgated by the OHRP and local IRBs take controlled biomedical laboratory experiments as their paradigm for research whereas most ethnomusicological (indeed most humanistic) research is oriented around interpretation, documentation and, most importantly, collaboration. Research participants in ethnomusicological research are more appropriately conceived as field partners than human subjects. Although this claim may appear to be contradicted by the comparative lack of collaboratively authored publications in ethnomusicology, this lack of co-authored publications is an artifact of the past and is a situation the field is striving to redress.

**Definition of research**

Most ethnomusicological research is qualitative, interactionist, interpretive, and situational. It is rarely “replicable” in the biomedical sense. When engaged in ethnography, the ethnomusicologist is primarily interested in the complexity of lived situations and in particularities more than generalities. Because ethnomusicologists are unaware of exactly what they will encounter in the field, their field methodologies primarily involve listening, participant observation, and conversation in the everyday life of research participants, as they are gradually revealed to the researcher. Ethnomusicological research programs evolve through interaction within communities and cannot be completely defined in advance.
Student research undertaken for classroom course assignments does not usually constitute research in the terms defined by section 45 CFR 46.102 and should be exempted from institutional review.

**Research Questions**

Most ethnomusicological research is based upon continual, ongoing interactions within a community, involving in-depth reflections and accounts of personal experience. Interviews may be included as part of field research, but unlike conventional experimental procedures, they are most often conducted in the context of the participants’ own environment, open-ended and with few, usually minor, limits and controls exerted by the researcher. Pre-formulated and IRB approved questionnaires are rarely useful in these contexts and do not constitute an appropriately rigorous research methodology which will lead to robust results. Each response to a question generates new questions, leading to related areas of inquiry.

Because ethnomusicological research rarely exposes research participants to risk greater than that encountered in daily life, SEM endorses the Common Rule’s recommendation of “expedited review” for research on perception and cognition (CR 46.119) as well as research involving:

“... the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and [emphasis ours] (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation” (ibid).

**Data Destruction**

The insistence in IRB protocols on privacy safeguards and data destruction is inimical to the ethical protocols of most ethnomusicological research.

Whereas it is sometimes the case that medical and social science data is destroyed following research projects, ethnomusicologists are typically engaged with living traditions and have an ethical responsibility to preserve musical and cultural heritages. Research documentation in the form of field notes, audio and video recordings, photographs, and publications is therefore important not only to the immediate research project but also to the permanent historical record (except in rare cases where specific cultural, religious, or other prohibitions apply). Ethnomusicologists collect, document, interpret, and disseminate important cultural texts that continue to produce knowledge over time. Access to research results should not be restricted to a single researcher in a single historical period. The cultural expressions ethnomusicologists document should be available for future appreciation, analysis, and use by the research community as well as field interlocutors.

**Anonymity and Confidentiality**

Whereas ethical guidelines demand that much medical and social-science research be anonymized, most ethnomusicological research is collaborative and field partners deserve named recognition when desired. Because most ethnomusicological research concerns context and identity, research participants are usually identified by name, after informed consent has been established.

Whereas HIPAA-style confidentiality protocols may be appropriate in medical ethnomusicology and work with vulnerable populations, they are inappropriate for the standards of most ethnographic and other cultural and social research. Ethnomusicologists treat their research participants not as passive or generic “tradition bearers” but as unique individuals that contribute meaningfully to their culture for which they deserve to be acknowledged. Field interlocutors may also demand to be acknowledged for copyright and intellectual property reasons. Anonymity should therefore not be the default position assumed.

[continued on next page]
IRB Statement [continued from previous page]

SEM Recommendations to IRBS

Academic Freedom

As of 2018, neither “ethnomusicology” nor “ethnography” are mentioned in any of the Federal Determination Letters (which indicate ethics violations) posted online by the OHRP beginning in 2000. The exceedingly low potential for social risk in ethnomusicological research is far outweighed by the benefits of the production of public knowledge. The minimal risks entailed are best managed through field-specific professional education, socialization, peer review, and the continual evolution of professional codes and statements of ethics rather than through the top-down management of IRBs. SEM is wary of the potential for the application of biomedical models in IRBs to place a prior restraint upon speech and the expansion of public knowledge.

IRBs familiar with ethnomusicology recognize that:

• Local custom or protocol will dictate the appropriate way for researchers to inform potential research participants about the purposes and methods, potential risks and benefits, and plans for the use of ethnographic materials.

• If oral consent is deemed appropriate, it should generally be audio/video recorded when recordings of interviews or performances are made. Informal interaction that may generally inform research but is not recorded nor referenced in relation to named individuals does not require formal consent.

• Of the three levels of review—full review, expedited, and exemption—the most appropriate for the majority of ethnographic research proposals is exemption. Expedited review will sometimes be appropriate, depending on national laws, standards, and regulations, the nature of the research, and risk/benefit analysis.

• IRB panels reviewing ethnographic research proposals should include an ethnographer. Appropriate reviewers may be found on the faculties of ethnomusicology, anthropology, folklore, oral history, or other programs. If no such reviewer is available, an outside ethnographer should be consulted such as those working for municipal, state, and federal agencies, or members of national and international academic societies.

SEM Recommendations to Researchers

• When their research programs are exempted from IRB oversight, it is even more imperative that ethnomusicologists familiarize themselves with, and adhere to, the guidelines outlined in the SEM Ethics statement in order to uphold the principles, standards, and obligations outlined by our professional society.

• Whether or not their research programs are required to receive IRB approval and oversight, researchers are strongly encouraged to familiarize themselves with IRB processes and ethics training materials such as the CITI program.

• Whether or not their research programs are required to receive IRB approval and oversight, we encourage researchers to establish field-specific review procedures at the departmental level to ensure that experienced colleagues with no vested interest in the research will have the advance opportunity to critique and guide the research program and to help the researcher consider and manage the potential risks and ethical issues involved.

• SEM recognizes that the ethical codes of individual researchers, research participants, and their communities may be in conflict with the ethical guidelines stated by IRBs. Researchers and research participants must come to an informed, transparent, and reasoned mutual agreement as to which code has priority when conflicts arise. When conflicts of interest arise, the interests of research participants come first.

Research Review Outside the US.

While institutional IRBs in the US ultimately report to the federal OHRP, no set guidelines are mandated by governments in the UK or European Union in which Research Ethics Committees (RECs) establish, oversee, and report on ethical conduct within their own institutions (see Reigersberg 2016).

References and Further Reading (TBA)
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 7: Japanese Chindon-ya and Anti-Nuclear Power Protests with Marié Abe
- Episode 6: Listening with the Body with Juan Diego Diaz
- Episode 5: Global Tabla Industry with Allen Roda

Ethnomusicology Translations

General Editor: Richard K. Wolf

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


Sound Matters: An Online Forum

Editor: Eliot Bates

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.

- Academic flying and climate justice: Toward an inclusive and sustainable ethnomusicology (28 September 2017)
- Disciplinary Intervention for a Practice of Ethnomusicology (5 May 2017)
Conference Calendar

"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 Musicae, 9-10 April 2018. olivier.julien@paris-sorbonne.fr

American Hungarian Educators Association 43rd Annual Conference, Cleveland State University, Cleveland, OH, 12–14 April 2018. http://ahea.net/


"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/


"Contacts, collisions, conjunctions," The Society of Fellows in the Humanities at the University of Hong Kong, Pokfulam, Hong Kong, 9-10 May 2018. http://arts.hku.hk/research/sofhku/annual-conference


American Musical Instrument Society, Moravian College, Bethlehem, PA, 23-26 May 2018. lelibin@optonline.net


"Timbre is a many-splendored thing," Schulich School of Music, McGill University, Montréal, Québec, Canada, 5-7 July 2018. http://www.mcgill.ca/timbre2018


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Javier F. León and Helena Simonett curate a collection of essential writings from the last twenty-five years of Latin American music studies. Chosen as representative, outstanding, and influential in the field, each article appears in English translation.

"Bravo! This critical gloss of Latin American music scholarship and compendium of works by Latin American scholars is much needed, long overdue, well-conceived, and well-informed."
--Daniel Sheehy, Director and Curator, Emeritus, Smithsonian Folkways Recordings

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15–18 November 2018

Ethnomusicology Internet Resources
The SEM Website

SEM-L Electronic List. Moderated by Cullen B. Strawn, Ph.D., Executive Director for the Arts, Old Dominion University, Batten Arts and Letters 9000 Norfolk, VA 23529. Phone: (757) 683-3020. Email: cstrawn@odu.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 §